

# Mi:Wi 3027

*Donald.Vincent. GOLLAN*

*(Gollan, Tangani, Raukkan, Coorong, Ngarrindjeri)*

*(GPS)*

## 7<sup>th</sup> DRAFT

I would like to acknowledge Country Arts SA as the original Producer and Commissioner of Mi:Wi 3027

*(Aboriginal Diggers Project)*

*Film Theatre Visual Arts*

*Supported By*

*Raukkan, Ngarrindjeri Elders and Community*

*Playwriting Australia  
Indigenous Retreat Bundanon*

*La Mama Theatre  
Melbourne Victoria*

Commercial-In-Confidence

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## ***Aboriginal Diggers Residency Project***

Creative Producer: Lee-Ann (Tjunpa) Buckskin

Cultural Programming Manager: Samantha Yates - Country Arts SA

Roland Carter Family: Aunty Lorraine Carter – Raukkan, Ngarrindjeri

Leonhard Adam Family: Mary-Clare Adam – Israel / Vienna

Aboriginal Arts and Cultural Engagement Facilitator: Mandy Brown – Country Arts SA

Cultural Programming Officer (Raukkan workshops) – Di Gordon - Country Arts SA

ANZAC Brain Trust: Frank Lampard, Klynton Wanganeen, Jack Buckskin

Executive Officer: Jordon Sumner - Raukkan Community Council

Ngarrindjeri Elder: Sandy Wilson

Ngarrindjeri Elder: Major (Moogy) Sumner (Cultural Advisor)

Ngarrindjeri Elder: Clyde Rigney

Ngarrindjeri Elder: Phyllis Williams (Ngarrindjeri Language Teacher)

Ngarrindjeri Linguist: Maryanne Gale

Ngarrindjeri Elder: Betty Sumner (Cultural Advisor)

Writer (GPS) Glenn Shea Ngarrindjeri / Wathaurong

German Translator: Jo Stone Adelaide

Research Assistant to GPS: Andrea Barker

PhD Researcher Deakin University: Kirsty M Reilly

Researcher for Country Arts SA and GPS: Mrs. Carol Yates

Mentee Playwright: Alexis West

Researcher: (Leonhard Adam) Professor Robyn Sloggett - Melbourne University

Artistic Director: Geordie Brookman - State Theatre Company South Australia

Casting: Shelly Lush – State Theatre Company South Australia

***DIRECTOR / DRAMATURGH:*** Professor Julian Meyrick - Flinders University SA

*Student VCA Master of Dramaturgy: Meta Cohen mentored by Professor Julian Meyrick*

***BLAK AND BRIGHT FESTIVAL:*** Grant Street Theatre VCA Melbourne 2019

Reading Male Character: Leonhard Actor: Syd Brisbane

Reading Female Character: Wolfe Actor: Meta Cohen (*German Translator*)

Reading Male Character: Roland Actor: Glenn Shea

Selected by Playwriting Australia for further workshop development which took place between the 2<sup>nd</sup> – 7<sup>th</sup> December 2019 in South Australia

Playwriting Australia: Michelle Kotevski

Location: Country Arts SA, Port Adelaide

Indigenous Programming Officer: Samantha Yates

Indigenous Cultural Advisor: Lee-Anne Tjunpa Buckskin

Writer: Glenn Shea

German Translator: Meta Cohen

Director: Professor Julian Meyrick

PhD Researcher Deakin University: Kirsty M Reilly

Indigenous Dramaturgy: Andrea James

Cast:

Roland: Lasarus Ratuere

Leonhard: Terry Crawford

Wolfe: Jo Stone

Adelaide Fringe Festival 2021

Supported by Adelaide Fringe First Nations Collaborations Grant

SA TAFE Windmill Theatre Rehearsal Room / Level 3

Holden Street Theatre

1<sup>st</sup> – 7<sup>th</sup> March 2021

THE STORYTELLER Executive Producer

Producer / Director Glenn Shea

Producer / Stage Directions Andrea Barker

Roland: Glenn Shea

Leonhard: Stephen Sheehan

Wolfe: Jo Stone

## ***PRESENTATION READING***

*22<sup>nd</sup> April 2018 – 5pm Raukkan Community Hall (The community hall was full)*



*25<sup>th</sup> April 2018 – 3pm Dunston Playhouse, Festival Centre (Anzac Day) (The theatre was full)*



## ***CAST***

***Male Character:*** Roland 26 Years Old

Background: Ngarrindjeri (Aboriginal)

Speaks Ngarrindjeri

AIF Prisoner of War (POW) WW1

Actor: Lasarus Ratuere

***Male Character:*** Leonhard 26 Years Old

Background: German / Jewish

Speaks with a German / English accent

Ethnologist/Anthropologist

Actor: Renato Musilino

***Female Character:*** Wolfe 30 + Years Old

Nurse / German Soldier

Speaks German / English

Actor: Jo Stone

***Character:*** Countryman ***NOT written in script yet*** (Could be Male or Female)

Background: Aboriginal

Narrator / Movement

***IDEA*** – The idea for this character is to organically develop the countryman's journey through the rehearsal stages as each scene develops, we will then get a sense of their relationship to the story culturally and their connection to the characters.



## **SCENE ONE**

***Roland writes a letter to his friend Leonhard Adams, a German / Jewish ethnologist***

### **ROLAND**

Dr L Adams/My Dear Friend/ You will no doubt be surprised to get this letter from me after such a long interval, don't think for one minute that I have forgotten you because I haven't. Today I got a shock when Mrs Ewens wife of Capt. Ewens called me into their Home to meet a Lady who had arrived by the Mail and to my very pleasant surprise it was Miss Bailey, Helen, your Sister-in-Law and I cannot find a word good enough to tell how delighted and overjoyed I was to hear of you my dear Friend, and glad to know you and your Family are in good Health. I am going to try my hardest to come over to see you Doctor I am only a War Pensioner, but I think I can save up enough for me and my Wife to make the trip, since I've been ill I've never travelled about on my own I've always had the Wife with me, I must see you my Friend and I do hope and pray that it won't be long. My word when you come to think of it, the earth is small after all. I am sending you a Photo of me and the Wife, which was taken about a Month ago, and Doctor please send me a Photo of yourself and your Family. I'd like to show my people the gentleman who is very good enough to call me "Friend", Friends are hard to get and when one could think of me after Thirty years and I thank God for such a Friend as you for even thinking about me. The Officers asked me where I was going when they saw me dressed up to take Miss Bailey to my home to see my Wife and I told them the reason they just said, Well I never, it's nice to have a Friend to think about you after all those years, so don't forget to send me a Photo as my Family want to see you, my little girl Melva said to me before she went to bed, now don't forget to ask the Doctor for a Photo of him and his Family. I am very sorry, Miss Bailey's stay amongst us was very short, one night only, too bad don't you think Doctor. Well, my Friend I suppose you are now settled in Australia. I do hope you are and that it won't be long before I will have the greatest pleasure to clasp your hand. Now I will say, so long, my Friend, hope to

see you some day, and May God Bless you and your Family. / I remain your  
Loving Friend / Roland W. Carter. Mi:Wi 3027.

*Lights fade to black*

**SCENE TWO**

*We hear people marching*

*1933, German propaganda*

*Wolfe enters, clears the room*

*She is dressed in a German Nazi party uniform*

*She puts a chair centre stage*

*She turns on the light above the chair*

*Leonhard enters*

**WOLFE**

**Sitzen.**

*(Sit - in German)*

*Leonhard sits*

**WOLFE**

**Ist dein Name Leonhard Adam?**

*(Is your name Leonhard Adam? - In German)*

**LEONHARD**

Yes.

**WOLFE**

**Doktor Leonhard Adam.**

*(Dr. Leonhard Adam - in German)*

**LEONHARD**

Yes.

**WOLFE**

**Der Ethnologe/ Anthropologe**

*(The ethnologist / anthropologist - in German)*

**LEONHARD**

Yes.

**WOLFE**

**Ist deine Mutter Jüdin?**

*(Is your mother Jewish? - In German)*

**LEONHARD**

Yes.

**WOLFE**

**Bist du Jude?**

*(Are you Jewish? - In German)*

**LEONHARD**

Yes.

**WOLFE**

**Ich bin hier, dich zu informieren, dass du nicht mehr erkannt wirst.**

*(I am here to inform you that you are no longer recognised - in German)*

**LEONHARD**

Recognised. What do you mean?



**WOLFE**

**Aufstehen! Ziehe den Mantel aus.**

*(Stand up! Take off your coat - in German)*

*Leonhard takes of his coat*

*Wolfe hands Leonhard a yellow coat*

**WOLFE**

**Setze dieses Symbol auf, nimm es *nicht* ab.**

*(Put this symbol on, do not take it off - in German)*

**LEONHARD**

What do you mean I am no longer recognised?

*Wolfe hands Leonhard a toothbrush*

**WOLFE**

**Putze den Boden.**

*(Clean the floor - in German)*

*Leonhard stands there*

**WOLFE**

**Putze den Boden makellos.**

*(Clean the floor spotless - in German)*

*Leonhard slowly follows the command*

*Roland joins Leonhard on the ground*

*Wolfe observes*

**LEONHARD**

I am Dr Leonhard Adam. Born a German Jew. Berlin was my birthplace  
on the 16<sup>th</sup> December 1891.

**WOLFE**

**Annulliert!**

*(Revoked! - In German)*

**LEONHARD**

I went on to study Ethnology, Law and Sinology at the University of  
Berlin.

**WOLFE**

**Annulliert!**

*(Revoked! - In German)*

**LEONHARD**

I am fluent in English, French and Italian and proficient in Greek,  
Latin, Chinese and Hindustani.

*Wolfe kicks Leonhard*

**WOLFE**

**Annulliert!**

*(Revoked! - In German)*

**LEONHARD**

I obtained a Doctor of Laws and became Chief Judge  
of Charlottenburg in Berlin.

**WOLFE**

**Annulliert!**

*(Revoked! - In German)*

**LEONHARD**

I was editor of the journal for comparative law, and an avid reader  
in primitive law.

**WOLFE**

**Annulliert!**

*(Revoked! - In German)*

*Wolfe cuts in*

**LEONHARD**

I am a member of the Board of Experts of the Berlin...

**WOLFE**

**Annulliert!**

*(Revoked! – In German)*

**Deine akademischen Ränge werden dir aberkannt.**

*(Your academic degrees are revoked – in German)*

**Du wirst nicht mehr erkannt.**

*(You are no longer recognised – in German)*

**Untermensch.**

*(Subhuman - in German)*

*Wolfe spits on Leonhard*

**WOLFE**

**Untermensch.**

*(Subhuman - in German)*

*Wolfe exits*

### ***SCENE THREE***

***Enter Countryman***

***Roland and Leonhard write to each other, sharing their life stories***

#### **ROLAND**

Dear Roland, in 1933, the Nazis ended my career in their rise to power. In 1938, I left Berlin and moved to Britain, where for two years I taught at the Universities of London and Cambridge. I became a Fellow of the Royal Society of Arts and the Royal Anthropological Institute, and I wrote a seminal book, *Primitive Art*, which was published in 1940.

#### **LEONHARD**

Dear Leonhard, I had six weeks of freedom until we caught the ship to Australia in 1919. It was strange getting back to Raukkan after the war suddenly stopped. When I left it was a mission run by the churches. When I returned it was a government reserve with an Aboriginal protector. There were new rules, new expectations.

#### **ROLAND**

On the 16<sup>th</sup> of May 1940, I was “arrested” and classified as an “enemy alien” because of Britain’s War Policy. I, along with other German refugees was deported to Australia, and we suffered abject conditions aboard a decrepit “hell ship” called the “Dunera”, I was harassed by a brutal captain and his vindictive crew.

#### **LEONHARD**

I walked from Adelaide to Raukkan and arrived home in August. I received a grand community welcome and was greeted by my mother, Rosie, and my relatives and friends. Would you believe a children's fife and drum band played "Home Sweet Home"? Speeches were made, and a gold medal was presented to me.

#### **ROLAND**

I was sent to Tatura as an intern, it was a camp in Victoria, and I co-founded an institute. I taught Ethnology and the Chinese language. I recorded and captured camp life through my watercolour paintings, I will send you one and then on the 29th of May 1942, I left Tatura, thanks to some influential friends from Europe.

#### **LEONHARD**

When I got home, Raukkan was a changed place. No Jobs, little aid or support was given. I keep experiencing ongoing pain from my injuries. I now live in a small home with my grey army blanket. I have lots of memories, not always happy and in quiet reflection my wife sees the pain on my face. You were right, I was never given a soldier's settlement and I cannot even enter the RSL. I am again imprisoned in his own country without explanation or freedom, I am more imprisoned here at home than when I was in that half-moon camp in Germany.

#### **ROLAND**

I got released the other day, but there was a condition, I had to use my intellectual ability to study Aboriginal artefacts, I am working at the Museum of Victoria, also I am teaching Mandarin at the University of Melbourne. My friend, I have some excessively big news, I met and married a beautiful woman, you would love her too, her name is Julia Mary Bailey.

#### **LEONHARD**

I am now married, I have a family and a couple of children, I want them to experience what I had experienced with you when you took me to the moving pictures and the dance halls.

#### **ROLAND**



I am deeply grateful for the knowledge you have passed onto me; I have passionately shared your knowledge with my colleagues who are so fascinated by your ancient culture. Roland, I have found a haven here in this country. Australia, our country, I often think of you my friend, I **HOPE** you are living a full life.

### **LEONHARD**

I will ask Helen, my sister-in-law to go to Point McLeay, Raukkan to find my friend Roland, to let him know that his friendship means the world to me, and that even though I am a scholar man, I have learnt the most from him sharing his knowledge of his culture, his people and his country. I want to buy land and give it back to my friend Mi:Wi 3027.

## **SCENE FOUR**

### ***Wolfe addresses the audience***

*\*A note on the German: the word 'you' has two forms in German: 'du' (informal, spoken to an equal or to somebody younger/inferior), and 'Sie' (formal, spoken to a professional, a stranger, an esteemed person or somebody older than the speaker). Where necessary, the English translation specifies which form (formal = form., or informal = inf.) is being used.*

### **WOLFE**

**Meine Mutter war eine freiwillige Hilfsschwester. Ihr lag das Pflegen sehr nah am Herz. Ich komme aus einem kleinen Dorf in der Nähe von Weimar, wo fast jeder jeden kennt. Ich bin in die Fusstapfen meiner Mutter getreten und folgte ihren Beruf: ich wurde vollamtliche Krankenschwester. Ich habe ein rigoroses Training, in praktischen und moralischen Situationen, in vielen Bundesländern Deutschlands absolviert. Ich habe viele Prüfungen absolviert und muss sagen, dass ich als Mitglied des Deutschen Roten Kreuzes, eine ausgebildete Spezialistin bin. Meine Mutter wäre stolz auf all meine Leistungen seit dem Ausbruch des Krieges im August neunzehnhundertvierzehn gewesen. Nach vier Jahren an der Front, vier Jahren Blut und Eingeweiden, habe ich mich hier vorgefunden. Ich befand mich in einem zaunlosen Lager voller farbiger Männer ... keine Zäune, nur eine Moschee.**

*(My mother was a voluntary auxiliary nurse. She loved caring for people. I come from a small town near Weimar, where just about everybody knows each other. I followed in the footsteps of my mother and took after her profession: I became a full-time nurse. I went through rigorous training in practical and moral situations, studying in many states around Germany. I sat through many exams, and I must say, as a member of the German Red Cross, I am a trained professional. My mother would be proud of all the things I have achieved since the war broke out back in August 1914. After four years on the front, four years of*

*blood and guts, I found myself here, walking into a fenceless camp of coloured men ... no fences, except a mosque. - in German)*

#### **WOLFE**

**Das neue Programm hier wird strenge Regeln durchsetzen, aber das Ziel ist Menschen anderen Glaubens zu überzeugen, die Seite zu wechseln und für Deutschland zu kämpfen. Der Kommandant hat mir versichert, dass es keine Fluchtversuche geben wird, und dass die Gefangenen mir keine Gefahr darstellen werden.**

*(The new program here will have strict laws, but it aims to convince people of different faiths to swap sides and fight for Germany. The commandant assured me that the prisoners would not try to escape, and that they would not pose any danger to me. – in German)*

#### ***Silence***

#### **WOLFE**

**Ich bin Deutsche; wir sind keine Freunde. Ich war Schwester mitten in einem endlosen Krieg. Aber was mich jetzt freut ist meine Beförderung – mir wurde nämlich eine neue Rolle zugeordnet. Der Kommandant hat mich persönlich gebeten, ihm Bericht über die Entwicklung einer neuen anthropologischen Studie zu erstatten. Ich soll mit dem hochverehrten Dr. Leonhard Adam, einem Wissenschaftler der sechs Sprachen spricht, arbeiten... Er ist nicht verheiratet... glaub‘ ich zumindest... vielleicht ...**

*(I am a German; I am not their friend. I was a “Sister” in the middle of an endless war, but what is exciting for me now is my promotion – I have been assigned a new role. The commandant has personally asked me to report back to him on the development of a new anthropological study. I am to work beside the esteemed Dr. Leonhard Adam, a scholar who speaks six languages... I don’t think he’s married... Maybe... - in German)*

#### ***A soft light reveals Leonhard***

**WOLFE**

**Nein! Ich hoffe er ist es nicht.**

*(No! I hope he's not. – in German)*

*Wolfe looks at her watch*

**LEONHARD**

**Hallo.**

*(Hello. – in German)*

*Wolfe hears him*

*She straightens herself*

**LEONHARD**

**Hallo!**

*(Hello! – in German)*

**WOLFE**

**Hallo!**

**LEONHARD**

**Hallo.**

**WOLFE**

**Hallo.**

**LEONNHARD**

**Ja.**

*(Yes. – in German)*

**WOLFE**

Dr. Adam.

**LEONHARD**

**Ja,**  
(*Yes, – in German*)

**WOLFE**  
**Hallo.**

**LEONHARD**  
**Hallo... bist du meine Assistentin?**  
(*Hello... are you my assistant? – in German, inf.*)

**WOLFE**  
**Nein.**  
(*No – in German*)

**LEONHARD**  
**Also, wer bist du?**  
(*So, who are you? – in German, inf.*)

**WOLFE**  
**Ich bin keine Assistentin! Ich bin Spezialistin! Ich habe gerade vier Jahre an der Front verbracht. Ich bin Schwester. Qualifiziert, gleichberechtigt.**

(*I'm not an assistant! I'm a professional! I just spent four years on the front line. I'm a sister. Qualified, an equal. – in German*)

**LEONHARD**  
**Qualifiziert.**  
(*Qualified. – in German*)

**WOLFE**  
**Qualifiziert, wie du.**  
(*Qualified, like you. – in German, inf.*)

***Pause***

**LEONHARD**

**Du wirst mich mit ‘Sie’ ansprechen.**

*(You will address me with the formal ‘Sie’. – in German, inf.)*

**WOLFE**

***Sie?***

*(The formal ‘Sie’? – in German)*

**LEONHARD**

**Das ist was du bist: eine Assistentin. Und während du mit mir arbeitest, gibt es Regeln. Du wirst mich höflich anreden und nur sprechen, wenn du dazu angefordert wirst. Ja?**

*(This is what you are, an assistant and whilst you are working with me there are rules. You will address me politely and you will speak when spoken to, YES. – in German, inf.)*

**WOLFE**

**Ja, Dr. Adam.**

*(Yes, Dr. Adam – in German)*

***Light fades on Leonhard***

***Silence***

***Wolfe addresses the audience***

**WOLFE**

**Na, das habe ich nicht erwartet. So habe ich mir Dr. Adam nicht vorgestellt. Ich werde meine Rolle mit dem Kommandanten besprechen, und ihn über meine Beobachtungen hier berichten. Ich werde ihm alles mitteilen. Zeit, mich ans Werk zu machen!**



*(Well, I didn't expect that. Dr. Adam is not who I thought he would be. I will check with the commandant on my role here and I will report back to him on all my observations here, I will share everything. Time to get to work. – in German)*

***Wolfe exits***

***Lights fade***

***Over a loudspeaker*** - We hear the morning prayers of the Muslim faith. (*Arabic*)

***SURTITLE:*** World War One, Germany.

***SURTITLE:*** 28<sup>th</sup> February 1918.

***SURTITLE:*** A Prisoner of War Camp called Half Moon.

***A light reveals Leonhard in the corner of a room.***

## **LEONHARD**

I have waited so long to participate in genuine fieldwork, this is the first time ever ... all of my research previously has been from books, from the scrutiny of the classics, but now, this is the real work... It is clear to me that I must be the observer and almost disguise myself as to be unobtrusive. I must steadily gain his confidence and trust. I will need to use understanding and sympathetic treatment. Each minute I must study each movement and accurately record every aspect of any given word. Remembering always my stance as participant must be invisible to gain entry into knowing what he precisely says and does. Right now, my systematic describing of events and his every behaviour begins. I must maintain focus to describe the subject, I must consider all details to paint a written image. I must explore his organized routines, learn the language and listen intently. Patience is most important and observation over time, I have an abundance of both. My challenge is to work through the three phases. Initially, clear observation, secondly as participant observer, and finally interrogation. I will adhere to these with upmost precision ensuring my reporting is as detailed and illustrative as possible. Now... to begin with precisely what I see and hear... He spends a good deal of time gazing beyond the window to the space outside. All his movements are steady, considered and it appears most often with calm intent. He rarely

speaks, when he does it is in a quiet, soft tone. He has his own language along with English. When he is solitary, he sings what I theorize is a gospel song. I aim to gain a familiarity with him, build rapport and trust. I wonder how this will come about with my involvement and cultivation of an informative relationship. This is field research in its truest sense.

### ***Soft heartbeat begins***

## **LEONHARD**

I will at some stage record his voice on the gramophone which has newly arrived in the camp and is here in this room.

***Lights fade up*** - slowly to reveal, Roland, a POW sitting at a table (Centre Stage), staring into the distance. (Thinking of home, Raukkan).

***There is a fireplace. Roland is waiting to be interrogated by Leonhard, an ethnologist, who just finished his PhD (1916) from Berlin University. They are virtually the same age, but from two different worlds.***

***SURTITLE:*** In April 1917, Roland Carter received a gunshot wound to the left shoulder and is captured by the Germans.

**CHANT** - Roland

**CHANT:** Puntin Ngarrindjera

**NOTE:** The director will discover the length of time for Roland's chant in the beat

Once the actor understands his character and finds Roland's rhythm and balance

This is a chant that Roland whispers to himself for strength, its meaning is moving forward, a survival mechanism in the POW camp

The chant is also a trigger for the next stage of Roland's painting to be done, the image is of the Ngarrindjeri warriors all lining up to protect country

*This image builds at different stages throughout the story, the audience witness its development, so they will see the image that Roland is thinking about when sitting in silence looking out into the audience.*

*There is a table and chairs, books by writer, E Phillip Oppenheim, The Great Impersonation, The Cinema Murder, The Evil Shepard, The Double Traitor and Writer, H Rider Haggard Books, King Solomon's Mines, the Vengeance of She as well as ragtime songbooks a phonogram and records sitting on a long bench as well as a canvas, easel, pencils, paints etc.*

*Wolfe enters, she is carrying a tray with a silver mounted razor strop and safety razor, shaving cream brush, shaving foam and two towels. She places the items down on the long bench, she then places a towel on either side of Roland*

*Wolfe Exits.*

*Leonhard moves to the silver mounted razor strop and safety razor and prepares.*

**LEONHARD**

Are you nervous?

*Silence*

**LEONHARD**

Do you trust me?

*Leonhard feels Roland's face.*

**LEONHARD**

I am your friend.

*Enter Wolfe with two buckets of water.*

*(hot/cold) She places one either side of Roland*

*She then wraps a towel around his neck*

*Wolfe puts on a recording of Beethoven. (softly)*

*Leonhard observes Roland.*

**LEONHARD**

Head back slowly.

*Leonhard listens to the music.*

**LEONHARD**

Please don't move.

*He shaves Roland.*

**LEONHARD**

Perfect!

*The music finishes.*

*Leonhard observes Roland feeling his  
face. Wolfe cleans up and exits*

*A whispered chant begins. An Image begins to  
appear in the background Leonhard / Wolfe  
can't hear or see it yet*

**ROLAND**

Puntin Ngarrindjera

*Enter Wolfe, she is carrying a tray with a tea pot, cup and saucer, milk, sugar, spoon,  
butter knife, bread and jam, a pocket bible, an Onoto fountain pen plus an order for a fob  
watch, she also has a blanket draped over her arm, she places the tray on the long bench,  
she exits.*

***SURTITLE:** In September 1917 Leonhard Adam interviewed Indigenous POW Douglas Grant.*

***SURTITLE:** But Grant knew nothing about his culture.*

*Leonhard touches the teapot; he picks up a cup and saucer.*

**LEONHARD**

Do you miss your family?

*Silence*

**LEONHARD**

I have a letter from your mother.

**ROLAND**

Rosie!

*(Softly)*

*He places the cup and saucer in front of Roland.*

**LEONHARD**

It came in a Red Cross package. You are a long way from home and your mother is very concerned about you. Winter is coming and snow season is nearly upon us, it is very harsh here, the sharp northern winds show no mercy.

*Leonhard picks up the teapot*

**LEONHARD**

When did it last snow where you came from?

*He pours the tea.*

**LEONHARD**

Sugar.

*Puts two teaspoons of sugar in the tea*

**LEONHARD**

Milk. Hmmm.

*Pours milk into the tea.*

**ROLAND**

1836.

**LEONHARD**

1836!

**ROLAND**

Yes.

**LEONHARD**

Are you sure?

*Leonhard drinks the tea*

**ROLAND**

Yes, quite sure.



**LEONHARD**

Would you like another blanket?

**ROLAND**

Yes, thank you.

**LEONHARD**

Do you have blankets where you come from?

In winter, how do you keep warm at home?

**ROLAND**

Cloaks.

*Leonhard cuts a slice of bread*

**LEONHARD**

Cloaks. What kind of cloaks.

**ROLAND**

Of possum Skin.

*Leonhard spreads jam on the bread*

**LEONHARD**

Possum skin, how intriguing!

And your possum skin keeps you warm.

**ROLAND**

Yes.

**LEONHARD**

Like blankets.

**ROLAND**

As well as shark fat rubbed all over the body.

**LEONHARD**

*Shark fat??*

**ROLAND**

Yes.

**LEONHARD**

Why the fat of a shark?

**ROLAND**

It's a sacred totem.

*Leonhard eats*

**LEONHARD**

It's cold out there.

**ROLAND**

Yes. Sounds like home.

**LEONHARD**

Like home?

**ROLAND**

The chilly pilbiangk.

**LEONHARD**

Pilbiangk?

**ROLAND**

East winds that herald the onset of “yorti”. Winter.

**LEONHARD**

Although it’s north here in Germany.

Our circumstances are reversed in the weather.

**ROLAND**

Yes.

*Leonhard stokes the fire*

**LEONHARD**

**Der Herr gibt und der Herr kann wegnehmen.**

*(The lord giveth and the lord can taketh away - in German)*

*Silence*

**LEONHARD**

Would you like a cup of tea?

**ROLAND**

Yes, thank you.

**LEONHARD**

The giver of life.

**ROLAND**

Yes.

**LEONHARD**

Why do you do what you do?

*Silence*

**ROLAND**

For freedom.

**LEONHARD**

**For freedom, Ah, richtig.**

*(Ah, right - in German)*

**LEONHARD**

Can you describe “*freedom*” for me?

**ROLAND**

Not being here.

**LEONHARD**

Here.

**ROLAND**

Yes.

**LEONHARD**

But you *chose* to be here. You enlisted to be here.  
Or would you rather be home, rugged up in your  
possum skin cloak thinking of freedom.

*Silence*

**LEONHARD**

I came here to see somebody else, but realised they knew nothing  
about what I wanted to know. Their dark skin fooled my innocent  
eyes. The commandant informed me that he transferred you here.

**ROLAND**

The commandant.

**LEONHARD**

**I am a, wie sagt man? A scholar man.**

*(How does one say? – in German)*

**LEONHARD**

I am a graduate. But I assure you, I am thorough.

*Leonhard places another cup and saucer down*

*Pours tea into cup*

**LEONHARD**

Sugar?

**ROLAND**

Yes, please.

**LEONHARD**

Milk?

**ROLAND**

Yes.

**LEONHARD**

When did your people last see white snow? Really?

**ROLAND**

White snow... Long time.

**LEONHARD**

You don't have dark skin to be who you are?

**ROLAND**

Do I need to have dark skin?

*Silence*

**LEONHARD**

No. Are you comfortable?

**ROLAND**

Yes.

**LEONHARD**

Good, you came here to half-moon camp because you complained the last place was too cold, so the commandant was very generous,



and you got moved to this warmer place, with a fire and three blankets...  
and a cup of warm tea. Satisfied.

**ROLAND**

Yes.

**LEONHARD**

We even bought you a new pair of shoes.

*Leonhard exits*

**ROLAND**

**Tji:tjutjil tunkunan, nglemunat**

*(Jesus-Erg loves me know-l.ERG)*

**Yekau paipilil ramun ngan**

*(Yes Bible-ERG tell me)*

**Minyuwan po:rlar kinawi**

*(Little children his)*

**Kar nyangki, kitji piltenggi**

*(They weak, he strong)*

*Leonhard enters with the shoes*

*He observes*

*Roland stops singing*

*Leonhard places down a file*

**LEONHARD**

Don't have to stop singing on my account.

*Silence*

**LEONHARD**

Beautiful language.

**ROLAND**

Sorry.

**LEONHARD**

You have nothing to be sorry about, you are free to sing.  
Even in your language.

**ROLAND**

Am I free! Can I walk out of here?

**LEONHARD**

No, not that free. You are a prisoner of war, my friend.

*Silence*

**ROLAND**

Yes.

**LEONHARD**

Can you confirm your name?

**ROLAND**

3027.

*Leonhard writes in his file.*

**LEONHARD**

**Seele 3027**

*(Soul 3027 - in German)*

**ROLAND**

Soul?

**LEONHARD**

Yes, soul. As in human being. And your service *number* is 3027.

**ROLAND**

Yes.

**LEONHARD**

How is your left shoulder?

**ROLAND**

Healing, thank you.

**LEONHARD**

In your last camp you spoke about bush medicine.

**ROLAND**

Yes.

**LEONHARD**

Do you remember what kind?

*Roland thinks of the old mans weed, bush medicine*

*Silence*

**LEONHARD**

Do you know why you are here?

**ROLAND**

Yes.

**LEONHARD**

Why do you do what you do?

**ROLAND**

For freedom.

**LEONHARD**

Are you sure? Here you are free to do many things,  
like singing. Did I not provide for you a cup of tea  
and another blanket?

**ROLAND**

Yes.

**LEONHARD**

Would that not be freedom.

*Leonhard stokes the fire*

**ROLAND**

Maybe.

**LEONHARD**

Warmth. Is that not freedom?

**ROLAND**

Yes.

**LEONHARD**

The sensation of being warm.

**ROLAND**

Freedom.

**LEONHARD**

Would you like some bread and jam?

**ROLAND**

Thank you.

**LEONHARD**

Are you a Christian?

**ROLAND**

I have my religious and cultural beliefs.

**LEONHARD**

Soul (Seele) 3027 has his religious and cultural beliefs, such as?

**ROLAND**

RUWE. Country.

**LEONHARD**

Country.

**ROLAND**

Yes.

**LEONHARD**

And here you are in my country, 3027.

**Mein Schönes Land**

*(My beautiful country - in German)*

**LEONHARD**

Do you like my country?

**ROLAND**

Yes.

**LEONHARD**

Yes, my friend.

**ROLAND**

Your friend.

**LEONHARD**

Our roles are reversed, once again.

**ROLAND**

Reversed.

**LEONHARD**

Yes. 1836 is a lovely little metaphor, don't you think?

**ROLAND**

Yes.

*Silence*

**LEONHARD**

So, let's not play any more games Roland Carter.

Born 28<sup>th</sup> February 1892.

**ROLAND**

Okay.

**LEONHARD**

If two people can't speak the same language, how are we to communicate?

**ROLAND**

I understand.

**LEONHARD**

Do you.

**ROLAND**

Yes.

**LEONHARD**

Then why do you fight for a country that does not recognize you.

**ROLAND**

For freedom

**LEONHARD**

I am giving you freedom, right now, we are at war  
and I' am giving you freedom, do you see any bars.

Do you see anybody telling you not to be who you are?

**ROLAND**

No.

**LEONHARD**

No. Shall we speak the same language?

**ROLAND**

Yes.

**LEONHARD**

Yes.

**ROLAND**

Languages originated from an ill-tempered woman.

**LEONHARD**

And who said that?

**ROLAND**

The old people.

**LEONHARD**

For love of country.

**ROLAND**

Yes, for love of country. The different clans, north  
south, east and west.

**LEONHARD**

What is your full name?



**ROLAND**

Roland Wenzel Carter.

**LEONHARD**

And your rank and battalion?

**ROLAND**

Private 3027, 50<sup>th</sup> Battalion, AIF.

**LEONHARD**

And you were wounded in

**ROLAND**

Norieul, France.

**LEONHARD**

On the 2<sup>nd</sup> April 1917.

**ROLAND**

Yes.

**LEONHARD**

And now imprisoned near Wunsdorf, in what is called a half-moon camp.

**ROLAND**

Why do you call it half-moon?

**LEONHARD**

We have our religious and cultural beliefs, and today is the 28<sup>th</sup> February 1918.

**ROLAND**

Yes.

**LEONHARD**

Would you like another cup of tea?

**ROLAND**

Yes, please.

*Leonhard exits*

*A whispered chant begins*

**ROLAND**

Puntin Ngarrindjera

*Roland's chant is whispered repeatedly*

*An Image continues appearing in the background*

*Wolfe enters, she has a new teapot, she pours.*

*Leonhard enters*

*He observes*

**WOLFE**

**Magst du Musik?**

*(Do you like music? - In German)*

**ROLAND**

Pardon.

**WOLFE**

What kind of music do you like?

**ROLAND**

I have listened to the ragtime.

**WOLFE**

Ragtime. Do you like to dance?

**ROLAND**

Yes.

**WOLFE**

Have you heard of the trot?

**ROLAND**

I'm sorry?

**WOLFE**

The foxtrot.

**ROLAND**

The foxtrot.

**WOLFE**

In 1913, a man by the name of Harry Fox, he was a comedian from vaudeville.

**WOLFE**

Well, Mr. Fox liked to trot, and he introduced a step, his step which pushed every other trot to the ground.

*Pause*

**ROLAND**

I understand.

**WOLFE**

Do you?

**ROLAND**

Yes.

**WOLFE**

Really!

**ROLAND**

In my own way.

**LEONHARD**

Can you explain how you understand it?

**WOLFE**

Please, in your own way.

***Roland makes a screeching bird sound***

**ROLAND**

The Mingka bird (*the Stone Curlew*) is a ‘night-time spirit’. Mingka means ‘*body of change... but it retains the head of a man*’. The Mingka bird is heard calling from the trees near the burial grounds. The call sounds like someone dying or being strangled. Like ‘the screeching of a night owl’ It signifies that something is wrong. Big owl eyes see everything... Whales bring messages of life. Birds bring messages of death. Due to the introduction of the fox,

which is a predator, the Curlew, which is a ground dwelling bird has been mostly wiped out.

**WOLFE** *(to Leonhard)*

**Ich verstehe nicht.**

*(I don't understand - in German)*

**LEONHARD**

Quite clever 3027. I dare say the British empire may not agree with that analogy, but I do.

**ROLAND**

Really.

**LEONHARD**

Yes. Unable to fulfil their role.

**ROLAND**

On country.

**WOLFE**

**Doktor Adam, darf ich Sie privat sprechen?**

*(Dr. Adam, may I talk to you privately? - In German)*

**LEONHARD**

Yes Wolfe.

**WOLFE**

**Der Kommandant hat mich gefragt, wie die Studie abläuft.**

*(The commandant has asked me how the study is progressing - in German)*

**LEONHARD**

I see, and what have you said?

**WOLFE**

**Ich habe den Kommandanten informiert, dass Sie mit Subject 3027 zu Freundlich sind.**

*(I have informed the commandant that you are too friendly with subject 3027 - in German)*

**LEONHARD**

Too friendly?

*Pause*

**LEONHARD**

Thank you, Wolfe.

*Silence*

**LEONHARD**

Do you like to dance Roland?

**ROLAND**

Do I like to dance?

**LEONHARD**

Yes.

**ROLAND**

I do.

*Leonhard puts on the foxtrot*

**LEONHARD**

Wolfe could you dance with subject 3027 please.

*Wolfe reluctantly holds out her hand, she positions Roland physically  
They dance.*

*Leonhard takes over from Wolfe.*

*He teaches Roland the foxtrot*

*Wolfe observes, she stops the music*

*Roland sits*

*Wolfe exits*

**LEONHARD**

Earlier you mentioned country, may I ask you about that?

**ROLAND**

Yes.

**LEONHARD**

Do you consider your country currently occupied?

**ROLAND**

Yes.

*Pause*

**ROLAND**

May I ask *you* a question?

**LEONHARD**

Sure.

**ROLAND**

Do you like asking lots of questions?

**LEONHARD**

Yes, I do.

**ROLAND**

Why?

**LEONHARD**

It's part of who I am. I was born to discover, to laugh.  
To teach. I want to experience the world's cultures and  
what they have to offer.

**ROLAND**

And the significance of culture is?

**LEONHARD**

Life, living, breathing. Culture is all you can touch and  
understand as well as languages we can speak. It allows  
us to understand the world, we wish to live in.

**ROLAND**

If I was to take an artery and cut it, what would happen?

**LEONHARD**

The artery would bleed.

**ROLAND**

And once it bled out?



**LEONHARD**

What was living would be dead.

**ROLAND**

The land dies. There is no more living, no more blood through the veins.

Where I come from the culture is an artery of a living body, connected to all living things.

**LEONHARD**

And you have laws that govern all living things?

**ROLAND**

Yes.

**LEONHARD**

And the people.

**ROLAND**

Yes.

**LEONHARD**

And the land.

**ROLAND**

Yes.

**LEONHARD**

How do I know you are telling me the truth?

**ROLAND**

How did I know you were not going to cut my throat?

**LEONHARD**

How do I know you aren't telling me what I want to hear?

**ROLAND**

How do I know you are not going to shoot me?

**LEONHARD**

I am not your oppressor.

**ROLAND**

And here I am, talking to you.

*Silence*

**LEONHARD**

If I was to come to your country, Roland, like you have come to mine,  
would we fight a war like we are fighting now?

**ROLAND**

Yes, absolutely.

**LEONHARD**

What kind of war would it be?

**ROLAND**

Like this one - a war to end all wars.

**LEONHARD**

How can you win!

**ROLAND**

What happens if we lose? Our people will prevail, we are resilient.  
One day that cut in the artery will heal or that clot will dissolve and  
the blood will continue to flow. What happens if we win!

**LEONHARD**

Do you believe that?

**ROLAND**

Yes.

**LEONHARD**

Do you have a family?

**ROLAND**

I do.

**LEONHARD**

Do you have children?

**ROLAND**

No.

**LEONHARD**

Would you like to?

**ROLAND**

Yes.

**LEONHARD**

Where will they grow up?

**ROLAND**

Home. On country.

**LEONHARD**

Where's that?

**ROLAND**

Lake Alexandrina.

**LEONHARD**

Lake Alexandrina.

**ROLAND**

They call it Point McLeay.

**LEONHARD**

Is that its original name?

**ROLAND**

No.

**LEONHARD**

Does it have a name in your language?

**ROLAND**

Yes. Raukkan, the traditional meeting place of the Ngarrindjeri peoples.

**ROLAND**

Where the Murray River, Lake Alexandrina, and the Coorong  
all link to the Southern Ocean.

**LEONHARD**

Is it near the city?

**ROLAND**

No, it's a remote place.

**LEONHARD**

How many people are there?

**ROLAND**

Hundreds, sometimes thousands when a ceremony  
is taking place.

**LEONHARD**

That's a lot of people.

**ROLAND**

All related.

**LEONHARD**

All related, that's a big family.

**ROLAND**

Yes. Big Ngarrindjeri family.

**LEONHARD**

What can you tell me about your family?

**ROLAND**

Seriously?

**LEONHARD**

Yes.

**ROLAND**

So many questions?

**LEONHARD**

I am intrigued.

*Silence*

**LEONHARD**

How did you get here?

**ROLAND**

By boat.

*Pause*

**ROLAND**

I didn't want to be "*NOTHING*" anymore

*Lights fade on Roland*

**ROLAND**

**Tji:tjutjil tunkunan, nglemunat**

*(Jesus-Erg loves me know-l.ERG)*

**Yekau paipilil ramun ngan**

*(Yes Bible-ERG tell me)*

**Minyuwan po:rlar kinawi**

*(Little children his)*

**Kar nyangki, kitji piltenggi**

*(They weak, he strong)*

*Lights fade up on Leonhard centre stage*

**LEONHARD**

I didn't want to be "*NOTHING*" what does that mean. Subject 3027 is challenging me. He has provided many insights into his cultural practises. A word here, a word there, cloaks, what does cloaks mean and what has language got to do with a woman. He is quiet, honest, kind, generous, and a gentleman. Interesting. I wonder if his people are the same. I need to extract more information, continue participant observation, maybe a painting of home, to get a sense of country and how it is shaped. I wonder if he can reveal the culture, especially their law, that's the key that unlocks the door, and once we unlock the door to their world, then they are "*SOMETHING*". Books cannot give you the characteristics of a man. Their speech patterns, the way they move when they are taught to dance. How they interact and what they see, feel or hear, whether at home or abroad. Subject 3027 consistently staring out into the distance is intriguing, what is it that he is thinking about? Is it the memories of the war? He has spent a long time in the battlefield. It is interesting his personal connections. Why is the shark sacred? I need to keep gaining his confidence and trust. What is he singing, yes, it is in

language, his dialect, but I know the tune to the song, I will record it and discover more, sometimes subject 3027 talks in riddles and it is up to me to decipher and understand if they are true or not.

*Lights fade too black*

*Roland is sitting at the table*

*Leonhard joins him*

*Projector starts silent French film*

*Judex 1916 – Love's forgiveness.*

*Audience watches (1-2 minutes)*

*Film finishes, Roland is amazed*

**ROLAND**

I have never seen anything like that.

**LEONHARD**

It's amazing isn't it?

**ROLAND**

How did they do it?

**LEONHARD**

The moving pictures.

**ROLAND**

Yes, It's very clever.

**LEONHARD**

Did you understand the story?



**ROLAND**

I was watching their mouths move.

**LEONHARD**

It was a silent film.

**ROLAND**

Silent film.

*Silence*

**LEONHARD**

The plot involves a corrupt banker, who is the target of our hero's revenge. It is eventually revealed that his identity is Jacques de Trémeuse, a man whose family were ruined by the corrupt banker, what makes matters worse for our hero is that he has fallen in love with the bankers beautiful and innocent daughter Jacqueline. A simple story.

**ROLAND**

A simple story?

**LEONHARD**

Perhaps not so simple. The banker is Jewish.

**ROLAND**

I couldn't take my eyes off the screen.

**LEONHARD**

Why do you think that?

**ROLAND**

The fact that you can watch something like a picture that moves.

**LEONHARD**

As if you are seeing it for the first time again and again, and again.

**ROLAND**

It was like a ceremony.

**LEONHARD**

A ceremony?

**ROLAND**

A ritual, dancing and singing. Like they had been out hunting and were bringing the story back to share what they had discovered, again, and again and again.

**LEONHARD**

Can you give me an example Roland?

**ROLAND**

Marriage, love, revenge.

**LEONHARD**

Like

**ROLAND**

Someone who is promised to you.

**LEONHARD**

What do you mean?

**ROLAND**

From birth, someone who is promised to you, right blood line and you marry them and fall in love, then someone from another clan steals them away so, you seek revenge, it's part of us, our lore, you can't do that.

**LEONHARD**

No. You can't do that, it's wrong.

**ROLAND**

Yes, wrong way.

**LEONHARD**

So, you know the difference between right and wrong?

**ROLAND**

Of course.

**LEONHARD**

Do you have many laws?

**ROLAND**

Yes.

**LEONHARD**

Are you allowed to talk to me about them?

**ROLAND**

Some of them.

**LEONHARD**

Which ones?

**ROLAND**

There are different forms of lore like there are different forms of love magic.

**LEONHARD**

Love magic?

**ROLAND**

Yes, love magic; ‘*attracting*’, drawing attention between a man and a woman. A man using his *Mi:Wi* to attract a woman.

**LEONHARD**

His *Mi:Wi*?

**ROLAND**

He does this by staring, at first, then feeling his power in her *Mi:Wi* he draws her magically, staring unblinkingly at her. If he blinks, the spell is broken. Eventually the woman approaches him, at first looking about, then coming directly to him. On reaching the man, she tells him how her *Mi:Wi* has responded to his and would ask him what he wants from her. ‘*what will you do now? I came to you. I will go with you*’, she says, and in response he says, ‘*we will walk together*’, and off they go. Everyone understands that love magic has taken place and leaves them alone.

**LEONHARD**

*Mi:Wi* their souls connecting.

**ROLAND**

Yes.

**LEONHARD**

These are your beliefs?

**ROLAND**

Yes, what are your beliefs?

**LEONHARD**

I believe that the world can be a better place to live.

**ROLAND**

I believe that too.

**LEONHARD**

I believe that culture gives us insight into how peoples should live.

**ROLAND**

How peoples should live.

**LEONHARD**

Yes.

**ROLAND**

How they survive?

**LEONHARD**

Yes.

**ROLAND**

How some peoples make decisions for other peoples.

**LEONHARD**

Yes.

*Silence*

**LEONHARD**

What I find intriguing is that you are here, right now,  
to talk to me.

**ROLAND**

I could be dead!

**LEONHARD**

But you are not.

**ROLAND**

No.

**LEONHARD**

And thank goodness for that because we obviously have  
a lot to talk about.

**ROLAND**

Yes.

**LEONHARD**

Are you angry with the British?

**ROLAND**

Sometimes.

**LEONHARD**

Why?

**ROLAND**

Because they are denying me the right to be who I am.

**LEONHARD**

And who is that?

**ROLAND**

A man.

**LEONHARD**

Yes.

**ROLAND**

A, hu-man.

**LEONHARD**

A, hu-man.

**ROLAND**

A man has certain roles in community.

**ROLAND**

He has a living lore to abide by, he has responsibilities for and must care for his family. He has a continuous

connection to RUWE, country, his culture. His living stories, songs and dances. His connection to water, his fishing his hunting and gathering. His ability to teach, make sacred fire. The stars...

**LEONHARD**

Is that important to be a, hu-man?

**ROLAND**

Crucial.

**LEONHARD**

Why?

**ROLAND**

I am a custodian; I work in harmony with my mother as a hu-man, and in return, she nurtures and cares for me, my culture beliefs are *MY* lore's of my mother land.

**LEONHARD**

And you believe all this.

**ROLAND**

Don't you?

**LEONHARD**

You live in an occupied society.

**ROLAND**



And that's why I am here, fighting for freedom.

**LEONHARD**

But you are not going to get it when you go home.

**ROLAND**

How do you know that?

**LEONHARD**

My friend, I want to speak truthfully, from my heart,  
to you. You are never going to get your country back.

*Silence*

**ROLAND**

I will. I know it, I see it, I feel it in my bones.  
It's a part of me, who I am, always has been.

*A whispered chant begins*

**ROLAND**

Puntin Ngarrindjera

*Roland's chant is whispered repeatedly*

*An Image continuous appearing in the background*

*Wolfe enters*

*She is carrying a pocket bible*

*Wolfe asks Leonhard if he would like a drink*

**WOLFE**

**Hätten Sie gerne ein Getränk?**

*(Would you like a drink? - in German)*

*Leonhard asks Roland*

**LEONHARD**

Would you like a drink?

**ROLAND**

Thank you.

*Wolfe hands Leonhard the pocket bible*

**WOLFE**

**Hier ist das, wonach Sie gefragt haben.**

*(Here's what you asked for - in German)*

**LEONHARD**

**Danke schön.**

*(Thank you - in German)*

*Wolfe exits*

**LEONHARD**

Do you recognise this book?

**ROLAND**

Yes, it is my pocket bible. It was given to me the night I left the mission station to join the army.

**LEONHARD**

Who gave it to you?

**ROLAND**

The superintendent.

**LEONHARD**

The superintendent.

**LEONHARD**

What happened the night before you left?

**ROLAND**

They threw a party for me.

**LEONHARD**

A party.

**ROLAND**

Yes.

**LEONHARD**

Did they sing you songs?

**ROLAND**

God save the king.

**LEONHARD**

God save the king.

**ROLAND**

They even dressed up in costume.

**LEONHARD**

Dressed in costume, and now you  
are dressed up in their costume.

*Silence*

**LEONHARD**

My understanding was that you weren't allowed to  
sign up and be part of the Australian Imperial Forces.

**ROLAND**

That's right. We are not allowed to enlist, so I had to sign an  
exemption form.

**LEONHARD**

Exemption form. Exemption from what?

*Silence*

**LEONHARD**

And once you signed this form, what did that mean?

**ROLAND**

I could leave the mission station and enlist in the  
Australian Imperial Forces.

**LEONHARD**

The *British* Army.

**ROLAND**

Yes.

**LEONHARD**

What do you mean by “mission station”?

**ROLAND**

Well, I live on a mission station. It was set up in 1859.

A priest sailed down lake Alexandrina and built a church there, they tried to convert us, so when we died, we would go to heaven.

**LEONHARD**

Was that successful?

**ROLAND**

Not everyone became Christian.

**LEONHARD**

This is your pocket bible.

**ROLAND**

I have my beliefs.

**LEONHARD**

What’s going to happen when you get home?

**ROLAND**

I will have served.

**LEONHARD**

*Who* will you have served?

*Silence*

**ROLAND**

I will have played my part for my country.

*Leonhard opens the pocket bible*

**LEONHARD**

What's your favourite passage?

**ROLAND**

Psalm 23: verse 4. Though I walk through the valley of the shadow of death.

**LEONHARD**

I will fear no evil. A Psalm of David. The Lord is my Shepard; I shall not want.

**ROLAND**

He makes me lie down in green pastures.

**LEONHARD**

He leads me beside the still waters.

**ROLAND**

He restores my *Mi:Wi*, my soul.

**LEONHARD**

He leads me into the path of righteousness for his name's sake.

**ROLAND**

Yea, though I walk through the valley of the shadow of death,  
I will fear no evil.

**LEONHARD**

For thou art with me; Thy rod and thy staff they comfort me.

**ROLAND**

Thou prepare a table for me in the presence of mine enemies.

**LEONHARD**

Thou anoint my head with oil; my cup runs over.

**ROLAND**

Surely goodness and mercy shall follow me all the days of my life.

**LEONHARD**

And I will dwell in the house of my Lord for ever.

**ROLAND**

Amen.

*(in Ngarrindjeri)*

**LEONHARD**

Amen.

*(In German)*

*Silence*

**LEONHARD**

Is there a word for '*amen*' in your language?

**ROLAND**

In Ngarrindjeri.

**LEONHARD**

Ngarrin-jeri.

**ROLAND**

No, Ngarrindjeri.

**LEONHARD**

Ngarun-jeddi

**ROLAND**

That's right.

**LEONHARD**

Right, Ngarrindjeri.

**LEONHARD**

Are there other words in your language – like '*amen*'?

**ROLAND**

In the Bible?

**LEONHARD**

The whole Bible.



**ROLAND**

The whole Bible? What's the word for '*Bible*' in German?

**LEONHARD**

**Bibel.**

*(Bible – in German)*

**ROLAND**

Bibel. Bee-bel. Bibble.

**ROLAND**

What's the word for '*House of God*' in German?

**LEONHARD**

**Hmm. Gotteshaus.**

*(House of God – in German)*

**ROLAND**

Gotteshaus. Got-tes out of here!

*They laugh*

**LEONHARD**

What does '*house*' mean in your Ngarrindjeri?

**ROLAND**

Segregation.

**LEONHARD**

Segregation! What do you mean?

**ROLAND**

Walls between people.

**LEONHARD**

Walls between people.

**ROLAND**

We all lived together in a humpy, as a community, day and night.

**LEONARD**

**Ah, Tag und Nacht.**

*(Ah, day and night – in German)*

**ROLAND**

**Tag und Nackt.**

*(Day and naked – in German)*

*Leonhard laughing*

**LEONARD**

**Scheiße!**

**ROLAND**

Are you laughing at me?

**LEONHARD**

Yes! You've just said, '*day and naked*'. '*Nacht*' is night and '*nackt*' is naked. So, I said '*Scheiße*'.

**ROLAND**

Scheiße? What does that mean?

**LEONHARD**

Shit.

*They both laugh.*

**ROLAND**

Shy-ssa?

**ROLAND / LEONHARD**

**Scheiße, scheiße, scheiße, scheiße, scheiße!**

*(Shit, shit, shit, shit, shit – in German)*

*Wolfe enters*

*She has a glass of water*

*She watches*

*She asks Leonhard*

**WOLFE**

What are you doing?

**LEONHARD**

Nothing.

*Pause*

**WOLFE**

**Brauchen Sie etwas?**

*(Do you need anything? - in German)*

**LEONHARD**

**Nein, danke.**

*(No, thank you – in German)*

*Leonhard exits*

**ROLAND**

May I have some Water.

**WOLFE**

Would you like some water?

**ROLAND**

Yes please.

**WOLFE**

Would you like this glass of water?

**ROLAND**

Yes.

**WOLFE**

This glass right here?

**ROLAND**

Yes please.

*Wolfe drinks the glass of water*

**WOLFE**

But it's empty.

**ROLAND**

I can see that now.

**WOLFE**

**Wir sind *nicht* Freunde.**

*(I am not your friend - in German)*

*Wolfe exits with the empty glass*

*A whispered chant begins*

**ROLAND**

Puntin Ngarrindjera

*Leonhard enters.*

*Roland knows he hears the chant*

*An Image continuous appearing in the background*

*Roland's chant is over before Wolfe enters*

*Wolfe enters*

*She is holding the book King Solomon's Mine*

**WOLFE**

**Ich habe das Buch gefunden, wonach Sie gefragt haben**

*(I have found the book you asked for - in German)*

**LEONHARD**

King Solomon's Mine.

**WOLFE**

**Ja.**

*(Yes -in German)*

**LEONHARD**

A very popular novel.

**WOLFE**

**Wer ist der Deutsche Autor?**

*(Who is the German author? - In German)*

**LEONHARD**

It is written by the English Victorian adventurer H. Rider Haggard.

**WOLFE**

**Und worum geht es?**

*(And what is it about? - In German)*

**LEONHARD**

It tells of a search in an unexplored region of a country by a group of adventurers looking for the missing brother of one of the expedition party.

**WOLFE**

**Es könnte Code sein.**

**Alliierte Soldaten, die durch Deutschland wandern, um ihren fehlenden Kameraden zu suchen.**

*(It could be code – in German)*

*(Allied soldiers exploring Germany, looking for one of their missing comrades - in German)*

**WOLFE**

It could be code.

**LEONHARD**

You have a very vivid imagination. It's just an adventure book.

**WOLFE**

**Und warum möchten Sie es?**

*(And why do you want it? - In German)*

**LEONHARD**

So, Roland can read it.

**WOLFE**

Roland?

**LEONHARD**

Subject 3027.

**WOLFE**

**Kann er lesen?**

*(Can he read? - In German)*

**LEONHARD**

**Ja, sicher.**

*(Yes, of course - in German)*

**WOLFE**

**Warum liest er dann keine Deutsche Abenteuerbücher?**

*(Then why isn't he reading German adventure books? - In German)*

**LEONHARD**

He didn't ask for one.

**WOLFE**

**Sie sollten ihm einfach...**

*(In German)*

**WOLFE**

You should give him a German book when he asks  
for something to read.

*(In English)*

**LEONHARD**

But he didn't ask for one.

**WOLFE**

**Egal.**

*(That doesn't matter - in German)*

**LEONHARD**

Well it does matter. It's part of my research program  
I am conducting.

**WOLFE**

**Wir müssen unsere kulturelle Werte behalten.**

*(We need to keep our own cultural values - in German)*

**LEONHARD**

**Na klar**

*(Of course - in German).*

**WOLFE**

We need to keep our own cultural values.

**LEONHARD**

I understand what you are saying.



**WOLFE**

**Sie sind doch ein Deutsche.**

*(You are German after all - in German)*

**LEONHARD**

**Ja, Deutsch. And Jewish.**

*(Yes, German - in German)*

*Wolfe exits*

**ROLAND**

Jewish.

**LEONHARD**

My mother is Jewish.

**ROLAND**

Were you born here?

**LEONHARD**

Yes, in Berlin.

**ROLAND**

And you just graduated. You said earlier you were  
a scholar man.

**LEONHARD**

Yes, I studied at the Royal Frederick William

Gymnasium and the Ethnological Museum.

**ROLAND**

Ethnological?

**LEONHARD**

The study of different cultures.

**ROLAND**

So, my culture.

**LEONHARD**

Yes. Memory is the scribe of the soul. Or Mi:Wi.

**ROLAND**

Who said that?

**LEONHARD**

Aristotle.

**ROLAND**

Aristotle.

**LEONHARD**

A Greek philosopher. It is the passion of my life. That is why I am here talking to you. It's what drives me to fieldwork after all the time studying books, it's what you can smell, feel and see of a culture that allows you to understand the very existence of a people.

**ROLAND**

And that is why you are here talking to me.

**LEONHARD**

I have studied and published extensively.

**ROLAND**

Published books.

**LEONHARD**

Yes. Your culture is thousands of years old. I would love to publish a book about your culture or put an art collection together.

**ROLAND**

Why?

**LEONHARD**

I enjoy the challenge I find myself in. I am a free thinking hu-man but I care little for patriotic fervour. I am a man without borders.

**ROLAND**

Is that why you work in a camp without fences?

**LEONHARD**

I would love for you to do some gramophone recordings, would you do that for me, yes.

**ROLAND**

Yes. Do you have a pen and a piece of paper please?

*Leonhard exits*

*Roland sitting at table*

*He is thinking of home*

**ROLAND**

Dear Rosie. Mum It has been so long. Your letters you are sending through the Red Cross are finally reaching me. I have moved camps a couple of times, but I am okay. The wound in my left shoulder has healed well. I am getting good treatment and I have gone into town nearby and seen the moving pictures, and I would like to let you know that every other Sunday I am going to church. Mum today is the 28<sup>th</sup> February 1918. It's my birthday and I am thinking of you. I love you; I hope Dad and the family are well. I am 26 years old today.

*A whispered chant begins*

**ROLAND**

Puntin Ngarrindjera

*Roland's chant is whispered repeatedly*

*An Image continuous to appear in the background*

*Wolfe enters*

*She puts a birthday cake on the table and lights the candles*

*Leonhard enters*

**LEONHARD / WOLFE**

Happy Birthday to you.

Happy Birthday to you.

//

**Zum Geburtstag viel Glück**

**Zum Geburtstag viel Glück**

*(Leonhard in English, Wolfe in German)*

**LEONHARD**

Happy Birthday dear Roland.

**WOLFE**

**Zum Geburtstag Subject 3027**

*(Happy Birthday, Subject 3037 - in German)*

**LEONHARD / WOLFE**

Happy Birthday to you.

/

**Zum Geburtstag—**

*(Leonhard in English, Wolfe in German)*

*Wolfe exits with the cake.*

*Leonhard hands Roland a present*

*It is a Onoto fountain pen and paper*

**LEONHARD**

Would you like to write a letter home Roland Wenzel Carter?

**ROLAND**

Yes. I would.

*Lights dim*

**LEONHARD**

I have opened myself up to closer observation. Wolfe doesn't seem happy and is sceptical of my motives. I have now formed a close friendship with Roland. What is my perspective on my role and the specific information I have collected? Modern Anthropology derives from the Latin term for "*the study of man*". My German education is that human behaviour results from nurture rather than nature, distinct cultures whose evolution could be measured. But the twentieth century will see the development of what anthropology will become. It will be seen as an international movement that gathers ideas and theories; it will build up a bigger picture. It will be viewed by non-European societies as windows to other worlds. This new object of study is "Hu-mankind" and crucial to my study is the culture of subject 3027. My approach has been methodical and theorised in detail, with daily contact and accurately recording of his everyday life as a POW. To grasp his points of view, I look forward to reading his letter.

*Lights up*

*Wolfe enters*

*She sets up the grammar phone*

**LEONHARD**

Roland.

**ROLAND**

Yes.

**LEONHARD**

You mentioned, they gave you a party and sang  
God save the king; I was wondering if you could  
sing that song for me.

**ROLAND**

May I sing my version?

**LEONHARD**

Of course.

*Roland sings into the gramophone*

*(Might need to an actual recording?)*

**ROLAND**

God bless our splendid men, send them home safe again,  
god save our men. Keep them victorious, patient and chivalrous,  
they are so dear to us; God save our men.

**LEONHARD**

And would you like to read your letter into the grammar phone please.

*Roland clears his throat (Might need to do an actual recording)*

**ROLAND**

*(In Ngarrindjeri Language)*

***Ngati mungayun alyenik thunggarar ramel-urambi ngum-angk.***

*= I am writing these here words to tell you. (English Translation)*

***Kringkri palak ngai ngan-angk, kar wethun ngle:lurumi yarel-angan-ald.***

*= The white people here with me, they want knowledge of who we are. (English Translation)*

***Ngati tarno watjun nankeri thunggarar kan-ambi.***

*= I do have some good words for them. (English Translation)*

***Namawi ngle:lurum-ald, kaltja-ald, yanurm-ald, ruwar-ald, kruw-ald,***

*= Of our knowledge, of our culture, of speech, of body, of blood. (English Translation)*

***pakawi wruwalurum-ald, wunyi namawi ruw-ald yandelurl-angan.***

*= of our spiritual beliefs, and of our land where we are all from. (English Translation)*

***Mindingruwar kringkrar wethun nglel ya:ree (elun)***

= *Why does everybody want to know who we are. (English Translation)*

***Kar-au yikiki elildal ya:rel-angan***

= *Can't they just let us be who we are. (English Translation)*

**ROLAND**

*(In Ngarrindjeri Language)*

***Yant-el-au ngum-ambi.***

=*Peace be with you*

**LEONHARD**

If only that would be the case, you would have nothing to worry about today,  
the 28<sup>th</sup> June 1918.

**ROLAND**

**Ngapi platjinggun Ngarrindjeri Ko:rni**

*(In Ngarrindjeri Language)*

***SURTITLE: I am a proud Ngarrindjeri Man. (English Translation)***

**LEONHARD**

Yes, you are a hu-man.

*A loud siren is heard*

*Wolfe enters in her uniform.*

*She speaks softly in Leonhard's ear*

**WOLFE**

**Der Krieg ist vorbei.**



*(The war is over – in German)*

***Leonhard collects some things***

***He looks around***

***Leonhard exits***

**WOLFE**

**Der Krieg ist vorbei.**

*(Down Stage Left - The war is over – in German)*

**WOLFE**

**Der Krieg ist vorbei.**

*(Down Stage Centre - The war is over – in German)*

**WOLFE**

**Der Krieg ist vorbei.**

*(Down Stage Right - The war is over – in German)*

**WOLFE**

The war is over.

*(Centre Stage to the whole audience in English)*

**Wolfe exits**

***Roland softly begins his chant / repeats***

***The full image of the Puntin Ngarrindjera appears***

**ROLAND**

Mi:Wi Puntin Ngarrindjera x 2

**LEONHARD**

Ngapi platjinggun Jewish Ko:mi x 1

**ROLAND**

Mi:Wi Puntin Ngarrindjera x 2

*Silence*

*Lights dim*

*Enter Countryman*

*Creation Story*

**LEONHARD**

In the Creation, Ngurunderi travelled down the Murray River in a bark canoe, in search of his two wives who had run away from him. At that time the river was only a small stream, below the junction with the Darling River.

**ROLAND**

A giant cod fish (Ponde) swam ahead of the Ngurunderi, widening the river with sweeps of its tail. Ngurunderi chased the fish, trying to spear it from his canoe.

**LEONHARD**

Near [Murray Bridge](#) he threw a spear, but missed and was changed into Long Island (Lenteilin). At [Tailem Bend](#) (Tagalang) he threw another; the giant fish surged ahead and created a long straight stretch in the river.

**ROLAND**

At last, with the help of Nepele (the brother of Ngurunderi's wives), Ponde was speared after it had left the Murray River and had swum Into Lake Alexandrina. Ngurunderi divided the fish with his stone knife and created a new species of fish from each piece.

### **LEONHARD**

Meanwhile, Ngurunderi's two wives (the sisters of Nepele) had made camp. On their campfire they were cooking bony bream, a fish forbidden to the Ngarrindjeri women. Ngurunderi smelt the fish cooking and knew his wives were close. He abandoned his camp and came after them. His huts became two hills and his bark canoe became the Milky Way.

### **ROLAND**

Hearing Ngurunderi coming, his wives just had time to build a raft of reeds and grasstrees and to escape across Lake Albert. On the other side, their raft turned back into reeds and grasstrees. The women hurried south.

### **LEONHARD**

Ngurunderi followed his wives as far south as Kingston. Here he met a great sourcer, Parampari. The two men fought, using weapons and magic powers, until eventually Ngurunderi won.

### **ROLAND**

He burnt Parampari's body in a huge fire, symbolized by granite boulders today, and turned north along the [Coorong](#) beach. Here he camped several

times, digging soaks in the sand for fresh water, and fishing in the [Coorong](#) lagoon.

### **LEONHARD**

Ngurunderi made his way across the Murray Mouth and along the Encounter Bay coast towards Victor Harbor. He made a fishing ground at Middleton by Throwing a huge tree into the sea to make a seaweed bed.

### **ROLAND**

Here he hunted and killed a seal; its dying gasps can still be heard among the rocks. At Port Elliot he camped and fished again, without seeing a sign of his wives. He became angry and threw his spear into the sea at Victor Harbor, creating the islands there.

### **LEONHARD**

Finally, after resting in a giant granite shade-shelter on Granite Island (Kaike). Ngurunderi heard his wives laughing and playing in the water near King's Beach. He hurled his club to the ground, creating the Bluff (Longkuwar), and strode after them.

### **ROLAND**

Ngurunderi's wives fled along the beach in terror until they reached Cape Jervis. At this time, Kangaroo Island was still connected to the mainland, and the two women began to hurry across to it.

### **LEONHARD**

Ngurunderi had arrived at Cape Jervis though, and seeing his wives still fleeing from him, he called out in a voice of thunder for the waters to rise.

### **ROLAND**

The women were swept from their path by huge waves and were soon drowned. They became the rocky Pages Islands.

### **LEONHARD**

Ngurunderi knew that it was time for him to enter the spirit world. He crossed to Kangaroo Island and travelled to its western end.

### **ROLAND**

After first throwing his spears into the sea, he dived in, before rising to become a star in the Milky Way.

*Silence*

*The soft heartbeat fades out*

*Image of Roland and Leonhard appears.*

***SURTITLE:** Roland Carter and Leonhard Adam both die in 1960.*

***SURTITLE:*** *After 1918, they never met again.*

## Mi:Wi 3027 - German Corrections - Meta Cohen

Page	Line	Correction	English or German?
13	Der Gibt und...	Der Herr gibt und der Herr kann wegnehmen	DE
15	I am a...	Wie sagt man? (deleting 'was heiss')	DE
26	Magst Du Musik?	Magst du Musik?	DE
28	Ich verstehe nicht	-	DE
29	Dr Adam darf ich...	Dr Adam, darf ich Sie privat sprechen?	DE
29	Der commandant...	Der Kommandant hat mich gefragt, wie es mit Ihnen abläuft / wie die Studie abläuft / wie es Ihnen geht	DE
29	Ich habe...	-	DE. Added 'too friendly?' (EN) in response from Leonhard
49	Wurde er etwas...	Hätten Sie gerne ein Getränk?	DE
49	Hier ist was...	Hier ist das, wonach Sie gefragt haben	DE
49	Danke schon	Danke schön	DE
55	Do you need anything?	Brauchst du etwas?	DE
55	Ich bin nicht dein...	Wir sind <i>nicht</i> Freunde	DE
56	Ich habe das Buch...	Ich habe das Buch gefunden, wonach Sie gefragt haben	DE
55	Ja	-	DE
56	Wer ist...	-	DE
57	Und worum...	-	DE
57	Also es konnte...	Es könnte Code sein. Alliierte Soldaten, die durch Deutschland wandern, um ihren fehlenden Kameraden zu suchen. It could be code.	DE + EN (last line)
57	Und warum...	Und warum möchten Sie es?	DE
58	Kann er...	Can he read?	EN
58	Ja Sicher	Ja sicher	DE
58	Warum liest er...	Warum liest er dann keine Deutsche Abenteuerbücher?	DE
59	Du solltest ihm ...	Du solltest ihm einfach – you should give him a German book when he asks for something to read	DE, corrects herself in EN

59	Egal/(Das sollte...)	Egal (deleting 'das sollte nicht wichtig sein')	DE
59	We need to share ...	Wir müssen unsere kulturelle Werte behalten	DE
59	Na klar...	L: Na klar. W: We need to keep our own cultural values L: I understand what you are saying	DE + EN
59	Du bist doch...	Sie sind doch ein Deutsche (deleting the other variant)	DE
63	Happy Birthday...	Lonhard sings in English, Wolfe in German. Also on p 64. With the last line, Wolfe only sings 'Zum Geburtstag---'	DE + EN
67	She speaks to Leonhard	Adding: 'Der Krieg ist vorbei'	DE
68	Der Krieg ist vorbei	3x in German, 1x in English ('the war is over')	EN
69	Sitzen	-	DE
69	Ist Dein Name Leonhard Adam	A few options: Ist Dein Name LA / Heißen Sie Leonhard Adam / Heißt du Leonhard Adam / Ist Ihr Name Leonhard Adam?	DE
69	Der Ethnologe...	-	DE
70	Ist deine Mutter...	Ist deine Mutter Jüdin?	DE
70	Bist du Jüdisch?	Bist du Jude / Sind Sie Jude?	DE
70	Ich bin hier Sie...	Ich bin hier Sie zu informieren, dass du nicht mehr erkannt wirst	DE
70	Aufstehen! Ziehe...	Aufstehen! Ziehe den Mantel aus.	DE
71	Setze dieses Symbol...	-	DE
71	Putze den Boden	-	DE
71	Putze den Boden...	Putze den Boden makellos / bis er glänzt	DE
72	Weggenommen	Annuliert	DE (this change applies to all of the 'revoked'-s)
73	I was editor of the...	I was editor of the Zeitschrift für Vergleichendes Gesetz	EN + DE
73	Ihre Akademischen...	Ihre akademische Grade werden Ihnen aberkannt / Deine akademische Grade werden dir aberkannt Du wirst nicht mehr erkannt. Untermensch.	DE
73	Untermenschen	Untermensch	DE

#### Basic rules(?):

- Wolfe addresses Roland with 'du' and Leonhard with 'Sie'
- Perhaps she changes to 'du' on p 69, when she's humiliating Leonhard?



## Global Media Post

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### Mi:Wi 3027 by Glenn Shea

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April 26, 2018 Editor

The story of Mi:Wi 3027 is inspired by the life of Roland Carter (Service No. 3027), the first Ngarrindjeri man to join the Australian Imperial Forces during World War I and his lifelong friendship with Leonhard Adam, a Jewish-German ethnologist. The two first met in an internment camp to which Carter (Lasarus Ratuere) had been assigned as a prisoner of war. This camp was known as known as '*Halbmondlager*' war camp or 'Half Moon Camp'. Mi:Wi is a Ngarrindjeri word translated as 'soul', the soul as fundamental to relations to country.

Essentially the play is an exploration of a friendship built around the notion of a liberated homeland, where freedom is paramount. Assigned as an ethnologist to this camp, Adam's (Renato Musolino) task was to learn about the culture and customs of the camp's ethnic prisoners, the majority of who were Muslims. They quickly became friends, and although separated after the war, maintained their friendship in the post-War period. In a somewhat uncanny turn of events Adam was later forced to flee his German homeland, in the 1930s, and worked in England at Cambridge University for a time.

It is perhaps interesting to note that the idea of heimlich or homeland, was quite a popular subject of discussion before and after the period of Carter's internment and is psychologised in Freud's studies on this area in his book '*Das Unheimliche*' (1919).

Julia Kristeva adopted the concept in her studies of Abjection which was a development of Freud and Lacan's theories on the subject of Heimlich/Unheimlich. She points out that according to Freud's understandings "foreignness, an uncanny one, creeps into the tranquillity of reason itself ... Henceforth, we know that we are foreigners to ourselves, and it is with the help of that sole support that we can attempt to live with others" (Kristeva, '*Strangers to Ourselves*', 1991: 170). This state of being, encapsulates a feeling of both being familiar and ill-at-ease that is said to confront a subject to unconscious, repressed impulses.

The uncanny feeling of being both strange and familiar was also brought to attention around the time by German philosopher Frederich Nietzsche in The Will to Power manuscript, in

which he refers to nihilism as “the uncanniest of all guests”. Nietzsche ascribes to this condition an affliction in which is apparent Enlightenment ideals that seemingly hold strong values also maintain characteristics that undermine themselves.

Against this intellectual background, Adam is later forced to flee his German homeland, first to Britain and then eventually, and paradoxically, to an Australian internment camp before starting a new life in Melbourne. Like Carter, he is rendered ‘unheimlich’, and forced to confront the strength of his beliefs.

When Adam is himself confronted by Nazi persecution, he draws on the Ngarrindjeri creation story told by Carter to get him through. This is what gave strength to Carter in his incarceration, as he continually recited songs about country and often repeated the phrase, ‘Ngarrindjeri going forward’ in Ngarrindjeri language. These were very powerful moments in the play, and it appears that Carter, though physically removed from country, always holds it near in his Mi:Wi.

Mysteriously, the two friends never found an opportunity to meet again, except through Leonhard’s sister-in-law, who travelled to Raukkan in 1947. This visit allowed them a form of reconnection and a continued correspondence by mail until their deaths in the same year.

Unfortunately, many of the manuscripts of the internment interviews with Roland were apparently destroyed by the Germans and other notes at Leonhard’s house were also destroyed by a bomb attack on his house (Glenn Shea, pers. comm., (playwright)). These extra details might have brought a greater depth of understanding of Carter’s psychological state while in internment. But visual and sound effects in the final production will, undoubtedly, add depth of feeling where needed.

Despite these slight misgivings the reading of this play indicates its potential as a very strong, thought-provoking and compelling play and illuminates a long-neglected area of study. The play uncomfortably delves into the role of the anthropologist as an agent of the State, and the positioning as ‘informant’ of Carter. Yet it signals that in even in the most adverse circumstances there is always room for hope. Throughout, Carter’s defiance and strong conviction deftly turns the spotlight back on his interrogator.

**Reviewed by Mike Harrison for *Global Media Post* [www.globalmediapost.com](http://www.globalmediapost.com)**



## Addendum — Mi:Wi 3027

In relation to the previous agreement with Country Arts SA dated 8 May 2017, it has come to our attention that an option under Item 9 Intellectual property rights was not selected.

As the current agreement stands when a selection is not made option A is automatically applied.

This would mean that the Crown (Country Arts SA) hold Intellectual property rights.

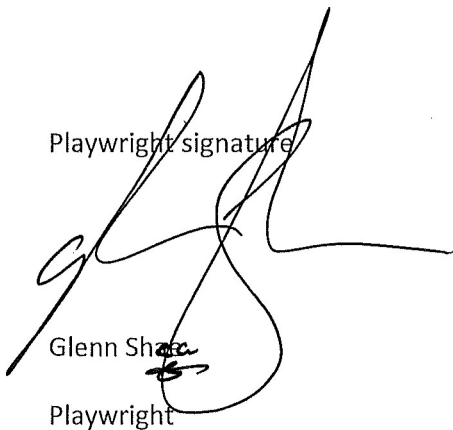
The Crown will own al/ Intellectual Property Rights in anything that is delivered to the Principal or otherwise produced in the course of the provision of the Services.

We would like to follow correct standards in the industry and ensure you as the writer hold the Intellectual Property Rights of Mi:Wi 3027.

**On signing this addendum all Intellectual Property Rights created in anything that was delivered to the Principal or otherwise produced in the course of the provision of Services (as specified in original agreement dated 8 May 2017) now vests in and remains with the Contractor.** *(Glenn Shea, writer Mi:Wi 3027)*

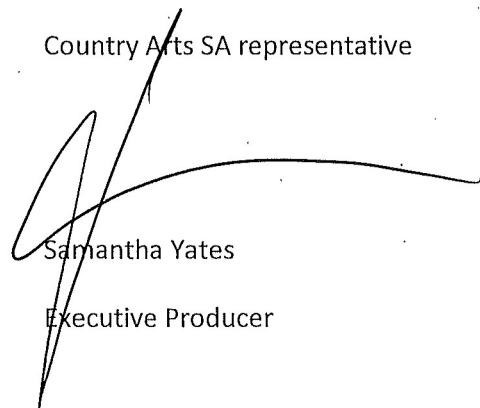
We would appreciate if you can ensure that acknowledgement of Country Arts SA as the original Producer and Commissioner of Mi:Wi 3027 continue as per the original agreement.

Playwright signature



Glenn Shea  
Playwright

Country Arts SA representative



Samantha Yates  
Executive Producer

Addendum Mi:Wi 3027 - adjusted by Sam Yates 16 August 2019