



MI:WI 3027

A STORYTELLER PRODUCTION



NOVEMBER 15 - 26, 2023



MI:WI 3027

Experimental Independent ATSI Theatre

An exploration of a friendship built around the notion of a liberated homeland, where freedom is paramount.

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 had been assigned as a prisoner of war. This camp was 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.

This production would like to acknowledge Country Arts SA as the original producer of the Aboriginal Diggers Project. MI:WI 3027 was created as the theatrical component..

DIRECTORS NOTES by Glenn Shea and Dr. Kirsty Reilly

This story has surprised both Glenn and Kirsty. It aligns to the way they creatively work together: keep it simple. The complexity lies in its simplicity, for when you read the story it can seem sparse on the page. It has been intentionally written this way. The subtext and layering within MIWI 3027 is where the knowledge and value lives. It challenges an audience to look and listen deeper. It challenges the actor to understand, dig deep for the work and technically bring their expertise and skill. MIWI 3027 is personal. Glenn is related to Roland Carter from Raukkan / Ngarrindjeri. Dr. Kirsty is Scottish/English and the mother of their two children, Mia and Finn, and is a skilled professional practitioner in her own right. Glenn is really humbled to pay respect to his mother, Sandy Wilson (Gollan), elders, Auntie Betty Sumner, Uncle Moogy Sumner for their cultural knowledge and language in MI:WI 3027. Kirsty wrote her PhD with MIWI 3027 as the field research project. It was undertaken with proper cultural process. We are humbled and proud to share this story with all those open to listening. NUKKAN.

Creative Team

Producer: THE STORYTELLER

Director & Writer: Glenn Shea

Associate Director: Dr Kirsty Reilly

Performers: Syd Brisbane, Lucy Payne and Glenn Shea

Female Cultural Advisor Ngarrindjeri: Elder Auntie Betty Sumner

Male Cultural Advisor Ngarrindjeri: Elder Uncle Moogy Sumner

Production & Stage Manager: Kelly Harris

Designer: Meg White

Carpenter & Runner: Rob Cooke

Sound: Elissa Goodrich

Lighting: Shane Grant

Costume: Gail Stroud

Animation: Mia Reilly-Shea

German Translation & Coaching: Meta Cohen & Steve Gome

German Translator / Understudy: Jo Stone

MTC Indigenous Program Intern: Emma Salmon & Jasper Quinn

Deakin University Intern & ASM: Tess Nethercote Way

MIWI 3027 Researcher: Andrea Barker SA

Image by Darren Gill

THANK YOU

We would like to thank Myf, Adam, Caitlin, Ruiqi, Georgina and all of the production team at La Mama for their support. Thankyou also to Lodzia, Kimberley Potts, Alice Palermo, Michael Theiler, Helen Hopkins and Carolyn Bock at The Shift Theatre and Dean and Maryanne from Cranbourne South.

Music Work Credits

Op 38 No.6, "duetto" from 'Songs without Words' by Felix Mendelssohn (c.1829 – 1845)

Op 14, 'Moonlight Sonata' Movement 1: Adagio Sostenuto by Beethoven (1801)

'Scene 14' for 'MI:WI 3027' by Elissa Goodrich (2023)



Glenn Shea | Producer/Director/Writer | Roland Carter

Award winning writer 2023 Green Room Award 'Three Magpies Perched in a Tree'. First Aboriginal person to graduate NIDA with a degree in Dramatic Art. Researcher/curator of the 'History of Blak Theatre 1967 – 2000' with a one-year exhibition at the powerhouse museum (Sydney). Associate Researcher History Deakin University. Inventor/facilitator THE STORYTELLER Indigenous Learning resource which provides knowledge and understanding of Aboriginal people, society and culture from an Aboriginal standpoint through active learning pathways. [Indigenouselearning.com.au](https://indigenouselearning.com.au)

Glenn has also presented in November 2022, 'An Indigenous Trilogy', and was commissioned by Country Arts SA to write for their Aboriginal Diggers Project, his play 'MIWI 3027' was presented in the Raukkan Community Hall on the 23rd April and on ANZAC Day 25th April 2018 in the Dunston Theatre South Australia. Glenn has also been the MC for the Adelaide Festival and the MC for the 'AFL Dreamtime at the G' President's Dinner between Richmond and Essendon at the MCG. Glenn is a board member of Ilbigerri and Wathaurong Aboriginal Cooperatives and Indigenous Producer La Mama Theatre.



Lucy Payne | Wolfe

Lucy Payne is a queer theatre maker based between Naarm and Mparntwe. This is her second production working alongside Uncle Glenn and the Storyteller team after 'An Indigenous Trilogy' at the courthouse in 2022.

Previous acting credits include 'Exiles' (FortyFiveDownstairs), 'Bayou Bart' (Theatreworks), 'Hey is Dee Dee Home? A Punk Rock Sitcom' (The Knack Theatre) and theatre-in-education work with Eagles Nest Theatre Co. Her screen credits include 'Lovesick', 'The Museum of Lost Things' and 'Crazy Bitch'. Lucy also works as a multi-disciplinary creative and is currently working towards accreditation as an Intimacy Director.

Her creative credits include 'For Love Nor Money' (Victorian Theatre Company), 'My First Bike' (La Mama), 'ADA' (La Mama) and 'Pieces of Shit' (Butterfly Club). She was part of the 2023 La Mama Pathways course for emerging playwrights. Lucy loves theatre that is politically engaged, urgent and always has storytelling at its core. She is a proud MEAA member.



Syd Brisbane | Leonhard Adams

Syd has been working in the industry for the last 40 years having graduated from Flinders University Drama Centre in 1983. Syd's recent theatre work includes 'Animal Farm' Bloomshed, 'Much Ado about Nothing', 'Romeo & Juliet' and 'Macbeth' Australian Shakespeare Company, and KBox & 'Because The Night' Malthouse. He directed the sell-out season of 'The Crucible' at Athenaeum Theatre in June. He will make his MTC debut next year in 37.

Films include 'Boxing Day', 'Silent Partner' and 'Dirt Music'. Television 'Aftertaste' (ABC), 'Stateless' (Netflix), and 'Beaconsfield' (Nine). It is an honour to be bringing this story to life and wonderful to be collaborating with Glenn Shea, Kirsty Reilly, Lucy Payne and Kelly Harris again after teaming up on Masterpiece at the courthouse a year ago.



Dr. Kirsty Reilly | Associate Director

Kirsty is an accomplished performing arts practitioner, educator and coach who has 35 years professional experience nationally and internationally as a theatre director, choreographer, movement director, performing artist, teacher/trainer/coach. She has shared her knowledge in the Arts and Education throughout that time, and within the broader Corporate sector for 6 years. Kirsty holds a Bachelor of Education, Post graduate degree from NIDA (National Institute of Dramatic Art), and a PhD from Deakin University in Australian First Nations inter-cultural theatre practice. The PhD focuses on relationality, shared dialogue and understanding between mainstream non-First Nations people and systems, and First Nations knowledge systems, ways of being and First Nations-led practices. She has rich professional and personal life experience within First Nations communities, First Nations theatre and storytelling, and is the biological mother of two Wathaurong/ Ngarrindjeri children. This gives Kirsty unique insight and lived experience of the richness and beauty of First Nations cultures and knowledge systems, juxtaposed with the intercultural complexities, politics, racism, cultural load and generational trauma Australian First Nations people navigate daily. As a graduate from NIDA and a Gloria Payton Fellowship recipient, she has trained and worked with companies and mentors including Theatre de Complicite, Monica Pagneux, DV8 and Belvoir St theatre Sydney. As an educator and practitioner, she has worked in acting institutions, universities, corporate industries, theatre companies and film and television. These include The National Institute of Dramatic Art Australia (NIDA), Melbourne University (VCA), The Conservatoire of Scotland, Deakin University, Actors Centre Australia, Melbourne Theatre Company (MTC), Sydney Theatre Company (STC), Australian Institute of Sport (AIS), Australian Opera (AO).

This her second collaboration at La Mama with Glenn Shea's plays after 'The Indigenous Trilogy' in 2022.



Meg White | Designer

Meg White is an architect, designer, and occasional performer. She has worked in theatre for over 35 years.

Design contributions include 'Bauernhof', 'Those Hideous Portraits', 'Krapp's Last Tape', 'Waiting for Godot', 'Paradise', and 'Madness of the Day' (La Mama), 'Mr Puntila and his man Matti' (Trades Hall), 'Poet #7' (Arts Centre), 'Hit and Run' and 'Hallowed Ground' (The Courthouse).

As an extension to her theatre design work Meg completed a degree in architecture and has worked in the field of architecture since 2006.

She has been nominated for and been awarded several green room awards in the field of design. Nominations include 'Body of work 2002'; 'Krapp's Last Tape'; 'Paradise and Poet #7'. Awards include 'Bauernhof' and 'Mr Puntila and his man Matti'.

Meg recently returned from Prague Quadrennial 2023, an international theatre and design festival, where she created an exhibit based on her architectural design process for Re-build La Mama.



Gayle Stroud | Costume Designer

Clothing, art and story have fascinated Gail her entire life. A rural childhood enabled endless hours of creativity, delving into the imagination with dress-ups, drama, drawing and painting.

Studies in Fine Art and Art Theory (COFA UNSW) and Fashion Design (The Whitehouse Institute of Design) were followed by the creation of my eponymous fashion label. An abiding interest in the language of clothing as an expression of character led to subsequent study at the Australian Film, Television and Radio School (AFTRS) where she achieved a Master's Degree in Costume Design for Screen.

Since then, Gail has worked consistently as a Costume Designer and Stylist on over 15 short films, numerous commercials and music videos, as well as the costume departments of many notable feature films and TV series the likes of 'La Brea', 'The Clearing', 'Darklands', 'Late Night With The Devil', and 'Measure for Measure'.



Shane Grant | Lighting Designer

Shane has been acknowledged as an “Absolute Genius” (Theatre People, 30/7/16) for his lighting design of Sarah Kane’s ‘4:48 Psychosis’. Shane earned a Bachelor of Arts (Performing Arts) from the Victorian College of the Arts, Melbourne University, some time ago. Shane is an artistic director with Metanoia theatre. Shane has: toured the world; operated venues and technically managed venues (Gasworks, Mechanics Institute Brunswick, St Martins); written shows; performed shows; sold tickets to shows; produced shows; sold drinks in the foyer at shows; built sets; built theatres; and given the St Crispin’s Day speeches that get everyone over the line on opening night—sometimes all with the same production.

Some recent notable shows that Shane has designed are: Samah Sabawi’s ‘Tales of a City by the Sea’, ‘Them’ (La Mama Courthouse and tour), ‘Hard boiled bush noir’ (Playwright - Ruby Tout Theatre Theatre), ‘Scream Bloody Murder’ (Abbotsford Convent), ‘Wages of Fear’ (Playwright - Metanoia Theatre at the Mechanic’s Institute), ‘Toorak Rules’ (St Martins Theatre), ‘Last Words’ (Kadimah Cultural Centre), ‘Death of a salesman’ (45 Downstairs) and ‘Hotel Sorrento’ (national tour).



Elissa Goodrich | Sound Designer

Composer/ sound artist / percussionist Elissa's works play in festivals across Europe, North America and Australasia and in internationally exhibited audio-visual collaborations. Elissa enjoys long-held collaborations with independent theatre directors and writers including: Nadja Kostich, Susan Bamford Caleo & Margaret Mills, Bagryana Popov. Since 2015 Elissa's practice includes collaborating at the intersections of climate science and new music.

This year, Elissa's soundart works include in Tempo Reale/FKL's 'Soundstainability' (Italy), Cities and Memory /HIFMB's 'Polar Sounds' (UK /EU), and she won 2 Green Room Awards for her large-scale music-performance installation 'Gene Tree: Listen Now Again' (Royal Botanic Gardens Victoria, St Martins Youth Performing Arts), and premiering Michelle Lee's 'How Do I Let You Die', director Sepideh Kian (Arts House). Elissa's new music 'The Waves Project' continues in partnership with Professor Manasseh's 'Surf Sounds' (Swinburne/ University of Melbourne) (2020 – current). Elissa is an artist-member by invitation of UNESCO's Ocean Decade Network 2021-2030.



Kelly Harris | Production/Stage Manager

Kelly Harris (Production / Stage Manager) is excited to be back at La Mama as a part of the incredible team for 'MIWI 3027' by Glenn Shea. This is Kelly's second (technically fourth) show with Glenn Shea and Dr. Kirsty Reilly after 'An Indigenous Trilogy' by Glenn Shea in 2022. With a Bachelor of Arts majoring in Theatre at La Trobe University, Kelly has worked on 'The Marriage of Figaro' with Melbourne Opera and most recently as a Production/Stage Manager for The Australian Shakespeare Company (2022-ongoing), including working alongside Syd Brisbane for the sold-out season of 'The Crucible' written by Arthur Miller (June 2023). Kelly is passionate about thought-provoking theatre and thrilled to be a part of the 'MIWI 3027' team.



Tess Nethercote Way | Deakin University Intern/ Assistant Stage Manager

Tess Nethercote Way is currently completing her Bachelor of Creative Arts (Drama) at Deakin University and is delighted to have the opportunity to work as an intern and assistant stage manager on 'MIWI 3027' by Glenn Shea. This is the first show Tess has been involved with at LaMama and she is humbled to be learning the ropes of production from the amazing creative team behind this nuanced, layered and deeply important work.



Office Phone: (03) 9347 6948

Office Hours: Mon – Fri | 11am – 4pm

Box Office opens 4pm on performance nights, 12pm
for Playreadings and 2pm Sundays

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La Mama Theatre is on traditional land of the people of the Kulin Nation. We give our respect to the Elders of these traditional lands and to all First Nations people past, present and future. We acknowledge all events take place on stolen lands and that sovereignty was never ceded.

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We are grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists and our entire community. Thank you!

