



Preshow Notes: **Logan St**

Welcome to this audio introduction to the World Premiere season of **Logan St.** by Jacob Boehme. A State Theatre Company of South Australia Production.

The Audio Described performances will take place at the Space Theatre on Saturday, 1st August, with a sensory tour at 1.00pm before the performance at 2.00pm, and on Monday 3rd, with a sensory tour at 5.30pm, followed by the performance at 6.30pm, and a post-show Q&A.

The performance runs for **80 minutes** with no interval and contains violence and sexual references. There are times of complete theatrical blackout. Scents will be used during this performance (Native Blue-Bush Smoke, Eucalyptus, Cinnamon, Ginger, Cardamom and Rose) - patrons with sensitivities to fragrances may wish to consider this.

The following introduction will take about 12 minutes to listen to and features information about **Logan St.** including descriptions of the set, characters and costumes.

The live description will be given for Access2Arts by **Eliza Lovell** and **Julie Fielke**.

This story takes place in the backyard of an Adelaide Mosque, where an unlikely alliance takes root between Goolie, an Afghan cameleer and mosque caretaker, and Dulcie, a young Aboriginal woman navigating life, loss and love on Kurna Country. As war, racism and bureaucracy press in from all sides, their bond - anchored in storytelling, cooking and kinship - becomes an act of survival.

Woven through this tender contemporary narrative is the haunting story of Munarto, a Kurna girl who lives through the devastation of colonisation in 1836.

As past and present echo and collide, LOGANST reveals the resilience of culture, the cost of silence, and a quiet revolution of friendship that begins in a garden where nothing will grow.

This sweeping tale from Kurna and Narungga theatre-maker Jacob Boehme, honours the enduring strength of his female ancestors, the legacy of the cameleers, and the spirit of resistance etched into this place now called Adelaide.

Logan St. was developed with Major Project Commissioning Support from Create SA, alongside early development support from Creative Victoria.

The music element of Logan St. was developed with the support of the Adelaide City Council.

The Set

The stage floor is dark and largely bare. At the far left, a single streetlamp rises above a street sign reading "Logan St." and a blue and white parking sign, marking the corner that anchors the play's home streetscape; this corner is spotlighted at intervals throughout the performance.

A long scrim curtain draws aside to reveal the stage's dominant feature: three tall arches, the production's central design element. Across the play, the arches shift function as the story

moves through time and place - becoming the entrance to a mosque, the large windows that flood a kitchen with light, and a screen onto which the earlier historical story is projected.

When lit as windows, the arches display an intricate Islamic geometric pattern known as *girih*, built from stars and lozenge shapes. The pattern rests on a hidden grid of points with 2-, 4-, and 6-fold rotational symmetry, generating pointed stars and interlocking polygons linked by bands that appear to weave over and under one another. Because the design can extend indefinitely in any direction, it evokes infinity - and in Islamic tradition, such patterns are understood as a bridge to the spiritual realm.

A moveable kitchen occupies part of the stage: a combined retro stove, oven and icebox unit, a wooden table, and a single stool. This furniture is physically relocated from one side of the stage to the other as the timeline shifts, and during kitchen scenes the arched windows are frequently washed in coloured light - first green, then yellow, then a vibrant blue - building mood as the story progresses.

The play opens on a video projection of two Senior Kaurna Elders, Uncle Lewis O'Brien and Auntie Lynette Crocker, shown in close-up (head and shoulders) at a larger-than-human scale. From here, the production moves between two time periods - early settlement of Adelaide around 1836 and Logan Street in the 1940s - signalled partly through dated text projected onto the arched screens. Some scenes are spoken in language other than English, with translated dialogue projected as well.

The three arches work together to form a continuous screen, across which the video projections tell the story. Images are superimposed and layered over a background of early paintings of Australia and the colony of Adelaide, with the scale of these paintings played with so that the actors can step into the narrative as figures within them. The colonizer is sometimes rendered as an animated figure cut from dark, monotone wood blocks, prints, or drawings. Music plays throughout these montages; clearer description will be given as individual scenes unfold.

Characters & Costumes

Logan St. is carried by two actors on stage, charting the friendship of Dulcie and Goolie over nine years. Other figures appear only in video projection, never live: the Senior Kaurna Elders **Uncle Lewis O'Brien** and **Auntie Lynette Crocker**, who open the play in traditional dress (kangaroo fur cloaks and feathers) speaking directly to the audience with warmth and generosity; and young actor Avianna (Avi) Daveson, who appears in the film sequences as both young Munarto and Munarto's daughter - Munarto being an onscreen role also embodied by Dulcie herself in later projection, so that at times Avi and Dulcie appear together on screen, mother and daughter.

Costumes, designed by Kathryn Sproul, are in muted, earthy tones reflecting the fashion of each period depicted.

Dulcie is played by Alexis West, a Birra Gubba, Wakka Wakka, South Sea Islander and Caucasian woman in her late 50s. She embodies Dulcie across her full life span, from teenager to young woman, and later Elder or Auntie to her many grandchildren, as well as the character Munarto, seen in video projection.



We first meet Dulcie as an older woman: a plume of svelte, neat shoulder-length grey hair, a grey trench coat, well-dressed, stylish and wise, grounded in spirit, a string of coveted pearls at her neck.

Shortly after, she appears as a curious 16-year-old, long brown hair, dressed in a floral print knee-high dress that buttons down the torso, belted at the waist, with a small Peter Pan collar - typical of the 1940s - worn with white ankle socks and brown lace-up shoes with a small heel.

A few years later, at around 20 and heavily pregnant, Dulcie wears a house-dress in fine blue and white pinstripes with a plain white apron covering her girth, her long dark hair now in a French roll.

Later still, in her early 20s, she wears a similar dress in mulberry tone, with longer sleeves turned up at the elbow and a waist apron in floral pattern with two front pockets; the costuming here sculpts her curvaceous body.

As Munarto (on screen) Dulcie wears a loose linen shift dress, with a swaddle on her back carrying a baby, and also carries traditional hunting instruments.

Goolie is played by Ali Ammouchi, a medium-statured man with a slim frame. He wears a white shirt and brown buttoned waistcoat with dark grey baggy pants. His short grey beard (about an inch of growth) runs ear to ear, with a greyish-brown moustache, and a light grey hand-knitted beanie with ribbed trim leaves his dark brown hair peeping out at the nape of his neck. His clothes are well loved - intact, no holes, but with the look of daily wear over many years.

Avianna (Avi) Daveson, a young Narungga, Ngarrindjeri, Arabana and Papua New Guinean woman of about 15, appears only in video projection, playing young Munarto and, in later sequences, Munarto's daughter alongside Dulcie's older Munarto. Gentle-faced with large brown eyes, she carries a strength of character and curiosity echoed in Dulcie. As young Munarto she wears traditional dress (animal fur and feathers) and later the same cheesecloth shift dress worn by her older self.

The Creative team

Playwright & Director: Jacob Boehme
Set & Costume Designer: Kathryn Sproul
Composer & Music Director: Dale Cornelius
Lighting Designer: Nic Mollison
Video Artist: Matt Byrne
Video Designer: Mark Oakley
Sound Designer: Patrick Pages-Oliver
Co-Sound Designer: Mick Jackson
Dramaturg: Chris Mead
Vocal Coach: Dee Farnell
Cultural Consultant & Cast: Aunty Lynette Crocker
Cultural Consultant & Cast: Uncle Lewis O'Brien
Cultural Consultant: Elyas Alavi
Cast: Alexis West as Dulcie/Munarto



Cast: Ali Ammouchi as Goolie
Cast (Film): Aviana (Avi) Daveson as Young Munarto
Music Collaborator & Vocalist: Sonya Rankine
Music Collaborator, Cultural Consultant & Voiceover: Feroz Ansari
Voiceover: Lynette Newchurch
Backing Vocalists: Candice Lorrae, Amy Dowd (Bumpy), Kee'ahn
Production Manager: Gabrielle Hornhardt
Stage Manager: Carmen Evans

Access Information

The production takes place in the **Space Theatre** at the Adelaide Festival Centre.

The recommended Space Theatre drop off zone is at the northern end of the Riverbank Footbridge on War Memorial Drive (walk across the Footbridge to Dunstan Playhouse and Space Theatre) or at the Intercontinental Hotel (walk north between the Intercontinental Hotel and Railway Station along the lane way to the Riverbank). There is also a drop off area and two accessible car spaces on lower Festival Drive, accessible from the west via Montefiore Road.

Adelaide Festival Centre is easily accessible by public transport, including the tram (stop at Railway Station), trains, buses and a free bus service that operates on a loop throughout the city and North Adelaide with stops on the corner of King William Road and North Terrace.

Wheelchair access & Companion Cards

Wheelchair accessible seats, companion cards and other accessible bookings can be made via phone on 08 8415 5353 (Monday – Friday, 9.00am – 5.00pm), or via email at tickets@statetheatrecompany.com.au

For more information on audio described performances please contact Access2Arts using the email address audio.describer@access2arts.org.au