

LOGANST

By Jacob Boehme

STUDY GUIDE



Ngadlu tampinhi Kurna
miyurna yaitya yarta-mathanya
Wama Tarntanyaku.
Parnaku yaitya, parnaku tapa
purruna, parnaku yarta ngadlu
tampinhi. Yalaka Kurna Miyurna
itu yaitya, tapa purruna, yarta kuma
puru martinhi, puru warri-apinhi,
puru tangka martulayinhi. Ngadlu
tampinhi purkarna pukinangku,
yalaka, tarrkarritya.

We acknowledge the Kurna
people as the traditional custodians
of the Adelaide Plains.

We recognise and respect their
cultural heritage, beliefs and
relationship with the land.

We acknowledge that they are
of continuing importance to the
Kurna people living today and
pay respects to Elders past,
present and future.

"Provided always, that nothing in these
our letters patent contained shall affect
or be construed to affect the rights
of any Aboriginal Natives of the said
Province to the actual occupation or
enjoyment in their own Persons or in
the Persons of their Descendants of any
Lands therein now actually occupied or
enjoyed by such Natives"

— Excerpt from the Letters Patent 1836

The Letters Patent was presented to King William IV in 1836 to
formally seek the approval to establish the 'Province of South
Australia'. It defined the boundaries of the new colony, but also,
significantly, included recognition of the rights of the Aboriginal
peoples of South Australia.

LOGANST

By Jacob Boehme

SYNOPSIS

The play Logan St by Jacob Boehme centres on an unexpected friendship between Goolie, an Afghan Cameleer, and Dulcie, a young Kaurna woman living in Logan St next door to the Adelaide Mosque. Dulcie lives at Logan St, with her mother and siblings, after her father agreed to abide by the conditions imposed by the Aborigines Protection Board, agreeing to give up cultural identity, languages and ties to kin. As Dulcie and Goolie share food, stories and everyday moments, their relationship grows and their friendship helps to navigate the rules and racism they both must deal with.

Alongside this contemporary story is the historical journey of Munarto, a young Kaurna girl living through the devastating effects of colonisation following the establishment of Adelaide in 1836. The two narratives entwine to echo one another revealing how the past continues to shape contemporary lives and relationships.

The play is inspired by the history surrounding Logan St and the Adelaide Mosque, exploring the little known connections between Kaurna people and the Afghan cameleers who settled in South Australia in the nineteenth century. It honours the strength of First Nations women, celebrates intercultural friendship and asks audiences to consider how acts of care, storytelling and community become forms of quiet resistance.

SPACE THEATRE

24 July — 8 August 2026

SCHOOL PERFORMANCES

30 July 11am

3 August 11am

RUNNING TIME

Approximately 90 minutes no interval

Ages 14+, Year 9 – 12

Contains adult themes. Contains violent and sexual references. Scents will be used during this performance (Eucalyptus, cinnamon, ginger, rose, cardamom) Patrons with sensitivities to fragrances may wish to consider this.

Please see the 'What to Expect' notes for more detail on content.

Resource created by Fiona Lukac for State Educate ©, with assistance from Michael Jones (Elder Conservatorium Music Theatre intern)

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

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

LOGANST premiered at State Theatre Company South Australia at the Space Theatre on 24 July 2026.

Support for State Educate comes from the State Theatre Company South Australia and the Department for Education.

EXPLORE

Look out for these icons to learn more.



Activity



Reading



Video

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Alexis West and Avi Daveson Photo: Matt Byrne

CAST & CREATIVE TEAM

Writer & Director
Set & Costume Designer
Composer & Music Director
Lighting Designer
Video Artist
Video Designer
Sound Designer
Co-Sound Designer
Dramaturg
Vocal Coach

Dulcie/Munarto
Goolie
Young Munarto
Music Collaborator & Vocalist
Music Collaborator, Cultural Consultant
& Voiceover
Backing Vocalists
Voiceover

Jacob Boehme
Kathryn Sproul
Dale Cornelius
Nic Mollison
Matt Byrne
Mark Oakley
Patrick Pages-Oliver
Mick Jackson
Chris Mead
Dee Farnell

Alexis West
Ali Ammouchi
Aviana (Avi) Daveson
Sonya Rankine

Feroz Ansari
Candice Lorrae, Amy Dowd (Bumpy), Kee'ahn
Lynette Newchurch

Production Manager
Stage Manager
Assistant Stage Manager
Hair & Make-up
Wigs/Dresser
Cultural Advisors
Afghan Cultural Consultant
Kurna Translation
Kurna Cultural Costume
AV Technician
FOH Sound Operator
Lighting Programmer & Operator
Mechanist

Gabrielle Hornhardt
Carmen Evans
Ashlee Scott
Aaron Crocker
Jana DeBiasi
Aunty Lynette Crocker, Uncle Lewis O'Brien
Elyas Alavi
Jack Buckskin
Jodie Sieuli
Aaron Herczeg
Matt Birkin
Kez Scott
Rachael Park

Set made by State Theatre Company South Australia Workshop.
Costumes made by State Theatre Company South Australia Wardrobe.

WALK ON COUNTRY

Logan St begins with cultural practice.

The audience will be guided by two senior Elders, Uncle Lewis and Aunty Lynette, who will take us through an old Kaurna ceremony once required of all visitors entering Tandanya - seeking permission, understanding where you stand, knowing whose land you walk upon.

The filmed sequence asks something of the audience before the story begins; not to watch or witness passively, but to actively arrive.

Logan St takes us back to 1940s Adelaide, the south-west corner of the city colloquially known as Little Beirut, a working-class slum where migrants and those pushed to the margins made community together.

The rehearsal process began with a Walk on Country, allowing the company to connect with the land on which the story takes place.

Sites include:

-Adelaide City Mosque, the oldest permanent Mosque in Australia

-The carpark where Dulcie's home once stood (quote from play):

"So they knocked down the old house ey? Surprised they didn't do it sooner. It was barely standing when we lived here. A carpark now"

-Goolie's grave at West Tee cemetery

-The former chemist at 181 Sturt St, owned by Afghani herbalist and healer Mahomet Allum in the late 1920s. He is a character in the play.

This experience grounded the artists in the cultural, historical and spiritual significance of place, acknowledging the generations of people whose lives and stories are woven into the landscape.

As Logan St explores friendship across cultures and the shared histories of Kaurna people and Afghan cameleers, beginning rehearsals on Country reinforced the company's responsibility to tell these stories with authenticity, respect and care. The Walk on Country is a shared commitment to honouring the people, place and relationships at the heart of the production.



MEET THE WRITER

JACOB BOEHME

"This is a story about friendship and about what happens when people choose to sit together, listen to one another and share what they have."

Jacob is an award-winning theatre maker and choreographer from the Narungga and Kaurna Nations of South Australia, whose practice spans stage, screen, and large-scale public events and festivals.

A graduate of the Victorian College of the Arts and NAISDA Dance College (Master of Theatre: Writing, Master of Puppetry, Diploma of Dance), Jacob has led the artistic direction of major national and international events, including opening ceremonies and commissions for Melbourne Festival, Cairns Indigenous Arts Fair, the Australian Performing Arts Market, the FINA World Swimming Championships, the Australian Football League, and the Cricket World Cup.

Jacob is the founding Creative Director of Yirramboi Festival and was awarded the 2018 Green Room Award for Curatorial Contribution to Contemporary and Experimental Arts. He has held significant leadership roles at major institutions, including inaugural Lecturer in First Nations Practice at the National Institute of Dramatic Arts (NIDA) and inaugural Director of First Nations Programs at Carriageworks.

His critically acclaimed solo work *Blood on the Dance Floor* received the 2017 Green Room Award for Best Independent Production. In 2023, he was awarded the Ruby Award for Outstanding Community Event or Project for *Wild Dog*, commissioned by Tarnanthi Festival at the Art Gallery of South Australia. His most recent work, *Guuranda* (Adelaide Festival) premiered in 2024 to critical and audience acclaim, now touring globally as an international concept touring/ cultural engagement model with communities in India and Scotland.

Jacob is a published writer and arts reviewer, with contributions to *Witness Performance*, *The Australian*, and *The Saturday Paper*. He is an Australia Council for the Arts Aboriginal and Torres Strait Islander Fellow and serves on the Art Gallery of South Australia's First Nations Advisory Committee, Birraranga Film Festival, and The Festival Academy. Previous governance roles include international advisory positions with the Calouste Gulbenkian Foundation (UK), Taiwan's Ministry of Culture Southeast Asia Advisory Panel, and the Global First Nations Advisory and BIBU Festival International First Nations Curatorial Committee.





LOGAN ST MOSQUE

The Adelaide City mosque was made by skilled “Afghan” cameleers to meet their countrymen’s spiritual and welfare needs when they visited the mosque as a “home away from home”. It is a key landmark of the community and contribution of the Afghan cameleers who lived, worked and raised families in South Australia, 1860s – 1920s. It is the only mosque in the Adelaide square mile and was the first mosque to be built in an Australian city, the first mosque was built in Maree, in rural South Australia. It was built by Afghan cameleers who travelled to Adelaide, to provide a place for rest and prayer. They chose an affordable piece of land, in an area of Adelaide that had very few buildings due to the swampy nature of the land, to build the mosque, close to the market areas to enable access to food, for celebration for Ramadan.

The garden of the mosque was reported to have created a peaceful environment for prayer and meditation: ‘The mosque is situated in a garden filled with flowers of all colors, and the effect is enhanced here and there by evergreen trees. On one side of the mosque are a number of cottages, around which vines have been trained, with the result that they appear very picturesque.’

The Mosque features four distinctive minarets—the tall towers traditionally used for the call to prayer—which remain a prominent feature of the building today. The term minaret comes from the Arabic word manarah, meaning “beacon” or “lighthouse,” reflecting their symbolic role as guiding landmarks within the Islamic faith.

With the original Afghan or cameleer population having died out, the mosque and its neighborhood are now the centre for new groups of Muslim migrants.

ADELAIDE/LOGAN ST

In 1868 the Point Pearce Aboriginal Mission was established on an area known to the Narungga as Bookooyana. Following the closure of Poonindie Mission in 1894, it became home to many other Aboriginal peoples. Traditional lands soon became known by new names, in the English language. One such part of Bookooyana was a beach called Hollywood. we hear Dulcie refer to Hollywood as she remembers being home, with family.

In 1941, Boehme’s great-grandfather Papa Eddie Sansbury received Exemption for himself, his Kaurna wife Jessie Newchurch and their seven children, including Dulcie.

The family moved from the Point Pearce Mission to Moonta and then finally to a house in the Adelaide CBD; 31A Logan Street, directly behind the Adelaide City Mosque (est 1886). The home became a well-known gathering place for Nungas off ‘the station’ seeking respite from the white world around them. Papa Eddie transferred custodianship of Logan Street to his daughter (Boehme’s grandmother) Dulcie Sansbury and her growing family, in the 1950s.

The stories of 31A Logan Street, as told by Uncle Lewis O’Brien and Aunt Lynette Crocker, are memories and urban legends of a time and place when you could drop by for a cuppa tea just as adhan (the call to prayer) could be heard coming from over the back fence.



SCRIPT EXCERPT

DULCIE Yes Mama

JESSIE (VO) Get your moonta inside and help me with these kids

DULCIE Coming Mama

DULCIE sheepishly walks back across the stage back toward the fence

GOOLIE Dulcie...

DULCIE (shame) Yes

GOOLIE If you want anything from this garden, all you have to do is ask.

GOOLIE turns and kneels at the empty patch of dirt. He pulls out a small spade and bag of seeds preparing to till the soil. DULCIE watches him

DULCIE: Your veggies'll never be any good if you grow 'em like that.

GOOLIE: Beg your pardon?

DULCIE: Soil's no good here.

GOOLIE: How do you know this?

DULCIE: This is all mama's country. It's swamp land around here.

GOOLIE: This is why my tomatoes are tasteless.

DULCIE: They're terrible.

GOOLIE shoots DULCIE a look.

DULCIE: Been swamp land for thousands of years. They still built a city on top of it. Idiots.

GOOLIE: I give them plenty of water, nothing. I give them no water, still no good.

DULCIE: You need to raise 'em. Give 'em plenty of drainage. Just raise 'em off the ground, you'll be right.



View of Country - William Light

CONTEXT

Exemption Certificate:

The Kaurna are the original people of Adelaide and the Adelaide Plains. The area now occupied by the city and parklands – Kaurna Tarntanya (red kangaroo place) – was the heart of Kaurna country. Before 1836 it was an open grassy plain with patches of trees and shrubs, the result of hundreds of generations of skillful land management. Kaurna country encompassed the plains which stretched north and south from Tarntanya and the wooded foothills of the range which borders them to the east.

Karrawirra Pari (red gum forest river) is the Kaurna name for the watercourse called the River Torrens by the colonists. It was an important resource area and a favourite camping place for the Kaurna people, providing water, fish and other foods.

As Europeans arrived and moved into the land, taking over country and traditions of thousands of years the traditional land owners were gradually displaced. Policies were created to move toward a population that was largely white and European. As part of this in 1939 the South Australian Government introduced a new Aborigines Act, establishing the Aborigines Protection Board to oversee the lives and welfare of Aboriginal people.

An exemption certificate allowed an Aboriginal person to be exempt from many of the restrictions imposed on Aboriginal people, granting them rights that were otherwise available to non-Aboriginal Australians.

For many Aboriginal people, these certificates came at a significant personal and cultural cost. Those who accepted them were generally prohibited from living on Aboriginal reserves and were expected to distance themselves from their communities, culture and, in many cases, their own families. Because of these conditions, many Aboriginal people referred to exemption certificates as "dog licences", reflecting the humiliation and loss of identity they represented.

In 1941, Boehme's great-grandfather Papa Eddie Sansbury received Exemption for himself, his Kaurna wife Jessie Newchurch and their seven children. This exemption ensured they could live off the mission and in Logan St.

It is here that the play is set.

SOUTH		AUSTRALIA.	N ^o 195
UNCONDITIONAL EXEMPTION FROM THE PROVISIONS OF THE ABORIGINES ACT, 1934-1939.			
In pursuance of the powers conferred by Section 11a of the Aborigines Act, 1934-1939, the Aborigines Protection Board, being of opinion that <u>Kathleen Winifred Copley</u> of <u>16 ile End</u>, by reason of ^{her} his character and standard of intelligence and development, should be exempted from the provisions of the Aborigines Act, 1934-1939, does hereby unconditionally declare that the said <u>Kathleen Winifred Copley</u> shall cease to be an aborigine for the purposes of the said Act.			
The seal of the Aborigines Protection Board was hereunto affixed on the <u>2nd</u> <u>16</u> day of 194<u>6</u> } in the presence of <u>W. R. Penhall</u> Secretary. <u>J. B. C.</u> Deputy Chairman. <u>J. T. C. B.</u> Member.			
10b50—6.41 1280			

SCRIPT EXCERPT

GOOLIE: What does it mean, this Exemption?

DULCIE: Like it says, Goolie. I'm exempt.

GOOLIE: From what?

DULCIE: From being an Aborigine

GOOLIE: How can you be exempt from being who you are?

DULCIE It's the rules. I can't say I'm Aborigine. I can't talk to other Aborigines. My children will never be Aboriginal. We cease to be Aborigines. As long as I have that piece of paper Goolie, I can live in that house, I can have a job, I get to walk down the street...

GOOLIE A piece of paper to walk down the street? (He yells in Farsi) Whoever heard of such a thing!

DULCIE That's why we don't live at Station, Goolie

GOOLIE This is total stupidity

GOOLIE goes to tear the piece of paper up. DULCIE yells

DULCIE Don't! Goolie, don't

GOOLIE This is cruel

GOOLIE places the Exemption Certificate on the table

DULCIE: Gimme that back before you ruin it.

DULCIE snatches the certificate from GOOLIE and shoves it in her apron.

DULCIE: See? This is why I don't like Ramadan. You get cranky.

GOOLIE: Who would agree to such a thing?

DULCIE: Papa got them for us.

GOOLIE: Mr Eddie did this? To lose your language, culture, forget everything. This would eat at the soul

DULCIE: He was only doing what he thought was best. It broke Mama's heart to leave station. I don't think she ever truly forgave him. Sometimes I wonder if that's what made her sick...I miss her Gool. I've got a husband overseas stationed god knows where, a baby on the way...and Mama's gone. What am I gonna do?

GOOLIE When Mr Eddie took your brothers and sisters back to Point Pearce, I made a promise to him that I would watch out for you. And I always will

DULCIE: It broke her heart to leave station. Sometimes I wonder if that's what made her sick... I miss her Gool. I've got a husband overseas stationed god knows where, a baby on the way... and Mama's gone. What am I gonna do?

GOOLIE: When Mr Eddie took your brothers and sisters back to Point Pearce, I made a promise to him that I would watch out for you. And I always will.



Louis Tannert - Evening Shadows



DIRECTOR'S NOTE FROM JACOB BOEHME

Dedicated to the children of 31A Logan St: Aunty Anja Lehtinen, Aunty Helga Lehtinen, Uncle Kaarlo Lehtinen (Dad) & Aunty Lyyrli Lehtinen

When names are lost to history and cities stand where memories once lived, Country remembers. Yarta never forgets.

For as long as I can remember, my father and his sisters have told stories about growing up at 31A Logan Street in Adelaide. They spoke of the characters who filled the neighbourhood, of families who looked after one another, and of an old man they affectionately called "Goolie with the gold tooth, who made us curries." Those stories were told so often they became family folklore. It wasn't until much later that I realised they were also fragments of a hidden history, largely forgotten by the city that grew around it.

As I began researching Logan Street, through conversations with Kurna Elders and family members Uncle Lewis O'Brien and Aunt Lynette Crocker, alongside the City Archives and State Records, I discovered that this little corner of south-west Adelaide, known then as "Little Beirut", had almost disappeared from public memory. Official records offered names, dates, maps and government files, but said very little about the everyday relationships that gave the streets of 'Little Beirut' its life. What fascinated me was not what the archives could tell me, but what they couldn't. Between every document existed conversations that were never recorded, friendships that quietly crossed cultural boundaries, and lives that history had reduced to little more than a footnote.

What emerged was not simply a story about race, assimilation or government policy, although all of those forces shape the world of the play. At its heart, Logan St is about friendship. It imagines the relationship between my grandmother, Dulcie Sansbury, an exempted Kurna/Narungga woman navigating the impossible conditions of government control, and Gool Mahomet, an Afghan cameleer and caretaker of the Adelaide Mosque who, despite having lived in Australia for more than fifty years, was never fully accepted as belonging to the country he helped to build.

As First Nations people, so much of our history has been recorded through the eyes of others, often reducing rich and complex lives to government files or anthropological observation.

Yet our stories have endured in other ways: through family conversations, photographs, community memory and oral traditions. Theatre offers us the opportunity to imagine what history cannot record, not to replace the facts, but to restore the moments and lives that existed between them.

Logan St is an invitation to remember the people who built this country alongside one another. It asks us to look beyond the grand narratives of Australian history and instead listen to the conversations across back fences, the shared meals, the neighbours who became family, and the quiet acts of care that rarely find their way into history books. Sometimes it is these seemingly small stories that reveal the biggest truths about who we are.

While Logan St is inspired by a particular street and a particular moment in Adelaide's history, it also asks a much broader question: whose stories become history, and whose are forgotten? By returning to these seemingly ordinary lives, we honour the resilience, humour, generosity and relationships that have always existed beyond the official record. In doing so, we are not rewriting history. We are making room for the voices, memories and perspectives that have always belonged there.

For me, Logan St also marks an important milestone in my own artistic journey. Over the past twenty-five years I have worked across dance, puppetry and visual theatre, creating works where movement, image and music have often carried stories beyond the limits of language. This is my first mainstage production as both writer and director, but it feels less like a departure than a continuation. Everything I have learnt through those art forms has led me here. Whether through movement or text, my practice has always returned to the same questions: How do we remember? Who gets remembered? And how can performance return dignity to the people, places and stories that risk being forgotten?

Perhaps that is what theatre can do at its best. It gathers us together, not simply to remember the past, but to listen differently. To recognise that beneath every street, every suburb and every city are stories still waiting to be heard. Logan St is my attempt to listen to what the archives couldn't tell us. It is one small act of bringing those stories home.

Because when history forgets, Yarta never does.



AN INTERVIEW WITH JACOB BOEHME

Jacob Boehme. Photo Matt Byrne



WATCH THIS



<https://www.youtube.com/watch?v=oJiNeWlrfkA>

QUESTIONS ASKED INCLUDE

What are the themes of the play?

What made you want to tell this story?

What do you hope audiences take away from the play?

DRAMATIC STYLES FOR LOGANST

Logan St employs a contemporary theatrical style that combines naturalistic performance with multimedia and storytelling conventions to communicate history, memory and cultural identity. The production integrates acting, spoken text, Kurna and Farsi language, music, song, projection, lighting and sound to create meaning and engage the audience on both an emotional and intellectual level.

The story of Munarto is conveyed through projection and filmed sequences that depict her kidnapping, her life on Karta Pintingga (Kangaroo Island) and her return to Kurna Country. These multimedia elements extend the dramatic action beyond the stage, allowing shifts in time, place and perspective while reinforcing the themes of displacement, resilience and connection to Country.

In contrast, the story of Dulcie and Goolie is primarily realised through live performance, using dialogue, Kurna language, traditional song, cooking and storytelling to develop character, relationships and cultural knowledge. The combination of performance styles and theatrical conventions creates a layered narrative in which personal stories intersect with historical events.

By blending live performance with multimedia, music and language, Logan St demonstrates how contemporary theatre can communicate complex ideas about identity, truth-telling, intergenerational memory and the ongoing impact of colonisation.

THE CAST Q&A



Alexis West and Ali Ammouchi
Photo by Claudio Raschella



WATCH THIS



<https://www.youtube.com/watch?v=XkgFHI0lDI>

QUESTIONS ASKED INCLUDE:

How do you develop your characters in rehearsals?

The team started rehearsal with a walk on country, what was the significance of this for you?

What do you hope the audience take away from the play?

Alexis West, Ali Ammouchi and Jacob Bohme in rehearsal. Photo Matt Byrne





Alexis West and Alim Ammouchi
Photo by Claudio Raschella

SCRIPT EXCERPT

GOOLIE This is not your land! This is private property. And you are here without permission

DULCIE I'm not goin' anywhere

GOOLIE Get out

DULCIE Make me

GOOLIE Right. You want trouble? Give me your name

DULCIE My name?

GOOLIE Yes. I'll report you for theft

DULCIE You want my name now?

GOOLIE Give me your name

DULCIE Fine

DULCIE thinks

DULCIE Betty

GOOLIE Betty?

DULCIE Betty...Williams

GOOLIE So, Betty Williams, where do you live?

DULCIE Down the road

CHARACTERS/ROLES

MUNARTO

At age 14 Munarto was taken to Kangaroo Island against her will. She had seven children with her 'husband' before being abandoned on the island.

Jacob's great great great great great grandmother. Munarto - Nellie Raminyemmerin - swam her seven children from Kangaroo Island to Cape Jarvis.

Her amazing act of resistance was to leave the island, navigating the water she had always known to swim her children back to the mainland from Kangaroo Island. This act ensures future generations of her family, from Dulcie to Jacob Boehme.



DULCIE NEWCHURCH

Dulcie Newchurch was born in 1936 in Adelaide, Kurna country. She lives in Logan St, having moved from the Point Pearce Aboriginal mission with her family. At the beginning of the play when we meet Dulcie she is living with her mum and siblings. As we travel through the play she marries and has her own children. She holds an Exemption Certificate, allowing her to work outside of the mission. This means she cannot speak her own language, mix with other non exempt aboriginal family or friends. Dulcie has a strong connection with culture but navigates having to hide this. She has an innate knowledge of the land they are on.



GOOL MAHOMET

Gool Mahomet, also known as Gul Muhammed, was an Afghan cameleer who immigrated from Kabul, Afghanistan, to Australia in 1887.

He moves from the mid north in South Australia to save for the pilgrimage to Mecca. He lives as a caretaker at the Mosque in Logan St, next door to Dulcie and her family. He is kind, sharing and also an outsider. He gardens and loves cooking, his nana used to cook with him, something he holds onto. He is very strongly connected to culture, to his religion and to language and cannot understand when Dulcie explains she is forbidden to speak hers.

He works hard to save for the pilgrimage.



There are also the characters of Jessie Newchurch, Dulcie's mother, who calls to her from over the fence. On the other side we have Muhammad Allum, a pharmacist neighbour, who speaks with Gool. These interactions bring a sense of the community around the mosque and Logan St.

Throughout the production there is also the added layer of culture underneath all that happens on stage. The cooking, reference to Islam, reference to country and family are key to understanding how we connect to each other. These are common connections and hold us together.



WHAT NEXT?

What drives Dulcie to remain in Logan St?

How do we see Munarto in Dulcie? What scenes show this?

Why do Dulcie and Goolie form such a strong connection? What holds them together?



Image of Alexis West as Munarto during the filming of Munarto. The image used is Louis Tannert's Evening Shadow (currently at Art Gallery of South Australia).

This image of country before colonisation was inspiration for the telling of Munarto's story as Europeans arrived. This image shows Munarto as she is taken by force from her land.

SCRIPT EXCERPT

GOOLIE Chee me-khaayee? | What do you want?

MUHAMMAD (VO) Hewaanat az hawilee ma door ko | Keep your beast out of my yard

GOOLIE Kodaam hewaan? | What beast?

MUHAMMAD (VO) Hamee morghat | Your bird

GOOLIE Oo hewaan neest, makhlooq-e Khodaa ast | He is no beast, he is a creature of Allah

MUHAMMAD (VO) Khoob, hamee makhlooq-e Khodaa sara-sar hawilee mara murdaar me-kona o morchaay mara me-khora | Well your creature of Allah shits all over my yard and eats my peppers

GOOLIE Hatman goshna ast | He must be hungry

MUHAMMAD (VO) Khodat ba oona naan bede | You feed him then

DULCIE Purupiti purli

 Ngulthi ngayirda

 Walarantinthi

 Ngayityu niina numa

 Nhakunthi

 Nakuntu ngarta

 Nakuntu mamarra

 Mukapanthi ngai

DULCIE finishes picking, she makes her way to the fence GOOLIE re-enters the stage and catches DULCIE making her exit

GOOLIE You stop right there

DULCIE freezes mid-step

GOOLIE What have you got in your hands?

Note this excerpt contains both Farsi and Kaurna language.
VO refers to voice over - these are pre-recorded lines.

DESIGN ELEMENTS

KATHRYN SPROUL SET & COSTUME DESIGNER

Kathryn Sproul and Jacob Boehme worked on the design to create a sense of place and invite us to be immersed into the world of Kurna elders who lead us into ceremony and the world of Dulcie and Goolie.

This happens through the projection of Aunty Lynette and Uncle Lewis to welcome us through conversation into the space.

This then dissolves and we find the world of Logan St, through the carpark of the mosque and the eyes of older Dulcie.

The story begins with Munarto, told through projections, as she experiences colonisation in the early 1900's.

This is told through the melding of actual images collected from the History Trust of SA, colonial paintings of South Australia held at the Art Gallery of South Australia and the Library, painted and documented at the time.

There is a reference to the paper theatre world that existed in early South Australia, the projections are then brought alive through a lighting shift and a mixture of textures and images against three arches.

We move between the world of Dulcie, living next door to the mosque, and Goolie, the caretaker at the mosque. There are a number of scenes that require props, a scene in the garden, time spent in the kitchen which requires an oven on set.



Logan St Munarto film: filmed by Matt Byrne

Image of Alexis West as Munarto during the filming of Munarto. The image used is Louis Tannert's Evening Shadow (currently at Art Gallery of South Australia).

We can see that the image is now projected onto the arches in Kathryn's design. The arches represent traditional Afghan architectural design.



Set model: Kathryn Sproul



WHAT NEXT?

Present your own design concept using one production element, ie lighting, multimedia, sound, costume or set? Provide sketches outlining your rationale for choices.

How essential is the setting? Could the play have taken place anywhere else? Where and why?

Does the set incorporate the themes through its' design? Where and how?

The play will use real food on set, this will be something that the production team/stage management team will need to monitor and maintain. Our Assistant Stage Manager will assist by managing the fresh food each night. A sharing of two cultures through language and through recipes.

We travel through their relationship weaving in the story of Munarto, connecting her resilience and strength to Dulcie, who deals with living in Logan St and the rules and regulations affecting aboriginal people at the time. Her relationship with culture is affected greatly by living with an Exemption Certificate.

The arches for the projections are replicas of the arches used in traditional Afghan building, melding the architecture of one culture with the story and history of another.



WATCH THIS



<https://www.youtube.com/watch?v=hsG8kJPbzgQ>

QUESTIONS ASKED INCLUDE:

The team did a walk on country at the start of rehearsal, what did you take away from this walk?

How did you approach the cultural aspect in your design, given that we are set firmly across two cultures?

How did you work with the element of projection, and did this pose any challenges?

COSTUME DESIGN





Our costume designer, Kathryn Sproul, has worked from historic images of Dulcie.

Her first costume is based on Dulcie in 1941 age 16, with a younger costume. We then have to assist Alexis in the task of playing both Munarto - to time travel, who is Dulcie's grandmother, and Dulcie, at age 16, age 18, age 21 and 23 and also as a 70 yr old. We bookend our relationship with Dulcie as our main story teller through the play.

Ali Ammouchie is playing Goolie, who has one costume throughout, again worked from historic images. A real person who lived and took care of the mosque, one of the Afghan Cameleers. Goolie has one outfit with layers. We meet Goolie in the garden, as he cooks in the kitchen, and as an older man.

We will also have the backstage crew, ASM and mechanist on and off stage, dressed as characters, bringing in produce and inhabiting the world of Logan St.





LIGHTING DESIGN

NIC MOLLISON - LIGHTING DESIGNER



WATCH THIS



<https://www.youtube.com/watch?v=JNAQQFijM4c>

QUESTIONS ASKED INCLUDE:

Can you tell us about the lighting design, noting that there is also projection involved and how did that factor into your design?

What process do you use for a set that is both indoors and outdoors and has limited set?

What is a gobo?



COMPOSITION

DALE CORNELIUS

Composer Dale Cornelius about the role of Composer for the work. The Composer writes original music to help tell a story or convey atmosphere and emotions.

What role does music play in the storytelling?

The music functions on a number of levels in relation to the storytelling. There are newly created Kurna songs, made in collaboration with Jacob Boehme, Sonya Rankine and myself, which tell the story of Munarto's journey on screen. There are Afghan songs which have deep meaning to Goolie, including the lullaby Bache Ma that his Nani, Forozan, used to sing to him - consequently giving the audience a sense of place and culture. There are also underscore moments which are used to deepen the emotional impact of particular scenes and the Aboriginal women's choir links us to the voices of Kurna ancestors.

How did the script influence your musical choices?

The script is very important, however being in the room for rehearsals, seeing the actors respond to one another, understanding what Jacob is trying to achieve on stage and what the technical considerations are for transitions and creating a flow - these are equally, if not more, important.

How does the music support the actors in their performance?

The music hopefully deepens the experience, without getting in the way or overshadowing what's most important - the actor's performance. The short films of Munarto were different as Jacob wanted the music to function like silent films used to (without sounding like a piano player in the corner of the theatre) - in other words, the music is critical in these films to deliver the story.

Jacob Boehme also spoke to the importance of the element of music within the work.

Can you tell me the significance of ensuring that storytelling includes song, in both Farsi and Kurna?

As First Nations storytellers, we come from a 60,000 year lineage of creating ceremony and performance that draws together multiple artforms including visual art, dance and song. It was important to me that this work honours those storytelling traditions that have existed on this Country for millennia. Including song in both Farsi and Kurna creates a meeting place between cultures and recognises that language, music and story are deeply connected ways of carrying memory, knowledge and belonging across generations.

Were the songs written specifically for the work?

There are many written accounts of Munarto's story, but almost all of them were recorded through the eyes and pens of non-Indigenous historians and anthropologists. As a descendant of Munarto, creating this work offered an opportunity to tell our ancestor's story in our language and in our own way. The songs were created specifically for this production as a way of restoring voice, emotion and cultural perspective to a story that has too often been told by others.

Can you tell me a bit about the Kurna lullaby?

The Kurna lullaby is a contemporary song that honours the tradition of parents and Elders passing knowledge to children through song. It also draws on our cultural practices of wayfinding and navigation, looking to the stars for direction, guidance and connection to Country. In this sense, the lullaby becomes both a song of comfort and a map for future generations.

SCRIPT EXCERPT

GOOLIE This reminds me of my Miriam

DULCIE gives him a sly look

GOOLIE Miriam captured my heart the first time I saw her. We met...

DULCIE In Kalgoorlie

GOOLIE I was collecting supplies and there she was, my desert rose, standing out the front of the general store, long brown hair swept up off her neck, eyes so dark like two shining black pearls. She wore a blue dress

DULCIE I thought it was red

GOOLIE It's always been blue. Keep rolling the dough. Our eyes met. She smiled at me. And my heart burst. Then, she was gone. I ran inside the general store pleading "Who was that woman? Who was that beautiful woman who has taken my heart."
I made a vow that day that I would find her and I would marry my

GOOLIE/DULCIE Desert rose

DULCIE Still can't believe you married a goonya too

GOOLIE Are you going to let me finish?

DULCIE Go on then, tell ya story, but remember we're cookin' for 100

GOOLIE I stood by the gates of Ford's property for two days. On the third day she appeared. With my heart in my throat, I asked her to take a walk with me

"Do you like to cycle?" She asked

I'd never ridden a bike before. I had no use for a bike. We had camels.

"Of course," I said.

But I had a plan. I would teach myself how to ride. I called the brothers around to help but they were no use to me. None of us knew how to use the pedals. But, in two days, I had taught myself to ride and I cycled all the way to Ford's to meet my desert rose. And there she was, waiting by the gate. She wore a red dress

GOOLIE looks at DULCIE. She winks back

GOOLIE We rode out to Levi's dam. But that bloody bike made a mockery of my efforts. Every time I pushed the pedals the back wheel let out a quack like a sad duck.

We courted for 5 weeks. I married my Miriam on the 11th of July. We made nikah in the local mosque. Secundah Khan married us. Such a beautiful bride. She wore white. We read from the Qu'ran. We said our vows. And then we feasted...on bolani

DULCIE At least she got to wear a nice dress. All I got was a trip to the Registrar's Office and a pint at the pub

THEMES & CONCEPTS

IN LOGAN ST.

Connection to Country

The script opens with Kurna Elders welcoming the audience to Kurna Country, emphasizing the deep, ancient connection to land and the importance of place in identity. The recurring references to songlines, ceremonies, and the land's history reinforce this theme.

This highlights the importance of respectful relationships, understanding protocols and traditional practices through ceremonial greeting.

Example: "For 60,000 years, we have lived on this country... sung our songs and danced here... welcomed people onto our Country."

There is a long history of singing, dancing, storytelling and welcoming visitors to Tarndanyanga and we continue this as we join the story we are about to hear. It underscores the connection to land, culture and the significance of being open to listening.

Friendship

The theme of friendship is central to the play. It is woven through the evolving friendship between Dulcie and Goolie. It develops across cultural and generational divides. She is a young girl when she tries to sneak pomegranates from Goolies garden. Goolie is initially suspicious but we discover something of his kind nature, as after she playfully avoids his questions he tells her "If you want anything from this garden, all you have to do is ask." This warmth and kindness opens the door to trust. In response Dulcie shares her knowledge of the land with Goolie, offering advice on how to help his tomatoes grow. We see the bond grow as they share cooking, she is cooking for her family and Goolie cooks for the mosque and for neighbours around him. They exchange recipes, sharing knowledge of spices and ingredients, alongside storytelling. Goolie offers Dulcie spices for her cooking, and she invites him to dinner with her family. Stories about culture, religion and family are shared. Dulcie hears Goolie talk about how he fell in love with his wife Miriam, and she talks about her family at Point Pearce. There grows a shared history between them, shopping, observing the neighbourhood and bringing each other comfort.

This theme shows us that friendship is a powerful force. It is through generosity, honest confrontation, emotional support and forgiveness that Dulcie and Goolie's friendship becomes something that we can look to. Friendship built on trust, respect, and supporting one another helps us come together.

Listening

Early on we observe Goolie's generosity as he first meets Dulcie. Whilst she playfully tries to deflect her true identity we can sense he comes around, he knows who she is and is happy to share his garden with her. Their friendship is built on both of them listening and engaging with each other.

Dulcie's genuine curiosity about Goolies religion leads her to investigate Islam, and draw comparisons between the two cultures. Goolie listens to how life has changed for Dulcie and her family, how life used to be, the sacrifices that Dulcie's father made to ensure they could live and work in Adelaide.

Identity and Belonging

The suppression of Aboriginal language and abandoning your identity through the Exemption Certificate has a lasting impact. Dulcie struggles to maintain her heritage, being removed from family and culture at the Point Pearce mission, and not being able to sing or talk in language.

"It's not the same you know. You're allowed to speak your language.... They don't lock you up for it though, do they?" Whilst Goolie is given slightly more freedom through accessing language and religion, he is still on the outer, still treated with suspicion by those with white skin.

The streets around Logan St and the market offer a place of belonging to those who have not been able to 'fit' in to society.

Displacement/Colonisation and Survival

The story of Munarto, a young Kurna girl taken from country to a place that was believed to be the home of the dead, Karta Pintingga - Kangaroo Island - is only one story of the ways in which colonisation displaced Aboriginal people.

The removal of land, traditional food and water sources alongside habitat has led to ongoing disconnection with culture. Dulcie and Goolie are both made to feel like strangers in their own home.

Despite contributing to the building of Australia's economic success many migrants were still considered outsiders. The colour of a person's skin, their religion and language has been held against many migrants due to policies such as the White Australia Policy - a policy aimed at restricting non-white migration and maintain a predominantly British white European Anglo Christian population. This policy meant that migrants such as Goolie experienced discrimination alongside our First Nations population.



Alexis West as Munarto - projection still by Matt Byrne

Resilience

We can see that despite the difficulties that Dulcie faces, moving off country, away from family, married to a man who is largely absent and who also has issues with alcohol and is physical with her, she holds strong. This strength matches the strength of her great grandmother Munarto, who showed incredible resilience to survive removal off country to a place that was believed to be a place of ghosts, to survive mistreatment by the white men of the time, physical and emotional, with children that she needed to care for and protect. Munarto's incredible feat of strength enables generations to come after her, and that strength holds in her family. We see it in Dulcie.

Goolie also shows resilience, he works hard to provide for his family, for his wife, he works hard toward his dream of pilgrimage to Mecca, and despite all his savings being stolen he saves again to afford the journey.

Hope

The piece ultimately leaves us with a sense of hope for future generations to come together, to work alongside each other, listening and respecting. Acknowledging that underneath it all we have humanity to connect us.



WHAT NEXT?

Describe how the performance might challenge traditional narratives of history.

Explore the theme of history and truth telling and how the theatrical choices helped support this?

How does the sense of community and friendship challenge the colonial legacy faced by Dulcie and Goolie?

SCRIPT EXCERPT

PROJECTION: 1838

The lyrics of a Kaurna song are projected in English:

KAURNA SONG – PINTINGGA

And they sailed to Pintingga | Yukurlu pinti-ana wayithi
The island of the dead | Karta
Where all the old souls rest | Pukiyana tuwila wantinhi

MUNARTO – KANGAROO ISLAND (1838) Projected film.

Munarto wakes. She is on a ship headed to Kangaroo Island. Munarto sees the island in the distance and becomes agitated. She screams.

Munarto wakes. She sits up and finds herself in a small hut on KI. A fire burns. She is suddenly aware of her black eye and the headache that comes with it. She takes her hand to her head. John Wilkins sits at a table. Munarto realises there is food on the table so she sheepishly grabs it, sits and sniffs the contents of the bowl. It's horrible. The next day Munarto leaves the hut and as she walks she hears a Cape Barren goose in the scrub. She grabs a stick and kills it. She takes it back to the hut for dinner.

PROJECTION: 1847

The lyrics of a Kaurna song are projected in English:

KAURNA SONG NO 4 - ABANDONED

And just like that he left | Nata padlu padni
He left them all to die | Padlu kurthathi parna mardlitya
She knew what she had to do | Pa Payithi
She knew she must go home | Wardli-ana padninhi

MUNARTO – KANGAROO ISLAND WITH FAMILY

Projected film. Morning. Munarto's daughter stands at the table talking to her father. Munarto pokes her with a stick and motions for her to follow. They exit the house. Munarto takes her daughter out hunting and she teaches her how to trap a bird. They carry their kill back to the hut. When they arrive, they find John Wilkins and any trace of him is gone.



Alexis West in rehearsal: photo by Matt Byrne



Carmen Palmer, Alexis West, Ali Ammouchi and Kathryn Sproul:
photo by Matt Byrne

INTERESTING INFORMATION

MUNARTO - NELLIE RAMINYEMMERIN

Munarto, given the English name of Nellie, was a Kaurna woman, a tribal sister of Ivarritji and Lartelare, who were daughters of Ityamaitpinna, a prominent Kaurna Elder that was given the name of King Rodney.

She lived along the banks of Karrawirra Parri - River Torrens before Europeans arrived and began asserting their ways and occupying land. As a young girl Munarto was taken from her land and kidnapped as a wife to a sealer, who took her to Karta Pintingga - 'Island of the Dead' Kangaroo Island. This was a frequent occurrence as the sealers relied on the women's superior hunting and survival skills.

Munarto had seven children on the island and when her sealer 'husband' abandoned her, made the choice to swim with her children, two at a time, to the mainland. This strength and resilience lasted through her descendants, we see it in Dulcie's story, and hear it from Auntie Lynette Crocker in her memories of Logan St.



Munarto - Nellie Raminyemmerin

— The Melting Pot of the West End

"I didn't go to school for time, but then I did go to school with my cousins around to Sturt Street School, and then we were christened by Pastor Zinnbauer (Alfred Freund-Zinnbauer 1910-1978). The Lutheran Church was there in Wakefield Street, and I think he was friends with Auntie Dulcie's Finnish husband, Urho Armas Lehtinen, that's how the introduction was made. Uncle "Harry" was Lutheran, and Pastor Zinnbauer was Lutheran, so we were all christened in the Lutheran Church in Wakefield Street!

The other thing that was really interesting, and I just remembered it, is that Auntie Dulcie used to let one of the back sheds that she had there at Logan Street to the, I don't know what they call them, but his name was Gool Mahomet (1865 - 21 May 1950) also known as Gul Muhammed from the mosque. He used to mind us when our parents went to the Central Market. Part of that early Afghan community and he used to cook vegetarian curry for all of us kids."



Aviana (Avi) Daveson as young Munarto - projection still by Matt Byrne

GOOL MAHOMET

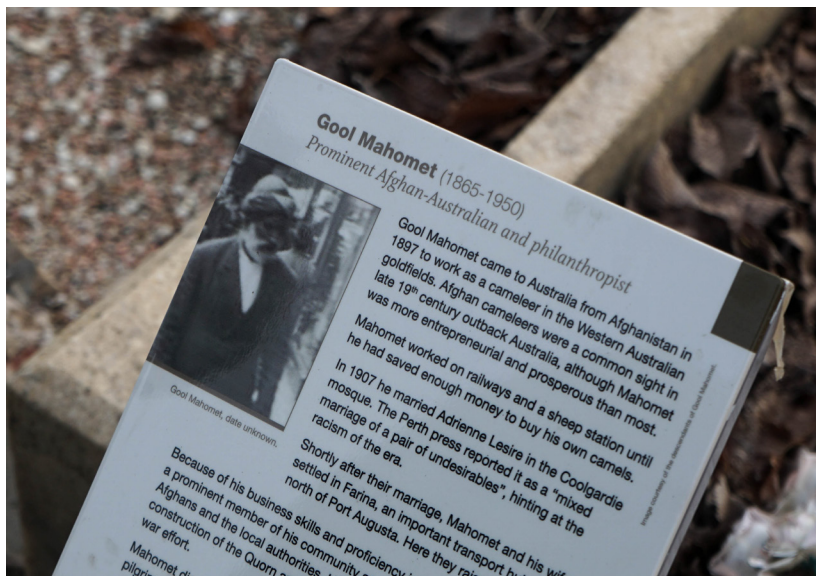
Gool Mahomet, also recorded as Gul Muhammed or Gool Mohomet, is a significant figure in South Australia's history of Afghan Cameleers and the Adelaide City Mosque.

He arrived in Australia in the late 1880's and worked transporting supplies across inland Australia, as many cameleers did. He settled in a station near Farina, in the unusual position of owning a station, becoming a successful pastoralist. He fell in love with a French woman, who converted to Islam and was

known as Miriam Bebe.

He was connected to the Adelaide City Mosque and was a key supporter to help the upkeep and maintenance.

In 1950, at about 85 years of age, Gool intended to undertake the Hajj - the pilgrimage to Mecca. His passage had been booked and he was ready to go when he died suddenly. He is buried in the Afghan section of West Terrace Cemetary.



AFGHAN CAMELEERS AND THE KAURNA PEOPLE

The land where the Adelaide City Mosque sits has long been Kaurna country, a place of hunting and gathering, managing the swampy wetlands near the Karrawirra Parri which provided food and water resources.

When the Afghan Cameleers began arriving in Australia they came from all across Pakistan, Afghanistan, India and Central Asia. Their task was to assist in the management of transport across inland Australia. The Europeans had difficulty managing the conditions inland, and lost many horses due to the lack of water. The conditions from central Asia mimicked the dry conditions inland and the idea of camels, who can manage the lack of water, were seen as a viable solution. These camels were managed by large populations of Afghan men. The cameleers recognised

the knowledge of Aboriginal peoples on these lands and there are stories of shared travel routes, water sources and friendships.

Both groups of people experienced discrimination within colonial South Australia. Kaurna people were dispossessed of their lands and language, while the cameleers faced racial prejudice and stereotypes, including legal restrictions.

The Adelaide Mosque stands on Kaurna Country as a reminder that cultures can come together, can listen and survive. We have the capacity to work alongside each other and share history, humanity and life.

SCRIPT EXCERPTS

GOOLIE Your father is a good man

DULCIE Too right. He's always stood up to 'em. Stood up for his rights. Stood up for his family. He fought them goonyas to get me back from Golden Grove when I was thirteen. They sent me off to work as a domestic, all us girls had to

GOOLIE What did Mr Eddie do?

DULCIE Oh Papa kicked up a real fuss. But he had to write letters for two years to get me back. They pulled me outta school too and I loved school. Maths, anything to do with numbers. Science...

GOOLIE Science?

DULCIE Yep. Science

GOOLIE Keep stirring it'll burn

DULCIE rushes to the pot and stirs

DULCIE They taught us about this one woman, Marie Curie. She looked at the world so different. When she looked at country, she saw atoms and elements and chemistry. We were taught to see stories and songs in the land. Nana Angie used to take us kids on walks and point to the hills and caves and tell us these big stories about that hill that was once a boy, and how he became a dingo. And that cave where the owl was cursed to live in darkness forever. I thought one day, I'm gonna be a famous scientist like that Marie Curie and I'll prove to all them goonyas that that hill really was the dingo-boy.

Papa bought me one of those junior science kits too. It had test tubes, a Bunsen burner, little magnifying glass. Mama was furious, "These kids need shoes, not toys Eddie!"

One night Papa was standing out in the backyard by the fire, just lookin' up at the stars. It was so cold. No moon. Papa pulled his hand out of his pocket, opened up his fist and in the palm of his hand he held small blue crystals

GOOLIE Do you know what this is Dulcie Maud?

DULCIE No Papa, what is it?

GOOLIE It's copper sulphate my girl

DULCIE What's that, Papa?

GOOLIE Throw it on the fire and see. Go on

DULCIE So, I threw it on the fire and the flames went from yellow and orange to green. Green fire! It was like magic.

They stand around the fire looking at the flames

GOOLIE See. Science. Our old people have known about green flame for thousands of years. This mob only catchin' on now

DULCIE I stared into that green flame, my mind full of possibilities. I didn't want to be Marie Curie now. I was gonna be better than her. We could've watched that green flame under the stars, for hours. Until Mama screamed through the back door

JESSIE (VO) You two get your moontas inside before you freeze to death

DULCIE Life could've been very different, Goolie, very different indeed

(beat)

Alexis West and Ali Ammouchi: Photo Claudio Raschella



FURTHER ACTIVITIES



WRITTEN RESPONSE

The play looks at the history of two people in Logan St. Ask whose histories are celebrated and whose are often forgotten?

Write a response to the stories you have heard, focussing on either of the characters and what might happen in the next scene - if there was one.



DISCUSSION & WRITTEN ACTIVITY



Discuss why theatre is an excellent way to invite audiences to consider our history. What storytelling techniques work to invite us in to the world? Why?

If Logan St could speak, what stories would it tell?
Discuss your favourite moments in the play.

DULCIE I hope I'm doing the right thing Goolie, bringing a child into all of this. I worry you know, about the world she's gonna live in. I hope it's a place where she can be whatever she wants to be. A place where she can walk down the street, and speak in her mother's language, our language, sing it if she wants to, and not have to look over her shoulder. A place where she feels loved, where she doesn't have to hide who she is, but instead, she's celebrated for it. That's the world I want her to inherit, Goolie. Is that too much to ask?

GOOLIE No, but we have work to do



Alexis West and Ali Ammouchi in rehearsal: Photo Matt Byrne



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