

PERTH FESTIVAL

15 February – 14 March

GALUP

IAN WILKES AND POPPY VAN OORDE-GRAINGER,
WITH AN ORAL HISTORY FROM
DOOLANN LEISHA EATTS



Image: Daniel Grant

Founder

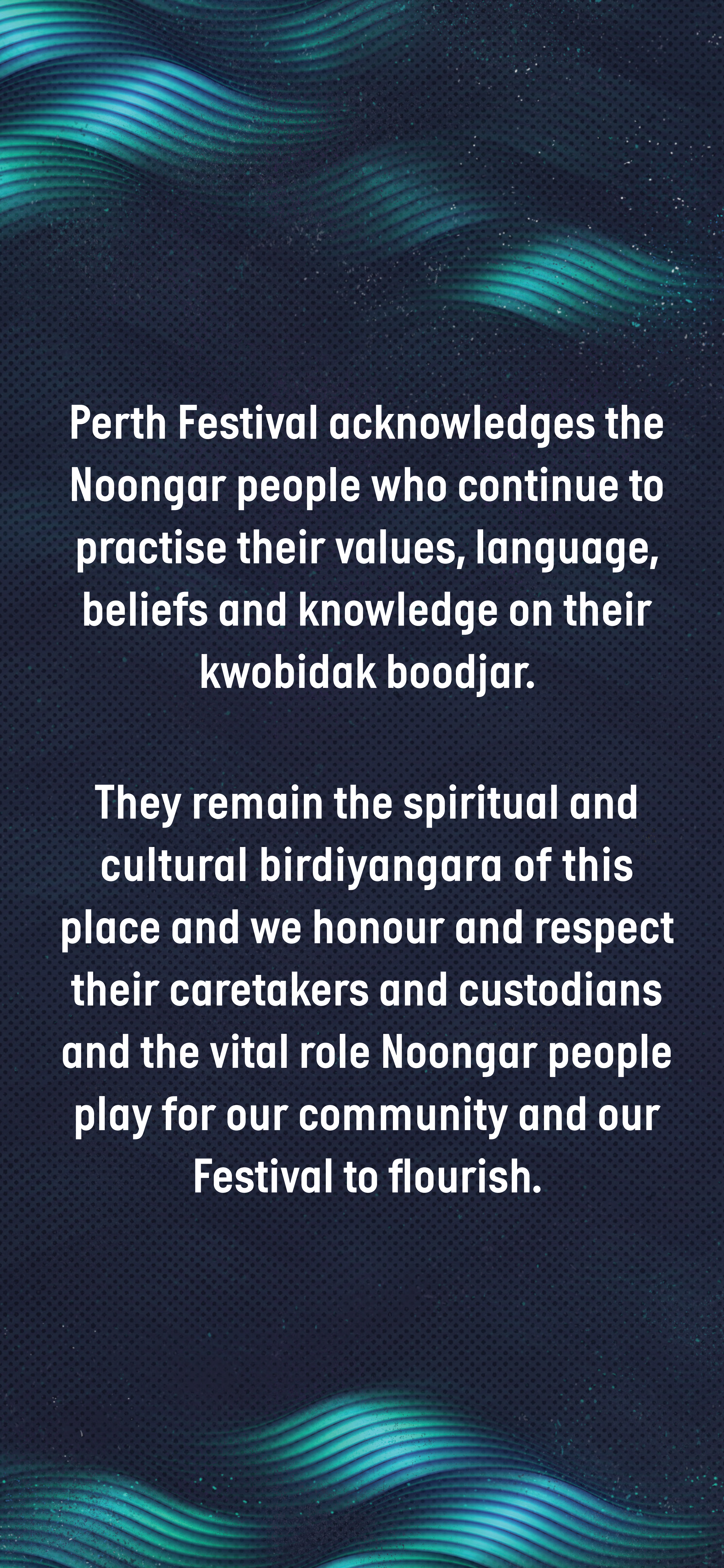


Principal Partner



2021

Co-produced by Same Drum and Performing Lines WA



Perth Festival acknowledges the Noongar people who continue to practise their values, language, beliefs and knowledge on their kwobidak boodjar.

They remain the spiritual and cultural birdiyangara of this place and we honour and respect their caretakers and custodians and the vital role Noongar people play for our community and our Festival to flourish.

PERTH FESTIVAL

Stay COVID-19 safe



Physical distancing



Wash your hands



Stay home if you are sick



Register your attendance

For latest health advice visit healthywa.wa.gov.au/coronavirus

GALUP

IAN WILKES AND POPPY VAN OORDE-GRAINGER,
WITH AN ORAL HISTORY FROM
DOOLANN LEISHA EATTS

GALUP / WEST LEEDERVILLE

LAKE MONGER RESERVE

M	T	W	T	F	S	S
FEBRUARY			18	19	20	21
22	23	24	25	26	27	28
MARCH		3	4	5	6	7
8	9	10	11	12	13	14

Fri 19 – Sun 28 Feb Thu – Sun 6pm
Thu 4 – Sat 13 Mar Thu – Sun 5.45pm
Duration 90mins

(allow an additional 20mins to walk back to your car)
Latecomers not admitted

This is a walking performance. Patrons will be required to walk 3.5km in total.

Performed in English and Noongar

Contains smoke effects and open flames

Aboriginal and Torres Strait Island audience members are advised that this production references and contains images and stories of people who have passed away.

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Image: Jess Wyld

Bilya (river) looms large in Perth Festival 2021. Across the Swan coastal plain there are lakes, rivers and waterholes all interconnected, both in terms of Noongar cultural practice and in geological ways. It is a privilege to be welcoming this truth-telling performance here at Galup (Lake Monger) into the Festival program, with Ian Wilkes' extraordinary range of storytelling skills on display as forgotten histories are brought back into the light.

IAIN GRANDAGE

PERTH FESTIVAL ARTISTIC DIRECTOR



Uncover the untold stories of Lake Monger in a walking tour.

Image: Daniel Grant

CREDITS

Writer & Performer Ian Wilkes

Writer, Director & Producer

Poppy van Oorde-Grainger

Oral History Custodian & Performer

Doolann Leisha Eatts

Birdiya Noongar Cultural Consultants

Doolann Leisha Eatts, Elizabeth Hayden,
Darryl Kickett, Ted Wilkes

Dramaturg Maitland Schnaars

Music Dramaturg Dr Clint Bracknell

Understudy Performer Glenda Kickett

Production Manager Kirby Brierty

Stage Manager Mitchell Thomas

Assistant Stage Manager

Samuel Yombich Pilot-Kickett

Research Consultant Dr Chris Owen

Community Liaison Della Rae Morrison

Co-produced by Same Drum and
Performing Lines WA

*Originally commissioned by
International Art Space as a part of
the Know Thy Neighbour #2 program.
The remount of the work has been
supported by Lotterywest.*

*Special thanks to Walter Eatts,
Christine Hill, Peter Hill, Katie Stublely,
Josh Hogan, Kylie Bracknell and
Museum of Freedom and Tolerance.*

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ARTIST STATEMENTS



Image: Daniel Grant

A NOTE FROM IAN WILKES

As a Wadjuk Noongar man I feel that I have a responsibility to my people. This involves doing whatever I can to help improve our way of living. I am a performing artist and theatre-maker but my Noongar culture is what grounds all this. Over my career as a performer, I have learnt that each show I choose to be a part of will have an effect on me and my life. *Galup* has been a perfect example for me to show why I do what I do. It has also been an incredible journey, where close bonds were made through trust. Working relationships grew into friendships and some friends became family, which I believe is the best way to create good work.

The idea for *Galup* basically started with a phone call in 2017. Poppy van Oorde-Grainger rang me to chat about creating a show together. I had worked with Poppy previously on another project that involved empowering Noongar youth through language, music and dance. But the collaboration for *Galup* would be a bit different to that. She wanted to apply for *Know Thy Neighbour* funding from International Arts Space to make a one-person show at the lake with me as the performer. The idea was that I would guide the audience around the lake and along the way they would participate in scenes and learn about the lake's history.

She asked me 'what do you know about Lake Monger?'. I said 'well, I know there was a 'massacre' that happened there and not many people know about it'. My dad always told me about it every time we would drive past the lake. 'It was covered up by the wadjelas' he would say. 'A lot of Noongar were killed there when the whitefellas first arrived'. Poppy didn't know about this and not a lot of people do. The question is why? Why is it that things such as this are not widely known? I think that was the moment we both realised there is a story here that needs to be told.

We began digging and researching, trying to find out more. We spent time

in libraries reading books, accounts, colonial journals and records of Noongar oral history interviews. This excited me and I was amazed that I had discovered a passion for local histories. We found interesting stories and strange events that all connected to Lake Monger. We spoke with Noongar Elders and asked about the lake and the 'unknown massacre'. We were eventually pointed in the right direction when various people told us to go speak with Nan Doolann Leisha Eatts. In my mind I already felt a show beginning to form but I didn't really grasp the significance of this project until we met with Nan.

Nan Doolann had a story, passed down by her grandmother, that spoke of the massacre from the Noongar point of view. Poppy and I travelled to Nan's place in Koondoola and sat around her kitchen table to hear her story. It was a powerfully tragic yarn that deeply saddened me. I thought this is the truth we were searching for. I wanted audiences to feel the way I did right then and there after hearing Nan's story. To hear the cracking of her voice as she spoke so openly about something so horrible, then sit in the heavy silence that follows. Unsure of what to say and how to feel, yet strangely relieved and grateful to have heard it. This somehow was the essence of the show we knew



Image: Poppy van Oorde-Grainger

we should be presenting. I knew Poppy felt the same way and so our ideas began to grow and develop.

Nan's story is an important part of *Galup*, and she wanted to be in the show as well. We arranged to have her meet the audience at the start and then at the end while a recording of her story plays through a speaker, leaving them feeling the same way I did when sitting around her kitchen table. Having her presence within the first shows was an amazing achievement for her especially at the age of 80+.

As the solo performer for the rest of the show, I took on all character roles and guided the audience through the other scenes and elements of the show. I found this incredibly difficult at first. Performing solo is hard even on a stage but being outside and guiding audiences around a lake while switching

characters was particularly challenging! But I feel with Poppy's direction and guidance, we achieved something really impressive that sets the show apart from anything else.

We performed two shows in 2019 with an audience of 15 max each show. Having small, intimate audiences was a key element considering the show we created was a site-specific performance where audiences walk around the lake. We liked the feeling of the smaller engagement as it allowed the audience to truly connect to me, Nan and also the lake itself.

However, Poppy and I knew that if we are wanting to make a bigger impact and create more awareness, we needed to show it to more than 30 people! Poppy set up a not-for-profit production company called Same Drum and we started discussions with Performing Lines WA to see if they would be interested in co-producing a season of *Galup* with Same Drum to help us reach more audiences.

After discussions about the show and why its story needs to be told, we got a promise from the Festival. They believed in the show and would program it for 2021. I am incredibly excited to perform and share *Galup* as part of Perth Festival and hope

audiences will find it fun and exciting, yet powerful and deeply moving.

Amongst all this, Poppy and I also developed the idea to produce a virtual reality film of *Galup* to reach larger audiences. This really excited me. I love watching VR and thought this could help us spread the awareness that the story truly deserves. The VR film will be set at the lake and focuses on the massacre. It will be a 5 – 10 minute experience where people can immerse themselves in the beauty of the lake whilst uncovering its history. Poppy and I spent months writing the script, which was another exciting new challenge, distilling a 90-minute performance into a 10-minute film. We also consulted VR filmmaker Briege Whitehead whose input was extremely valuable. We are currently in pre-production and I am happy with the direction we are heading in.

It has been an incredible journey from the first phone call with Poppy. Now the *Galup* project has grown and so too has its team and support. We now have four Noongar Elders advising us. These Noongar Birdiya Cultural Consultants are Doolann Leisha Eatts, Liz Hayden, Darryl Kickett and Ted Wilkes. Their guidance and cultural input are vital for shaping *Galup* the right way to reflect the voices of Noongar people. With these Elders and support from the

Museum of Freedom and Tolerance, we designed long-term impact goals for the project, which include building a memorial at the lake. We believe there needs to be a permanent reminder of the history that occurred there and how it still affects us all. Through the project we will advocate for a memorial that is cultural, respectful, immersive and utilises the recreational use of paths surrounding the lake. I have felt the need for this ever since hearing Nan speak her story.

Poppy and I are super thankful for all the support we have received over the years from these Elders and the many other individuals and partner organisations, and will continue the *Galup* project until our impact goals are reached. We have always kept in mind that the lake is now a place of healing. It is special and sacred, and we all share it. We all share its story and people only need to open up to the truth to feel the energy Galup gives.

Boordawan djinang,

IAN WILKES (WRITER & PERFORMER)



Image: Nat Brúnovs

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A NOTE FROM POPPY VAN OORDE- GRAINGER

When I saw an ad for a project called *Know Thy Neighbour*, it grabbed my attention. The project was run by International Art Space and involved commissioning artists to make work about where they live. I moved to Australia when I was 13, so I've always been drawn to art that helps people connect to their community. For two decades that passion led me to work on many projects in regional and remote communities but, as I read the *Know Thy Neighbour* ad, I felt it was time to find out the story of my own suburb.



Image: Poppy van Oorde-Grainger

In particular, I wanted to know more about Galup, the lake near my house, or Lake Monger as it's more commonly known. Up until then I'd only got as far as reading stories online about a spear-throwing contest at the lake in the 1830s and Noongars going to a white person's house afterwards to dance around a piano. When I started to imagine making work about these stories, I immediately thought of collaborating with Ian Wilkes. Ian and I first worked together at Narrogin Senior High School and watching him in action was incredible. He was brilliant at inspiring people to learn language and dance and was a total joy to work with. I imagined creating a performance where Ian would take small groups to the lake and show them stories in the same playful, interactive way he'd connected with teenagers in Narrogin. When I called, Ian was keen to collaborate and said his dad told him that a lot of Noongar were killed at that lake. At that moment, a project that I thought would be for teenagers and kids, became something else.

Researching felt like putting a puzzle together. We went to libraries and spoke with organisations, academics and Elders, including Ian's dad Ted Wilkes, who all told us to speak with Elder Doolann Leisha Eatts. Doolann is the great-great-granddaughter of a Whadjuk Noongar woman, whose name is unknown, and an Englishman, John Henry Monger, who the lake is named after. When we met Doolann, that's when the penny dropped. She told us a story her grandmother had told her about Noongar people being slaughtered at Kings Park and Lake Monger. She said she wanted to share this story in the performance and by any means possible.

After the research phase, Ian and I began writing the performance on-country with cultural guidance from Ted and Doolann and later Liz Hayden and Darryl Kickett. The characters Ian plays in *Galup* use song, dance and language to share stories of the history and significance of the lake. We start with a lot of playfulness and connection to country to keep the audiences' hearts open and safe when they hear Doolann's story at the end. Ultimately, we want the show to be an opportunity to connect, understand our shared history and create a space for healing.

The day before our first showing, a djiti-djiti (willy-wagtail) came and sat on Ian's shoulder and then on my head. Doolann and Ted said it was a good sign! There have been so many special moments like that, from watching turtles laying eggs to seeing a rainbow start and finish 10 metres away. For me personally, Galup has been a very meaningful project. By far the most powerful part has been the relationships formed with everyone on the project. It's been a massive effort from an incredible team of collaborators and supporters that continues to grow every day. My heart was full after the first showing. Knowing the truth feels so much better than knowing nothing at all.

POPPY VAN OORDE-GRAINGER
(WRITER, DIRECTOR & PRODUCER)

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Image: Poppy van Oorde-Grainger

BEYOND THE SHOW

The stories told through the *Galup* project are part of a complex landscape of colonial violence. Galup/Lake Monger is a place where Noongar and British culture intersected in a traumatic and destructive way. The *Galup* performance gives people an experience that empowers them to understand and recognise the destructive nature of colonial systems and beliefs that are still in place – through active listening, uncovering and acknowledging history and memorialising alternative narratives.

The *Galup* team aims to use the arts as a vehicle for truth telling and creating open dialogue that brings people together. The team wants the project to create a space where connection, healing and relationship-building can occur.



Image: Daniel Grant

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Our six impact goals are:

- Increasing awareness of Galup/Lake Monger's history and significance
- Increasing understanding of how the violence of settler colonisation continues to impact Australia today
- Promoting the transformative impact of truth telling as a tool for healing and justice
- Embedding the history of Galup/Lake Monger in curriculum in local schools
- Creating a permanent legacy at the lake that tells the stories in the *Galup* performance, for example a memorial, a sound work, signage and/or an annual event
- Encouraging positive collaborations between First Nations people and other Australians by sharing the story of how the *Galup* project was made

For more information about *Galup* visit samedrum.com/galup

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IAN WILKES

Writer, Director & Performer

Ian Wilkes is a Noongar theatre-maker, dancer and performer. He has directed several plays including Yirra Yaakin's *Boodjar Kaatijin* and *Songbird* and performed numerous lead roles including in Yirra Yaakin's *Hecate* and Ochre's *Kwongan* for Perth Festival, CO3's *The Line* at State Theatre of WA and *Honey Spot* at the Sydney Opera House. Ian is also a founding facilitator of Culture 2.0, Yirra Yaakin's regional youth engagement program. He was a facilitating artist on Community Arts Network's *Burdiya Mob* project and a performer and Cultural Consultant on Beyond Empathy's *Excursions Project*.

A close-up portrait of Poppy van Oorde-Grainger, a woman with dark, wavy hair, smiling warmly. She is wearing a dark green, textured knit scarf. The background is softly blurred, showing other people in what appears to be a public event or festival setting.

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POPPY VAN OORDE-GRAINGER

Writer, Director & Producer

Poppy van Oorde-Grainger is an artist, filmmaker and producer. She works across a range of mediums and specialises in collaborative work with social justice outcomes. Projects Poppy has worked on have been presented at London International Festival of Theatre, MCA in Sydney, Japan Media Arts Festival and Ars Electronica in Austria. She won the Fremantle Print Award in 2002 and the Australia Council Kirk Robson Award for young leaders in Community Cultural Development in 2010. She has produced numerous projects with Noongar communities including the *Burdiya Mob* and *Goomalling Yarns* for Community Arts Network and *Excursions* for Beyond Empathy. She has also produced work with Martu, Yamatji and Wongi communities since 2004.



DOOLANN LEISHA EATTS

Oral History Custodian, Performer & Birdiya Noongar Cultural Consultant

Doolann Leisha Eatts is a Whadjuk Bibbumen Noongar Elder and writer, storyteller and teacher of Noongar language. She is author of *Our Country, My Nyungar Home* and co-author of *Australia Through Aboriginal Eyes* and *The Stories of the Aboriginal Urban Services*. In 2011 Doolann was awarded the Torch-Bearers Medallion in recognition of 40 years of creating harmony within the northern suburbs among people of all nationalities and in 2015 she was inducted into the WA Women's Hall of Fame. She has also received four NAIDOC Perth Awards including 2016 Female Elder of the Year. She is currently Vice-Chairperson of Aboriginal Urban Services and a member of the City of Perth Elders Advisory Committee.

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ELIZABETH HAYDEN

Birdiya Noongar Cultural Consultant

Elizabeth Hayden is a Balladong Wilman woman of the Noongar Nation and an Elder who has been involved in the welfare of her people for many years as a State Advisory and a representative for Deaths in Custody and Police Aboriginal Relations. Elizabeth has a Bachelor of Social Work, a Bachelor of Arts and a degree in Media Culture and Creative Arts with a postgrad in that area, all from Curtin University. Elizabeth has worked in government and non-government services in the area of mental health for more than 25 years, promoting and advocating the needs of Aboriginal mental health. Elizabeth is an advocate for the promotion and use of the Noongar language and loves every opportunity to promote it.



DARRYL KICKETT

Birdiya Noongar Cultural Consultant

Darryl Kickett is a Noongar man from the Narrogin area who has worked tirelessly for his people for more than 40 years. He has dedicated his life to community development, land rights, education, health and policy. After completing a degree in social science, Darryl was made Head of the Centre for Aboriginal Studies at the Curtin University. During this time Darryl and his team developed the hugely successful Community Management and Development Course. Darryl has made an outstanding contribution in Aboriginal health including as the CEO of the Aboriginal Health Council of Western Australia.



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TED WILKES

Birdiya Noongar Cultural Consultant

Ted Wilkes is a Noongar Elder whose professional background includes working for the WA Museum, the Centre for Aboriginal Studies at the Curtin University of Technology and 16 years as the Director of the Derbarl Yerrigan Aboriginal Health Service in Perth. Previously, he was also Associate Professor at the National Drug Research Institute at Curtin University, Associate Professor at the Centre for Developmental Health at the Telethon Institute of Child Health, a member of the Australian National Advisory Council on Alcohol and Drugs and a member of the Australian National Council on Drugs and Chair of the National Indigenous Drug and Alcohol Committee.



MAITLAND SCHNAARS

Dramaturg

Maitland Schnaars is a Noongar man, an actor, poet and playwright and one of WA's premier contemporary theatre artists. He was a founding member of physical theatre company Corazona de Vaca and has performed in and co-created a number of its productions, including for the 2008 World Expo in Spain. He has worked with many theatre companies in Perth and around the country, including Black Swan State Theatre Company, Queensland Theatre Company, Griffin Theatre, Yirra Yaakin and Performing Lines with TASPerforms. Maitland continues to work with artists from various backgrounds such as dance, multimedia and music. He is also a member of Wadumbah Noongar Dance Group.



DR CLINT BRACKNELL

Music Dramaturg

Clint Bracknell is musician and researcher from the south coast Noongar region of Western Australia and Associate Professor at WAAPA and Kurongkurl Katitjin, ECU. His stage credits as composer, sound designer and musical director include *Witness Stand* (Perth Festival), *Hecate* (Yirra Yaakin/Bell Shakespeare), *The Cherry Orchard*, *Water*, *The Caucasian Chalk Circle* (Black Swan State Theatre Company), *Skylab* (Black Swan/Yirra Yaakin), *Mission Songs Project: 1957 Palm Island Strike* (Sydney Festival, Darwin Festival), *King Hit* (Yirra Yaakin), and *The Red Tree* (Barking Gecko Theatre) which was nominated for a Helpmann Award. His recent screen credits include *Fist of Fury Noongar Daa* and *H is for Happiness*.

Clint's PhD in Music from UWA was awarded the 2016 Robert Street Prize for most outstanding thesis.

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GLEND KICKETT

Understudy Performer

Glenda Kickett belongs to the Whadjuk and Ballardong peoples of the Bibbulumun Noongar nation from the South West of Western Australia through both her mother and father's family lines. She is a Social Worker, having graduated from the University of Western Australia (UWA) in 1993, has a Master of Arts from Curtin University in Indigenous Research and Development in 2004 and is completing a PhD in Social Work at UWA. She is the Chairperson of NAIDOC Perth Inc. and a member of the Noongar Family Safety Wellbeing Council, Co-Chair of Social Reinvestment WA and Chairperson of Shooting Stars, Glass Jar, Australia, education through netball.



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KIRBY BRIERTY

Production Manager

Kirby Brierty has been working as a professional in the Arts Industry for the past ten years after graduating from WAAPA and then the WA Screen Academy. Kirby has worked in various production and event management roles across theatre, film, broadcast and events industries. Kirby has been in the role of Production Manager at Perth Theatre Company, Griffin Theatre Company and Bell Shakespeare managing their productions, tours and events both nationally and internationally.

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MITCHELL THOMAS

Stage Manager

Mitchell Thomas started his career as a Stage Management graduate from the WA Academy of Performing Arts and worked locally and internationally as a Stage Manager and Mechanist on a variety of productions, before landing in regular venue roles at the State Theatre Centre of Western Australia (Assistant Technical Manager and Manager Venue Operations) and currently The Blue Room Theatre (Operations Manager). After the whirlwind that was 2020, Mitch is very excited to have the opportunity to get back into the Stage Management seat and be able to work with Performing Lines WA for the first time.

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SAMUEL YOMBICH PILOT-KICKETT

Assistant Stage Manager

Samuel Yombich Pilot-Kickett is a Whadjuk/Baladong man, a performer and spray paint artist with several pieces exhibited in Norway and Spain. Samuel studied acting at the West Australian Academy of Performing Arts where he graduated in 2003. Since then he has featured in a number of government adverts and community campaigns, films and shows that have used or incorporated Aboriginal culture. More recently, he was a dancer and didjeridoo player for the ANZAC Day Memorial in 2018 and performed at the Fremantle Welcome to Country in 2019. For Perth Festival Sam played didjeridoo/yidaki for *The Giants* in 2015.

A close-up portrait of Dr. Chris Owen, a middle-aged man with dark hair and glasses, smiling warmly. He is wearing a purple patterned shirt. The background is a soft-focus outdoor setting.

DR CHRIS OWEN

Research Consultant

Dr. Chris Owen is a historian and Honorary Research Fellow in the School of History at the University of Western Australia. He has been researching Aboriginal history for over 20 years, and his published articles have earned him research and archive awards. His first book, *“It’s still in my heart, this is my country”*: the Single Noongar Claim History, co-written with John Host, won the 2010 Australian Human Rights Award for Nonfiction and the Margaret Medcalf Award. His second book *Every Mother’s Son is Guilty* was published in 2016. His research interests, utilising primarily archival state records, include colonial policing (specifically the Kimberley), Aboriginal policy and governmental administration and the social conditions at the frontiers of colonisation in Western Australia.

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DELLA RAE MORRISON

Community Liaison

Della Rae Morrison is a Bibbulmun woman of the Noongar Nation of the South West of Western Australia. She has been in the arts professionally for 30 years, beginning her career in Jimmy Chi's musical *Bran Nue Dae* in 1989. She played Mrs Egg in the Channel 9 TV series *Lockie Leonard*, is a WAMI award-winning songwriter and WA NAIDOC Artist of the year, and she has performed in theatre productions across WA and nationally. As co-founder of Madjitil Moorna in 2006, Della has had a huge influence on the inclusive culture of the choir as well as the songs they sing, including her originals. She is much loved and appreciated for her gentle wisdom – by singers and audiences alike.

SAME DRUM

Same Drum is a not-for-profit production company that creates high-quality art and film. They support a diverse range of people to tell stories and create opportunities for community development.

Same Drum operates with a keen eye on social justice with many projects having a considered impact strategy. Their work has been critically well-received, winning multiple industry awards and gaining recognition across international film festivals, broadcast television, national and international media and across a network of community and creative partnerships.

PERFORMING LINES WA

Performing Lines WA produces transformative contemporary performance by Western Australia's most audacious independent artists. As the West Australian office of national organisation, Performing Lines, the company curates a portfolio of works that are propelled by pressing questions and new ways of seeing the world.

Performing Lines WA purpose is to champion risk and to ensure the breadth and plurality of Western Australia's identity, culture and creative potential is represented, celebrated and enjoyed. They support independent artists to create, present and tour innovative and relevant contemporary Australian performance locally, nationally and internationally.

WE COULDN'T HAVE DONE IT WITHOUT

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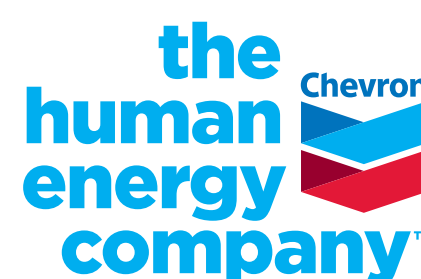


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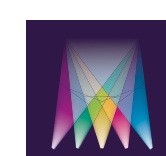


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PATRONS

Our Festival Patrons generously lead the way in supporting the artistic development of the Festival through a three-year commitment to give \$50,000 per annum.

CHAIR'S CIRCLE

Our Chair's Circle is a committed network of Donors who, along with our Chair, support the Festival's long-term strategy of growing the WA arts sector for a minimum of three years with a donation of \$20,000 per annum.

FESTIVAL CIRCLE

The Festival Circle giving program provides ongoing support to artistic excellence across all we do. Donations to this fund are a direct investment in enabling us to bring excellence to our community and provide local artists with the opportunity to work alongside the world's greatest thinkers, performers and creatives.

MEDICI

Our Medici Donors make an annual donation towards enabling a specific, ambitious Festival performance each year.

COMMISSIONING FUND

Our Commissioning Fund supports the development of new Festival works over the four-year tenure of our Artistic Director. Donations to this fund enable us to develop and present Festival works that give voice to the people, artists and stories of this place.

CREATIVE LEARNING & ENGAGEMENT

Our Creative Learning & Engagement Fund brings meaningful artistic experiences to young people and our local community to assist their wellbeing, whilst ensuring artistic experiences are accessible for everyone.

LEGACY CIRCLE

Our Legacy Circle recognises bequestors who have left a gift in their will to sustain the future of Perth Festival.

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