



IDENTITY. MEMORIES.
FORGIVENESS.



Three worlds and times collide in Cowra



FROM THE DIRECTOR



While the world retreated into itself in 2020, I was mostly asleep in my bedroom...unable to do much each day but rest. I hadn't yet been diagnosed with SLE - Systemic Lupus Erythematosus - (that diagnosis would come later in the year), but I was certainly living within its nasty grip. Unable to do much by myself due to crippling pain and inflammation overtaking my body, I had a lot of time to think. To ponder and pray. To allow ideas to percolate. And it was within this season of difficulty and what felt like overwhelming change and loss, that the idea of Intertwined as a stage show was born. Although I was limited physically, my mind was not.

At times, when I closed my eyes, I could see the stage set. Over the coming year or two, I began to read more about the Cowra POW Breakout of 1944 and about Erambie Mission. I couldn't get the idea of a play out of my mind, until one sleepless night in June 2022, when I began to write down ideas for the show in more detail. Within the next 6 months, I had written the entire script and almost all of the score. In between the haze of medical appointments with my awesome Dr and specialists, between tests, trials of medications and a growing list of symptoms and other diagnoses, I promised myself that if my body ever got stable enough, I'd stage this show. And so here we are.

After years of dreaming and hoping, writing and thinking, here we are. With the help and belief of many individuals, organisations, businesses, family members and friends, here we are. We are here in Cowra where this story was conceived. We are here in the place where our three characters' lives intertwine. We are here together in Cowra to learn from the people who have lived before us, who have chosen kindness instead of hatred, who have sought healing instead of hurting, whose stories we explore in the light of peace and hope of reconciliation where it is needed. Lest we forget.

Lusi Austin

Director. Writer. Composer.

Lusi studied under the tutelage of Roy Maxwell (RADA London) and Constance Vayne in the 1990's in the Western Suburbs of Sydney. She obtained a BA Drama Performance from Wesley Institute for Ministry and the Arts (WIMA) now Excelsia, Sydney, studying under theatrical legends such as Mariette Rups-Donnelly, Deborah Wells and Iain Court. She graduated Valedictorian 2001.

3 CHARACTERS 2 TIMES 1 PLACE



Our characters are an amalgamation of many different people.
Their names signify this.

TEEN GIRL, AUSTRALIAN SOLDIER and ABORIGINAL MAN
embody many stories from many people: some real and some imagined, some alive
and some living now only in our memory.

The one thing they all have in common is Cowra.
Let them take us all on a journey of discovery, realisation and healing.

Please note that some language has been included that we now consider derogatory.
This is only used as a reflection of the time and is not intended to offend.

THE DEVELOPMENT OF INTERTWINED

By Lusi Austin

Writer. Composer. Director. Producer of Intertwined

Wearing a producer's hat, Lusi discusses the artistic process undertaken to bring Intertwined to life.

WRITING THE SCRIPT

When I began working on the script of Intertwined, it came together quite quickly. Organically. Naturally. It was like the words and songs had been sitting under the surface of skin and soul, just waiting for a chance to be brought to life. I feel like all I did was peel back that proverbial layer, and out they came onto the paper.

I wrote the script in cafes, at home, at the POW camp, at the Cowra Japanese Gardens, in pubs and clubs, at the beach or by the pool whilst on holidays, and I wrote whilst I sat with my kids in hospital. Wherever I took my laptop, I worked on it little by little. I tweaked sentences and corrected turns of phrase. I took books with me and notepads of research.

COMPOSING THE SCORE

Most of the music was composed initially on my old, faithful piano. I'd jot down chords and lyrics and would sometimes video myself playing or singing it so I wouldn't forget what it sounded like. I can't read music very well (or notate it) so I knew digitising the score was the most practical way I'd be able to share it with others so they could learn it too.

GOING DIGITAL

I learned how to use GarageBand and slowly began entering the composition into the app. This allowed me to create a digital, shareable mix of the score with the potential cast and band. The band members began working me and added so much to the score.

AUDITIONS

Next on my list was to assemble a cast and to do that, I needed to hold auditions. Before that could happen, I had a list an arm-long of jobs to do: public liability insurance; secure local spaces for auditions; organise a time schedule so actors could weigh up their commitment level; create character descriptions to add to my website and lastly; design audition posters. I advertised these across networks throughout the Central West and down to Sydney. I auditioned people in person and over Zoom. After many weeks of emails, face to face auditions, phone calls and messages, I was able to finalise my cast.

TABLE READS, GRANTS & WORKSHOPPING

I wanted our table read to be as welcoming as possible. Everyone was nervous: it was a whole room of strangers gathering for the first time. With the table read behind us, I began focussing my attention on applying for grants to fund various aspects of the production. Some applications were successful and others weren't. Each time, I dusted myself off and tried again. Countless hours were spent to this end.

I got the ball rolling by launching a Kickstarter Campaign. This was met with overwhelming support and we were able to have \$10k pledged by community members. Even people outside of Cowra heard about the project and wanted to support it. Club Cowra gave in-kind support including the use of the Club auditorium for 10 weeks of rehearsals. This was invaluable in us feeling like we had a 'home' to begin workshops in. Several motels donated accommodation for our out of town cast and band for performance week. Cowra Council helped with a generous subsidy in the hiring of the Cowra Civic Centre. Then, The Bruce and Margaret Weir Trust donated the funds to record and produce the cast album. A CASP grant (Arts OutWest and NSW State Gov) helped us secure funds to hire vocal coach Tim Hansen. And the Nancy Shelley Bequest Fund (Quakers Australia) donated 10k which would also go towards an honorarium for our leads, understudies and payment of our production technicians. All of these grants kept me buoyant as time ticked by. On top of these grants, we received donations to help with the production. It was incredible to see the community get behind this.

CONSULTATION

I kept consulting with Cowra Mob to ensure all aspects of the play were being presented in respectful ways. I was honoured and grateful to hear stories first-hand from Aunty Esther and many others who shared so openly with me.



Some of the cast members of *Intertwined* work on recording the album with Producer, Kris Schubert
Photo by Kristy White Photography

REHEARSALS

When rehearsals began, the number one thing on my mind was building trust, connection and a sense of authentic community within the cast. Some of them travelled over 5 hours just to attend a SINGLE rehearsal. One was feeding a baby, many were juggling multiple commitments: work, family, church, school, but still they came. And they remain committed. We workshopped and ate together, creating backstories, assessing actions, blocking and singing as we went.

RECORDING THE ALBUM

Producer Kris Schubert came to Cowra and we recorded the band first and then planned to record the cast. However, a hail storm had other ideas and only a portion of the album was able to be recorded on the initial date. A trip to Kris' studio was our Plan B (we seemed to have to pull out Plan B often through the process of *Intertwined*). Kris' incredible ability to bring out the best in the cast and band, whilst remaining calm, was a gift to us all. The album was mastered at Turtle Rock Mastering by Rick O'Neil.

BRINGING IT TO THE STAGE

There are many challenges with staging a brand new work, especially in a rural area. I am grateful to Arts OutWest who generously made a way for Kate Smith to mentor me throughout this process. This has been invaluable. Having a regional arts organisation care so deeply about my work has been a lifeline to this entire production. I believe this play is significant not just for the stories it tells, but in being able to prove that with kindness and faith in each other, together we can produce special things.

THE COWRA POW BREAKOUT

By Graham Apthorpe

Author of *A Town at War* and *The Man Inside*

The Cowra POW Breakout, 5th August 1944, was the largest POW Breakout in modern military history. It was also the largest loss of life suffered on Australian soil during WWII due to a land battle.

In the early hours of the morning of the 5th August 1944, when the moon was still full and shining brightly over the hills of Cowra, the largest Prisoner of War Breakout in modern military history, began.

This wasn't just some spontaneous rebellion, rather, it was a considered act made with the belief that it would restore honour to the Japanese Prisoners of War, who had been captured, and were being held in Cowra at that time.

Cowra, a small town in the Central West of NSW, was chosen as the location for Camp Number 12 of twenty-eight internment facilities across Australia. The camp itself was built in 1941, initially as an internment camp, but was later used to house Prisoners of War (POW). It had four compounds (labelled A, B, C & D) which held different divisions and nationalities of prisoners. The sections were separated by a main road running north and south through the centre named Broadway and No Man's Land, a mass of barbed wire entanglements running east west.

Along with Japanese prisoners were Italians, Koreans, Formosans and Indonesians. Some of the Italians were assigned to work on local Cowra farms, often with limited supervision, and stories are told of their general jovial spirit and work ethic. Whilst at the Camp in Cowra, they built the electrical switch hut (still standing) and the fountain (remnants of which can be seen on site today).

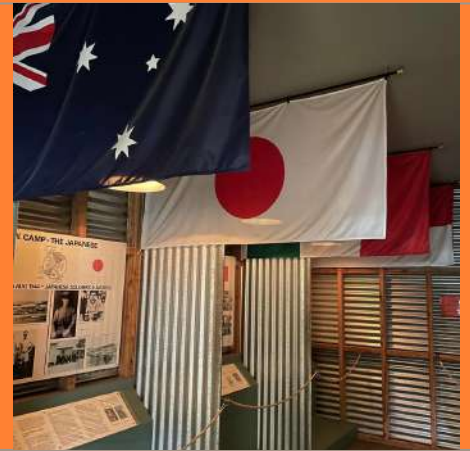
The Japanese POW mostly kept to themselves and had a different demeanour. These soldiers had been raised to understand that capture by an enemy nation would bring great shame upon the soldier, his family, community and Emperor.

Upon imprisonment, a number of Japanese did not give their correct names, to hide the shame of capture from their families.

Many of the Australian soldiers who were sent to Cowra as guards, had served in WWI. Others, had never seen active duty on the war front.

It's easy to think about the Japanese and Italian prisoners only in the context of the night of the Breakout, when in fact, there was a lot more that went on in the Cowra Camp: the Italians put on opera performances and grew vegetables. There were church services held. The Japanese played baseball and shared meals together. There was a lot of life within the fences of the Cowra Camp.

The feeling of disgrace and shame was so profound for the Japanese soldiers, that they would rather die, than remain Prisoners of War.



At the time of the Breakout, there were 1,104 Japanese being held in Cowra.

A decision had been made to try and combat the issue of overcrowding: all Japanese prisoners below the rank of Lance Corporal would be moved on the 7th August 1944 to another POW Camp (in Hay).



Cowra Camp Replica Guard Tower

A meeting was held by the Japanese POWs who voted that they were in favour of a breakout on the 5th.

Just before 2am, an unauthorized bugle was sounded and shouts heard. Private Alfred Rolls fired two warning shots into the cold night air as Japanese POW stormed the fences, throwing blankets on the wires to climb over and escape. Huts were set alight, handmade weapons that had been fashioned were used to attack any Australian soldiers seen. Three Australian soldiers lost their lives that night: Private Ben Hardy and Private Ralph Jones, ran to their Vickers Machine Gun and started firing at the escaping Japanese and before they were overwhelmed, managed to disable it. Also killed that night, was Private Charles Shepherd, as he came from a Guard room. Lieutenant Harry Doncaster was also killed in the round-up of the Japanese escapees days later.

234 Japanese died as a result of the Breakout. Along with the four soldiers from Cowra, Tom Hancock, died as a result of an infected wound from friendly-fire that occurred near Blayney during the round-up of the escapees. 334 Japanese POWs were subsequently found alive and recaptured.

Many Australian guards were responsible for collecting and cataloguing the dead Japanese, which was difficult for them. Despite any frustrations or anger they may have felt toward the Japanese, they carried out this work respectfully and in a humane manner.

After the war the local RSL Sub-Branch members began looking after the graves, because as one of the RSL men said, "It was the right thing to do".

There were also stories to emerge of people like Mrs May Weir, who had fed some Japanese POW escapees hot scones from her oven with a cup of tea. One of those Japanese POWs returned forty years later to be reunited with Mrs Weir's daughter Margaret and son Bruce. Thus began a long-standing friendship between the Weirs and Mr Kawaguchi and his family.

Over time, a strong bond was formed between Japan and Australia, one based on understanding differences and similarities. Underneath the graves, were soldiers who were fighting for their nation. A shared humanity was recognised.

There are many signs of the respectful Japanese-Australian friendship in Cowra today. You can visit the Cowra Japanese Garden and Cultural Centre, the Australian Chapter of the World Peace Bell and of course the Australian and Japanese War Cemetery which contain the remains of all the Japanese POW who died on Australian soil during World War II.

Where there was once enmity, peace now reigns.

"Where there was once enmity, peace now reigns"

-GRAHAM APHORPE

ERAMBIE MISSION

32 ACRES

By Aunty Esther Cutmore
Wiradjuri Elder who grew up on Erambie Mission

I grew up on Erambie Mission. I am the second youngest of ten children to my parents Alec and Muriel Williams. I lived in different houses on Erambie in the times when there was no electricity or hot water. Back in those days, there were managers. They would monitor everything - all your rations and tickets for your food, whether or not you could come and go from the Mission and could decide on whether or not you could keep your kids. Some managers were good, and some were bad. I don't think many people know about how we were raised. They might think we had the same freedom to move about town as non-Indigenous Australians, but this wasn't the case.

Let me share a little bit about what it was like to grow up then in Cowra. At the Pictures, us Kooris would have to sit behind a rope, separated from the other people. At the hospital, there was a segregated area (2 beds in Room 13) where Aboriginal people could be treated. In the early days of Erambie, some kids did their schooling at the Mission, but then some of us went in to Cowra Public School. There was a class called the OA class (which we think stood for 'Only Aboriginals'): it only had Koori kids in it. When we walked to school, we'd have to stay in groups. Our parents were scared that some of us might be taken away by the Welfare either at school or on our way there. Our parents and Elders had to teach us how to get away and hide really quickly if we needed to.

The Managers would do inspections all the time of the Erambie homes. Some of them would wear a white glove and they'd run their finger along your wall or shelves to see if there was any dirt show up on the glove. If there was, they could take away your children, just like that.

This kind of thing happened all the time.



Aunty Esther Cutmore sitting in the garden named in her honour at the Cowra Public School 2023

Erambie Fast Facts

Also known as '32 Acres', or 'The Mission' or 'The Mish'

2.5kms from centre of Cowra

Area declared an Aboriginal Reserve in 1891

1909 Aborigines Protection Act gave government legal powers to remove children, add Managers to Missions who controlled life for Aboriginal people

Storytelling, communal living, sharing, sports, education and advocacy are strengths of the Erambie Community

Oldest Aboriginal Rugby League Club in Australia: The Wiradjuri Erambie All Blacks



Erambie 2018 Photography by Dannii Austin

My own parents were part of the Stolen Generation; removed because my dad was a drover and was off working hard to support his family. My mum was taken away when she was just a little girl - 11 years old, and put into Cootamundra Girls Home. She wasn't able to be reunited with her dad until she was 14 years old. It's hard to imagine how being removed would affect a family, but the trauma lasts into the generations.

You might think that because we were separated so much from the non-Indigenous part of town that our life was nothing but awful - well, that was far from the case.

“Erambie had a beautiful community spirit - it still does. If a family was in need of something, another family would help them out....Storytelling is so important - it keeps our history alive”.

Erambie had a beautiful community spirit - it still does. If a family was in need of something, another family would help them out. There were so many things to do together: football, skipping, hopscotch, baking, playing 'rounders' (a game with a broom stick hitting tennis balls) and of course listening to yarns from the Elders. Storytelling is so important - it keeps our history alive. There was a lot of respect back in those days. If an Elder spoke to you - you listened! I think that's important in this day and age. Even more so maybe than it was back then.

You know now, you hear about kids learning to speak Wiradjuri in local schools, or a Welcome to Country or about Aboriginal people being invited to things and included. And you know what? I never thought I'd live to see this change. Those kinds of things just didn't happen in my day: it was the opposite. We weren't allowed to speak our own language, or practice our customs openly. We were kept off to the sides, managed by people who were fearful of us. But we have shown that we are just like everyone else; we have hopes and dreams too.

In fourth class, my teacher said to me, “Esther, Aboriginal children will amount to nothing”. At the age of 75, I completed the Wiradjuri Language, Culture and Heritage Grad at Charles Sturt University. We've got to keep moving forward together.

BAND



ANTHONY HAMER – DRUMS

Anthony is a drummer who grew up in Bega and moved to the Cowra area in 2005. He has been playing in bands on the south coast, Canberra, Brisbane and locally since 1995. After hearing about the project and Lusi's vision, Anthony was very interested in being a part of such a unique event. Anthony is the band's drummer, happy to have the opportunity to add his rhythmic style to the music of Intertwined.



LIAM GILDEA – KEYS

Liam is a pianist and producer hailing from Bathurst. Liam has released an album on Spotify along with many other singles and intends to continue producing music for himself and for others. He joined the band for Intertwined after a recommendation from a band mate and friend of Lusi's. Since then, Liam has contributed to the band's sonic space with keys and synths.



SHANE KERR – GUITAR

Shane is a singer/guitarist from Cowra. He has been singing, playing guitar and bass both solo and in bands since 1990. Throughout the 90's, Shane was heavily involved in the country music scene and was a 'Starmaker' grand finalist in 1996 at Tamworth. He has won over 30 awards for his singing and songwriting and has played on stage with major artists including Troy Cassar-Daley, Jimmy Little, Slim Dusty and more. Shane is the band's guitarist, adding to the rhythmic backbone of the music.



MCKAY SULLIVAN – BASS

McKay is a year 11 student at Cowra High School, and has been playing the bass for 4 years. For the last two years he has been the bass player and back up singer for the band Plus One, that he formed with his two brothers in 2022. Together they have played at festivals, pubs, clubs, and events around the Central West, and are known for their 70s and 80s pub rock style. Earlier this year they recorded an Album of Originals and some of their most loved Covers, that will be released later this year.

LEAD CAST

AYLIE CORKERY - TEEN GIRL



Aylie, a musical theatre student from Young, is quickly becoming a notable figure in the Central West of NSW. Her beautiful voice and compelling stage presence have earned her acclaim in her roles at Young Regional Conservatorium. Her stage journey began with small roles in community theatre, where she learned the ropes of performance. She has had lead roles in *Alice in Wonderland* (Alice 2022), *Peter Pan* (Peter 2023) and played Fiona in *Shrek the Musical* (2024). Known for her engaging characterisations, Aylie brings this treatment to *Intertwined*. This is the first workshopped theatre piece that Aylie has been a part of. She has met the challenge of bringing *TEEN GIRL* to life with passion and determination.

Aylie Corkery is not just preparing for a future on stage; she's actively shaping a career that promises to be very bright in musical theatre.

ASHLEY DIPROSE - AUSTRALIAN SOLDIER



Ashley grew up in Cowra and from an early age was drawn to music and the stage. His mother, Rose, was an accomplished vocalist as well as a trained guitarist and piano player, so music was always in his household. Ashley was drawn to musical theatre and, after completing his HSC, Ashley studied Acting for Screen and Stage at CSU Wagga Wagga. Appearing in four short films and performing in some major theatre productions at University, Ashley continued his vocal path as a front man for a band in Wagga. Working in a successful career as a Travel Agent, Ashley now resides in Mudgee where he continues his love of all things creative. As well as lead vocalist for his band *Whiskey Ranger*, he is also in the early stages of writing his first film script. When he saw the opportunity to return to Cowra to audition for 'Intertwined', he jumped at the chance. "Although I have lived in many places both in Australia and abroad, my home has always been Cowra. To be a part of such an historic production makes me so proud, especially as it was written and produced by a Cowra resident."

JERIKYE WILLIAMS - ABORIGINAL MAN



Jerikye Williams is a Wiradjuri man, born in Cowra, living in Queanbeyan (Ngambri/Ngunnawal land). Jerikye is said to have been born with a guitar in his hand and a great love for 1950's and 60's rock'n roll. At 22, he embodies the spirit of great artists with effortless musicianship and charisma. A natural showman, he lights up any stage, whether performing classics or his own original songs. Jerikye has been playing live shows in his local region since the end of his high school years originally performing solo or with his aunty Maria Williams' backing guitar and harmony vocals and since with other well-known artists. Jerikye Williams goes far deeper than teenage impulses by tracing a path from rock 'n' roll to jazz, to blues, to the music of pre-colonial Australia and the vibrant musical traditions they carried. Truly an entertaining and enthralling performer that crosses all age groups and genres.

ENSEMBLE CAST



**MILLICENT GOULD –
UNDERSTUDY TEEN GIRL**

Millicent Gould, a Year 10 student from Bathurst NSW, has been passionate about dance and song since she was a toddler. She's actively involved in productions with Carillion Junior Theatre Society, Pure Imagination Performing Arts, Mitchell Conservatorium, Carillion Theatre Society, and Lemon Tea Theatre in Cowra. Her credits include performances in Oliver, Sound of Music, Beauty and the Beast, Addams Family, and Singing in the Rain, where she played Kathy Seldon. Millicent has showcased her talents in singing and dancing eisteddfods and shared the stage with UrthBoy in 2023. She's gearing up for roles in Anything Goes and Xanadu junior productions before heading to the USA in January 2025 with the Aussie All-Star Troupe for the Junior Theatre Festival.



**DAVIE CUTMORE –
UNDERSTUDY ABORIGINAL MAN**

Davie, a proud Wiradjuri and Gamilaroi man, grew up listening to different music, including hip hop and pop, as well as 80's tunes and music from a variety of genres. After leaving school, he began studying a Cert III in Sound Production in Newcastle, learning how to produce music and work with DAW and PA systems, but due to the world wide pandemic, he was unable to complete the course at that time. He hopes to do so in the future. Being involved in Intertwined has been a great experience mostly due to the great atmosphere (even if it means getting out of his comfort zone!). The thing Davie is most proud of in his life is being an uncle. This is Davie's debut theatre performance.



MELISSA STEWART

Melissa's journey in ballet and theatre began at Cowra Ballet School, where she studied through the Royal Academy of Dance from age three. She continued her training at Sydney Dance Company after moving to Sydney for further studies. Under the guidance of Jenny Friend (Cowra), she completed her speech and drama exams with honours through Trinity College London. In Sydney, she completed the Musical Theatre Course at the Conservatorium of Music and trained with vocal coaches Margie De Ferranti, Richard Bell, and Rachael Beck. Her dedication to dance and theatre led her to perform lead roles in various Sydney productions, showcasing her talent and passion. Mel teaches and lives in Orange, NSW.



LAURA BENNETT

Laura attends St. Raphael's Catholic School in Cowra. She enjoys studying music and playing violin. In 2022, Laura played 'Shenzi' in her school's production of 'The Lion King'. She also featured in the Cowra M&D's 60th anniversary 'Celebration!' performance in 2023. Laura loves being on stage and grabs every opportunity to challenge herself. When not performing, she enjoys playing tennis, soccer and cricket as well as dancing, studying and learning new skills.

"There are stories to be told - of lives gone before us..."

FROM THE SONG 'COWRA'

ENSEMBLE CAST



TRISH GUNDERSEN

Trish grew up in Cowra and moved to study Music Business Management at JMC Academy.

Upon returning to Cowra, Trish participated in local Music & Dramatic productions including Wizard of Oz (Glinda the Good Witch) and Chitty Chitty Bang Bang.

As a mum of three and owner of The Shared Table catering business, Trish is an active community member and has loved being a part of Intertwined.



TASHA BELLAMY

Having studied theatre and screen performance while living in Sydney, and falling in love with the magic that happens in the wings, Tasha has since jumped at the opportunity to get involved in theatrical productions every chance she gets. Her last two performances were with Cowra's Musical and Dramatic Society playing 'Annelle' in 'Steel Magnolias' in 2022 and the character of 'Daisy' in the 2023 production of 'Keeping up Appearances'. When not at rehearsal or on the stage, you will find Tasha learning yet another language, reading horror books, or at home with her family.



ELLIOTT BENNETT

Elliott attends St. Raphael's Catholic School and is currently studying Year 12 music. He jumps at every opportunity to perform a song on guitar, or sing and dance on stage. In 2022, Elliott in his school's production of The Lion King Junior as 'Simba'. In 2023 he performed two solos in the Cowra M&D's 60th anniversary 'Celebration!' for which he was nominated for a CAT award for upcoming talent. In 2024, Elliott starred as 'Shrek' in the Young Regional Conservatorium's production of 'Shrek Junior'. In his free time, Elliott enjoys dancing and tennis.



BEKKI BROWN

Although now based in Cowra, Bekki spent most of her early adult life performing in Sydney. She has been singing since the age of 19 at various events such as Carols by Candlelight, festivals and singing competitions. Bekki's work in the industry has included sessions as a backing vocalist for country artists, tribute shows and studio recording sessions for kids albums, Christmas albums and other studio projects. Bekki now teaches singing privately in Cowra as well as teaching with the Young Regional Conservatorium.

"There are lessons to be learned - of lives lived among us.."

FROM THE SONG 'COWRA'

CREATIVE TEAM



KRIS SCHUBERT
PRODUCER CAST
ALBUM

Kris Schubert is a composer/songwriter, performing musician and producer working on professional recordings since 2013, with years of home recording prior. 'The Boatshed' is his purpose built music studio in O'Connell NSW. The third album from his band The Safety of Life at Sea 'Let the River Go' was released in 2021, and has received airplay around Australia and internationally. In addition to recording work Kris teaches and mentors local high school music students and adults across a broad range of areas including piano and guitar, singing and harmonising, songwriting, recording/production and music industry professionalism.



DANE MORGAN
PRODUCTION
ASSISTANT

Dane is a technical all rounder with a great love for theatre. He enjoys a technical challenge that he can sit down and work through. Dane graduated from WAAPA with a Cert II in Dance and from Edith Cowan University with a BA in English Language & Literature. He is skilled and experienced in lighting design, audio engineering, live events and musical theatre. He has participated both on stage and also backstage in many productions. Dane is assisted in this production of Intertwined by local musician and audio technician, Darcy Coates. Darcy is a talented bassist and member of touring band Whisperhead.



ISABEL COE
CULTURAL ADVISOR

Isabel Coe is a proud Wiradjuri woman born in Cowra, from Erambie Mission. She is passionate about creating better spaces and opportunities for Aboriginal people and enjoys teaching and sharing her cultural knowledge on Wiradjuri culture from the Lachlan River. Isabel has contributed in a variety of ways to truth-telling and for the protection and preservation of her cultural heritage and history. Isabel is excited to see the final production of 'Intertwined' that captures stories from the local community that can broaden peoples' perspectives through a shared learning experience.



TIM HANSEN
VOCAL COACH

Tim Hansen is a performer, creator, and teacher living in Carcoar. A passionate believer in the arts as a means to address issues of social justice and empowerment, Tim has worked with organisations such as Musica Viva, Milk Crate Theatre, ATYP, Shopfront and Canberra Youth Theatre. In 2018 he co-wrote "Schapelle Schapelle", a musical about convicted drug smuggler Schapelle Corby, and the dehumanising media storm that surrounded her arrest, incarceration and release. Tim has a BA (Communications) Theatre/Media (1st Class Hons) from CSU, a BMus (Music Composition) from ANU, and a MMus (Music Theory and Composition) from NYU.

CREATIVE TEAM



KATE SMITH
MENTOR

Kate's rich arts practice has traversed acting, comedic performance, playwriting, academia advocacy, and arts in health project management. She has performed in numerous works for stages and screen and written six comedic plays, touring nationally and internationally. Recent Works: Fast Cars (Stage writer/performer 2020-24 Bathurst); Roast Night (TV Dir; Rick Donald 2023); Highway of Lost Hearts (Stage Dir; Adam Deusien, touring 2024); Creative Force: A podcast with exceptional women (creator, 2024); Keynote State of The Sector, (TNN 2022,2020); Company member Lingua Franca Theatre, Create NSW Regional Arts Fellow.



JENNY FRIEND
PERFORMANCE TECH

After studying Speech and Drama through AMEB in Sydney for ten years, Jenny began teaching children in Cowra to prepare them for eisteddfod performances, and Speech and drama exams through Trinity College. Jenny is a Life Member of Cowra M&D Society. Jenny has performed in many iconic roles – Sybil Fawltly, Lady Bracknell, Mrs. Bennett in *Pride & Prejudice*, Miss Marple, and Hyacinth Bucket, being the most recognizable. Jenny says, “It’s wonderful to watch past students shine on stage in *Intertwined*”.



JOSH NEWLING
SET BUILDER

When Josh heard about the project *Intertwined* through his wife Trilby, he knew he wanted to be involved. Josh was born and raised in Cowra and loves raising his young family here. As a licenced and insured local builder of 'Good As New Carpentry and Building', Josh was able to use Elijah Austin's scale models as inspiration from which to build the sets of *Intertwined*. With attention to detail, Josh has built an incredible set which the cast loves using.



ZIPPORAH AUSTIN
COSTUMER

Zipporah's love for fashion began when she was first introduced to the sewing machine at age six. Over the years, she has honed her craft, developed a scrunchie business and a small clothing label called 'Sewn by Zipporah'. When she is not completing her homeschooling studies, Zipporah can be found attending her local youth council meetings and events, youth group and hanging out with her friends and family. Zipporah was pleased to be able to help source and sew costumes and props for *Intertwined*.

Lemon Tea Theatre - Name Story

When Lusi was feeling ill as a child, her parents Karen and Qelevuki (John) made her lemon tea. It always made her feel better...feel loved...feel comforted in some way. This is what she hopes her theatre and writing makes others feel too.

DONORS & SPONSORS

Intertwined has only been made possible by the kind contributions of grants, donors, sponsors and community partnerships. All involved in Intertwined wish to thank and acknowledge the following establishments for their contributions as well as the many individuals who donated through our initial Kickstarter Campaign. We couldn't have done it without you!



The Nancy Shelley Bequest Fund



Rotary Club of Cowra

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Intertwined is about a community who allowed kindness to trump fear and hatred. It is a story of kindness at a grass-roots level. Time and time again, this message was seen in the making of Intertwined: people acted with kindness, doing the small thing that they could. This has meant more to us all than you could imagine.



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Lemon Tea Theatre is a proud member
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A WORD OF THANKS

It feels an almost impossible task to thank the many individuals who have also helped us get Intertwined to the stage but I will do my best to name you. Any omission of acknowledgement is unintentional.

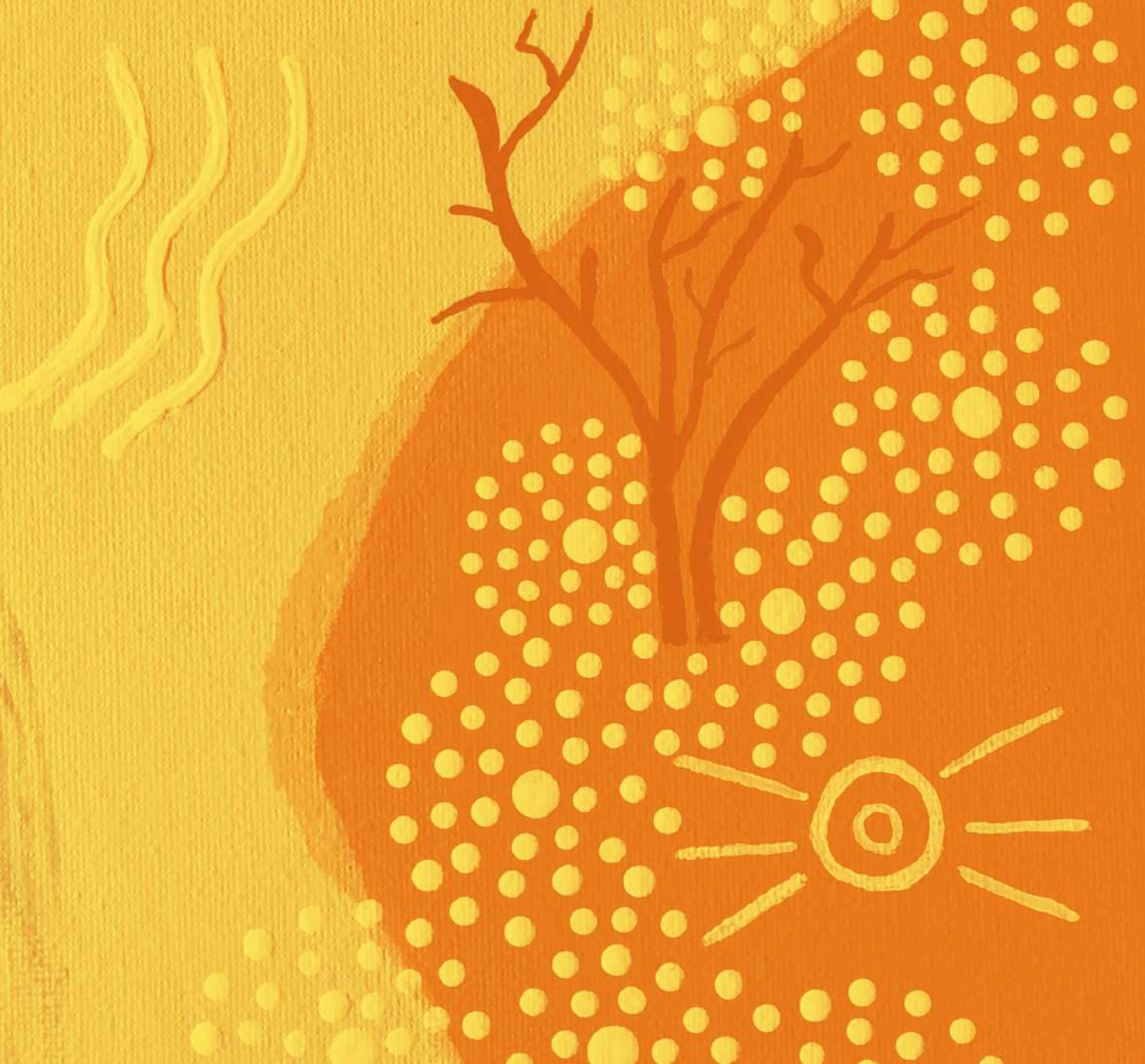
In no particular order, my unreserved thanks goes to:

- The family and friends of our cast and band for your ongoing support as they rehearsed and travelled backwards and forward to get Intertwined to the stage
- Lawrance Ryan for reading over very early copies of the script and giving excellent feedback; and to Robyn Ryan for listening to the initial songs
- My friend Beatrice Murray for our encouraging chats over coffees and your belief in me from the start; and to Dr Lawrence Bamblett for your beautiful book 'Our Stories are Our Survival'
- Mami Yamada for reading the script and for your affirmation of the work
- Joe Williams for yarns about Intertwined which helped me to see the potential and importance of this project
- Professor Peter Read for your seminal work 'Down There with Me on the Cowra Mission' (1979), reading this script and giving it your blessing
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- Marc McLeish and the staff and Board of Directors of Club Cowra - thank you for being the first to jump on board and really back Intertwined with such generous in-kind support
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- Jenny Friend who supported myself and the cast throughout this journey in numerous ways
- Mac Jeffries for your movement advice and Hailey McQueen for your advice and listening ear
- Our Schools workshop presenters Liam Gildea, Ashley Diprose and Isabel Coe; to the local school staff; and to our community groups for participating too

- The Arts OutWest team under the leadership of Kylie Shead - thank you for all your support particularly in believing in me as a creative (despite my 20 year hiatus from the theatre)
- Kate Smith the best mentor I could have dreamed of - thank you for walking this road with me
- Lucy Jones for your excellent design advice; to Charlie Brown for demonstrating to the ensemble how to march and salute; to Blaise Walker for your help with Kihon; and Kristy White for your amazing photography skills
- Libby Brien for your generosity in allowing me to use your space many times over
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- Shane Kerr for all your design help and musical advice and for creating our logo; and to Viv McLeish for your stunning Aboriginal artwork
- Elijah Austin for building our initial set model to scale; and to Trilby and Josh Newling for building our sets so beautifully and for your support of Intertwined in general
- Phoebe and Dylan at The Corridor Project for giving us an amazing space to rehearse in; to Adam Gundersen for transporting our set pieces to and from The Corridor; to Mary-Ann and Tabitha for your help in rehearsals; and to The St Raphael's Parish in Cowra for allowing us to use the Parish hall too
- Racheal and Jarrad at the Cowra Civic Centre for being wonderful to work with; and Dane Morgan and Darcy Coates for being fantastic technicians; and to the Cowra M&D Society and Craig Lesueur
- On a personal note: my thanks to Stassi Austin for being an amazing sounding board from start to finish (thanks kiddo!)
- Thank you to those creatives who have nurtured a love of theatre and music in me over many years
- Thank you to all of the incredible donors, Trusts, businesses and organisations listed on our Donors page. We couldn't have done it without you
- To my incredible cast, band, technicians and crew - I can not thank you enough for being part of this - for turning up for me and each other, for so generously giving your time, talents and energy - I love you all! Thank you for making this so special and memorable
- To the Cowra community - thank you for backing this work (and our Kickstarter supporters too!) in so many ways. These are your stories and I hope we have done them justice
- To my incredible extended family (particular thanks to my parents Karen & John, Dee and Robbie; my SIL Dannii) (and to my friends too many to name individually but you know who you are) - thank you for cheering me on, uplifting me in prayers and supporting me financially and emotionally through this time. I will never forget it
- To my best friend and husband, Brett, who has loved and believed in me (and my big dreams) for a quarter of a century AND to our kiddos: Stass, Liji, Ethi, Zippi and Zeeki - I love you all so much and appreciate your support more than I can say. Grateful to you all and to my Maker who, I believe, gave me a passion for storytelling before I was even born. Peace be with you.



Artwork by Viv McLeish



Lemon Tea Theatre acknowledges the Traditional Custodians of the land on which Intertwined was conceived and performed, The Wiradjuri People, and pays our deepest respect to all Elders past and present.

Lusi also pays her respects to her people of Waiqele, Macuata, and honours her own Elders and the stories she has received from her parents, helping to keep her culture alive.