



LA MAMA PRESENTS THE STORYTELLER'S

# SOME SECRETS SHOULD BE KEPT SECRET

WRITTEN BY GLENN SHEA

WINNER 2025 NICK ENRIGHT PRIZE FOR PLAYWRITING

THE FINAL CHAPTER OF AN INDIGENOUS TRILOGY

LA MAMA HQ | 10 - 29 MARCH



AUSLAN: 18 MARCH  
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 **LA MAMA**



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# **SOME SECRETS SHOULD BE KEPT SECRET**

When a woman dies, three letters are sent to her adopted children from the Stolen Generation asking them to return to the remote homestead for the reading of her will.

So begins an epic journey for the siblings. Their arrival at the old farm where they're welcomed by the old housekeeper catalyses the unravelling of the secrets held deep in the home for some thirty years, and the three are forced to face some demons they'd prefer stayed buried in the back paddock.

**Producer, Director, Writer, Performer:** Glenn Shea

**Associate Director:** Dr Kirsty Reilly

**Performers:** Brodie Murray, Corey Saylor-Brunskill, Maggie Church-Kopp, Nicole Nabout and Syd Brisbane  
Set Designer: Meg White

**Sound Designer:** Elissa Goodrich

**Video Artist:** Cobie Orger

**Lighting Designer:** Gina Gascoigne

**Animation:** Mia Reilly-Shea

**Stage Manager/Operator:** Katy Munroe Farlie

**Associate Producer:** Tess Nethercote Way

**Costume Assistant:** Lucy Payne

**Show Carpenter:** Rob Cooke

**Image by** Darren Gill

**Run Time:** 70 mins, no interval

**Auslan Interpreted:** Wednesday 18th March, 6:30pm

## **WRITER/DIRECTORS NOTE | GLENN SHEA**

To provide this opportunity for actors/creatives has been along time in the making. To understand the story you need to understand the worlds within the worlds. I have been very fortunate to find five actors from their respective communities who are eager to learn, not only from a western theatrical framework but from an Aboriginal standpoint perspective. We have established a team who have worked hard and accepted the challenges put before them. I am very proud of their growth and pleased they brought new ideas to the floor everyday. Our creative team, Meg, Elissa, Gina and Coby have created an environment in which the story lives and breathes within its own reality. An Aboriginal Gothic space hides the secrets as well as revealing the truth. I am apart of a productive team full of knowledge, Tessa, Kirsty and Katie, I cannot thank them enough for their patience, insight, observation and listening skills, we hope you enjoy the journey of *Some Secrets Should Be Kept Secret* brought to you by THE STORYTELLER.

THE STORYTELLER would like to thank Dana McMillan, Holly Payne, Tony Payne, Robin Curwen-Walker, Jarrod McFee, Boz (Andrew Boswell), Chris Lewis, Bronwyn Pringle, Dan Richards, Thomas Pidd, Kate Cameron, Lorek, Brenton at Meat Market, Dr Chris Mead Head of Drama VCA/MU and our researcher Andrea Barker for their support throughout this production. We would also like to thank Tess Nethercote Way, Katy Munroe Farlie and Dr. Kirsty Reilly for all their support, patience, dedication and understanding through this Cultural immersion process we endeavour to participate in, we learnt a lot about ourselves and ultimately achieved the theatrical outcome we aimed for as a team.



GLENN SHEA  
**PRODUCER, DIRECTOR,  
WRITER, PERFORMER**

Wathaurong / Ngarrindjeri

NAIDOC Award 2020/2025 Elder / Respected Person  
Wathaurong Aboriginal Community / Coop. Board of  
Director Ilbijerri Theatre Company. Board of Director  
Wathaurong Aboriginal Cooperative. Board of Director  
Wathaurong Cultural Centre. NIDA Graduate. 2025 NSW  
Premier Literary Awards - Nick Enright Playwriting Award  
"Three Magpies Perched in a Tree". 2023 Green Room  
Award - Best New Writing "Three Magpies Perched in  
a Tree" An Indigenous Trilogy. **FILM** Credits (Feature) -  
Lucky Miles - Sugar factory - Queen of Hearts - Turning  
April. **TELEVISION** Credits - Redfern Now ABC TV - East of  
Everything ABC TV- Wildside ABC TV. **THEATRE** Credits -  
The Birthday Party MTC - Midsummer Night's Dream STC  
- The Tempest QTC/MTC - Up The Road Ilbijerri - Whose  
Afraid of Virginia Wolfe DTC. Researcher/Curator - History  
Blak Theatre 1967 - 2000 Exhibition Powerhouse Museum  
Sydney. Producing Some Secrets Should Be Kept Secret  
March 2026 La Mama Theatre.



BRODIE MURRAY  
**PERFORMER**

Brodie Murray is a Wamba Wamba multidisciplinary artist based in Naarm completing his Bachelor of Fine Arts (Theatre) at the Victorian College of The Arts (VCA). His practice spans playwriting, performance-making and acting. Driven by a passion for Koorie storytelling, he has written *Soul of Possum* (Yirramboi Festival, Castlemaine Festival and Fortyfivedownstairs), *Billy's Choice* (Melbourne Fringe) and *The Whisper* (Melbourne Fringe, Fortyfivedownstairs). Brodie is a 2020 graduate of Aboriginal Performance at WAAPA. He has been recognised with several awards, including the Melbourne Fringe Best Emerging Indigenous Artist Award and Young Creatives Award, Creative Australia First Nations Emerging Career Development Award, Sofitel Melbourne on Collins Arts Award, Victorian Mr NAIDOC, and the All First Nations (AFN) Multi-talented Award. Brodie has writing published with Currency Press (*Was and Will Be* 2024, co-author) and Playlab Theatre (*Soul of Possum* 2026). He is currently developing a new work, *Wiran's Dream* with Melbourne Theatre Company's Deadly Creatives program. Recent acting credits include *Peggy Sue* and *Wiran's Dream: A Double Bill* (MTC Deadly Creatives 2025).



## COREY SAYLOR-BRUNSKILL **PERFORMER**

Corey Saylor-Brunskill a mere mortal, born of flesh and blood and brought up in the distant lands of Tasmania/lutrawita. Around 20 years ago he decided he longed to become a thespian. Now based in Naarm/Melbourne, as the dream seemed harder to reach on The Isle.

Since making his way to “the mainland” Big Apple, he has kept up the good fight, performed in multiple main stage productions, some you may have heard of, such as Conversations with The Dead, Big Name No Blanket and Viral (Ilbijerri Theatre Company) as well as Whose Gonna’ Love Em (A Daylight Connection, in association with Malthouse Theatre), even travelled back to Tasmania to part take in Nathan Maynard and Rob Braslin’s The Box (Mudlark Theatre Theatre) and more recently was able to be part of House Arrest as part of Yirramboi 2025.

Corey is also an avid maker of music under the rather bonkers MC name Torres Green, and is currently on the final leg of completing his Masters In Theatre Writing at Victoria’s College of The Arts.

Though future aspirations are for film, being under the Fresnel is Corey’s first love, and he hopes you enjoy this show, which should most defiantly be an excellent testament to the age old craft of Theatre making.



**MAGGIE CHURCH-KOPP**  
**PERFORMER**

Maggie Church Kopp is an Arrernte woman with family connections to the UK and Torres Strait. Based in Melbourne, she is an artist, performer, and facilitator working primarily across circus and theatre.

In 2024, Maggie was awarded the Melbourne Fringe Best Emerging Indigenous Performer award for her work as a performer and writer with Na Djinang Circus in the critically acclaimed season of IN PLACE. Throughout her career, Maggie has collaborated with a wide range of artists and companies, including Kamarra Bell Wykes (A Daylight Connection), Ilbijerri Theatre Company, and Circus OZ. She is passionate about nurturing new talent and creating spaces for underrepresented voices in contemporary circus and theatre.



## NICOLE ABOUT PERFORMER

Nicole is an AACTA Award-winning performer, who works across theatre, film, and television. Recent stage credits include *Macbeth* in Kew Gardens London (2025), *A Midsummer Night's Dream*, *Much Ado About Nothing*, and *Romeo and Juliet* with the Australian Shakespeare Company; the Australian premiere of *Selling Kabul* at Red Stitch (2023); and the immersive production *Because the Night* at The Malthouse (2021). Her earlier theatre work includes *Oil and Wakey Wakey* (Red Stitch), *A Good Muslim Boy* (Malthouse/QTC), and *Secret Bridesmaid's Business* (Playbox).

Nicole's recent screen work includes *The Clearing* (Disney+) and *Return to Paradise* (ABC/BBC). Career highlights include her role as Evie Mansour in the final season of *Jack Irish*, Nada in all three seasons of the ABC comedy *The Librarians*, and Kate in Robert Connolly's film *Three Dollars*. Other film and television credits include *Angel of Mine*, *Newton's Law*, *The Doctor Blake Mysteries*, *Nowhere Boys*, *The Time of Our Lives*, *Offspring*, *Miss Fisher's Murder Mysteries*, *Very Small Business*, *Blue Heelers*, and *Last Man Standing*.

Nicole trained at École Internationale de Théâtre, Jacques Lecoq in Paris and has a Master of Educational and Developmental Psychology.



## **SYD BRISBANE PERFORMER**

Syd has been working in the industry for 42 years since graduating from Flinders University Drama Centre in 1983. Syd is thrilled to be collaborating with Glenn Shea again after previously working with him on Masterpiece as part of An Indigenous Trilogy and MIWI 3027. He played multiple roles in Lazarus as part of the 2025 Yirramboi festival. He was a long term collaborator for over 6 years on Coranderrk Ilbjerri/La Mama including seasons at The Sydney Opera House, BMW Edge Federation Square and culminating in an outdoor performance to over 600 people on country at Coranderrk. Recent work includes the critically acclaimed '37' playing the role of The General in his Melbourne Theatre Company debut. Also for MTC Much Ado About Nothing. With Bloomshed Pride & Prejudice and Animal Farm. For Malthouse K Box, Because The Night and Night On Bald Mountain. Over 20 years of Shakespeare under the stars with the Australian Shakespeare Company including playing Puck in A Mid Summer Night's Dream, Macduff in Macbeth, Dromio of Syracuse in A Comedy Of Errors, Romeo & Juliet, Twelfth Night, Much Ado About Nothing, Henry IV Part One, Pygmalion & Alice In Wonderland. Syd played the role of Manuel in Fawltly Towers Live working with John Cleese. Sydney Theatre Company Victory directed by Judy Davis. The Wrestling School U.K. He Stumbled directed by Howard Barker. Recent Film & TV include GNOMES (Stan), DEADLOCH season 2 (Prime), HIGH COUNTRY season 1 (Binge), AFTERTASTE season 2 (ABC), and STATELESS (Netflix) Directing credits include The Crucible sellout season Athenaeum upstairs, Dreaming Wollongong University, Osama The Hero The Rabble and Been So Long. He has received Green Room award Nominations for 37, Animal Farm, Ryan and Cat.



**DR KIRSTY REILLY**  
**ASSOCIATE DIRECTOR**

Kirsty has over three decades of professional experience as an accomplished performing arts practitioner, theatre director, choreographer, movement director, educator and acting coach. A Deakin University(B.Ed), NIDA graduate and Gloria Payton Fellowship recipient, she trained internationally and worked with companies and mentors including Theatre de Complicite, Monica Pagneux, Philippe Gaulier, Sydney Dance Company and DV8. She holds a PhD in Intercultural Alliance and Relationality in theatre rehearsal practice, specialising in Intercultural Australian First Nation's theatre making. She was recently Associate Director on *Three Magpies Perched in a Tree* by Aboriginal playwright Glenn Shea for its 2024 season at La Mama theatre and Monash University, Melbourne. She currently lives in Geelong and teaches at Grace Acting Studios. She offers private coaching for adults in acting, professional corporate presentations and communication. Professional experience examples: Director/teacher/facilitator NIDA and NIDA Corporate Melbourne (35 yrs ongoing), teacher at The Conservatoire of Scotland, Melbourne University (VCA), Actors Centre Australia, 16th Street Actors Studio, and movement director/choreographer theatre for companies including MTC, STC, Opera Australia, Griffin Theatre Sydney, Belvoir St Theatre Sydney, and La Mama theatre Melbourne. She continues to work as a director/creator/movement director of independent theatre and dance theatre, acting/performance coach, corporate communication and leadership skills facilitator, and educator.



**MEG WHITE**  
**SET DESIGNER**

Meg White lives and works in Naarm (Melbourne) on Wurundjeri land. She is a designer, architect and creator working across many scales and fields. Her work includes the design and build of theatre sets, exhibitions, installations, models, signage, and artworks. Meg has also contributed to numerous projects as an architect. Meg has worked in theatre for over 35 years, as a designer and performer, as well as a stage, production and venue manager. Three Magpies Perched in a Tree (Set & Costume, La Mama) Mi:Wi 3027 (Set, La Mama), Hallowed Ground (Set, & Costume, Courthouse), Aphanisis (Performer, La Mama), Third Person Other (Performer, Courthouse) Madness of the Day (Set & Costume, La Mama), Waiting for Godot (Set & Costume, La Mama). Meg has been nominated for and been awarded several Green Room awards in the field of design. Nominations include Body of Work (1999); Krapp's Last Tape; Paradise and Poet #7. Awards include Bauernhof (La Mama) and Mr Puntila and his man Matti (Trades Hall). Meg is also an architect. She was the independent design architect for Re-build La Mama. She exhibited and presented the design process of the rebuild at Prague Quadrennial 2023 as part of the Performance Space Exhibition (National Gallery Prague). Prior to working on Re-build La Mama, Meg was an architect and associate at Cottee Parker Architects. She was a design architect, team leader and client liaison, and focused on the planning and design stages of several large multi residential, hotel and retail precincts including Upper West Side, The Fifth, and West Side Place, in Melbourne. Meg was a Green Room Award Panellist for many years, sitting on both the Independent Theatre and the Contemporary and Experimental Theatre panels. She has tutored in design and presentation at RMIT School of Architecture and Design and has sat on many panels as a critic for both architecture and interior design presentations.



## **ELISSA GOODRICH SOUND DESIGNER**

Musician /Composer /Sound artist Elissa has an abiding interest in collaboration & cross-art forms. Elissa's works play in festivals across Europe, USA and Australia. With over 20 years as a sound designer, composer and dramaturg for independent theatre, Elissa has the joy and privilege of working with Glenn, Kirsty and their team over several productions now. Since 2015 Elissa's practice includes collaborating at intersections of climate science & new music. Her Gene Tree Project (2015 -) won 2 x 2023 Green Room Awards for 'Best Production', 'Outstanding Composition & Sound Design' and '2025 Excellence in Community Arts Participation' at Darwin Fringe Festival, in partnership with St Martins YAC, Royal Botanic Gardens, Corrugated Iron Theatre, Darwin Botanic Gardens, Darwin Symphony Orchestra. 1 of 8 international artists selected to work and exhibit with Helmholtz Institute for Marine Biology, Germany, 2024-25, her The Waves Project, (2020-24) in partnership with Professor Manasseh's scientific team (Swinburne / University of Melbourne), has produced 12 international audio-visual exhibits and Elissa's solo Waves and Bubbles exhibition / installation (Dock Gallery), and continues with her Turbulent Flows and Elissa is ANAT's Synapse exceptional-artist-residence for 2026. Commissioned by Cities and Memory / Pitt Rivers Museum (Oxford) for their centenary of sound, Elissa is also a composer for FLOW, premiering at EU General Assembly of Geosciences, Vienna (2026). Elissa releases two CD's with her ensemble: "Gene Tree" and "Waves and Bubbles" this year

<https://elissagoodrich.bandcamp.com>



**COBIE ORGER**  
**VIDEO ARTIST**

Cobie is an interdisciplinary artist engaged with performance, installation and the moving image. She collaborates regularly with theatre makers, sound artists, musicians, visual artists and dance makers, with works incubating in residencies through to presentation in local and international arts festivals. She has created visual environments for the last two works in Glenn Shae's Indigenous Trilogy and conceived of multi-channel installations in collaboration with artists including Josephine Mead, Alice Cummins and Sandra Parker. Her creations in screendance have been official selections in the International Ecoperformance Film Festival (Brazil/Argentina/Romania), Light Moves Festival (Ireland), Mill of Performing Arts on Screen (Greece), Thessaloniki Cinedance International, Dance (Lens) (Melbourne), Perth Moves and ReelDance (Sydney/New Zealand).



**GINA GASCOIGNE**  
**LIGHTING DESIGNER**

Gina Gascoigne is a lighting designer with over 40 years of experience. She has worked for contemporary dance groups internationally and more locally theatrical productions, circus companies and directors including Kamarra Bell-Wykes, Outer Urban Projects, Archie Roach, Circus Oz, Snuff Puppets, Susie Dee, Melbourne Festival, Adelaide Festival, La Fura dels Baus, Chamber Made Opera, Maude Davey, The Flying Fruit Fly Circus, NICA. She has a Masters in Research (Fine Art) at RMIT and is a Certified Feldenkrais practitioner.



**KATY MUNROE FARLIE**  
**STAGE MANAGER/OPERATOR**

Katy Munroe Farlie graduated from the University of Hull in 2010 with a Degree in Theatre where she focussed on the practice of devising and dramaturgy in contemporary performance and all aspects of technical theatre. From there she went on to become the Technical Manager of the New End Theatre in Hampstead before diving into the world of Freelance Stage and Production Management. Throughout her career she has worked on numerous productions in London as well as both regional and international tours. She has worked in venues such as The Hampstead, The Soho, The Kiln, The Royal Albert Hall and with companies such as Cirque du Soleil and Punchdrunk Enrichment. Alongside her Theatre work she also has Diploma's in Body Language and has spent time moonlighting as part of the night team at an Emergency Veterinary Hospital and with the NHS during the pandemic, to provide a more relaxing counterpart to her life in entertainment. 'Some Secrets Should Be Kept Secret' is her first production in Australia, and feels so lucky to have been welcomed by THE STORYTELLER and La Mama to be a part of this work and is excited to begin her journey on the other side of the world.



**TESS NETHERCOTE WAY**  
**ASSOCIATE PRODUCER**

Tess Nethercote Way is a theatre maker, performer and producer whose practice is grounded in devising. A graduate of Deakin University's Bachelor of Creative Arts (Drama), Tess is interested in both upending and embracing theatrical conventions to create bold, dynamic and timely theatre. Her work is driven by collaboration and connection. Recent credits include assistant stage manager on *MI:WI 3027*, *Three Magpies Perched in a Tree* and producer on *Sneaky Little Bugger*. Tess is honoured to have been a part of this journey, working with *THE STORYTELLER* and Glenn Shea for a third time on *Some Secrets Should Be Kept Secret*.



## LUCY PAYNE COSTUME ASSISTANT

Lucy Payne (she/her) is a multidisciplinary creative focusing on urgent, engaged theatre that always has storytelling at its core. As an actor Lucy's credits include Santa Daddy (Geelong Arts Centre), Anatomy of a Suicide (Heartstring Theatre), Unestablished (La Mama), Mi:Wi 3027 (La Mama), Exiles (FortyFiveDownstairs), An Indigenous Trilogy (La Mama), Bayou Bart (Theatreworks) and Hey is Dee Dee Home? A Punk Rock Sitcom (The Knack Theatre). She has performed as part of the Storyteller team on two previous productions and has supported Uncle Glenn in his community-based work with young people in the justice system. As an Intimacy Director she has trained with US-based Intimacy Directors & Coordinators International (IDC) whilst continuing to build her practical portfolio in Naarm. As a ID and creative her credits include Kindness (VCA Masters), I Promise This Isn't About You (PigeonPigeon Theatre Co), Ilarun (FortyFiveDownstairs), My First Bike (La Mama), Me and the Dog (Motley Bauhaus), Skating in Clouds (Melbourne Writers Theatre), ADA (La Mama), Magpies (La Mama) and Pieces of Shit (Butterfly Club). Lucy was part of the 2023 La Mama Pathways course for emerging playwrights. She proudly identifies as queer and is an MEAA member.



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

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

