

1938 : AN OPERA

PROGRAM
4-13 OCTOBER 2012
at 7:30pm

1938.COM.AU

Presented by:
Union House Theatre

Written by:
Fregmonto Stokes

Composed by:
Ashlee Clapp and Angus Leslie

Directed by:
Tom Gutteridge





WRITER'S NOTE:

The idea for 1938: An Opera was first sparked by 'On Country Learning', a subject taught by Yorta Yorta professor Wayne Atkinson and Yorta Yorta singer/song writer Lou Bennett, which I took in the Summer of 2011. During further discussion, Wayne and I agreed that it would be great for some of the stories of oppression and resistance which we learnt in the subject to be brought to a wider audience. Through the Jump program, Lou became my cultural protocol and Yorta Yorta language mentor for the project.

In the opera, the real stories of Aboriginal, Chinese and Italian protests have been re woven into an alternative history: the idea here is that by imagining alternative pasts, we can imagine alternative futures. The discussions between cast members have already borne this out in embryonic form. It's been wonderful to see students with Barkindji, Darug, Cantonese, Italian, Greek, British (and many more!) backgrounds discuss their respective experiences of segregation and racism at university. The White Australia Policy only officially ended in 1972, and its spectre still needs vanquishing.

Lou emphasised the importance of reciprocity and exchange as



DIRECTOR'S NOTE:

1938: An Opera is a unique beast for many reasons. It combines historical truth with invention in a way that is exhilarating and funny but also poignant — 'imagine what might have been' we say to ourselves. It takes sophisticated political insight into the riskiest of satirical territory using farce and clowning to prod real sore spots in contemporary Australian attitudes. And finally — and most importantly for me — it has brought together the most fantastically diverse, talented, energetic and clever bunch of young artists in its creation. It has been a constant source of delight to be in a rehearsal room with people from all these different backgrounds who can all sing, dance, act and who have all taken such strong ownership of the project and its intent.

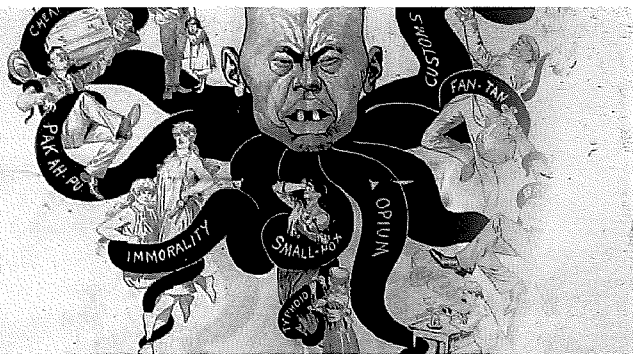
Every member of the creative team (apart from my ancient self) is in their twenties. As well as the freakishly talented creators — writer, Fregmonto and composers, Ashlee and Angus — set, costume, lighting, sound, choreography, video and make up designers are all artists at the beginning of their careers. The future of Australian theatre is looking pretty good. I would also like to thank our generous and wonderful 'guest artists for coming in to bring the politicians to life and generally be generous and wonderful' 'guest' I would also like to thank our ridiculous odds.

Lasty I'd like to thank my mentor and friend of 5 years, Max Gillies, who has carried on the flame of Australian political satire for many decades and generously lit our path for us. I applaud everyone involved for their sleepless nights and amazing effort. I hope the monster that we have birthed does justice to these forgotten heroes of our history.

Fregmonto Stokes
Playwright

It is worth noting that this has been an extraordinarily arduous and complex project to pull off. Everyone involved has pushed themselves to the limit and well beyond. Many disasters have threatened to derail the entire show but we have made it — and, as with all difficult births, this baby is particularly and passionately loved. I am proud to see it on its feet — and screaming itself red in the face!

Tom Gutteridge
Artistic Director
Union House Theatre



THE REAL HISTORY

THE 1938 SESQUICENTENARY AND THE DAY OF MOURNING

All great world historical facts and personages appear twice... first as **tragedy**, then as **farce**.¹

Few better examples of Karl Marx's maxim could be found than the 1938 Australia Day celebrations. The festivities were held on 26th January to commemorate the 150th anniversary (or the 'sesquicentenary') of the British colonisation of Australia. The central events were to be a re-enactment of Governor Phillip's landing, which included a symbolic 'dispersal' and 'submission' of Aboriginal people, followed by a historical pageant through Sydney.² However the first nationwide Australia day celebration was also accompanied by Australia's first major public Aboriginal protest, which relabelled the celebrations as 'The Day of Mourning'. Key organisers included William Cooper and Margaret Tucker, from the Victorian based Australian Aborigine's League (AAL); and Jack Patten, Pearl Gibbs and Bill Ferguson from the Aboriginal Progressive Association (APA) in New South Wales.³

TRAVESTY DRESSED AS TRUTH: THE SESQUICENTENNIAL RE-ENACTMENT

The re-enactment of Governor Phillip's landing discarded historical accuracy in favour of mythology. In a complete fabrication of history, Aboriginal actors were compelled to perform a 'pre-invasion scene' of 'idyllic nature', before making 'warlike gestures' to the boats, before fleeing down the beach as the British soldiers advanced, eventually submitting to Phillip's will and listening to his proclamations. All the Aboriginal organisations in Sydney boycotted the event, so the government forcibly removed a group of 26 Aboriginal men from Menindee and Brewarrina in the West of New South Wales to perform.⁴ Bill Ferguson, the APA's secretary at the time, attempted to contact Hero Black, one of the Menindee elders, to urge him to boycott or subvert the 'retreat'. To deter activists from making contact, Police commissioner W. J. Mackay had the actors interned at Redfern Police Barracks until the performance. Nevertheless Prime Minister Joseph Lyons did agree to meet a delegation from the protest in private on 31st January. However the media attributed this more to Lyons's eagerness to meet Doug Nicholls, who was playing in the VFL with Fitzroy at the time, than to a commitment to Aboriginal rights.⁵

MARGARET TUCKER AND THE COMMUNIST PARTY OF AUSTRALIA

Margaret Tucker, the AAL vice-president, played a key role in establishing links between the AAL and the Communist Party of Australia (CPA).⁶ Tucker had been abducted as a child under policies mandated by the Aboriginal Protection Board, and found that the CPA was one of the few organizations willing to acknowledge the injustice of these policies.⁷

ALLIANCES UNREALISED: ITALIAN ANARCHISTS AND CHINESE COMMUNISTS

Two other groups were using the sesquicentenary celebrations as a platform for their own political campaigns: Italian anarchists and the Sydney Chinese community. Through the organisation of activists such as Francesco Carmagnola,⁸ thousands of Italian anarchist workers had moved south en masse from the Queensland canefields to protest in Port Melbourne. The object of their ire was the Italian warship Raimondo Montecuccoli, which was visiting Melbourne on behalf of Mussolini's government for the sesquicentenary celebrations. The Chinese community in Sydney put on a Chinese Festival during the sesquicentenary celebrations, to promote awareness of the Japanese government's aggression against China. A nuclei of committed communist activists within the Chinese community would form the Chinese Youth League the following year.⁹

In the long term the Day of Mourning proved to be an enormous inspiration to the embryonic Aboriginal self-determination movement. But arguably, if the protest had been linked into a broader anti-fascist struggle, alongside these Italian and Chinese groups, it could potentially have achieved even greater attention... and that's where our story begins!



1. Karl Marx, *The Eighteenth Brumaire of Louis Napoleon*, Moscow, Progress Publisher, 1937, Chapter 1
2. Stephen Gapps, *Performing the Past: A Cultural History of Historical Reenactments*, unpublished doctoral thesis, 2002, pp.146-150
3. Jack Horner & Marcia Langton, 'The day of mourning', in Bill Gammage and Peter Spearritt (eds), *Australians 1938*, Broadway, NSW, Fairfax, Syme & Weldon Associates, 1987, pp.29-35
4. Elizabeth Kwan, *Celebrating Australia: A History of Australia Day*, National Australia Day Council, 2007. No mention of the boycott was made by the sesquicentenary organisers; instead, it was argued that nothing less than full blooded Aboriginal actors would give the event its required 'authenticity'. Stephen Gapps, *op. cit.*, p.144
5. Foley, Gary, 1938: Day of Mourning Protest, <http://www.kooriweb.org/foley/great/grt4.html>, 2005
6. Andrew Markus, *Blood from a Stone: William Cooper and the Australian Aborigines' League*, Sydney, Allen & Unwin, 1988, p. 11
7. *Ibid.*, p.83; Heather Goodall, *Invasion to Embassy: Land in Aboriginal Politics in New South Wales, 1770-1992*, Sydney, Sydney University Press, 2008, p. 222
8. Gianfranco Cresciandi, 'The Proletarian Migrants: Fascism and Italian Anarchists in Australia', *The Australian Quarterly*, Vol. 51, no. 1, March 1979
9. Drew Cottle, 'Forgotten Foreign Militants: The Chinese Seamen's Union in Australia, 1942-1946', in H. Alexander and P. Griffiths (eds), *A Few Rough Reds: Stories of Rank and File Organising*, Australian Society for the Study of Labour History, Canberra, 2003, pp.135-151

THE CAST:

Christiana Alonettis
 ☆ Lucia Bertazon,
 Italian-Australian Anarchist

Diana David
 ☆ Pearl Gibbs,
 Secretary of the Aborigines
 Progressive Assoc.

Eric Gardiner
 ☆ Frank Harvey,
 the actor playing Phillip Cook
 and
 ☆ Clement Snavley,
 a BBC Reporter

Felix Ching Ching Ho
 ☆ Leung Yi,
 Chinese Australian Communist
 production
 ☆ Cordelia Cramp,
 choreographer of the
 sesquicentenary production

Stephanie John

Cyril Johnson
 ☆ Hero Black,
 a Medinnee elder and
 famous Aboriginal footballer,
 and activist
 ☆ Marge Tucker,
 co-founder of Australian
 Aborigines' League and Communist
 Party member

Josiah Lulham
 ☆ Carl Kramp,
 director of the sesquicentenary
 production
 ☆ Francesco Carnagnola,
 Italian-Australian Anarchist

Hannah Roe
 ☆ Helen Baille,
 Anglo Communist and ally of
 Marge Tucker

Eric Tse
 ☆ Fred Wong,
 Chinese-Australian Communist
Kyle Webb
 ☆ Nero Black,
 a member of the Menindee Mob
 and
 ☆ William Cooper,
 Secretary of the Australian
 Aborigines' League
Special Guests:
Moreno Giovannoni
 ☆ Italian Consul
Peter Green
 ☆ Joe Lyons,
 the Prime Minister
Geoff Paine
 ☆ Robert Menzies
 Attorney General
Various
 ☆ Hendrik Verwoerd,
 A South African politician

ENSEMBLE:

Samuel Darlot
Amy Dyke
Beth Gibson
Anna Harrison
Sara Kissel
Olivia Lau
Pearl Lau
Sean Ma
Callum McDonald
Lana Nguyen
Nikky Nguyen
Jessica Prinzi
Chris Runciman
Jimmy Wong
Wei Yeh

ORCHESTRA:

Ashlee Clapp ☆ Conductor
Patrick Paevere ☆ Piano
Lizzie Eng ☆ Keyboard
Erin Lancaster ☆ Violin
Samantha Law ☆ Violin
Joy Han ☆ Violin
Hannah Dallas ☆ Violin
Rasika Hewage ☆ Viola
Katherine Fazzolari ☆ Cello
Shawn Tan ☆ Cello
Meera Fernandes ☆ Trumpet
Erin Adams ☆ Trombone
Ruben Clark ☆ Flute
Aaron Klein ☆ Clarinet/Bass Clarinet
Hannah Schachte ☆ Percussion
Mitchell Moon ☆ Percussion

THE PRODUCTION TEAM:

Writer

☆ **Fregmonto Stokes**

Composer/Co-Musical Director/ Orchestrator

☆ **Ashlee Clapp**

Composer

☆ **Angus Leslie**

Director

☆ **Tom Gutteridge**

Co-Musical Director/Orchestrator

☆ **Patrick Paevere**

Set Designer

☆ **Robert Smith**

Costume Designer

☆ **Joanna Butler**

Lighting Designer

☆ **Stuart Grant**

Sound Designer and Operator

☆ **Lore Burns**

Videographer

☆ **David Haidon**

Projection and Surtitles Design

☆ **David Haidon**

☆ **Robert Smith**

Choreography

☆ **Jessica Prinzi**

☆ **Samuel Dariol**

Movement Director

☆ **Felix Ching Ching Ho**

Make Up Design

☆ **Deanna Amato**

☆ **Anna Burley**

Stage Manager

☆ **Bec Moore**

Assistant Stage Managers

☆ **Christa Jonathan**

☆ **Justin Nott**

☆ **Shi Wen Sun**

Props

☆ **Tomas Runciman**

Costume Assistant

☆ **Ella Meikeljohn**

☆ **Emily Stubb**

Lighting Operator

☆ **Corey Koeleman**

Projection and Surtitles Operator

☆ **Shi Wen Sun**

Aboriginal Cultural Collaborator

☆ **Darren Parker**

Cantonese Cultural Collaborator

☆ **Felix Ching Ching Ho**

Yorta Yorta Translator

☆ **Lou Bennett**

Italian Translator

☆ **Moreno Giovannoni**

Cantonese Translators

☆ **Wing Ying Mak**

☆ **Vincent Yim**

Production Manager

☆ **Gus Macdonald**

Head Technician

☆ **Clynton Jones**

Carpenter/Mechanist

☆ **Simon Smith**

Producer

☆ **Josephine Byrt**

Publicity and Marketing

☆ **Erin Adams**

Front of House Manager

☆ **Ruth Blair**

Photography

☆ **Vikk Shayan Wong**

☆ **Sara Bosch**

☆ **Shi Wen Sun**

Video Documentary

☆ **John Lloyd Fillingham**

Graphic Design

☆ **Daga Mikolaj**

☆ **Christian McGilloway**

☆ **Rob Pilkington**





Christiana Alonettis

☆ Lucia Bertazzon,

Italian-Australian Anarchist

Christiana Alonettis is currently

studying her third year of her BMus

(Perf. Study — Classical Voice/Opera)

and Diplang (Advanced Italian) at

the Faculty of Music and VCA at The

University of Melbourne. In 2010 she

played the crazy housewife in Italian

playwright Dario Fo's 'Non tutti i ladri

vengono per nuocere'. In 2011, she

uphold numerous roles in Four Letter

Word Theatre's musical production

of 'Nine' including principal dancer,

understudy to principal female role and

Carletta. In 2012 she was awarded the

Lin Martin Global Mobility Scholarship

for excellence in the composition of her

performance study abroad programme

in Italy. She has been a finalist in four

major aria and singing competitions

in 2012 and is also part of the Opera

Scholars of Aus programme. In August

this year, she won the Miriam Vernon

Scholarship for best young promising

singer. Christiana will appear in Lyric

Opera's production of Gluck's 'Iphigenie

en Tauride' later this year.



Lore Burns

☆ Sound Designer and Operator

Lore Burns is a Composer, Sound

Designer and Theatrical Practitioner.

From a young age she has been

surrounded by and attracted to sound

and music, learning cello, piano, guitar,

percussion and choral skills as well as

beginning her compositional journey

at the age of eleven. To date she has

composed over fifty string orchestral

pieces, several full orchestral pieces,

a musical and hundreds of songs.

Of these, three scores for plays, two

compositions for contemporary dance,

one soundtrack for film, one piece

for recorder ensemble and string

orchestra and several songs have been

performed for or by various artistic

bodies including schools, independent

orchestras, community events, theatre

and film.



Joanna Butler

☆ Costume Designer

Joanna first came to Union House

Theatre's attention designing for

Sweeney Todd. Since completing her

Masters in Architecture at the University

of Melbourne (finishing in the top five

students and receiving the Dean's

Honours Award) Joanna Butler has

been working as a freelance designer

in the fields of Graphic, Industrial,

Production (for both film and theatre),

Interior and Architectural Design. She

is an ambitious designer who jumps at

any opportunity to further her creative

portfolio. www.joannabutler.com.au



Samuel Darlow

☆ Choreography and Ensemble

Samuel is very grateful for having been

able to be involved in '1938: An Opera

and has thoroughly enjoyed being a part

of this dynamic choreographic duo with

Jessica Prinzl. Samuel began dancing at

an early age and studied jazz, tap, ballet,

contemporary and just about every other

dance style he could. He has taught

dance for several years and has been a

part of a range of theatre performances,

choreographing productions of

'Urinetown: The Musical' (2011,

SBOCARTS), 'Jekyll & Hyde' (2012, St.

Bernard's College) and 'The Wiz' (2010,

St. Bernard's College) for which he

received a Musical Theatre Guild Award.

He also recently submitted a group-

devised dance performance into the

Student Union's 'Tastings' program,

entitled Freedom. He hopes you enjoy

the show as much as he has had

choreographing kick lines, circus tricks,

box steps and fascist dance troupes!



Ashlee Clapp

☆ Composer/
Co-Musical Director/
Orchestrator

Ashlee Clapp holds a Bachelor of Music,

Composition from the University of

Western Australia. She is currently

completing her Masters in Fine Arts,

VCA, made possible by the Australian

Postgraduate Award. Ashlee has been

involved with the University Dramatic

Society at UWA since 2007, as a musical

theatre performer, Musical Director,

Orchestrator Manager, Conductor,

Production Manager and 2010 Resident

Composer. Ashlee's musical 'The Devil

Downtown' placed third for best musical

in WA at the 2010 ITA Finley awards. 2011,

Ashlee was also Co-Musical Director and

Conductor for Marlow Theatre's 'Gypsy

and earned a placement in the West

Australian Symphony Orchestra young

composers program. Ashlee is currently

writing a concert piece commissioned by

the UWA centenary planning committee,

assisted by Dr Janet Holmes a Court.

Ashlee is co-composer and Co-Musical

Director for Union House theatre's

production of '1938: An Opera' and would

like to thank everyone involved for such an

incredible opportunity.



Diana David

☆ Pearl Gibbs,
Secretary of the Aborigines
Progressive Assoc.

Diana David is a Kanjnu woman from

Cape York, Queensland. She is studying

Arts majoring in Political Science and

History. Diana has recently been elected

the Indigenous Representative for the

University of Melbourne Student Union

and also recently became an Indigenous

student mentor for OXFAM Australia.

This is the first time Diana has been

involved in a musical theatre production.

Not knowing what to expect, it was a

little scary at first, but it has been a

great experience to be a part of such a

massive production. She would like to

thank her fellow cast members who are

both amazing and talented and have

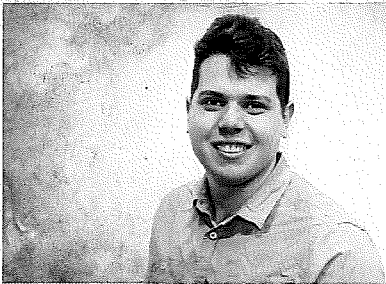
taught her a lot.



Eric Gardiner

- ☆ Frank Harvey, the actor playing Phillip Cook and
- ☆ Clement Snaively, a BBC Reporter

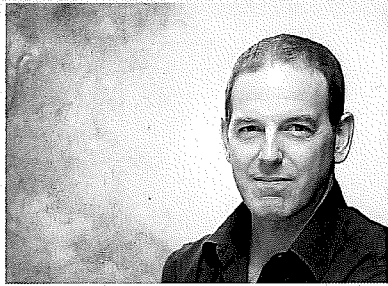
Eric is a third-year Media and Communications student at the University of Melbourne. Earlier this year he co-wrote and scored 'The Fury' (Union House Theatre) and presented a work-in-progress at Tastings 2012. He was President of the Melbourne University Shakespeare Company from 2011 to 2012, for whom he appeared as Claudius in 'Hamlet', Julius Caesar in 'Julius Caesar' and Benedick in 'Much Ado About Nothing', as well as performing in 'Love', an adaptation of Shakespeare's Sonnets by Oscar Lopez at the 2010 Fringe. He recently founded Little Tobacco with Daniel Czech to develop his first full-length play, 'REPTILE'.



Stuart Grant

- ☆ Lighting Designer

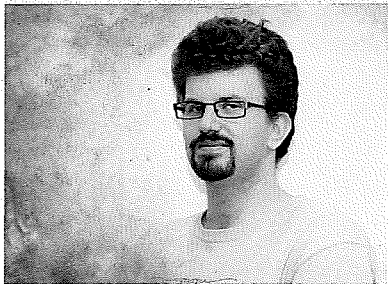
Stuart is a Third Year production student majoring in Lighting Design. His recent credits include 'The Merchant of Venice' — Directed by Richard Murphet (VCA Drama) 'Meanwhile Somewhere Other' — Jodie Farrugia (VCA Dance), More than Matter — Benjamin Hancock (VCA Dance) and 'Dusty — The Original Pop Diva' — Newstead College (Tas) as a Lighting Designer as well as a number shows as a Head Electrician and Technician. Most recently, Stuart has been working with Benjamin Cisterne on The Australian Ballet's Production of Gideon Orbanzek's 'There's Definitely A Prince Involved' as part of the Infinity Program of new works. Into the future Stuart would like to continue his work as a designer and a technician on large scale theatre and events.



Tom Gutteridge

- ☆ Director

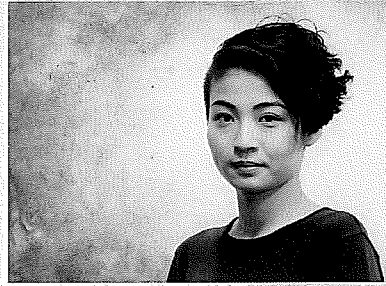
Tom is the Artistic Director of Union House Theatre and has more than twenty years experience in the performing arts as a director, actor, dramaturg, composer, musician, deviser and teacher. As Artistic Director of Black Swan Theatre Company, Perth from 2004 to 2008, he directed works including the World Premieres of 'Jandamarra' and 'The Carnivores', a new version of 'Uncle Vanya' by Reg Cribb and an award winning production of The Crucible. Tom was Artistic Associate at Queensland Theatre Company from 1996 to 2001 where he directed for both the mainstage and Education Program. Prior to that he worked as a freelance actor and director in film, TV and theatre and as a member of the award-winning theatre collective, Whistling in the Theatre. Most recently he directed the national tour of 'Yes Prime Minister' which toured around Australia.



David Haidon

- ☆ Videographer

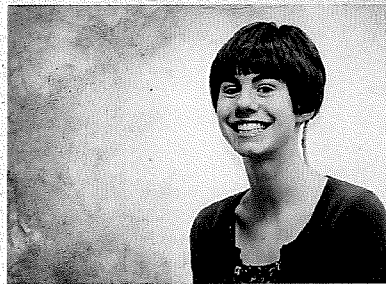
David graduated from the Victorian College of the Arts in 2009. He started working in theatre in Canberra and went on to do a Diploma in Entertainment at ANU College which he completed in 2004. During 2004-05 he was involved in many shows with companies including The Canberra Repertory Society, The Player's Company, and Free Rain Productions. While at the VCA he has worked as a stage manager and set designer/crew for a number of Drama, Puppetry and Dance performances. He has since worked in both management and design roles for the Australian Ballet School, Adelaide Film festival, The National Folk Festival, Falls Festival Marion Bay, St Kilda Festival, Collaboration: The Project Dance Company, Next Wave Festival and Union House Theatre's productions of Sweeney Todd and No Place Like. He is currently studying a Graduate Certificate in Arts, with the intention of doing a Masters.



Felix Ching Ching Ho

- ☆ Movement Director and
- ☆ Leung Yi, Chinese Australian Communist

Felix Ching Ching Ho is a Hong Kong born, Melbourne based theatre director and performer with a background in music at the University of Melbourne. Her directorial debut 'The Importance of Being Vulgar' with the Chinese Theatre Group was awarded the 'Production of the Year' in 2009 from the Union House Theatre Board. She was assistant director for Yumi Umiumare in Union House Theatre's 'Trans-mute' (2010). Other directorial works: Chinese Theatre Group's 'Rotate 270°' (2010), Chinese Music Group's 's original musical 'Crimson Spring' (2010) and 'Mulan' (2011); The Horror Face by Glyn Roberts in both MKA's Open Season (2010) and Season Two (2011). She was recently a director secondment and cultural advisor for the MTC's Lawler Studio Season 'Happy Ending' (2012). Performances include: Next Wave's Exchange Program 2 'Grave' with Italian group Dewey Dell and 'Walking through words' in Federation Square's Light In Winter Festival with choreographers Tony Yap and Yumi Umiumare.



Stephanie John

- ☆ Cordelia Cramp, choreographer of the 'sesquicentenary' production

After playing a creepy Neo-Nazi in the 2010 VCE Top Acts, Stephanie never thought she would be doing it again. How wrong she was. Currently doing a Bachelor of Arts, her first out of school show was UHT's 'Sweeney Todd'. She has also been in STAG's 'Midsummer Night's Dream' as Helena, UMMTA's 'Curatins' and Four Letter Word Theatre's 'Nine' as Liliane La Fleur. Last year she was part of the UMMTA's cabaret night 'Splendour II' and is currently their 2012 Artistic Director. She is thrilled to be doing another show with UHT, and hopes you enjoy '1938: An Opera'.



Cyril Johnson

☆ Hero Black, a Medinlee elder and Pastor Doug Nicholls, famous Aboriginal footballer and activist

Cyril is a Barkindji man from Broken Hill. He is currently studying Arts majoring in Political Science and Education. Cyril is also part of the Course Change Program for the next 2 years which specifically focuses on Indigenous growth with all aspects including health, education and personal growth. Cyril is a past student of Riveriew College in Sydney where he was (and still is) inspired and encouraged by Waverley Stanley (Founder of Yalari). This is Cyril's first time being involved in a theatre production and he has had a great time working with both the cast and staff. P.S. He is single!



Angus Leslie

☆ Composer

Angus Leslie is a Melbourne based guitarist, vocalist, composer and arranger who has worked in styles as varied as free improvisation, yacht-rock, gypsy-jazz, Cuban son and musical theatre. He is currently the leader of his original band Sex on Toast, and does freelance composition for theatre, film and advertising.

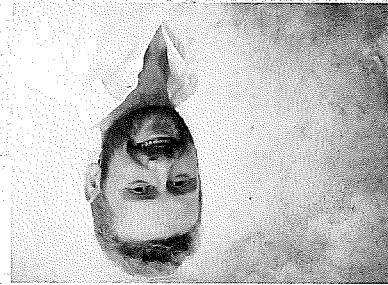
He has worked with Graeme Leak, Max Gilles, Bar McKinnon, Oren Ambarchi, Mike Patton & Tastyua Yoshida.



Jessie Loyd

☆ Marge Tucker, co-founder of Australian Aborigines League and Communist Party member

Originally from the tropics of far north Queensland, Jessie Loyd heralds from a strong lineage of Australian Aboriginal musicians. Jessie studied music in Perth, WA where she performed and toured with her award winning band Diva over seven years. Jessie has since gone out on a solo career and in 2009 was nominated as Female Artist of the Year at Too Solid Awards. Jessie has extensive music business management skills having set up SouthWest Aboriginal Entertainment in 2005, a small business that focused on the areas of community arts development through arts programs such as music development workshops, project and events management. Jessie's business was the winner of the NAIDOC Perth Small Business of the Year in 2007. Jessie began working at Songlines Aboriginal Music Corporation in April 2010 as the Artistic Director and Programs Manager and moved into the role of CEO in May 2011.



Josiah Lulham

☆ Carl Kramp, director of the sesquicentenary production

In 2010, Josiah appeared in his Victorian Guild Nominated award nominated role, Mr. Bungee, in UMMTAs 'A New Brain', and was nominated for his 2011 turn as Frank Cioffi in UMMTAs 'Curtains'. In 2011, he received a Victorian Music Theatre Guild commendation for his role as Guido Conti in Four Letter Word Theatre's 'Nine', and appeared in an original adaptation of Kurt Vonnegut's 'Slaughterhouse Five'. This year, he appeared in the Melbourne International Comedy Festival, in a season of 'The Musical of Musicals: The Musical', the Tom Gutteridge directed by a group of University of Melbourne Students - and in FLW's production of 'History Boys'. This is Josiah's second performance in the Melbourne Fringe Festival, after September's 'Foreplay'.



Patrick Paevere

☆ Co-Musical Director/Orchestrator

Patrick has been involved in theatre from a young age in areas including acting, music and stage management, having previously had the exciting opportunity to work with The Production Company (2009) and work on the Victorian State School Spectacular (2010). Music seems to be the aspect that's stuck though, with credits including Assistant Musical Director, Répétiteur and Pianist for MHS & Mac. Rob's production of 'Oklahöma!' (2011) and Keyboard Player for UMMTAs 'Tommy' (2012). Patrick is thrilled to be involved in '1938: An Opera as Répétiteur, Pianist, Co-Musical Director and Orchestrator. Patrick is currently studying a Bachelor of Science (Computing and Software Systems) at The University of Melbourne.



Zak Pidd

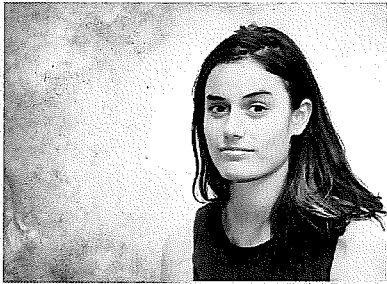
☆ Francesco Carmagnola, Italian-Australian Anarchist

Zak Pidd started touring when he was six months old. On the road with his performer parents, Zak didn't have a hope. Equal parts musician, actor and insane dancing wild man he has worked in every role in the performing arts from technician to composer. His experience has deepened with tours to Malaysia and Indonesia with the band Circuits, tours to Newcastle, Sydney, Melbourne, Brisbane and Adelaide with his band Bad Taste and regular residency gigs with Sex on Toast at Toff in Town in Melbourne. His acting credits include The Endarkenment by Fremontto Stokes for Melbourne Fringe, Punch, touring to Perth and Adelaide Fringe. In 2011 Zak survived Clown Bartholomew and Derek Ives. Clown Masterclass, and has never looked back. Zak has been a regular with The Village - working the Edinburgh Gardens seasons and the Falls Festivals - both in Lorne and in Tasmania.

**Jessica Prinzi**

☆ Choreography and Ensemble

Jessica has been dancing since before she can remember. She is a CSTD and ADAP qualified dance teacher trained in jazz, ballet, tap and hip-hop and loves performing in musical theatre. One of her greatest achievements is performing at Universal Studios, Disney World and Sea World in Orlando, Florida USA with Paladino Productions when she was just 16. Her choreographic achievements include her high school productions of the 'Circus Aloysius', 'Annie' and 'Beauty and the Beast' and currently UMMTA's 'Lucky Stiff'. '1938: An Opera' will be her first time choreographing and performing with UHT and she can't wait!

**Hannah Roe**

☆ Helen Baillie,
Anglo Communist and
☆ ally of Marge Tucker

Hannah's early acting experience was at St Martin's Youth Art Centre and included Anthony Crowley's 'Pretty White Lies and The Velveteen Undertow' (2006). In 2010 she co-founded the physical theatre company, Scratch and Sniff, with Joshua Lynzaat and the pair devised and performed 'The Goods' at the Guild Theatre. This show won Union House Theatre's Script Writing Award. With Scratch and Sniff in 2011 Hannah performed in collaboration with The Occasional String Quartet and created 'Everything Speaks!' an interactive sound installation as part of Mudfest. Also in 2011 Hannah performed in 'Apathy International' by Danielle Reynolds and Lec Hunter for the Melbourne Fringe Festival. This year Scratch and Sniff is developing a new work 'Put Your Secrets in Our Giant Fish Tank' with mentorship from KAGE physical theatre. Earlier this year Hannah performed at La Mama in Chris Summers' 'Rat', directed by Petra Kalive.

**Robert Smith**

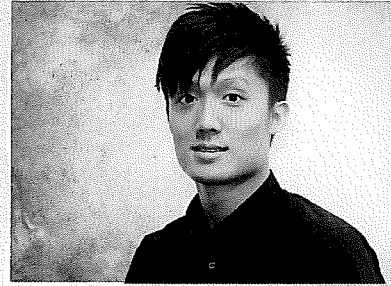
☆ Set Designer

Robert is currently completing his Masters of Architecture at Melbourne University, after having completed his Bachelor of Architecture Studies at Melbourne University and The Technisches Universität Berlin (TUB). Between 2010 and 2011 he completed an architectural internship at Weberwüschinger Gesellschaft von Architekten GmbH, Berlin, Germany. Robert recently worked to develop an original proposal for sustainability within the performing arts for MUDFEST 2011. Robert's previous designs include: 'Macbeth', Shakespeare Festival, 'Othello' (MUSC); 'Into the Woods', 'The Who's Tommy' (UMMTA); 'Closer', 'Nine', 'A Clockwork Orange', 'The History Boys' (Four Letter Word Theatre); 'Hamlet' (HEIST & MUSC); 'The Apartment' (Four Walls and a Roof); 'Inside Out', 'Speak English or Die' (FLW and La Mama), and 'Caged' (LaTrobe Theatre). Future projects in 2012 include: 'Narcissus', with Four Walls and a Roof, at Revolt and 'Foreplay', both as part of the 2012 Melbourne Fringe Festival and 'Spamalot', with OXAGEN.

**Fregmonto Stokes**

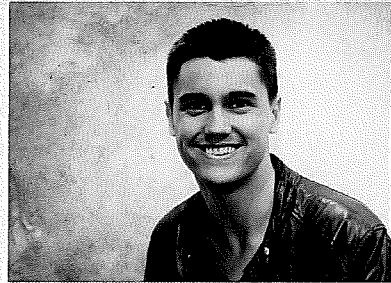
☆ Writer

In 2008, Fregmonto co-wrote Melbourne Model: The Musical, a satire on the reforms then being introduced at Melbourne University. In 2010, he co-devised the 'Four Friends', a participatory theatre show developed and performed in the Himalayan kingdom of Bhutan, in collaboration with Bhutanese drama co-operative 'Happy Valley' and Texan-Mexican artist Xochitl Rodríguez. He completed a Political Science Honours thesis on the project in 2011.

**Eric Tse**

☆ Fred Wong,
Chinese-Australian Communist

Eric Tse is an international student from Hong Kong, who is studying Architecture (Year 3) at the University of Melbourne. He had performed in the Chinese Theatre Group's Cantonese play 'Rotate 270°' (2010); G-Production's Cantonese play 'My Love Will Go On' (2011). He is also the finalist of MUCMG's 'CMG Idol' (2012). '1938: An Opera' is his first appearance in musical performance.

**Kyle Webb**

☆ Nero Black, a member of
the Menindee Mob and
☆ William Cooper,
secretary of the Australian
Aborigines' League

Kyle Webb is a young man of the Darug nation. After completing his HSC, Kyle moved to Melbourne in 2009 to study at the University of Melbourne under the BA Extended program, which drew talented young Aboriginal people from across Australia. As part of his first year of university, Kyle undertook a two-semester drama course with a focus on improvisational and devised theatre. Over the course of a year, under the guidance of Rosemary Blight of Trinity Foundation Studies, Kyle discovered a talent for story-telling and a passion for performing. Since then, Kyle has performed in Marita Wilcox's 'Behind The Play' (2010), directed by Kevin Summers and in Corazon De Ajolote (2010), written and directed by Sandra Burgos Garcia. After taking a hiatus during 2011 from performing, Kyle is now engaged in his directing debut with St. Martin's CATAPULT team and marking his first musical theatre performance with the 1938 team.

SPECIAL THANKS:

Melbourne Theatre Company, Student Union Info Centre, Functions at Melbourne, LSS Productions, Student Union Communications Department, Juliet Nelson, Functions@Melbourne, Geoff McGregor at MTC, Loukia Kyriacou, Shauntai Batzke, Richard Sallis, Max Gillies, Valentina Lorenzetti, Anthony Cardamone, UMSU Arts Committee, Alex Mair at Lexair Entertainment Australia, Resolution X and our wonderful ushers.

RUNNING TIME: 2.5 hrs including interval



UNION HOUSE THEATRE

Union House Theatre is the hub for extra curricular student theatre at the University of Melbourne. We program plays, workshops and events giving students a taste of professional practice. We have been nurturing student playwrights, directors, performers and technicians since 1969!

Cultural Services Manager: Josephine Byrt

Artistic Director: Tom Gutteridge

Theatre Admin & Development Officer: Erin Adams

Production Manager: Gus Macdonald

Head Technician: Clynton Jones

Stage Carpenter/Mechanist: Simon Smith