



Simpson, J. 202

Director's Note

Much has been said and written about The Gallipoli Campaign (April 25th 1915 - Jan 9th 1916). Counted among the many documentaries, TV series, and feature films comes Richard Beynon's play *Simpson, J. 202*.

Using military records and quoting extensively from the letters Jack Simpson wrote to his mother, this beautifully written tragic-comic drama and masterly structured play explores the life and character of a man who has become an Australian national hero.

Along with death, tragedy, destruction and waste - war is the stuff of myth and legend. This play tells the tale of John (Jack) Simpson Kirkpatrick's quest to get home and how the machinations of war seemed to conspire to prevent this. To the Turkish people Gelibolu (Gallipoli) heralded the emergence of that country's formation as a republic. To the British military the whole Dardanelles Campaign was a major miscalculation and embarrassment. To us it is said that it marks Australia's "coming of age".

However, those themes are for other storytellers. This play honours just one of the many innocent millions who have been and who, today, are still the victims of mankind's most hideous invention - war.

Mark Gerard Nagle
Director

This production is dedicated to the memory of

William Frederick Nagle 1917 - 1941

John Gordon Lennox 1918 - 1990

and

202 Pte Simpson, J. 3rd. Field Ambulance 1892 - 1915

LEST WE FORGET

MARK GERARD NAGLE - Director & Set Design Mark has directed student one act plays in Sydney, Barcelona, and Mexico City and performed in London and at The Edinburgh Festival (1996). He has appeared in many shows at The Genesisian Theatre, along with production management. He has studied directing at NIDA (short courses) and at Theatre Nepean (UWS). For *Short and Sweet* he appeared as an actor in 2014 and as director in 2015. *Simpson, J. 202* is Mark's debut as director of a full length play.

SAHN MILLINGTON - Assistant Director Sahn began directing at the University of New England as part of her degree. Other plays as both actor and behind the scene roles followed in both Brisbane and Sydney. Besides *Short and Sweet*, a notable directing role was Mark Langham's *Amanda* for the New Theatre as part of Sydney Fringe, followed by other theatrical involvements around town including Production Manager for *Winslow Boy*. Next, Sahn is directing *Dinkum Assorted* for The New Theatre.

SUSAN CARVETH - Costume Design Susan is Wardrobe Co-ordinator for the Genesisian Theatre. Her credits are extensive and include *A Man for All Seasons*, *An Ideal Husband*, *Dead White Males*, *Crown Matrimonial*, *Summer of the Seventeenth Doll*, *By Jeeves*, *Witness for the Prosecution*, *Hay Fever*, *Murder on the Nile*, *Star Child*, *Morning Sacrifice*, *Richard III*, and *Frankenstein*. She has also worked for Opera Australia, ABC, BBC and as costume maker for Tall Poppeas, Ondine Productions, and Opera Bites.

MEHRAN MORTEZAEI - Lighting & Sound Design Mehran has written, directed, stage managed, sound/lighting designed many plays since his studies in Performing Arts almost twenty years ago. He has been a member of the Genesisian Theatre for four years and has been involved as either the sound and lighting designer, or Stage Manager on shows such as *Crown Matrimonial*, *Dangerous Corner*, *Daisy Pulls It Off*, *The Young Idea*, and *The Winslow Boy*.

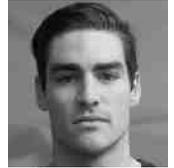
MARK ANDERSON - Dialect Coach A native of Northumberland, Mark came to Sydney in 2000 to begin his doctorate in linguistics and jumped at the chance to use his specialist knowledge of phonetics to assist with dialect coaching. His mother's side of the family is from South Shields so he has so-called "sand-dancers" in his blood!

GLEN HARMAN - Stage Manager This show marks Glen's thirtieth production with the Genesisian's since joining the theatre in 2001. He is heavily involved in the theatre operations as a current Board member, front of house manager, and is generally found helping out backstage. He has most recently been Stage Manager for productions such as *Spider's Web*, and *Hotel Sorrento*, and has occasionally been talked onto the stage for 'cameo' roles as well.



PENELOPE BERKEMEIER - Annie Kirkpatrick A graduate of the Actors Centre Australia, Penelope has played Julia in *Two Gentlemen of Verona* and Gloucester in *Henry VI, Part III* as well as Karen in *Speed The Plow*, and Katy in *Brilliant Lies*. Penelope works behind the camera as an Assistant Director and Assistant Production Manager. Credits include *54 Days* (2014), *Skin Deep* (2014) and *Love Is Now* (2014). She would like to thank her family and friends for their unhesitant support and encouragement.

RYAN BOWN - John (Jack) Simpson Kirkpatrick Ryan has recently ignited his passion for acting and has had minor appearances in *Home and Away*, *Hiding* (TV Series) and *2:22* (Upcoming U.S film 2015). On the training front, he has taken on three structured courses and professional training over the past six months including: Ongoing one on one acting coaching with Julia Waterman and group courses with Huw Higginson - Scene study, Mastering Monologues, and Working With an Ensemble.



CHARLES COSGROVE - Robbie Robertson Having studied Drama at high school, Charles acted in both individual and group devised performances. Achieving an On Stage nomination for his individual piece "Doug" from the play *Cosi* is attributable to his experience in such plays as *Anything Goes* and *The Browning Version*. Charles is also a keen musician, having played guitar for more than ten years, and songwriting for the past seven years. *Simpson, J. 202* is his first play for the Genesian Theatre.

JULIA KENNEDY SCOTT - Sarah Kirkpatrick Julia graduated from Actors Centre Australia in 2011. Recent credits include: Amadine in *Mucedorus* (The Acting Factory), Portia in *The Merchant of Venice* (Q Theatre, EHTC), Clarissa in *Spider's Web* (Genesian Theatre), Kate Sanborn in *Oneness: Voice Without Form* (Sydney Opera House & BEMAC Theatre), Painter in *Timon of Athens* (Old 505), Kirsten in *Gasping* (New Theatre), Mrs Holly in *Suddenly Last Summer* (The Cell Block Theatre), and Nanny in *Baby with the Bathwater* (Mad March Hare).





THOMAS MARWICK - Mr Woodvine This is Tom's second foray at the Genesian, after Mr Bingley in *Pride and Prejudice* (2014). Tom started acting young, his first role being in a panto as an elevator-squashed Giuseppe. He's since risen to greater heights playing geek Eugene in *Grease* and manservant Speed (*Two Gentlemen of Verona*), amongst other roles. In 2005 Tom was 'Young Wellington Actor of the Year' for his role in the two-man show *An Unseasonable Fall of Snow*.

MAEDEH TIMAJCHI - Egyptian Girl Born in Iran, Maedeh studied sociology before migrating to Australia. She began her acting career in student theatre groups in Tehran in a range of stage performances, staged-readings and radio plays. Moving to Sydney in 2014 has developed her ambitions. Last August playing Miss Julie in Strindberg's renowned play was her debut performance in Australia for The Ayla Theatre Group. Maedeh is delighted to be involved in her first Genesian production.



ROB WHITE - Sergeant Hookway Rob's roles with The Sutherland Theatre Co (1996-2010) have included *Summer of the Seventeenth Doll*, *Father's Day*, and parts in *A Few Good Men*, *Tons of Money*, as well as pantomime. He has appeared in David Williamson's *Money and Friends* twice - GTC (2012) and Theatre on Chester (2014). Rob was also in *Hotel Sorrento* (GTC 2013) and directed and performed pieces for their Xmas show in 2014. For the Factory Space Theatre (2014) he appeared in *Sex, Death and Chocolate*.

LEAH WHITE - Egyptian Woman, Production Manager, ASM Leah started acting in 2003 when she joined Sutherland Theatre Company, acting in several pantomimes and a couple of plays. Leah joined Genesians in 2012 and performed in *Money & Friends*, then performed in the same play in November 2014 at Theatre on Chester. Leah has also co-directed at the Sydney Short & Sweet Festival 2014 with her husband Rob, where their play won first place in the "People's Choice".



Production

Director

Mark Gerard Nagle

Assistant Director

Sahn Millington

Set Design

Mark Gerard Nagle

Costume Design

Susan Carveth

Lighting & Sound Design

Mehran Mortezaei

Incidental Music Design

Mark Gerard Nagle

Dialect Coach

Mark Anderson

Production Manager

Leah White

Set Construction

Garry Bates, Paul Gilbert,

Members of the Company

Photography

Grant Fraser

Graphic Design

Tom Massey

Publicity

Shane Bates, Carlin Hurdis

WWI Army Uniform & Kit Hire

Warwick's Firearms & Militaria

Acknowledgments

Mark Banks, Debbie Smith, Roger Gimblett,

Timothy Bennett

Crew

Stage Manager

Glen Harman

Assistant Stage Manager

Leah White

Lighting & Sound Operation

Gregory Hellbourg, Joseph Menzies

Cast

Jack Simpson Kirkpatrick

Ryan Bown

Sarah Kirkpatrick

Julia Kennedy Scott

Annie Kirkpatrick

Penelope Berkemeier

Mr Woodvine

Tom Marwick

Robbie Robertson

Charles Cosgrove

Sgt Hookway

Rob White

Egyptian Girls

Maedeh Timajchi, Leah White

About the Genesian Theatre

Having celebrated our 70th year as a company in 2014, The Genesian Theatre Company has been operating for 60 years from an historic church in Kent Street, in the heart of the Sydney CBD. We boast among our alumni numerous household names in Australian theatre and film such as Bryan Brown, Baz Luhrmann, Judi Farr, and John Bell. We are, however, just as proud of the hundreds of talented amateur actors, directors, designers, lighting and sound specialists who have contributed to Sydney's unique little theatre over the years.

Over the years the company has developed into a theatre providing a training ground for young actors and a place where those who love the theatre can meet, share and extend their knowledge of the performing arts. The Genesian Theatre is one of Sydney's most active theatre companies. In addition to six main stage productions each year we run classes, workshops and many other activities.

The building which houses The Genesian Theatre Company was originally St John's Church, and dates from 1868. It has served as both a church and a poor school until 1932 when it became the Kursaal Theatre, housing the Sydney Repertory Company. In 1938 it became the first Matthew Talbot Hostel. Since 1954 it has been the home of The Genesian Theatre Company which was formed in 1944.

Membership

If your interest is in acting, directing, stage management, sound, lights, publicity, admin, etc, or if you just want to experience being a member of the group, we would welcome you as a member. You don't need to be experienced, we can provide training and can cater to different levels of involvement. Please see our web site for further information.

Coming next to the Genesian Theatre...

The Three Musketeers

Subscriptions are available
www.genesiantheatre.com.au