

Asha Cornelia Cluer presents

# A Magical Guide to Fighting Fascism

Una guía mágica para luchar contra el fascismo  
מדריך קסום ללחימה בפשיזם

## COMMUNITY ENGAGEMENT & AUDIENCE DEVELOPMENT



## CONTACT INFORMATION

All marketing and production enquiries to be directed to:

**Asha Cornelia Cluer - Producer**  
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## SHOW & COMPANY INFORMATION

### Performance Title:

A Magical Guide to Fighting Fascism  
*Una guía mágica para luchar contra el fascismo*  
מדריך קסום ללחימה בפאשיזם

**Producer:** Asha Cornelia Cluer  
**Writer & Composer:** Asha Cornelia Cluer  
**Director:** Rachel McMurray  
**Cast:** Asha Cornelia Cluer, Steph Pick, Melissa Westlake, 1 x TBD  
**Live Musician:** Keshet  
**Additional Music Composition & Hebrew Translation:** Keshet  
**Dramaturgy:** Anna Quercia-Thomas  
**Cultural Consultant:** Keshet  
**Dialect Coach:** Acacia Daken  
**Audio Visual Designer:** TBD  
**Sound Designer:** TBD  
**Lighting Designer:** TBD  
**Company Stage Manager:** TBD

**Artform:** Multi-Lingual Theatre with Live Music

**Running Time:** Approximately 2 hours including 1 x 15 min interval.

**Audience Recommendation:** Women, Second-generation Australians/Culturally and Linguistically Diverse Audiences, Young Adults, Lovers of International Stories and Historical Events, Lovers of Magical Realism.

**Themes:** Family, Identity, Connection to Place, Immigration, Survival, Memory, Transformation, Impossible Choices, and Truth. The play examines the effects of fascist governments suppressing the truth on the individual, and how families invent their own histories when records have been lost. It explores the damage created when people are disappeared and never found again, and it looks at how we create stories and mythologies to protect ourselves and our families. And, it speaks to culture and language as the only way to survive, rebuild, and thrive!



## SHOW SYNOPSIS

*Three women, three time periods, three regimes - and one magical journey across the world to come together and survive.*

"A Magical Guide to Fighting Fascism" or "Una guía mágica para luchar contra el fascismo" or "מדריך קסום ללחימה בפאשיזם" is a fascinating story based on historical events - the Chilean dictatorship, the Jewish diaspora in the UK, and the second generation Australian experience.

Told in three languages with surtitles and movement seamlessly woven into the performance to create easy understanding, audiences of all backgrounds are sure to be transported to 1970's Chile, 2000's Australia, and modern day Scotland as they follow our protagonists: three women on epic journeys across the globe to uncover the truth, three women who use music, culture, mythology, and magic to survive.

The five performers (four actors and one musician) exhibit an impressive display of skills as they multi-role and flow between delicate monologues, cutting satire, and spell-binding song - all whilst operating a complex and magical display of lights on stage to create the atmosphere key to the show. Audiences who value the unique charm of live performance will adore this piece which puts women at the heart of the story, celebrates the resilience of the human spirit, and shows that through the darkness, there is always light.

## CHALLENGES

There are four key challenges to building audience and engaging the community:

### Representation

The demographics who are represented in this are both very specific and varied:

- Second generation Australians (any background)
- South American people
- Jewish people

These groups who will see themselves joyfully and authentically represented in this piece and who the piece may appeal to are not groups in abundance in WA.

### Cultural Trauma

Owing to the focus of this piece (cultural groups who have survived Fascist regimes), there may be an understandable resistance to engaging with work that references this trauma directly. This may come in the form of a reluctance to attend the theatre as well as a hesitation in encouraging others to attend.



### **Form - Multi-Lingual Magical Realism**

Magical Realism is not common in Western Australian theatre practices, and this unknown may alienate potential audiences who have an expectation or desire to see more common forms such as Realism/Naturalism or Musical Theatre. Furthermore any English-only speaking audiences may be put off by the multi-lingual nature of the show and presence of surtitles.

### **Niche Historical Context**

Major plot points rely on some audience understanding of historical events that may not be common knowledge in Western Australia, for example:

- Scottish involvement in Chilean resistance
- The immigration of high-level Nazi officers to countries in South America at the end of World War II
- American involvement and UK complicity in the implementation of right-wing dictatorships across Latin America in the 1970s/80s.

## **POTENTIAL SOLUTIONS**

The challenges listed above are not reason enough to not tour this work, in fact these challenges indicate a vital need to tour the work in order to broaden the diversity of voices championed in the arts in WA, to connect WA audiences to global issues, and to increase mutual understanding and empathy in audience members and communities of all backgrounds and experiences.

### **Building Trust in the Community**

Contacting key community leaders to promote and support the work will be key. At this time, the Producer has already begun to build relationships with individuals and organisations needed to garner community support of the project. These relationships will be vital to building up trust that the subject matter, particularly around traumatic content, will be handled with care and respect. This process can involve community leaders reading the script or having a private viewing of the work before endorsing it.

Key contacts will include (but are not limited to):

- Jewish Community Council of WA
- Rabbi Dan Lieberman - Perth Hebrew Congregation
- Judith Lawrence - Holocaust Institute of WA
- Caro Duca - Espacio Latinx
- Carlos A Moncada - Chilean Consulate, Perth

Please contact the Producer ([ashacluer@gmail.com](mailto:ashacluer@gmail.com)) if you are interested in making contact with anyone on this list.





### Broadening the Target Market

One way to broaden the audience base beyond the groups represented in the piece itself is to focus on attracting a young adult audience. At its core, the piece is about fighting fascism, and so galvanising young people to be politically active is an exciting avenue to pursue. This piece also features a teenage character questioning her identity, something which all young people can relate to. Another angle is to highlight the all-female writer/director/cast to appeal to female audiences. Finally, part of the story focussing on factory workers (men) boycotting working on Rolls Royce engines going into military planes - this aspect of the narrative is based on true events and could be used to attract a male demographic to the theatre.

### Marketing Approaches

Whilst Magical Realism is an uncommon form in WA and surtitles could be alienating, there is a universality to the themes and feelings at the heart of this story which can be emphasised. There is also the opportunity to take advantage of the form to highlight the “magic” elements of the show which may attract a different subset of theatre audience. Live music is another aspect of the piece which is easily understandable. Finally, whilst it is uncommon to see cultural elements such as recipes and mythology on stage, serving some food and drink Front of House related to the recipes in the show (if logistically and financially viable) could help audiences connect to the form and content of the show and provide them with a unique and immersive aspect to their theatre experience.

### Learning the Historical Context

It is the Writer's intention that all relevant historical context be woven into the text of the piece so that audiences with no prior knowledge can enjoy and appreciate what they are watching. It is also possible to consider some historical information be in a printed format (program or flyer) that all audience receive Front of House before watching the show.

