

RESOURCE PACK

FRANK ENSTEIN

Co:3 THE FARM

Made by The Farm in collaboration with Co3 Australia



5–8 April 2017

Studio Underground,
State Theatre Centre of WA
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Bleach*
festival



Government of Western Australia
Department of Culture and the Arts



Australia
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for the Arts



co3.org.au

photo by Claudio Kirac



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Frank Enstein

Frank Enstein, made by The Farm in collaboration with Co3 Australia; commissioned by Co3 Australia, The Farm, and Bleach* Festival.

Synopsis

Frank could be a genius. Just one more ‘i’ and he’d be an Einstein!

Frank’s a lonely guy who wants to make his imaginary friends real. Harnessing electricity from a storm he animates his world with nothing but his imagination and a cardboard box. Battling a physical impairment, Frank creates monsters to fulfil his desire to be normal and to be accepted by others. Can he control what he creates? And where is the real monster anyway?

Frank Enstein is a retelling of the classic tale for children and adults – magical dance-theatre illuminating a path to self-acceptance. This is a performance that has a wicked sense of humour, magic and dance created for the child in all of us.

Frank Enstein Personnel

Directed by	Grayson Millwood and Gavin Webber
Created with and performed by	Brianna Kell (The Farm), Zachary Lopez (Co3), Talitha Maslin (Co3), Daniel Monks (The Farm) and Andrew Searle (Co3)
Lighting Design	Mark Howett
Set Design	Vilma Mattila
Sound Design	James Brown
Associate Artist	Raewyn Hill (Co3)
Production Manager	Michael Maclean (Co3)

2017 Performance Details:

Bleach* Festival, performed at The Arts Centre Gold Coast (World Premiere)

- Friday 31 March, 6.30pm
- Saturday 1 April, 2pm & 6.30pm

Studio Underground, State Theatre Centre of Western Australia

- Wednesday 5 – Saturday 8 April, 7.30pm
- Wednesday 5 April, 1pm
- Thursday 6 & Friday 7 April, 11am

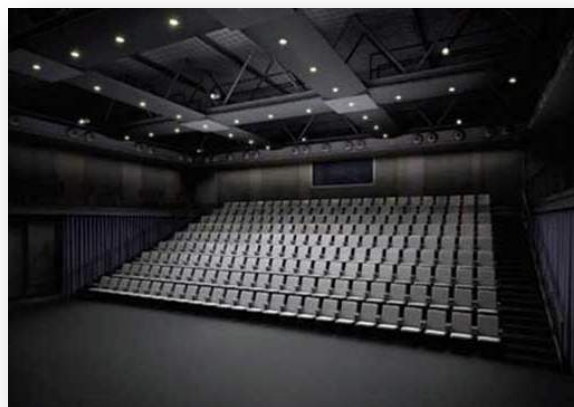
Frank Enstein performance tours from the Gold Coast to Perth, with the same cast and set used in both locations.



Discussion Point: What are some considerations necessary during the creation of a contemporary dance performance that needs to tour? Things to consider are that tours often involved performing in different types of venues; Studio Underground at the State Theatre Centre of WA is called a ‘black box’ venue, whereas Arts Theatre at The Arts Centre Gold Coast is more aligned with a proscenium arch venue. What impact might the geographical distance between venues have the creation and subsequent touring of the work?



Arts Theatre @ The Arts Centre Gold Coast



Studio Underground @ State Theatre Centre of WA

From Co3 Artistic Director, Raewyn Hill



***Frank Enstein* is a milestone production for Co3 Australia; a national collaboration with one of the country's newest and boldest contemporary dance companies, The Farm, based on the Gold Coast and led by Gavin Webber and Grayson Millwood. I feel privileged that Co3 get to join forces with The Farm, where we both share a commitment to artists and art being at the heart of our respective organisations.**

As Artistic Director of Co3, I welcomed Gavin into the family as part of our launch season of *re:Loaded* in 2015, and am thrilled that he and his long-time collaborator Grayson combine their talents to create *Frank Enstein*. Gavin and Grayson have a real passion for this project, having talked to me for over a year before we could combine to make it happen.

Gavin and Grayson are extraordinary creatives. They have an incredible ability to tell stories through the language of movement. The magic they create is that they can balance light with dark; they can tell a deep, emotional story but find a lightness and humour in it. You're completely drawn in; you feel heartbroken and then you find yourself laughing out loud. Together they constantly extend the boundaries of the genre of contemporary dance with innovative approaches to making work and challenging expectations.

There is something exciting about presenting contemporary versions of classic tales, with a chance to bring a fresh energy and perspective to the work. This production demonstrates the commitment that Co3 Australia and The Farm make to the presentation of high-quality and inventive Australian contemporary dance work for audiences of all ages.

Frank Enstein is an imaginative experience that gives audiences the opportunity to create their own meaning and find their own stories. Even though it's based on an existing narrative of *Frankenstein*, by Mary Shelley, there is space within this new version for personal interpretation. Gavin and Grayson have identified some central ideas that they convey through *Frank Enstein*, however these themes are open to individual interpretation – hence the beauty of contemporary dance and theatre!

The Farm talk about their desire to create work that connects to anyone, and that work is based on universal themes that matter. *Frank Enstein* is a dance work that matters; we all know this story – the struggle to fit in, the struggle to find place and worth. This is a story that speaks to all of us because it connects with our inner child; and as we grow up we sometimes forget that our child needs to be nurtured, too. We all need to be reminded to courageously look inward and accept who we are, to be encouraged to know ourselves a little better, to be more generous, a little more accepting and a little less judgmental.

Co3 Australia and The Farm thank our friends at Bleach* Festival and State Theatre Centre of WA for supporting the presentation of *Frank Enstein*, and acknowledge the financial support of Australia Council for the Arts for this project.

A handwritten signature in black ink, appearing to read 'Raewyn Hill', written over a light blue horizontal line.

Raewyn Hill
Artistic Director, Co3 Australia

Frank Enstein Choreographers

Grayson Millwood



Grayson has worked in over 50 countries creating and performing in theatre, dance, opera, installation and film. He has worked with choreographers such as Meryl Tankard, Nasser Martin-Gousset, Benoit La chambre, Joachim Schloermer, Constanza Macras and Sasha Waltz (with whom he continues to work with) as well as video artists, Julian Rosefeldt, Eve Sussman and Janet Cardiff.

Together with Gavin Webber, he is co-Artistic Director of The Farm and it's earlier incarnations; Splintergroup and Animal Farm Collective. He has received 6 Greenroom awards, including "Best male dancer" that was awarded to Grayson for 2 of Splintergroup's works. In 2013-2014 he was artist in residence at Festspielhaus in St. Poelten, Austria.

Gavin Webber

Gavin is co-Artistic Director of The Farm with Grayson Millwood, a company based on the Gold Coast, Queensland. Throughout his career Gavin has worked between Australia and Europe and directed theatre, dance, circus, film and installation. He spent the majority of his early performance career with Meryl Tankard ADT and Belgian company Ultima Vez.

As Artistic Director of Dancenorth he took the company from regional Australia to national and international touring and his work has received many awards including six Greenroom awards in a single year. He was co-founder of Collaborative ensemble Splintergroup and Animal Farm Collective, early incarnations of The Farm, whose work has been seen across four continents. The Farm was recently nominated for three Helpmann awards and has two new works in development, immersive theatre work Quarantine and the company's first children's show *Frank Enstein*.



Cast of Frank Enstein

From L to R: Andrew Searle, Brianna Kell, Zachary Lopez, Daniel Monks, Talitha Maslin, Gavin Webber, Grayson Millwood (front)



THE FARM

About The Farm

We are

A group of like-minded artists who enjoy collaborating together and share a deep love of art both high and low.

We Create

Physical performances that show the fragility and strength of the human condition.

We aim

To defy expectations including our own.

Our work

Ranges from traditional theatre and dance to outdoor installations, film and immersive theatrical experiences.

Our Philosophy

Springs from years of friendship and working relationships. It combines common histories, outside influences, shared fascinations, competitiveness, a desire for meaning in movement, bruised egos, common goals, teamwork, age, youth, desire and relentless creativity. We combine designers, artists and performers in such a way that in the end nobody knows who created what or where the work began. There is a constant negotiation between us to tease out the essence of the productions. Everyone is asked to leave their egos behind to create the best work possible.

The Farm is situated on the Gold Coast due to the generous financial support from the Gold Coast City Council.

For more information about The Farm, check out their website

<http://www.thefarm.company/>



About Co3

The Contemporary Dance Company of Western Australia launched as “Co3” in 2015. The new brand embodies the past and future of contemporary dance in Western Australia. “Co” is an abbreviation of both company and contemporary, while the number “3” is representative of each part of the company: the professional dance ensemble and the company’s education, community engagement and youth training programs.

Based in WA, Co3 is the state’s flagship contemporary dance company, contributing a unique voice to the national cultural environment. The company was formed from the amalgamation of Buzz Dance Theatre and STEPS Youth Dance Company in 2014 and maintains the legacy of high-quality engagement within the education, youth, and community sectors.

Co3 is an artistic house producing contemporary dance by expert contemporary dancer-makers. With an ensemble of dancers Co3 is a company of many creative voices, commissioning a variety of choreographers who create physically inspiring, thought-provoking and emotionally engaging work.

Co3’s professional dance ensemble perform a range of newly curated, commissioned and created works. The dancers’ development will be supported through an elite performance culture and a sector leading physical training program.

Create, Commission and Curate.

Co3 reinvigorates the conversation about, and experience of, contemporary dance. The company supports and inspires the development of contemporary dance, dancers and dance culture. Co3 is guided by the key programming principles of ***create***, ***commission***, and ***curate***.

Under ***create***, the company prioritises significant and innovative new works-of-scale by leading choreographers. These works will often be produced in partnership with festivals and cultural institutions, and involve collaboration and exchange with other leading artists and groups in order to expand the artform. For Co3, works programmed under ***create*** are in our risk-space, where projects contribute to setting the agenda for the artform, encourage experimentation, and shift the dialogue on dance into non-traditional performance venues and formats.

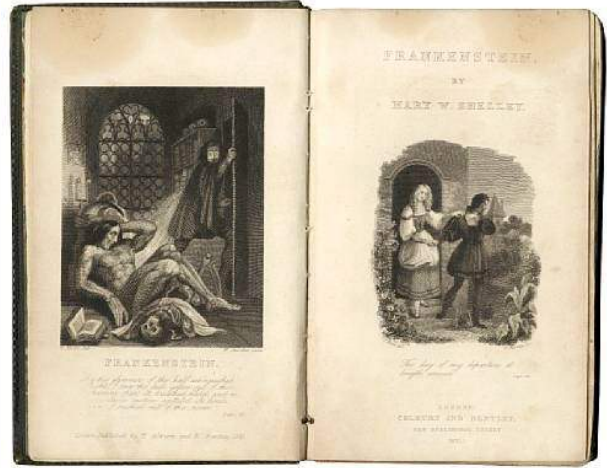
Through ***commission***, Co3 presents new work by established dance-makers and cultural shapers. Focused on presentation in main-stage theatres, these commissions range from short pieces in multi-bill seasons to full-length works. By commissioning some of Australia’s most highly regarded creatives alongside international experts, Co3 aims to showcase the very best of Australian dance-making nationally and internationally.

Curate supports the on-going development of the next generation of Australia’s dance-makers by investing in the reshaping of existing repertoire. Under ***curate***, Co3 focuses on giving a second life to works of potential, allowing future artistic leaders to revisit and re-imagine their works. ***Curate*** enables Co3 to introduce a diversity of creative voices, contributing to the cultural conversation around Australian contemporary identity.

Frankenstein, a Gothic novel by Mary Shelley

Brief synopsis

First published in 1818, Mary Shelley's Gothic novel, *Frankenstein*, follows a young Swiss student, Doctor Victor Frankenstein, as he discovers how to reanimate lifeless matter. Frankenstein assembles a human being from stolen body parts; however, when he brings it to life, Frankenstein reacts in horror at the creature's hideousness. The creation, or monster, is rejected by other humans and is tormented by his own isolation and loneliness. Overwhelmed by rejection, the once-innocent creature turns against his creator, Victor Frankenstein, and unleashes a campaign of murderous revenge on his creator's family.



Mary Shelley presents a unique character in Victor Frankenstein and his creation, the monster. Some readers look at it as though Victor and the monster are two distinct halves to one character, where each half competes for attention and the chance to be in control of the other. In the end, this competition reduces both men to ruins. In Gothic literature, this concept of the *double* is a frequent feature and refers to the duality within a character; most commonly, this duality is presented as a split between good and evil.

Major thematic topics identified from Mary Shelley's *Frankenstein* include, treatment of the poor and uneducated; use of knowledge for good or evil purposes; invasion of technology into modern life; and the restorative powers of nature in the face of unnatural events. Additionally, some major symbols throughout the novel include the monster, electricity, lightning, and weather.

Mary Shelley

Mary Wollstonecraft Shelley (nee Godwin: 30 August 1797 – 1 February 1851) was an English novelist, short story writer, dramatist, essayist, biographer and travel writer. Born in London, England, Shelley is best known for her Gothic novel, *Frankenstein* (1818). She wrote several other books, including *Valperga* (1823), *The Last Man* (1826), the autobiographical *Lodore* (1835) and the posthumously published *Mathilde*. Shelley was the daughter of philosopher and political writer William Godwin and famed feminist Mary Wollstonecraft, who was the author of *The Vindication of the Rights of Woman* (1792).

Frank Enstein, a contemporary version by The Farm

Gavin and Grayson have created a contemporary dance version of the classic story of *Frankenstein*. Here they explain some of the differences and similarities their new version has with the original novel.

Choreographer's Note

“*We're not directly making a representation of the story of Frankenstein, but we are using the idea of someone creating a friend. We're using the myth of Frankenstein, but turning it on its head, where we have the Doctor as being the one who you empathise with and sympathise with. And perhaps our Doctor who feels a little bit like the monster did in Mary Shelley's book; he feels unloved and shunned by society and needs to rectify that by creating someone who loves him, for him.*”

We were interested in the idea of our Frank Enstein as less to do with the narrative and more to do with the broader themes of Frankenstein; the themes of creation [bringing life to inanimate matter], the themes of science versus real life, and the idea of being alienated and 'outside', which in the original story is the Monster, but obviously we're flipping that, and the alienated one is the Doctor.”

One of the central themes for *Frank Enstein* is around alienation and exclusion – when people feel separated from society. For the new version, there's a slight twist from the original. Gavin and Grayson discuss the presentation of the theme of alienation in their version.

“*Actually, we emphasise the idea that he [Doctor Frank Enstein] is not the only alienated one, because Bri [dancer, Brianna Kell] comes in later who is also a real person in our story and she also feels the same alienation. Because it was important for us to get away from the idea that Daniel [actor, Daniel Monks], as a disabled actor, was alienated in the story because of his disability; in our version we show that he can be alienated because of his mind-set, basically, because he is alienating himself. And Bri does the same thing, actually all characters do [alienate themselves] in some way. Everybody has their own limitations in different ways.*”

Frank Enstein Themes

Some of the themes from Mary Shelley's *Frankenstein* have been retained for the new version. These include

- Self-acceptance and the courage to accept the way that you are
- Bringing life to inanimate matter
- Electricity as a magical force
- Feelings of alienation and being 'outside' a community
- The relationship between the Doctor and his creation

Pre-Show Activities for Frank Enstein

The following are some activities that can be conducted prior to viewing *Frank Enstein*. They are designed to encourage students to imagine what the show might be like based on the information provided here in this resource. In particular, it is worth reading the interviews with Gavin and Grayson (page 17), and Talitha Maslin (page 18) for additional information. The activities can also be adapted for post-show reflection and analysis.

Whether you're new to watching contemporary dance or a long-time viewer, the following description of what contemporary dance is and how it can be viewed helps prepare us for the theatre experience.

Like contemporary art, it is in the viewing that much of the meaning of contemporary dance is created. Through reflecting and responding to the work, audiences can explore issues that are relevant to them, their society, and the world around them. Most importantly, there is no right or wrong interpretation of contemporary dance.

This performance experience will stimulate independent imaginative thinking beyond the theatre and will allow audiences to respond in numerous ways, such as story-telling, communication, dance and writing. The movement, music, lights and objects all combine and work together to excite your imagination.

PRE-SHOW ACTIVITY IDEA **Key themes**

RESPONDING

Analysing and reflecting upon intentions in dance

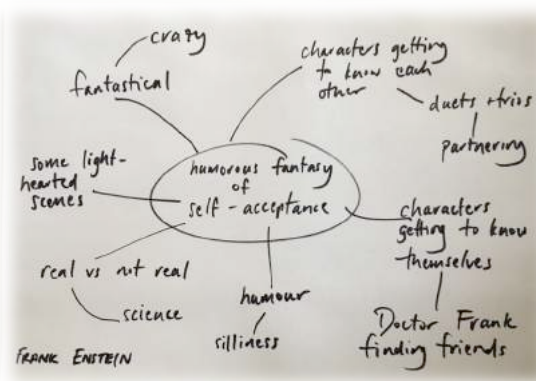
Responses to dance

Focus: Consider key themes that you might expect to see in *Frank Enstein*
Time: 20 minutes
Set-up: Normal classroom set-up
 Can take place individually or in small groups
 Pen & paper for each student

Consider some of the key themes that are mentioned in the synopsis of *Frank Enstein*. Some examples might be “humorous fantasy of self-acceptance”, “imaginary friends becoming real”, and “battling a physical impairment”.

What other key themes can you identify from the synopsis or other written material about *Frank Enstein*?

- ! **Activity Point:** Choose at least one key theme from the synopsis and brain-storm some ideas about what you might expect to see in the performance. Perhaps create a mind-map to track your ideas. A basic example is shown here.



PRE-SHOW ACTIVITY IDEA *A central motif*

RESPONDING

Design concepts and technologies

Responses to dance

Focus: Use of technologies in *Frankenstein*
Time: 15 minutes
Set-up: Normal classroom set-up
Classroom discussion
Pen & paper for each student and/or whiteboard

Similar to Mary Shelley's original version, electricity features as an important symbol throughout *Frankenstein*.

Discussion Point: What are some ways that electricity might be symbolised in the contemporary dance version of *Frankenstein*? What special effects and technologies might you use to represent electricity? Other than effects, how could you convey electricity through a movement language?

PRE-SHOW ACTIVITY IDEA *Visual analysis*

RESPONDING

Design concepts and technologies

Responses to dance

Focus: Analysing the poster image for *Frankenstein* to generate ideas about the show
Time: 15 minutes
Set-up: Normal classroom set-up
Can take individually or in small groups
Pen & paper for each student and/or whiteboard

Check out the poster image for *Frankenstein* (pictured as the front cover to this resource). Pictured is Daniel Monks who plays Doctor *Frankenstein*, and he's standing over Talitha Maslin, dressed in white.

Activity Point: Knowing a bit more about the show from the information written, and combining that with the image, what ideas about *Frankenstein* come to mind? What themes might be represented by this image? Why might the elements in the background have been chosen for this image?

PRE-SHOW EXTENSION ACTIVITY IDEA *Creative task from Frankenstein - reflect and re-write*

RESPONDING

Respond to, interpret and analyse dance works
Responses to dance

Focus: Writing your own version of *Frankenstein*
Time: 30 – 40 minutes
Set-up: Normal classroom
Best done individually
Pen & paper for each student

Use of writing and reflecting on ideas is often a significant part of a contemporary dance creative process for both choreographers and dancers. A creative task that Gavin and Grayson set all the performers at the beginning of the creative process was to get them all to write out a synopsis of *Frankenstein*, even before anything had been decided. Their responses were all different, including some responses that were really poetic and full of metaphors.

- ! **Activity Point:** Thinking about *Frankenstein*, and the knowledge that you have now about it being a contemporary version of the original *Frankenstein* story, spend some time writing a synopsis for the performance. Remembering there are 5 characters (3-male and 2-female), with one of them the Doctor, played by an actor. What can you come up with?

Movement Activity for Frankenstein

ACTIVITY IDEA *Monster moves – improvise, create, share*

MAKING

Experimenting with choreographic processes, including improvisation skills and manipulation of movement

Exploring choreographic intent and movement choices

Focus: Explore contrasting movement ideas for the Monster character from *Frankenstein*
Time: 55 minutes
Set-up: Open dance space
 Best done individually
 Pen & paper for each student
 Some atmospheric music to help support improvisation

Gavin and Grayson describe the character of the Monster from *Frankenstein* as super dextrous, lithe, and very intelligent. Contrastingly, in film versions of *Frankenstein*, the Monster is often portrayed as over-sized and lumbering.

This activity encourages you to explore these contrasting movement ideas and choreograph your own dance based on the Monster character. Through some improvisation you'll extend your personal style, investigate energy qualities and alternative choreographic intent.

1

Discuss: (5 minutes)

As a class, discuss the alternative descriptions of the Monster; *Frankenstein* gives the character qualities of super dextrous, lithe, and very intelligent, whereas *Frankenstein* movies often depict the Monster as over-sized and lumbering. How would these character qualities be expressed through movement?

2

Write: (5 minutes)

Brainstorm ideas and write down some adjectives for the two descriptions of the Monster. There's no right or wrong with the words and ideas that you choose; so be creative and extend your imagination.

As well as adjectives, perhaps also consider what energy qualities the words have and the levels that the movement might occupy. What about the colour or texture of the words? Maybe also include some small drawings that you think represent the ideas.



3

Improvise: (8 minutes)

Think carefully about the quality of all of the words that you've written down. Spend 5 minutes improvising where the quality of movement reflects the words you've chosen. Your improvisation can be in any dance genre that you choose.

What would it be like to create a hip-hop phrase where you concentrate on demonstrating your movements as flexible, agile, nimble, delicate, polished and effortless? Would this change the quality of how you would normally move?

CONTINUED OVER

ACTIVITY IDEA *Monster moves – improvise, create, share* || CONTINUED

MAKING

Experimenting with choreographic processes, including improvisation skills and manipulation of movement

Exploring choreographic intent and movement choices

4 **Create:** (10 minutes)

After exploring your movement through improvisation, create a short sequence of movement that demonstrates and represents the qualities of movement you've been working with. Aim for a sequence approximately 30 seconds in length.

Think about the structure of the phrase; are there one or two motifs that you think best capture your explorations? If so, can you build your phrase around those motifs?

5 **Share:** (8 minutes)

Share your choreography with the class. (Time allocation is based on a class-size of 20 students, sharing in groups of 3 or 4, with each group approximately 1-minute maximum)

6 **Re-create:** (7 minutes)

Now consider the alternative description of the Monster. Keeping the same movement sequence, change the quality of movement by exploring the 'opposite' qualities. Think about energy, space and time; what needs to change to best represent the new choreographic intent?

7 **Re-share:** (8 minutes)

Share your choreography with the class.

Extension activity for Frank Enstein

ACTIVITY IDEA *Cultural and social context*

RESPONDING

Contextual knowledge; social and cultural

Dance in society

Focus: Thinking about different bodies in dance and the social context of *Frank Enstein*
 Time: 40 - 60 minutes
 Set-up: Normal classroom
 Group discussion and possible individual or small group work
 Pen & paper for each student, whiteboard to record general discussion

This activity encourages you to think about different bodies in dance and, in particular, the experience of dance for people with disability. As well, you're encouraged to think about 'unison' dance; is this a place for inclusion or exclusion?

Daniel Monks is central to *Frank Enstein*; he plays the title character, and much of the work is based around his personal experiences. His journey into dance and performance is different to a number of other professional artists. Here's a link to an interview with Daniel, talking about his physical impairment <https://philipchannells.com/2013/10/09/daniel-monks/>

Here's some information from Gavin and Grayson

“Daniel sent us an email about his own experience in his life and his own relationship to dance. He had certain dreams, one of which that he would be in a unison of dancers and he would be the correct one and that all the dancers would have to follow him. It came from something that he hates, he had a problem with dance, in particular unison dance. Unison dance is supposed to be all inclusive, everyone can do the Bus Stop or whatever at a disco but actually it excludes Daniel, because he can't do the Bus Stop; he can't do it like everybody else so his dream was that he was the perfect one and everyone was following him.”

! **Discussion Point:** *Integrated dance* can be described as the recognition and celebration of first-person experience of disability, and incorporating people with and without disability in performance. There are a number of dance and performance companies in Australia whose main focus is to include people with disability; some companies are exclusively for performers with disability, others are 'mixed' ability. Companies include TRACKSUIT (WA), Restless (SA), Back-to-Back Theatre (VIC), and Philip Channells & Dance Integrated Australia (NSW).

! **Activity Point:** Discuss and/or write about the changing role of dance and performance as a site for celebrating diversity and how this inclusion / exclusion reflects wider societal changes.

Some things to consider:

- When you think of including a person with disability in performance, what are some images that you come up with? Why might you think of those ideas?
- What preconceptions do you have about people with disability? How are these concepts created?
- What are some ways that 'integration' of different performers can be viewed as an audience? Does having people with disability in performance add to a more inclusive society or does it accentuate exclusion and difference? What do you think?

Gavin and Grayson; the creative team

Gavin and Grayson have been making work together for a number of years. Here they talk about their creative partnership and the place of *Frank Enstein* in their larger body of work.

Q: You guys have been working together for a number of years on projects all over the world. Tell us about your creative partnership, how does it work?

We've actually been talking about this quite a lot just recently. We always agree on everything...for 15 years or so. We have been making shows together for quite a lot of time. The Farm is a new enterprise at the moment, only 3 years old. We tend to play off common interests that we find out that we share and then we encourage those interests with each other.

It's almost like we are trying to create a snowball effect - which is something we talk about when we work together. That you get a snowball effect that everybody who joins the project adds too. Once you get this ball rolling it just keeps getting bigger and bigger and once it gets big enough it has its own momentum and becomes kind of the director of the piece and tells you where it's going - you better stay out of its path and try to keep up.

Q: How do you see *Frank Enstein* fitting into your larger body of work?

This does mark a difference in our creative process; it is going to be the first time that Gavin and I are directing from the outside and are not actually performing in the show. We've made shows separately where we haven't been in them, and we've done plenty of shows together where we are performing in the show and kind of directing it with others from within. Frank Enstein is the first one where we get to sit out and kind of be able to create a work and fine tune it and explore the fascinations that we have, that we share, on stage without kind of getting lost in amongst the show and your own concerns as a performer - which always take over.

I guess we know how to work together all the time on stage; we have a great intuition for how we work together. I don't think that's any different when we are on stage and when we are off stage - we, as a creative partnership, exist both ways. In this process, we have found a great strength in time management, and being able to deal with stuff that comes flying at you sideways. When there's two of us working, one of us can be at a meeting with the designers whilst the other one is on the floor with the performers.

Q: Is *Frank Enstein* your first show made primarily with a family audience in mind? Will you do another one?

[Grayson] I did a show, actually my first show that ended up being for kids that was not intended to be for kids at all. It was for a kind of serious dance festival, and then people came and told me that they want to invite it to a kid's festival. And, to be honest, I was a bit insulted at first. Then I got over myself and realised it's an awesome thing, actually, and then by the time I started making another show which was specifically for kids, I loved the process; I'm making the work that I believe in just as much, and I think you can read it and enjoy it as an adult the same way that you would for any other work. It gives me a certain license to enjoy the process and not to get too tied up in being arty or pushing the right boundaries all the time - you can actually just really enjoy it and still not diminish the amount of effort and work that you put into it.

[Gavin] And in our work, we've kind of never really seen that much of a divide between what's appropriate for children and what's appropriate for adults. For example, a while back we performed our work Roadkill at Dancenorth in Townsville for schools; it was essentially a horror show, and the kids screamed, they shook the whole venue, and they loved it. There was no change to the show; the idea that there's a difference in the audience is not so apparent to us and our work. We always think how it crosses over that divide, which is why we are a bit fascinated to make this show together. Personally, I have a little bit of a short attention

span in general and a lot of the stuff we have done together we have done a series of shorter scenes, which is a structure and method of work that seems to work for us and for kids.

Perspective from a performer in Frank Enstein

Co3 dancer, Talitha Maslin, explains her role in *Frank Enstein*.

Q: Tell us a bit about your role in the show.

I play Frank's creation. I am inspired by the character Liz¹, who Frank falls in love with at first sight but never thinks he could talk to her or that she would want to be with him due to his physical appearance. My character is a little scary as she is unable to control her body and falls madly, obsessively in love with Frank when she wakes up.

Q: How do you get into the mindset of your character before a show?

I lay on the slab for quite a while during the show before I come to life so it is easy for me to inhabit the character coming to life. The beauty in playing a creation is that the emotional journey isn't linear; it has the ability to explore and change ideas and emotions rapidly. I think we have all been cast in roles that allow us to bring our own interpretation to the character so it gives the opportunity to inhabit them and transform in to them.



Q: Do you find the choreography challenging?

Yes, there is an extreme physicality that I explore during my creation which is very challenging, but I think that is what makes it beautiful. Also shifting in and out of conscious states and what that means during different sections of the work is interesting as it really changes the way the physicality is presented. I also do a lot of lifting which presents its own challenge in strength but also communication between performers. The best part is, I get to live out a commercial dance fantasy – I never thought there would be a place for such over-the-top Jazzy movement in a contemporary work but the amazing thing about dance or physical theatre, especially in a show that caters for young audiences, is that anything is possible.

Q: How did your experience differ from typical dance works, to this one, which has an actor?

This question is interesting for me as I have been in works previously that have involved text and more formal 'acting' skills, so I wouldn't say it's necessarily new or different for me. In saying that, having an actor's perspective in the creative process is the most interesting part. Daniel sees the work in a different way, he talks about his character in a different way and I feel I get to learn about a new form of communication in the creative process.

It is also fascinating as Daniel has a physical disability and getting to see him deal with that. We, as the dancers, need to adapt very rapidly during partnering and when forming our physical relationships to him; I think that is what sets Frank Enstein apart from other works for me, regardless of the fact that he is an actor.

¹ Elizabeth Lavenza is the orphan child taken in by the Frankenstein family, who was lovingly raised with Victor Frankenstein; she later becomes Victor's wife and is killed by the monster on their honeymoon.

FRANK ENSTEIN PRE-SHOW ACTIVITIES

Q: What can audiences expect from *Frankenstein*?

I think they can expect to see a multi-layered love story. A story equipped with just the right amount of humour, horror and sadness. An interpretation of Mary Shelley's beautiful story that brings us back to ourselves and allows us to question what makes us human, our desires and need for companionship.

Personnel Profiles

Brianna Kell – Artist (*The Farm*)



Brianna Kell is an independent dance artist based in Sydney. Brianna graduated from The VCA in Melbourne with a Bachelor of Dance in 2010 and was awarded the Orloff family Trust award for “Most Outstanding Talent”. From 2011-2015 Brianna worked with Tasdance touring nationally in works by Anton, Frances Rings, Larissa McGowan, Anna Smith, Marnie Palomares, Byron Perry, Tanja Liedtke, Raewyn Hill, Gavin Webber, Huang Yi, Madalena Victorino, Stephanie Lake and Graeme Murphy.

Brianna is engaged with Murmuration integrated performance company as a performer and workshop facilitator and is one of the leading facilitators for DirtyFeet’s Right Foot Program. Brianna has choreographed for Tasdance’s Education Program, Ev&Bow, Newtown High School of the Performing Arts, The Sydney Fringe Festival and InMotion Festival. Brianna was recently the recipient of DirtyFeet’s Out Of The Studio program creating ‘Observation’.

Zachary Lopez – Artist (*Co3*)

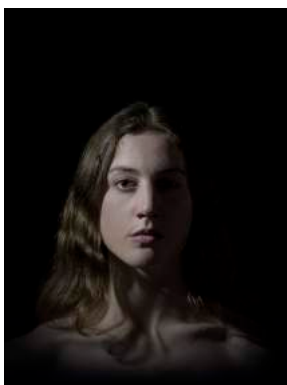


Zachary is a founding dancer of Co3. He began his dance training at the Queensland University of Technology (QUT), graduating in 2013 and received the Most Outstanding Graduate Scholarship and the Exceptional Young Artist Scholarship for Sydney Dance Company’s Pre-Professional Year (PPY) in 2014. Zachary was the recipient of a 2015 Artstart Grant from the Australia Council, enabling him to learn from and work with artists internationally including Marina Mascarell at the Regensburg Theatre (Germany); Skånes Dansteater (Sweden); and as an apprentice dancer with Ivan Perez (Korzo Theatre, Netherlands).

Zachary has recently choreographed a work *Like a Salmon in the Sahara* on Sydney Dance Company’s Pre-Professional Year which performed at Carriageworks in Sydney 2016. He has worked with Opera Australia, Ochre Contemporary Dance Company and Sydney Dance Company as an Associate Artist performing *Le Grand Tango* with Sydney Symphony Orchestra. Zachary performed in Raewyn Hill’s *the cry*, Co3’s first full-length work as part of the MoveMe Festival.

He began 2017 performing at the Art Gallery of NSW in Sydney Dance Company’s ‘Nude Live’ as part of Sydney Festival. He recently collaborated with Chrissie Parrott on her new development of *Elk* in Perth and is currently performing *Frank Enstein* with The Farm which is opening on the Gold Coast for the 2017 Bleach Festival. Zachary will also perform in Raewyn Hill’s *THE ZONE*, later this year.

Talitha Maslin – Artist (*Co3*)



Talitha is a founding dancer of Co3. Talitha is a graduate of WAAPA and works in the independent dance sector as a performer, teacher and choreographer. Nationally, Talitha has performed in works by Lucy Guerin Inc., Antony Hamilton, Opera Australia, and in WA with LINK Dance Company and Ochre Contemporary Dance Company. In 2013, Talitha was awarded an Ian Potter Travel Scholarship with which she attended ImpulsTanz Festival in Vienna.

Talitha was a teacher in residence at Attakkalari, Centre for Movement arts in Bangalore, India, where she choreographed her first group piece, *Systematic Confusion*. Talitha has worked alongside Alice Lee Holland for Ausdance

FRANK ENSTEIN CREATIVE PERSONNEL

WA's *Future Landings* program, and has presented short choreographic works at First Run at Lucy Guerin Inc., and Short and Sweet Festival in Melbourne.

Talitha was the recipient of the 2016 Young People in the Arts Fellowship from the Department of Culture and the Arts. She has worked with Ausdance WA Regional under the mentorship of Narelle Benjamin and collaborating with Bharatanatyam dancer, Aruna Gandhi. Most recently, performed in Co3's *re:Loaded* (2015 & 2016) choreographed by Larissa McGowan, Gavin Webber and Raewyn Hill, and in *the cry*, Co3's first full-length work as part of the MoveMe Festival.

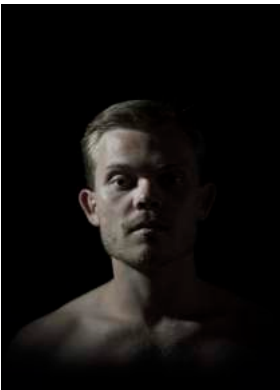
Daniel Monks – Artist (The Farm)



Daniel Monks is an Australian actor, filmmaker and dancer. In 2015, he received the Arts & Fashion Award at the NSW / ACT Young Achievers Awards, and was awarded the Young Filmmaker of the Year at the WA Screen Awards in 2014. His short films have screened around the world at more than 36 film festivals, including three Palm Springs International ShortFest, and have received numerous awards and honours. He is currently in final post-production on his first feature film, *Pulse*, which he wrote and edited, as well as being the lead actor and one of the producers.

Daniel is a graduate of AFTRS and PAC Screen Workshops where he received the award for Consistent Excellence. As a professional dancer, he has worked with an array of leading Australian choreographers and has performed at the Sydney Opera House, the Bangarra Dance Theatre, Museum of Contemporary Art Australia and around Australia. In 2015, he began development on *Bowerbirds* dance duet film with Sarah-Vyne Vassallo and Dan Daw for Murmuration Dance Theatre.

Andrew Searle – Artist (Co3)



Andrew is a founding dancer of Co3. Andrew pursued dance at Terry Simpson Studios. After graduating high school, Andrew trained full-time at the New Zealand School of Dance (2010-2012) and received a Diploma in Dance Performance. Andrew worked for Raewyn Hill at Dancenorth in 2013, performing and touring with the company throughout Queensland, Tasmania and New Zealand.

Whilst at Dancenorth, he also danced for choreographers Gavin Webber and Huang Yi, as well as collaborating alongside Tasdance for the 2014 season of *Threefold: Webber / Hill / Huang Yi*. Most recently, Andrew worked with Gavin Webber and The Farm, performing at Bleach* Festival (2016) and with Tasdance on their 2015 *Luminous Flux* season with works by Tanja Liedtke and Byron Perry, touring Tasmania, Victoria and New South Wales.

Andrew performed in Co3's *re:Loaded* (2015 & 2016) choreographed by Larissa McGowan, Gavin Webber and Raewyn Hill. Most recently, Andrew performed in Raewyn Hill's *the cry*, Co3's first full-length work as part of the MoveMe Festival.

Co3 Australia Artistic Director ***Raewyn Hill***



Raewyn Hill has a career spanning almost 25 years and has become one of Australasia's foremost dance practitioners and pioneers. In 2015 Raewyn became the founding Artistic Director of Co3 Australia.

In her first year at Co3 Raewyn initiated an on-going company in residency with Art Gallery Western Australia and was awarded a prestigious twelve-week artistic residency at Tokyo Wonder Site, Tokyo in 2016. January 2017 saw Raewyn return to The Hong Kong Academy for Performing Arts, Dance Department as a Visiting Artist, where she was Artist-in-Residence, Dance Department from 2007 - 2009. In February 2017 travelled to Japan as a Delegate of Australia Council to attend Tokyo Performing Arts Market.

Prior to joining Co3, Raewyn was Artistic Director at Dancenorth where her achievements included a 2012 Helpmann Award nomination for Best Ballet or Dance Work for her creation *MASS*; a 2013 Australian Dance Awards nomination for Services to Education. Additionally, in August 2013, Raewyn was recognised in the Top 50 Most Influential people in North Queensland, and was made a Queensland Culture Champion by the Queensland Government.

Raewyn has held several prestigious positions in dance throughout the world, including Cite des Arts (Paris), Baryshnikov Arts Centre (New York), Juilliard (New York), Bolshoi Ballet Academy (Moscow), Beijing Dance Academy (China), and The Hong Kong Academy of Performing Arts (China).

Raewyn's work has been presented by festivals and venues worldwide, including New Zealand arts festivals – Auckland, Nelson, Christchurch, Taupo and Dunedin; in Australia at Brisbane Arts Festival, Brisbane Power House, Centre of Contemporary Arts (Cairns), Sydney Opera House, Ten Days on the Island (Tasmania); and internationally at Hong Kong Arts Festival, Peter Sharpe Theatre (New York), Bolshoi Theatre (Russia), Baryshnikov Arts Centre (New York), and National Arts Centre (Tokyo).

Lighting Designer ***Mark Howett***



Mark is a lighting designer and director for theatre, dance, opera and film. He has worked with many Australian and international theatre, film, dance, and opera companies including Opera Australia, The Australian Ballet, Sydney Theatre Company, Belvoir, Bangarra Dance Theatre, Adelaide Festival, The Royal Opera at Covent Garden, Australian Broadcasting Commission and The Auckland Opera.

Mark has collaborated with many talented directors such as Neil Armfield, Gale Edwards, Geoffrey Rush, Jim Sharman, George Ogilvy and Francesca Zambello. He recently directed a dance theatre piece, which was a German and Australian collaboration with Animal Farm Collective called *Be A Good Little Soldier*, which opened in Berlin in 2013.

Set Designer
Vilma Mattila



Vilma Mattila is an emerging Scandinavian theatre designer. Born in Finland, Vilma studied at the Aalto University School of Art, Design and Architecture graduating with a Bachelor of Arts in Scenography. Vilma's studies brought her to Australia where she completed studies with both Queensland University of Technology and Griffith University. Vilma is currently completing her Master of Arts studies in Scenography with Aalto University.

Vilma has been involved in theatre since she was young. First performing in theatre, film and television, Vilma found her passion in theatre design. She has worked with some of Finland's leading theatres including Helsinki City Theatre, Alexander Theatre, Koko Theatre and most recently Helsinki Theatre Academy's Kookos Theatre. Her designing credits include Platonov, They Shoot Horse's Don't They and Violent Society. In Australia Vilma has worked with La Boîte Theatre Company assisting with the design of A Doll's House during Brisbane Festival 2014. Vilma's most recent design credit includes A Streetcar Named Desire for La Boîte theatre Company 2016.

Production Manager
Michael Maclean



Michael joined the Co3 team in April 2015. Michael has an Advanced Diploma in Performing Arts (Stage Management) from the Western Australian Academy of Performing Arts (WAAPA). With a background in theatre and film, Michael has worked as a Stage Manager for Black Swan State Theatre Company, Perth Theatre Company and Belvoir. He has also worked in the film industry as a Director of Photography, shooting behind the scenes content on the feature films; Paper Planes (2015), Son of a Gun (2014) and The Turning (2013).

Since 2014 Michael has also worked for The Last Great Hunt, and has taken their production It's Dark Outside around Australia on a national tour, and most recently overseas to South Korea. In 2015 Michael worked for Perth International Arts Festival as Production Assistant, helping to bring The Giants to the streets of Perth.

Michael has production and stage managed all major Co3 productions, as well as overseeing the production of video content for the company.

Sound Design / Composition

James Brown



James Brown is a Sydney based composer and sound designer. He has worked collaboratively with companies both locally and internationally to produce soundtracks for performance, film, animation and games. He holds a Visual Arts degree from Sydney College of the Arts, and a Masters Degree in Acoustic Physics from Sydney University.

He has extensive experience working in collaborative, multi-artform processes and has formed ongoing artistic relationships collaborations with companies, artists and directors. Since 2006 he has been composing scores for theatre and dance, and more recently produced the scores to feature documentaries and video games. His process often involves creating music in synchronicity with the development of the project, creating a strong connection between the material and sound.

Selected scores:

Bethesda – Fallout 4 (video game)
Victoria Hunt – Tangi Wai, Copper Promises (dance)
Jane Campion – Top of the Lake (miniseries)
Australian Ballet – Scope (dance)
Kristina Chan – A Faint Existence (dance)
Sydney Dance Company – New Breed 2015 (dance)
William Yang – Blood Links (film)
Ebony Butler – A Brilliant Genocide (film)
Matthew Day – Thousands, Cannibal, Intermission, RITES (dance)
Janice Muller, Lachlan Philpott, Luke Mullins – Lake Disappointment (Theatre)
Hans Van Den Broeck (SOIT) – We was them, Cafe Prukul, The Lee Elroy show (Theatre)
POST – Who's the Best?, Oedipus Schmoedipus (Theatre)

Co:3

A U S T R A L I A

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