JACINTA FRIZELLE

# Lighting and Sound Designer/ Theatre Production Operator/Model/Actress

PH: 0438029982

EMAIL: [jacinta.e.frizelle@hotmail.com](mailto:jacinta.e.frizelle@hotmail.com)

WEBSITES:

<https://msha.ke/jacintafrizelle/#contact1> [www.jacintafrizelle.wixsite.com/jacintafrizelle](http://www.jacintafrizelle.wixsite.com/jacintafrizelle)

I discovered my passion for theatre arts and design after moving to Sydney in 2017 and enrolling in a Bachelor of Performance at the Australian Institute of Music. Since graduating in 2019 I have actively been involved in the professional theatre industry as a lighting and sound designer and production operator for a variety of plays and productions of different levels. I have also worked both solo and in assistance to technicians in the areas of stage management, production management, rigging, and technical support. I have recently also decided to make an advance in the modelling industry and am hoping to gain some experience there. I strive to gain valuable experience at every opportunity and pave my way forward through hands on and active work in the design and operation field and creative industry. As a bright young person and friendly worker, I believe that I will greatly benefit from any opportunity to hone my skills no matter how big the role.

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**EDUCATION**:

* High School Certificate/OP11: Mossman State High School, 2013 - 2016
* Bachelor of Performance: Australian Institute of Music, 2017-2019

**LIGHTING DESIGN CREDITS:**

**Lighting design credits include participation in rehearsals and production meetings prior to the performance, construction of a cue synopsis, rigging and focusing the lighting equipment in the theatre, plotting the lighting cues into a lighting desk and participating in all bump in/out, technical, cue to cue and dress rehearsals to achieve the final product.**

* ***Taming of the Shrew –* Australian Institute of Music, 2018 (dir. Peta Downes)**
* ***How to Disappear Completely and Never be Found –*** Australian Institute of Music, 2018 (dir. Peta Downes)
* ***Where Have All the Children Gone? –*** Australian Institute of Music: Emerge Festival (Original play written by Jacinta Frizelle, dir. Christina McKune)
* ***Short and Sweet Sydn*ey –** Tom Mann Theatre, 2019 (Producer: Mark Cleary)
* ***True West* –** Limelight on Oxford, 2019 (dir. Dimity Raftos)
* ***Jump for Jordan* –** New Theatre, 2019 (dir. Michael Becker)
* ***None So Blind –*** Sydney Fringe Festival, 2019 (dir. Susan Jordan)
* ***Antigone –*** Studio One UNSW, 2019 (dir. Simon Porro)
* ***Welcome to Dinner!*** – Flightpath Theatre, 2019 (Producer: Felicity Anderson)

**Upcoming credits:**

* ***The Confessions of Jeremy Perfect –*** Flightpath Theatre, March 2020 (dir. Richard Cotter)
* ***The Theory of Relativity –*** Flightpath Theatre, June 2020 (dir. Helen Kim, Michael Osborne)

**SOUND DESIGN CREDITS:**

**Sound design credits include participation in rehearsals and production meetings prior to the performance, construction of a cue synopsis and creation of a QLAB sound design, connecting and testing sound and amp equipment in the theatre including microphones and participating in all bump in/out, technical, cue to cue and dress rehearsals until the final product is achieved.**

* ***Short and Sweet Sydney* – Tom Mann Theatre, 2019 (Producer: Mark Cleary)**
* ***None So Blind –* Sydney Fringe Festival, 2019 (dir. Susan Jordan)**
* ***Welcome to Dinner! –* Flightpath Theatre, 2019 (Producer: Felicity Anderson)**
* ***The Spoils –* Flightpath Theatre, 2020 (dir. Ian Warwick)**

**Upcoming credits:**

* ***The Confessions of Jeremy Perfect* – Flightpath Theatre, March 2020 (dir. Richard Cotter)**

**OPERATING CREDITS:**

**Operating roles include participation in meetings and rehearsals including dress and tech rehearsals, assisting with lighting or sound bump in/out, plot, operating cue to cue and tech/dresses, creating a prompt copy with the lighting and sound cue synopses and script, operating both lighting and sound for all shows throughout the season and occasionally acting as Stage Manager or ASM.**

* ***Blue Stockings –* Australian Institute of Music, 2017 (dir. Peta Downes)**
* ***Short and Sweet Sydney –* Tom Mann Theatre, 2019 (Producer: Mark Cleary)**
* ***How to Change the World and Make Bank Doing It –* Limelight on Oxford, 2019 (dir. Michael Becker)**
* ***Jump for Jordan –* New Theatre, 2019 (dir. Michael Becker)**
* ***True West –* Limelight on Oxford, 2019 (dir. Dimity Raftos)**
* ***None So Blind –* Sydney Fringe Festival, 2019 (dir. Susan Jordan)**
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**OTHER INDUSTRY EXPERIENCE:**

* ***LOVE –* Darlinghurst Theatre Company, 2018 (dir. Rachel Chant): Lighting assistant to Sian James-Holland and lighting programmer**

Tasks included attending production meetings and rehearsals in the lead up to the production. Taking notes and annotating the lighting prompt copy on occasions when the lighting designer was absent. Assisting with bump in, lighting focus and rigging and prepared gels and gobos for lighting fixtures. Plotted lighting cues into the lighting desk during tech and operated tech dress rehearsals. Assisted with set and prop bump in and any painting or construction in my free time.

* *Personal Assistant* - LX ART Lighting Artistry and Design, July 2019 – October 2019 (Short term contract work)

**Tasks included managing paperwork and documentation for LX ART client briefs and project design. Working from Vectorworks and hard copy A3 lighting plans to consolidate lighting data and create comprehensive lists and data tables including luminaire schedule, fixture count, technical information, location and design. Contacting suppliers to inquire about price, availability and location of lighting fixtures needed for project. Creating a variety of auto-fillable Microsoft Word and Excel templates for design briefs and feedback. Creating portfolio of image inspiration and design examples. Creating and managing LX ART business social media accounts.**

**ACTING:**

* ***Who’s Afraid of the Working Class,* 2017, Australian Institute of Music**
* ***Physical Stages,* 2017, Australian Institute of Music**
* ***Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor,* 2017, Australian Institute of Music**
* ***Macbeth,* 2018, Australian Institute of Music**
* ***Animal Farm,* 2018, Australian Institute of Music**
* ***Where Have All the Children Gone?* 2018, Australian Institute of Music**

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**SKILLS:**

* **Communication**
* **Teamwork**
* **Time management**
* **Strong work ethic**
* **Flexibility**
* **Manual handling**
* **Working at height**
* **Lighting and sound rigging**
* **Lighting and sound design**
* **Lighting and sound programming**
* **Lighting and sound operating**
* **Working with projectors and microphones**
* **Creating cue synopses and prompt copies**
* **Communication via Comms headsets**
* **EOS ETC Element, EOS ETC Ion, Jands Stage CL, Jands 4 Pack, Jands Hog 500 and GrandMA2 lighting consoles**
* **Microsoft Word, Excel and Powerpoint**
* **Vectorworks**
* **QLab**
* **1.5 years professional industry experience outside of university**
* **Acting**
* **Modelling**
* **Commercial work**
* **Screen acting**

**Referees:**

* **Mehran Mortezaei – Resident Lighting Designer: Actors Centre Australia,**

**PH: 0415044521**

* **Sian James-Holland – LX ART Lighting Artistry,**

**PH: 0437550808**

* **Felicity Anderson – Flick Flick City Theatre Reviews,**

**PH: 0452488424**

* **Sarah Purdue – Creative Producer – Short + Sweet Sydney,**

**PH: 0439603623**

* **Ian Jefferson – Choral Director, The Arts Unit: NSW Department of Education,**

**PH: 0451851702**

* **Ben Anshaw – Resident Lighting Designer: Australian Institute of Music,**

**PH: 0403857492**