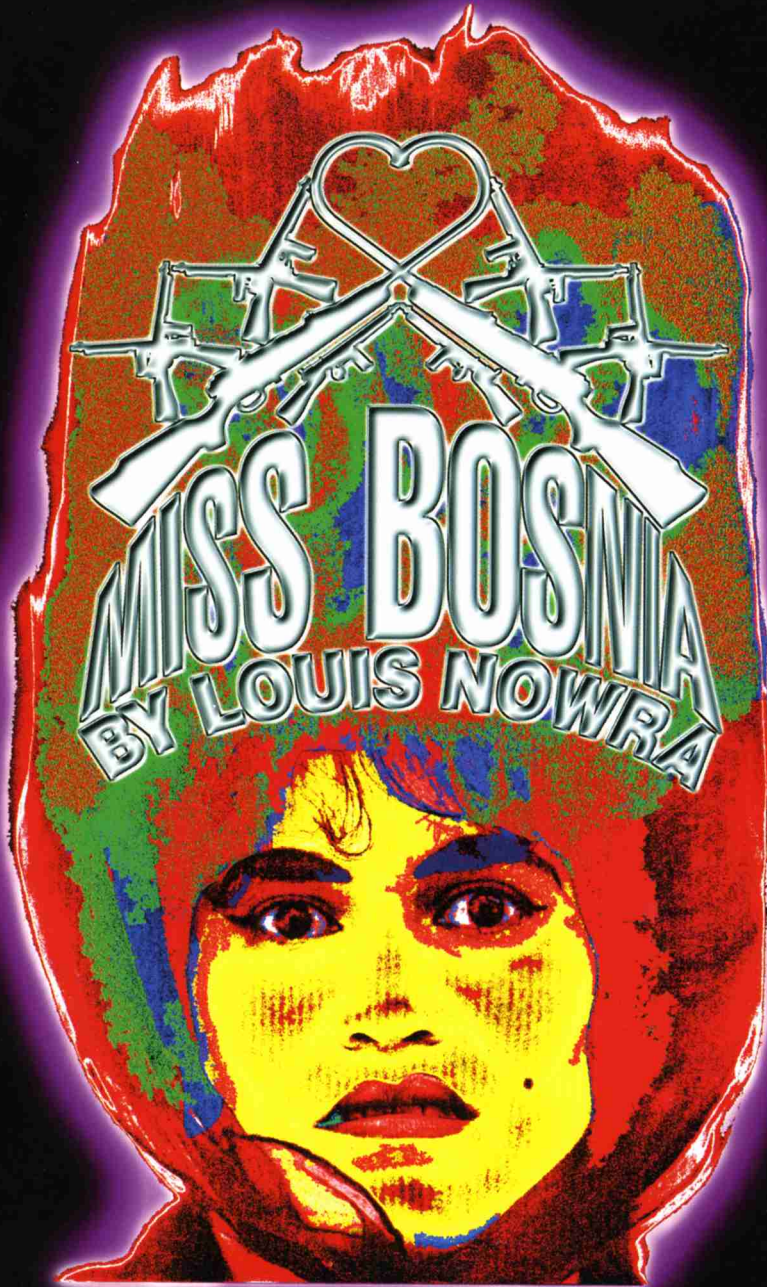


# BLACK SWAN THEATRE

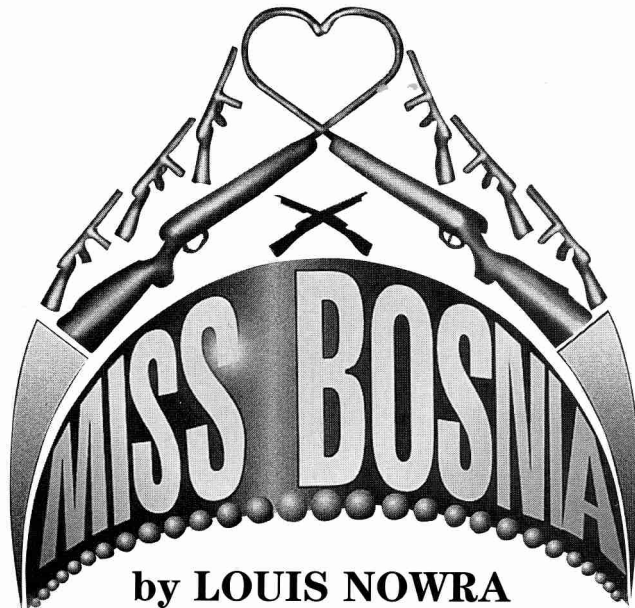
Presents



PERTH  
THEATRE  
TRUST

BE A GEM 1996  
PERTH  
THEATRE  
SEASON

**Black Swan Theatre presents  
for the 1996 Festival of Perth**



**by LOUIS NOWRA**

|              |                  |
|--------------|------------------|
| Amira (Mira) | NICKI WENDT      |
| General Jez  | GEORGE SHEVTSOV  |
| Zumreta      | KATE ATKINSON    |
| Selma        | RAECHELLE LEE    |
| Yasminka     | ANNA MERCER      |
| Aleksandra   | MILES PARAS      |
| Lidija       | MATTHEW RALPH    |
| Nevezeta     | NICOLE SPANBROEK |

Directors

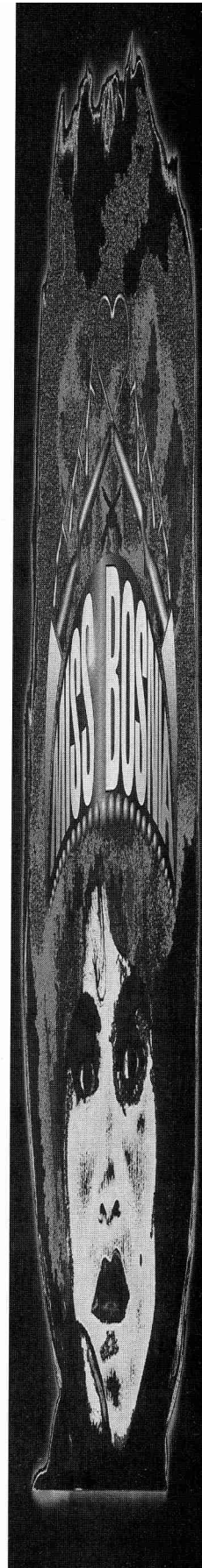
|                         |  |
|-------------------------|--|
|                         | ANDREW ROSS                                |
|                         | BORIS RADMILOVICH                          |
| Set and Costume Design  | STEVE NOLAN                                |
| Lighting Design         | MARK HOWETT                                |
| Composer/Sound Design   | IAIN GRANDAGE                              |
| Choreographer           | ANNA MERCER                                |
| Voice Consultant        | CAROLINE NOH                               |
| Production Manager      | TANYA DYTLEWSKI SOCORRO                    |
| Stage Manager           | LISA McGRATH                               |
| Asst. Stage Manager     | CAIT RYAN                                  |
| Lighting Board Operator | ANDREW BECK                                |
| Wigs                    | VIRGINIA VONA                              |
| Effects                 | PAUL BUCKLEY                               |
| Set Construction        | BILL HAY / PERTH THEATRE<br>TRUST WORKSHOP |

Recording Musicians

|                              |                                |
|------------------------------|--------------------------------|
| <i>Vocalist</i> TARYN FIEBIG | <i>Trumpet</i> DAVID MACGREGOR |
| <i>Reeds</i> LEE BUDDLE      | <i>Trombone</i> BRUCE THOMSON  |

There will be one twenty minute interval

**THE SUBIACO THEATRE CENTRE  
February 9 – March 9 1996**





Yes, there was a Miss Sarajevo contest held during the siege but *Miss Bosnia* is a product of my time in the former Republic of Yugoslavia and my imagination.

For years I have wanted to write a play about a siege and I made many starts on a play about the siege of Constantinople in 1453.

It was only when I read about the Miss Sarajevo contest that a play about a siege fell into place.

I had seen plays, films and documentaries about the siege of Sarajevo and I grew tired of the people being constantly portrayed as victims. It made the besieged into abstract entities, more to be pitied than respected. It seemed to me that the beauty contest was an act of wonderful, silly, brave defiance.

Ernst Lubitsch's comedy *To Be or Not To Be*, 1942, about the Nazi invasion of Poland, is a favourite film of mine. At the time it was made it was considered controversial because it seemed to be making light of the horrors of the war, but to me it made the Polish people less victims than real people who were preoccupied with survival, love, and had a sense of the ridiculous.

In a peculiar way comedy reinforces the idea that we are flawed and human.

Always at the forefront of my mind has been not to take sides in this play. This is more about the attempt to be normal in abnormal circumstances than about who is wrong or right.

**LOUIS NOWRA**



**LOUIS NOWRA**

Louis Nowra was born in Melbourne. He is the author of such plays as *Inner Voices*, *Visions*, *Inside the Island*, *The Precious Woman*, *Sunrise*, *The Golden Age*, *Capricornia*, *Byzantine Flowers*, *The Watchtower*, *Summer of the Aliens*, *Cosi*, *Radiance*, *The Temple*, *Crow*, *Miss Bosnia*, *The Incorruptible* and *The Jungle*. He has written a non-fiction work *The Cheated* and two novels *The Misery of Beauty* and *Palu*. Radio plays include *Albert names Edward*, *The Song Room*, *The Widows*, *Sydney* and *Moon of the Exploding Trees*. Besides translating such plays as *The Prince of Homburg*, *Cyrano de Bergerac* and *Lulu*, he has written the libretti for *Whitsunday* and *Love Burns*. Telemovies are *Displaced Persons*, *Hunger* and *The Lizard King*. He wrote the screenplays for *Map of the Human Heart*, *Cosi* and *You Don't Know What Love Is*. He lives in Sydney.





# LOUIS NOWRA AND BORIS RADMILOVICH

INTERVIEWED BY MICHAEL DWYER

December 1995

You have to laugh, reckons Boris Radmilovich.

One Thursday in early 1992, he was performing in a production of Eugene Ionesco's *Bald Prima Donna* in peaceful downtown Sarajevo. He went home to Belgrade to change his clothes and by Saturday, people were killing each other. For reasons which meant nothing to him and his family, their normal lives would never be the same again.

"It is very weird," he laughs in disbelief, "that at the end of the twentieth century we should once again be talking about war." Sitting in a sunny cafe in Leederville, the actor/director's good humour is perhaps understandable. But it probably has more to do with his heritage and history than his current location.

"Yugoslav people are always creating jokes. After my friend from the Academy (of Performing Arts in Sarajevo) escaped from Bosnia, he talked a lot about the ugly things that he had seen but he had such a sense of humour about it. We were crying with laughter at very ugly things," he shrugs, unable to explain the bizarre contradiction of emotions.

"One of the great challenges in a tragic situation is just to try and remain human, not to let it get on top of you," observes Sydney playwright Louis Nowra. "One of the things you notice when you speak to people from Bosnia is this strange sort of humour there that keeps them going."

Nowra is no stranger to laughter in the face of dire adversity. His comedy hit of 1995, *Cosi*, drew on his own experience as a young stage director working with psychiatric patients. His new play, *Miss Bosnia*, uses a

disaster of greater scale as its backdrop, but the similarities are clear.

The play is set in an underground nightclub at the height of the Sarajevo siege. Six contestants are vying for the title of Miss Bosnia and, moreover, the first prize: a seat on the next UN truck out of the country.

*Miss Bosnia* was commissioned by Sydney-based Teatar di Migma about six months after the Miss Sarajevo Under Siege competition was actually held in Bosnia in May, 1993. The extraordinary true story was already loaded equally with humour and pathos, a balance which appealed to Nowra immediately.

"I didn't want to write about these people's difficulties, make it an angst-ridden play," Nowra says. "There's something more than that. When you actually saw the pictures of the girls in the Miss Bosnia contest, making sure that their shrapnel scars weren't showing, making sure they didn't look too anorexic because they were actually starving... there was something very funny and moving at the same time.

"I think it's perhaps too easy to make people tragic or comic. I'm interested in the fact that we're a mixture of both. Somehow you make people more real that way, more than stereotypes or victims."

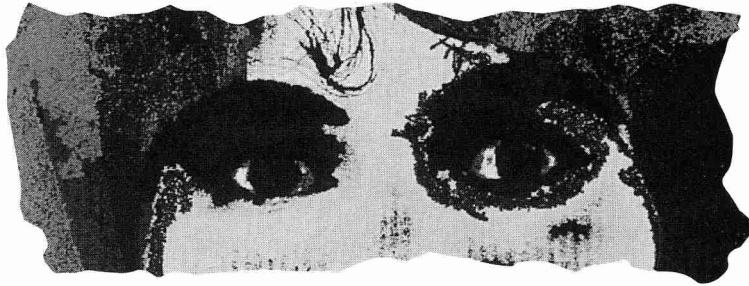
Nowra's interest in the Bosnian situation is more than academic. He learned to speak Serbo-Croatian at the age of 19 and developed a fascination with the literature and politics of the region over several visits to Yugoslavia prior to its fragmentation.

"It's always been a place that fascinated me because of that collision of history and tribalism," he says. "To be honest it was no surprise to me that the whole country broke



up after Tito died, but I didn't think it would be this horrendous. I was tempted to keep up with it as much as one can, considering how the press report it."

Boris Radmilovich, who will co-direct *Miss Bosnia* with Black Swan's artistic director Andrew Ross, talks at length of the real motives he sees behind the conflict: the



greed and opportunism of black marketeers, politicians and arms dealers.

The alleged ingrained ethnic tensions are not the foundations of the war, he insists, but merely a smokescreen for the profit and power of a few — "and when mobilisation comes, you have to go and fight or you are called a traitor. The same thing would happen in Australia, anywhere in the world."

Perhaps contrary to the popular media picture, Radmilovich stresses that people in his country don't want to fight each other, that even war cannot rob them of the normal emotional values of any rational human being with a family to support. Which is partly why the script of *Miss Bosnia* appealed to him when he came to live in his mother's home town of Perth with his wife and two children last year.

"I liked it because it is not politically correct, or politically incorrect," he says. "It is just dealing with the destiny of simple people. The news says the ordinary people in Bosnia are tired of war," he chuckles. "They were never for war!"

"The Miss Bosnia contest was put across as national pride, a morale exercise, but it

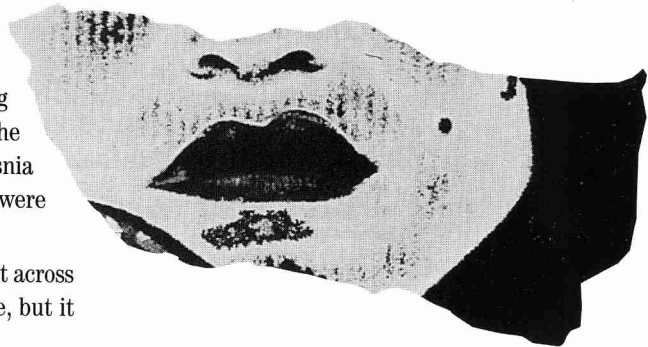
was only a propaganda exercise. All those women were just trying to get out, because it is an inferno. They just want it to stop. All nations have guilt because they know they are fighting their brother and father and relatives.

"Each character has a lot at stake. They all lived in a peaceful town. They have no racial or religious prejudice, they are trying to reach a point where they can just continue to live. They have their families to care for," he adds with another disbelieving laugh, "they don't care what their country is called!"

"I'm sure with *Miss Bosnia* there will be people who'll say 'How dare you have this comic play set about something that is so terrible?'" Louis Nowra concludes. "It happens with all my plays.

"With *Cosi*, some people complained to me that mental patients would hate the way they were portrayed. In fact, when people came from various institutions they loved the play because they weren't depicted as this cliché of angst-ridden, perpetually screaming people. It was funny and moving.

"Again, my aim with this play is to try and make these women human. I'm not laughing at them, I was hoping the audience would laugh with them and think, well, I really like these people. I hope it works that way."



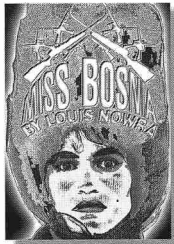
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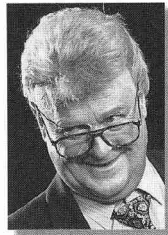
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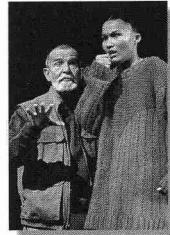
Black Swan Theatre and Perth Theatre Trust proudly present the 1996 Be Active Perth Theatre Season. The Season brings together the best of WA, interstate and overseas talent for a year-long festival of theatre.



**Miss Bosnia**  
by Louis Nowra  
Presented by  
Black Swan Theatre  
Subiaco Theatre Centre  
**9 February - 3 March**



**Gillies Live**  
**At The Club Republic**  
by Guy Rundle  
Starring Max Gillies  
Presented by  
Perth Theatre Trust  
His Majesty's Theatre  
**13 - 23 March**



**Valley Song**  
by Athol Fugard  
Starring Athol Fugard and  
Esmeralda Bihl  
Australian Premiere Season  
Subiaco Theatre Centre  
**24 April - 4 May**



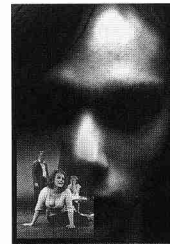
**Heretic**  
by David Williamson  
World Premiere production  
by Sydney Theatre Company  
His Majesty's Theatre  
**20 - 29 June**



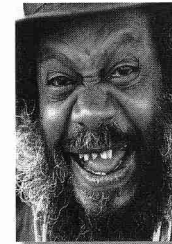
**Burning Time**  
by Nicholas Flanagan  
World Premiere production  
presented by  
Black Swan Theatre  
Subiaco Theatre Centre  
**21 June - 6 July**



**Blackrock**  
by Nick Enright  
Presented by  
Black Swan Theatre  
Subiaco Theatre Centre  
**22 August -  
7 September**



**Who's Afraid of  
Virginia Woolf?**  
by Edward Albee  
A new production by  
Sydney Theatre Company  
His Majesty's Theatre  
**2 - 12 October**



**Corrugation Road**  
by Jimmy Chi  
World Premiere production  
by Black Swan Theatre  
From the creative team which  
brought you *Bran Nue Dae*  
Subiaco Theatre Centre  
**9 - 30 November**

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The West Australian



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## Novi humanitarni projekt naselja za smještaj izbjeglica

### "ŽIVOTOM" U NOVI ŽIVCI

U 130 humanitarnih projekata. Vlada R/F BiH uvrstila je i projekat naselja za smještaj izbjeglica, pod nazivom *Život*. U naselju je predviđena izgradnja objekata čine montažno-izvodač je Konzorcij *Sretno Breza*, gdje osnovnu konstrukciju objekata čine montažno-izvodač je Konzorcij *Sretno Breza*, gdje osnovnu konstrukciju objekata čine montažno-izvodač je Konzorcij *Sretno Breza*, gdje osnovnu konstrukciju objekata čine montažno-

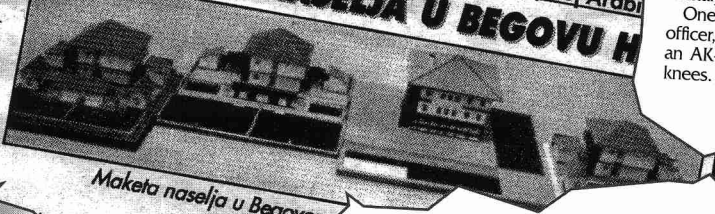
nažne jedinice, koje se nižu jedna uz drugu formirajući prostorne cjeline različitih arhitektonskih i oblikovanih formi. Karakteristična je njihova lahkota i brzota izgradnje temeljnije objekata troškove. Karakteristična je njihova lahkota i brzota izgradnje temeljnije objekata troškove. Karakteristična je njihova lahkota i brzota izgradnje temeljnije objekata troškove.



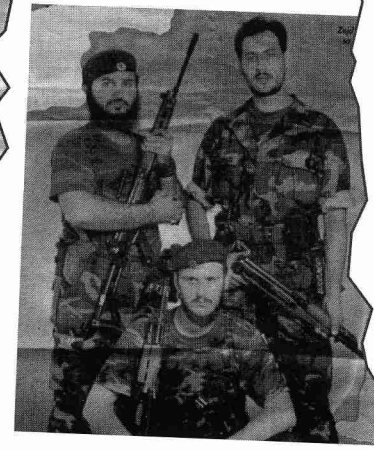
Maketa naselja "Život"

okola je sastavljena od pet osnovnih jedinica *Bag*, koje su međusobno vezane sa tri učionice, kuhinje i sanitarije. Učionice su predviđene za rad sa djecom predškolskog i školskog uzrasta. Sanitarije su predviđene iz šest osnovnih jedinica *Bag*, podijeljenih u dvije grupe. Ambulanta i uprava su sastavljene iz šest osnovnih jedinica *Bag*, podijeljenih u dvije grupe. Ambulanta i uprava su sastavljene iz šest osnovnih jedinica *Bag*, podijeljenih u dvije grupe.

### IZGRADNJA NASELJA U BEGOVU H



Maketa naselja u Begovu smješteno oko...



Zejd Dukmenic, pictured standing right, is a hero of the Muslim people. Before the war Zejd's name was Zeliko Dukmenic. He was a Serb. During the war Zejd became Zejd and joined the Muslim army. His case is not unusual.

### BEAUTY TO SPITE BEASTS



The Eve of Destruction played over the public address system as the 13 teenagers - some, Associated Press tells us, with shrapnel scars on their slender legs - strutted the stage on Saturday in their quest to be crowned Miss Besieged Sarajevo.

Politically, it's appallingly incorrect, we know, but you have to admire their spirit. Imela Nogic, a 17-year-old blonde and avowed motorcycle freak, won the crown despite being embarrassed by the competition.

Asked the ritual question put to newly crowned beauty queens, Nogic replied: "Plans? I have no plans," she said. "I may not even be alive tomorrow."

Local fashion designers and the Bosnian army organised the contest to boost morale in a city that for 14 months has been under military siege.

One of the judges was a Bosnian army officer, dressed in combat fatigues and with an AK-47 assault rifle cradled between his knees.

Evening Standard August 1993

### SARAJEVO SUPER SPY MISSES HER MINIS By Tony Smith in Sarajevo

Clad in a black jumpsuit and toting a Scorpion automatic pistol, Ms Carmen Konda gathers military intelligence behind enemy lines.

At first, the 33-year-old computer operator thought spying would be "an adventure, like the movies".

Now, trapped in the Bosnian capital a long way from home, she yearns for the humdrum of her life as homemaker and mother of three.

"Look at these!" she said, pointing to the Bosnian military-issue tennis shoes she wears as part of her uniform. "I never wore sneakers before except to go jogging.

"I miss make-up, my dancing shoes, mini-skirts and my great love - cooking."

Ms Konda, a Croat from Split, went to Sarajevo with her Muslim husband, Atif Safonjic, a former Yugoslav navy commando, last November, leaving her three sons with her mother.

When war between Serbs, Croats and Muslims erupted five months ago, she felt she have to stay and "do something to help," she said.

So she took shooting, karate and reconnaissance lessons from her husband and now heads a military intelligence unit in a Sarajevo suburb.

Each night, she leads eight scouts across Serbian lines to check enemy troop strength and positions.

"Me and my boys, we crawl to within five yards of them," Ms Konda said, flicking her long, blonde hair over her shoulder. "We have to be patient. Sometimes it rains shells, and we just look how to save ourselves, but it's never boring.

"We have to find their weaknesses, but there aren't that many," she said. "We're especially jealous of their artillery."

Ms Konda gave her identity freely, explaining Serb units knew her because she was arrested in April and swapped for Serbs held prisoner by Sarajevo defence forces.



Ms Konda with her Scorpion pistol yesterday - AP picture

August 1993



# MIGRATION TO AUSTRALIA

## FROM THE FORMER YUGOSLAVIA

The break-up of the former Yugoslavia\* is having a significant impact on migration patterns from this region to Australia.

Although Australia accepted immigrants from the former Republic before World War Two - many of whom settled in Western Australia during the gold rush years - three distinct periods of post-war migration may be observed. The first period occurred during the late 1940s and 1950s, with the arrival of displaced persons from the War. These immigrants settled in all Australian states.

The second period of migration from the region was between the years 1966 and 1971 - an unsettling time marked by student riots. In the twenty years following 1971 migration to Australia slowed considerably, reflecting a time of hope and economic improvement within Yugoslavia.

Following the outbreak of conflict in the former Yugoslavia in 1991, increased numbers are once again arriving under the refugee, humanitarian and special assistance components of Australia's humanitarian program.

### Settler arrivals from the former Yugoslavia:

|         |       |
|---------|-------|
| 1985-86 | 1,948 |
| 1986-87 | 2,645 |
| 1987-88 | 3,266 |
| 1988-89 | 2,885 |
| 1989-90 | 1,993 |
| 1990-91 | 1,889 |
| 1991-92 | 2,521 |
| 1992-93 | 4,210 |
| 1993-94 | 4,854 |
| 1994-95 | 6,665 |

In the 1991-92 year, some 770 visas were issued to people from the region under this program. During 1994-95, this figure was 3094. Indeed, by 1993 the size of the Australian population born in the former Yugoslavia was 172 075, about 1% of the Australian population or 4.3% of the Australian overseas-born population. In 1994-95, a total of 5143 people were granted visas. The figure is expected to be about 7650 in 1995-96.

Australia's response in the future will continue to take account of developments in the region. Conditions there are likely to impact on both the intake under Australia's humanitarian program and the number of applications made under the migration program.

\* Former Yugoslavia - includes the countries of Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Slovenia and Former Yugoslav Republics of Serbia and Montenegro.

\*\* Information provided by Public Affairs, Information and Publishing Section, Department of Immigration and Ethnic Affairs, Canberra.

## Biographies

Nicki has extensive experience as an actress for theatre and television throughout Australia. Nicki would be best known to Western Australian audiences as Belinda Avery in the ABC's *Embassy*, as Suzanna in *Acropolis Now*, and in *Neighbours*. Her other television credits include the telemovie *The Feds* (Crawford Productions) and *Ship to Shore - Series 2* (Barron Films). Nicki is a graduate of the WA Academy of Performing Arts. Whilst still at the Academy Nicki played the role of Rose in the WA Theatre Company's production of *The Sentimental Bloke* and Lucy in *Snoopy the Musical* for the Hole in the Wall. She then performed in a total of 18 productions with the Melbourne Theatre Company including leading roles in *Les Liaisons Dangereuses* (as Cecile) and *Romeo and Juliet* in 1988, *The Proposal*, *The Recruiting Officer*, *Our Country's Good* in 1989, *Nana* (as Nana) and *Present Laughter* in 1990. In 1993 Nicki performed in *Picasso at the Lapin Agile* - a Playbox Theatre production in conjunction with Steve Martin. *Miss Bosnia* is Nicki's first production with Black Swan Theatre.



**Nicki  
Wendt**  
*Amira*

George has worked extensively throughout Australia with the South Australian Theatre Company, Nimrod, Sydney Theatre Company, Belvoir Street, Hole In The Wall Theatre, Perth Theatre Company, Deckchair, and for Black Swan Theatre in *Twelfth Night*, *Midnite*, *Sistergirl*, *Tourmaline*, *Waiting for Godot*, and in 1995 *Cosi* and *Subi Shorts*. He also appeared in Ross Lonnie's *To Have and To Hold* and Barking Gecko's Festival of Perth 1995 production, *The Egg*. He has worked with Steven Berkoff playing the role of the father in Berkoff's adaptation of Kafka's *Metamorphosis*, under Berkoff's direction. He also performed the one-man-show *The Christian Brothers* by Ron Blair. He appeared as the Sarge in WA Youth Theatre's adaptation of Tim Winton's *Lockie Leonard Human Torpedo*. His television credits include *Cowra Breakout*, *Dirtwater Dynasty*, *Stringer*, *The Petrov Affair*, *Clowning Around 1 and 2* and *Bay City*, and feature films, *Love in Limbo*, *Dead Calm*, James Ricketson's *Third Person Plural* and *Mushrooms*. George has just completed a film, due for release this year, playing the role of Ken Sherry in *Love Serenade* produced by Jan Chapman (*The Piano*). George was awarded the Swan Gold Actor of the Year Award in 1990 and was again nominated in 1993 and 1995.



**George  
Shevtsov**  
*General Jez*





**Kate Atkinson** *Zumreta*

Kate graduated from Curtin University in 1993 with a double major in Theatre Arts and Film and Television. Whilst at Curtin University Kate played leading roles in many productions including Juliet in *Romeo and Juliet* in 1993. Since leaving university Kate has worked with Barking Gecko in four productions - *Sea Dreams of*

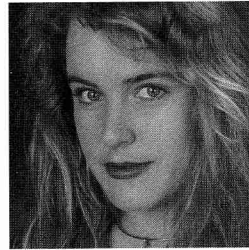


*Isabelle Ismay* as Isabelle and *Alice in Wonderland* as Alice (1994) and *The Egg and Twisted Universe* (1995). Kate also appeared in the 1995 ABC Radio adaptation of *Cloudstreet* directed by David Britton as Red.

This is Kate's first production with Black Swan Theatre.

**Raechelle Lee** *Selma*

Raechelle was born and raised in the wheatbelt of Western Australia. In 1992 she completed a Bachelor of Arts at Edith Cowan University. She then went on to pursue her passion for theatre at the Academy of Performing Arts where on graduation she received the 'Nigel Rideout Award'. Highlights for Raechelle at the



Academy include: Carol and Helen in Jim Cartwright's *Road*; Marta in Ibsen's *The Pillars of Society*; and Rosalind in *As You Like It* directed by George Ogilvie. Television credits include *For We Are Young And Free* for Channel Ten.

**Anna Mercer** *Yasminka*

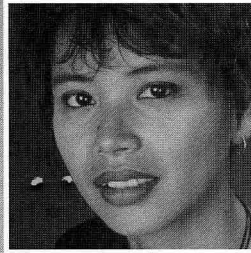
Anna has worked previously with Black Swan Theatre performing in *Looking Off The Southern Edge*, as choreographer for *Tourmaline*, and most recently in the role of Julie in *Cosi*.



Born in Perth, Anna commenced her dance training with Mme Kira Bousloff, at 13 won a scholarship for full-time tuition in Monte

Carlo and at 14 entered the Australian Ballet School. Since graduating, Anna has danced with The Australian Ballet (*Giselle*, *Swan Lake*, *Sleeping Beauty*, *Don Quixote*), and more recently was a member of the W.A. Ballet for three years, performing a variety of roles, touring Australia and overseas. Television appearances include *Neighbours*, *Flying Doctors* and *Mission Impossible*. Anna has worked with Victoria State Opera as an actor and dancer (*Carmen*, *Faust*, *Tannhäuser*, *Samson et Delila*) and performed in the Melbourne season and subsequent Australian tour of *Wizard of Oz - the Musical*. Anna is currently working on the short film *The Beautiful Boy* in the leading role.



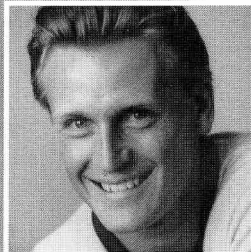


**Myles Paras**     *Aleksandra*

Myles came to Melbourne from Cavite, Philippines at the age of ten. She is a 1995 graduate of the WA Academy of Performing Arts. Production highlights whilst there include: Tony Kushner's *Angels In America Part II* (Harper Pitt), *As You Like It* (Phoebe), *For We Are Young and Free* (film), *Antony and Cleopatra*,

*Edmond* (Glenna), Jim Cartwright's *Road* (Louise, Molly), *You Are Here* (self-devised TIE), and Ibsen's *The Pillars of Society* which toured to Amsterdam for an International Theatre Festival in June 1995.

Myles has a particular interest in innovative, movement-based, multi-lingual performances, and is keen to work in film as well as theatre.



**Matthew Ralph**     *Lidija*

Matthew graduated from the WA Academy of Performing Arts in 1995 receiving the Nigel Rideout Award with Raechelle Lee.

Whilst at the Academy his roles included Prior Walter in Chris Edmund's *Angels in America Part 1*, Octavius Caesar in Rhys McConnachie's *Antony and Cleopatra*, the

singing Lord Amiens in George Ogilvie's *As You Like It*, Olaf and Mr Krap in *The Pillars of Society* which subsequently toured to the International Theatre Training Festival in Amsterdam. He also composed and arranged the music for *As You Like It* and *Antony and Cleopatra*.

Matthew has also worked as a cabaret singer at the Burswood Casino, a minstrel for Dirty Dicks, a puppeteer for the Melville City Fair and to top it off a ghost for the night-time tours of the Fremantle Prison!

This is Matthew's first production with Black Swan. He looks forward to continuing with the company when he takes the role of Jarod for the upcoming production of Nick Enright's *Blackrock*.



**Nicole Spanbroek**     *Nevezeta*

Nicole graduated from Curtin University with a B.A. in English (majoring in Theatre Arts) in 1994. Her professional stage appearances include: *The Wandering Nightingale* at The Old Boans Warehouse and Black Swan Theatre's *Cosi* at the Subiaco Theatre Centre in 1995, *Blind* in Actors Centre's Blue Room Season 1994,

*Small Waves Tall Stories* at the Fly By Nite Club in 1993. Appearances at Curtin's Hayman Theatre include: Camus' *Caligula*, John Webster's *The White Devil*, Beckett's *A Piece of Monologue* and Lope de Vega's *Fuente Ovejuna*.

**Andrew Ross** *Director*



Andrew came to Perth in the mid 1970s after working at Monash University and the Melbourne Theatre Company. After establishing the Theatre-In-Education Company (later Acting Out and Barking Gecko) in Western Australia, he made his foray into new Western Australian drama with Jack Davis' first play, *Kullark*, in 1979 and went on to direct *The Dreamers*, *No Sugar* and *Barungin*, Sally Morgan's *Sistergirl*, Jimmy Chi and Kuckles' *Bran Nue Dae*, Albert Facey's *A Fortunate Life*, Heather Nimmo's *The Hope*, Lois Achimovich's *Meekatharra*, Edgar Metcalfe's *Alleycat Alice & Friends*, adaptations of Randolph Stow's *Midnite* and *Tourmaline*, John Romeril's *The Floating World* for the 1995 Festival of Perth and Louis Nowra's *Cosi*.

He also worked as Artistic Director of Brisbane's La Boite Theatre, as Director of the University of Melbourne's Theatre Department and served on the theatre board of the Australia Council from 1983 to 1986. His production of Jack Davis' *The First Born* won the 1988 Melbourne Green Room Award for Best Production. Andrew's productions have toured nationally and to the UK and Canada. He is the Artistic Director of Black Swan Theatre.

**Boris Radmilovich** *Director*



Boris has extensive acting experience in theatre, film and television, as well as having directed several plays, and lectured on the Stanislavski Method, scenic speech and scenic motion. He graduated from the Academy of Performing Arts, Stream Acting in Sarajevo in 1990, and was granted a stipend by the Sarajevo National Theatre. Due to the war he left this city and from 1992 lived and worked in Belgrade, his home town, before coming to Australia. Boris's theatre credits include: *Crying Katarina*, *Once Upon a Time in Belgrade*, *Romeo and Juliet*, *Macbeth*, *Demons*, *Midsummer Night's Dream*, *The Last Chase for Gold*, *Hamlet*, *About Men and Mice*, *Infanterista Amajsen*, and *The Bald Prima Donna*. His many television and film

credits include: (television) *Policemen From the Roster Hill*, *Naked Life*, *The Wounded*, (film) *The Little One*, *The Woman Who Became a Picture*, *Life Is...*, and *Duel*. Last year Boris appeared in Black Swan's *Subi Shorts* at the Subiaco Theatre.

**Steve Nolan** *Set & Costume Designer*

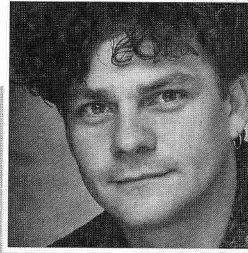


Steve graduated from NIDA in 1975 and first worked with Black Swan Theatre's Artistic Director Andrew Ross in 1976 on *Diary of A Madman* for the Melbourne Theatre Company. He designed productions for Victoria State Opera and Playbox before moving to Perth in 1980 to become a resident designer at the National Theatre Company. Steve designed the premiere production of Jack Davis's *No Sugar* and *The Dreamers*. He has been resident designer with Black Swan since the company's beginning. In that time he has designed either set or costumes, or both, for Black Swan's productions of *Sistergirl*, *Midnite*, *Looking Off The Southern Edge*, *Meekatharra*, *Alleycat Alice & Friends*, *Twelfth Night*, *Waiting for Godot*, *Sixteen Words For Water*, *Bran Nue Dae*. In 1995 Steve designed set, costumes and puppets for *The Floating World*, and set and costumes for *Cosi* and *Subi Shorts*. As well as working for Black Swan Steve is currently lecturing and designing for the WA Academy of Performing Arts.



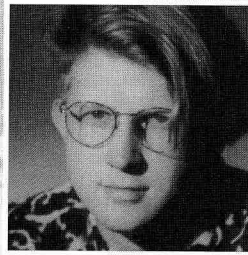
**Mark Howett**     *Lighting Designer*

Mark gained his initial experience with Perth's National Theatre Company at the Playhouse between 1980 and 1984 when, with the aid of a West Australian Arts Council grant, he toured the USA and the UK, observing lighting design at Yale University under Jennifer Tipton. Mark has designed lighting for numerous productions for many Australian and overseas theatre and opera companies including The Australian Opera, Queensland Theatre Company, WA Opera Company, and for Aboriginal Island Dance Theatre (AIDT) to Hong Kong, Danceworks to London, One Extra Company to Hong Kong and Jakarta and *The Flying Dutchman* for Auckland Opera. In 1994 Mark designed the lighting for *Crow* (State Theatre Company of South Australia), *Dead Heart* (Black Swan/Belvoir Street), *Sixteen Words For Water* (Black Swan/Theatre West), and did the light painting for *Sistergirl* (Black Swan/Melbourne Theatre Company). In 1995 he designed lighting for the Festival of Perth productions, *There's a Desert in My Teapot* (Spare Parts Puppet Theatre) and *The Floating World* (Black Swan/State Theatre Company of South Australia and the Australian tour), and Black Swan's *Così* and *Subi Shorts*.



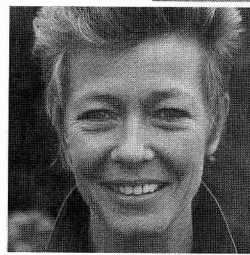
**Iain Grandage**     *Music Composer*

Iain is a freelance composer, cellist and keyboardist. He completed a Bachelor of Music with Honours in Cello performance in 1992 and is at present studying for his Masters of Music in composition at the University of WA with Roger Smalley. As a cellist, he is a member of the new music ensemble Magnetic Pig, a casual member of the WASO and Nova Ensemble, and has toured extensively with the Australian Youth Orchestra. He has composed works for musical theatre, theatre and dance, as well as concert pieces for the WASO, the WA Youth Orchestra, University Collegium Musicum and many school and university choirs in WA, NSW and Queensland. As a pianist, he works mainly in the jazz and musical theatre fields. Iain made his professional acting debut in Black Swan's production of *Così*, for which he was also composer.



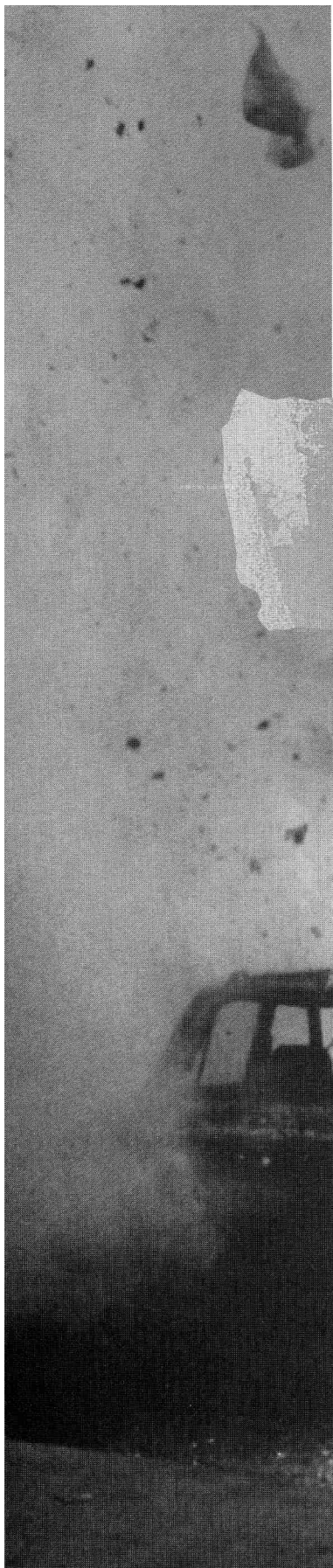
**Caroline Noh**     *Voice Consultant*

Caroline has just arrived from the UK to take up the position of Head of Voice at the Western Australian Academy of Performing Arts. A long and varied career, mostly in England, includes: Head of Musical Theatre at Guildford School of Acting; Director of New Plays at Liverpool Playhouse and the Everyman Theatre, Liverpool; Voice Coach to BBC Radio Broadcasters, The City of London Sinfonia and at Guildhall School of Music and Drama. As a singer she appears on the Cameron Macintosh celebration album "Hey Mr. Producer" with a song from the musical "Aftershave". Working with Andrew Ross, Boris Radmilovich, the cast and production team at the Black Swan Theatre has been a great pleasure and a wonderful introduction to working in Australia. This is Caroline's first visit to Australia.



***Black Swan Theatre would like to thank the Stoll Moss Theatres Foundation for making this consultancy possible.***





## **Tanya Dytlewski Socorro**

*Production Manager*

Tanya graduated from the WA Academy of Performing Arts in 1988, receiving that year's Theatre Industry Award. Since then she has worked for the Hole in The Wall Theatre Company, the State Theatre Company of WA and is now the Production Manager at Black Swan Theatre. Her productions include *Waiting for Godot*, *Meekatharra*, *Bran Nue Dae*, *Dead Heart*, *Sixteen Words For Water*, *Alleycat Alice & Friends*, *Sistergirl*, *The Floating World* for the 1995 Festival of Perth, *Cosi* and *Subi Shorts*.

In 1995 Tanya also assistant directed and stage managed the Theatre West/Black Swan production of *Love Child*.

## **Lisa McGrath**

*Stage Manager*

Lisa studied design at the WA Academy of Performing Arts and worked as a scenic artist for two years. She then moved into Stage Management working with The Hole in the Wall Theatre Company, the State Theatre Company of Western Australia and Barking Gecko. Lisa recently returned from a year working in theatre in Canada, her productions included *Medea* for Magic Owl Theatre and *Blood Sisters* for Hips Theatre Company. Lisa's previous productions with Black Swan Theatre Company include *Waiting for Godot*, *Meekatharra*, *Bran Nue Dae* and *Dead Heart*.

## **Cait Ryan**

*Assistant Stage Manager*

Cait graduated in 1995 from the stage management course at the Western Australian Academy of Performing Arts. Whilst at the Academy Cait toured to the Amsterdam International Theatre School Festival as the Stage Manager on Ibsen's *The Pillars of Society* directed by Chris Edmund. She had also just completed her secondment with Black Swan Theatre working on *Cosi*. At the Academy Cait assistant managed *Bumpy Angels* with Davilia David, *The Betrothed* with John Milson, David King and Nick Enright, stage managed *Pains of Youth* with Rhys McConnachie, *Edmond* with Andrew Ross and Production Co-ordinated with John Milson on *Greek* and Ross Coli on *Uncle Vanya*.

## CREDITS

*Miss Bosnia* is the first production of the 1996 Be Active Perth Theatre Season. Subscription to the season ensures the best price, and best seats for the best plays from the best authors, companies and artists.

### Miss Bosnia

By Louis Nowra  
Black Swan Theatre  
for the 1996 Festival of Perth  
9 February - 9 March  
Subiaco Theatre Centre

### Gillies Live at the Club Republic

By Guy Rundle and Max Gillies  
Presented by Perth Theatre Trust  
in association with Malcolm C. Cooke  
13 March - 30 March  
His Majesty's Theatre

### Valley Song

by Athol Fugard  
Mannie Manim Productions (South Africa)  
24 April - 12 May  
Subiaco Theatre Centre

### Burning Time

by Nicholas Flanagan  
Black Swan Theatre and Playbox Theatre (Melbourne)  
21 June - 15 July  
Subiaco Theatre Centre

### Heretic

by David Williamson  
Sydney Theatre Company  
20 June - 6 July  
His Majesty's Theatre

### Blackrock

by Nick Enright  
Black Swan Theatre  
22 August - 14 September  
Subiaco Theatre Centre

### Who's Afraid of Virginia Woolf

by Edward Albee  
Sydney Theatre Company  
2 October - 19 October  
His Majesty's Theatre

### Corrugation Road

by Jimmy Chi  
Black Swan Theatre  
9 November - 6 December  
Subiaco Theatre Centre

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### ACKNOWLEDGEMENTS

Black Swan Theatre would like to thank the following for their support and assistance with *Miss Bosnia*:

Police Ballistics Department  
Eric Davies  
Serbian Community of St. Sava  
Mr K Dytlewski  
Peta Korb of Perth Theatre Trust Wardrobe  
Ann Marie Limbus  
ABC  
Edo Brands



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Dorothy Hewett *Commissioned Playwright*  
Graham Pitts *Commissioned Playwright*

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University of Western Australia



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Special thanks to the Aboriginal Affairs Planning Authority and Coopers & Lybrand for their continuing contribution to the company.

Financial Support for the development of the script of *Miss Bosnia* generously provided by



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This is a **PLAYBILL** publication.

**PUBLISHER** Playbill Proprietary Limited

1017 Pacific Highway, Pymble 2073.

Telephone: (02) 449 6433 Fax: (02) 449 6053

**Managing Director and Advertisement Director** Brian Nebenzahl RFD

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30th November 1995

**CONFIDENTIAL**

Boris Radmilovich  
9/151 Wanneroo Road  
TUART HILL  
WA 6060

Dear Boris,

**Co-Director "Miss Bosnia"  
LETTER OF AGREEMENT**

We are pleased that you are to work with Black Swan Theatre for the season of "*Miss Bosnia*".

Your role and specific duties will be discussed with you by Andrew Ross.

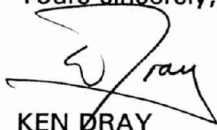
Black Swan Theatre will pay you a fee \$3,500.00 (three thousand, five hundred dollars) for the production - the method of payment to be mutually agreed upon. Please discuss this with our accountant, Wendy Taylor.



To signify your acceptance of this offer, please sign below and return it to the undersigned.

I look forward to a mutually rewarding season.

Yours sincerely,

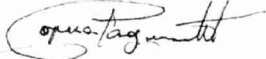
  
KEN DRAY  
GENERAL MANAGER

Date: 1/12/95.

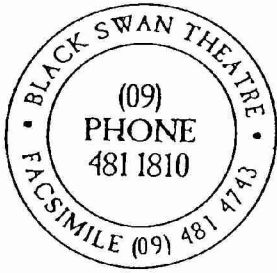
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BORIS RADMILOVICH



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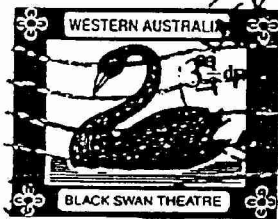


**PRE SHOW FORUM:**

**Tuesday, 13th February 1996. 7.00pm**

**TOPICS TO BE DISCUSSED INCLUDE:**

- \* Aspects of the play.
- \* The process of working with the writer developing the play.
- \* The rehearsal and production process, including the development and design of the music, set, lighting and costumes.



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23 February, 1996

**Boris Radmilovich**  
9/151 Wanneroo Road  
TUART HILL WA 6060

**Ron Banks**  
Arts Editor  
West Australian  
St George's Tce  
PERTH WA 6000

In his review of Black Swan Theatre's production of Louis Nowra's *Miss Bosnia*, Mark Neglazas bemoans the absence of "poignancy" and "romance". He describes the notion of a beauty contest in Sarajevo as "grand material". According to Mr. Naglazas "all he (Louis Nowra) needed to do was play out the situation in all its glorious absurdity".



He complains that "Nowra's *Miss Bosnia* competition is not a wonderfully nutty gesture of defiance, rather a desperate attempt to get the hell out of the place."

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Only someone who has never experienced a war time situation, or taken the trouble to find out what that is really like, could express such a naive view.

There is nothing romantic about war, the victims are unnamed statistical data, the enemies are brothers, neighbours. There was no war that was declared, prolonged or stopped for the benefit of ordinary families and individuals. The point of *Miss Bosnia* is to show the utterly inglorious absurdity of war. The play rejects all the Machievellian justifications of all the warring parties. Killing for any national ideals or causes is unjustified no matter which side. War is not a football game, it is the worst act of human society. Louis Nowra's characters are the ordinary people who have learnt what war is. Above all they want to get out. They are desperately trying to avoid killing or being killed. Mr Neglazas criticises Louis Nowra for making a seat out of Sarajevo on "the last U.N. truck" the central plot device. Has he been living under a rock? Since Aritsophenes *Lysistrata* playwrights have turned to comic farce to best describe the mind boggling absurdity of war. Louis Nowra



understands that there are two sides in a war, those who profit and those who suffer.

It is believed that everyone of us has about twenty million ancestors. We are all the product of a great genetic mix, yet at the end of the twentieth century wars are justified by race, religion, nationality and ideology. How can anything but comic farce describe our shame.

Louis Nowra's characters speak eloquently and accurately of the situation in Bosnia:

SELMA: *This is a crazy war. People who are brothers are fighting against each other. Neighbors who were lifelong friends now hate each other. Foreign governments spend a fortune flying out a dying lion and leave behind humans who are going to be killed. It's logic only the mad would understand.*

**Miss Bosnia** is playing to packed houses, it is one of the most popular productions in this year's Festival of Perth. Clearly the public appreciates what motivated a leading Australian playwright to write a comic farce about a current war.

**Boris Radmilovich**  
(Co-Director of *Miss Bosnia*)