

LA BOITE THEATRE PRESENTS

A woman with long blonde hair and bangs, wearing a white, form-fitting, one-shoulder dress and large gold earrings, stands against a bright blue background. The background is composed of torn, layered paper, creating a sense of depth and texture. She is holding a white, sculpted mask with a face in her right hand. Her left hand is on her hip. The overall mood is dramatic and artistic.

**A SHOW OF RAGE
AND DEFIANCE**

ANTIGONE

BY SOPHOCLES

CO-DIRECTED BY COURTNEY STEWART
AND NIGEL POULTON

**LA
BOITE**

ACKNOWLEDGEMENT OF COUNTRY

At La Boite, we acknowledge the country on which we work and the traditional custodians of this land – the Turrbal and Jagera people. We pay our respects to their Elders past and present. We honour the Aboriginal and Torres Strait Islander people whose lands, winds and waters we all now share and their ancient and enduring cultures. This country was the home of storytelling long before La Boite existed, and we are privileged and grateful to share our stories here today.



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La Boite Theatre is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.



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LA BOITE THEATRE PRESENTS

ANTIGONE

BY SOPHOCLES

CO-DIRECTED BY COURTNEY STEWART
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DATES

5 – 21 MAR

DURATION

70 MINUTES

CONTENT ADVISORIES

Recommended for audiences aged 13+. Themes of death and grief, themes and discussion of violence.

CAST

Maddison Burridge

Billy Fogarty

Hayden Spencer

CREATIVES

Playwright Sophocles

Co-Directors Courtney Stewart
Nigel Poulton

Dramaturgy Courtney Stewart
Brady Watkins

Set & Costume Designer Josh McIntosh

Composer & Sound Designer Brady Watkins

Lighting Designer Teegan Kranenburg

Stage Manager Petria Leong

Assistant Stage Manager Kelsey Booth

Associate Sound Designer Morgan Francis

Vocal Coach Marcus Oborn

Vocal Arrangements Alex Van Den Broek

Set Builders Andrew Mills
Lee Stretton

Costumiers Gayle MacGregor
Michelle Hair
Tanika White

Lighting Programmer Riley Silk

Sound Operator Douglas Carr

Director Observers Nic Davidson
Jordan Riley
Silvan Rus
Sophie Wickes



COURTNEY STEWART
CO-DIRECTOR &
DRAMATURG

Rage. Defiance. Love.

Why is it so hard to find common ground? Why does it matter? Why are we asked to choose sides, harden positions, hold our ground at all costs? But what if the cost is each other? What if our differences could be a site for renewal, for knowledge sharing, for respect and understanding?

Antigone is an electric stimulus for the exploration of all of these questions. A classic text that sits in conversation with every generation, it asks us to confront power, loyalty, duty and the impossibility of a single truth.

It is not reason to never give in to reason.

In 2026 this could not feel more urgent.

I'm especially drawn to works that transcend time and place, works that hit you in the solar plexus with their breathtaking accuracy in depicting an argument, a feeling, a situation. Stories that hold multiple perspectives without deciding which perspective the audience should adopt.

Programming *Antigone* in 2026, in the year of the Fire Horse, is an invitation to step boldly forward and reckon with our fractures and the things that divide us.

This production, led in collaboration with the phenomenal Nigel Poulton and Brady Watkins, approaches the text with fresh eyes, open hearts and contemporary resonance.

Sound and body work as one, bringing this play into direct conversation with the world in 2026. I'm so excited by what we've made together and cannot wait to share it with you.

COURTNEY STEWART (she/her)

CO-DIRECTOR & DRAMATURG

ARTISTIC DIRECTOR & CEO

LA BOITE THEATRE



NIGEL POULTON

CO-DIRECTOR

Antigone marks my first time directing a mainstage production, and it has been wonderful to bring strands of my practice developed across theatre, film, opera, and training contexts. It also represents a longer inquiry that has shaped my work: an exploration of Theatrical Biomechanics, action-based performance, and contemporary actor training, and how physical language, efficiency, and clarity of action generate meaning onstage.

I've remained deeply interested in the body as a site of decision and consequence — how action, restraint, rhythm, and physical commitment shape narrative and ethics. *Antigone* is a play where those questions feel urgently alive. Rather than approaching the work psychologically, our process focuses on what characters do, what they refuse to do, and the physical cost of those choices. Sophocles' world is governed by law, ritual, and inevitability, and we have treated the body as subject to those forces — constrained, compelled, resisting, completing. The physical life of the production emerges from clear rules and provocations: who may move, who must stop, who completes an action, and who attempts to fix the world in place.

It is a genuine pleasure to be back at La Boite Theatre. Playing a significant role in my early development, some of my most formative artistic experiences happened here. I am equally grateful to be undertaking this project with Courtney, with whom I share a long and valued collaboration, and admire greatly as both an artist and artistic leader.

This approach has allowed us to explore *Antigone* not as an abstract moral debate, but as a lived collision between duty, authority, love, and mortality. In 2026, that collision feels anything but distant.

NIGEL POULTON (he/him)

CO-DIRECTOR





BRADY WATKINS
DRAMATURG, COMPOSER
& SOUND DESIGNER

First performed at the Dionysus dramatic festival around 441 BCE, Sophocles' *Antigone* is one of the oldest surviving plays in Western drama. Set in the aftermath of a brutal civil war, the play opens not with victory, but with a dispute over how the dead should be treated. Antigone's brothers Polyneices and Eteocles both slain by the other's hand – the new King Creon declaring one brother a hero entitled to burial and the other a traitor left exposed to the elements and scavengers as a warning to the city. What follows is a collision of principles.

Coming at this classic as a first-time dramaturg and long-time composer/sound designer felt really natural. I have always had a deep love of the Greek classics and the way they infused their storytelling with music, poetry and dance - there is such life and humanity in these tragic plays. This blending of art forms is something I value so much within my own artistic practice and something Courtney and I wanted to explore in this play. Layering a greater mythological foundation over the text of *Antigone* and leaning into a contemporary physical language and design has both allowed us to honour the classic and access a modern lens to view this story from.

More than two millennia after it was first staged, societies continue to grapple with leaders who equate disagreement with disloyalty. *Antigone* is a timely reminder that history is not shaped by rulers and institutions, but by those who decide, at great personal cost, to act.

BRADY WATKINS (she/her)

DRAMATURG
COMPOSER & SOUND DESIGNER

CAST



MADDISON BURRIDGE (she/her)
ANTIGONE

Maddison is thrilled to be making her La Boite Theatre debut with *Antigone*.

Born and raised in Meanjin/Brisbane, Maddison studied acting at QUT and has steadily built her career since graduating.

For five years, she toured with educational theatre companies, including Shake & Stir.

Her mainstage career began as an ensemble member in A *Christmas Carol* (Shake & Stir) then understudy on the national tours of *Gaslight* (Queensland Theatre Company), *Jane Eyre* and *Fantastic Mr Fox* (Shake & Stir).

Most recently, Maddison performed her first lead role as Elizabeth Bennet in the principal cast of *Pride and Prejudice* (Queensland Theatre Company), which returns this July.



BILLY FOGARTY (they/them)
**ISMENE, HAIMON, TEIRESIAS,
SENTRY**

Billy studied at the University of Southern Queensland in Toowoomba, graduating in 2020 before moving down the range to Brisbane in early 2021 to join La Boite Theatre's Artist Company.

Across 2021 and 2022, Billy performed in *Caesar*, *Away* and *An Ideal Husband*. In 2023, they toured nationally with Shake & Stir's *The Twits*, which returned in 2025 for seasons at Melbourne's Comedy Theatre and the Sydney Opera House.

Over the past five years, Billy has also been involved in new works, developments and readings with a number of outstanding companies across the city, including Counterpilot, Playlab, ATYP and Tits Akimbo.

Billy is honoured to return to La Boite for the first production of its 101st year.



HAYDEN SPENCER (he/him)
CREON

Hayden returns to La Boite Theatre, bringing nearly 30 years of acclaimed work as an Australian actor, clown and performance coach back to The Round.

Hayden's history with La Boite spans some of the company's most memorable productions, including *As You Like It*, *Rubens*

Guthrie, *The Drowning Bride*, *The Dance of Jeremiah*, *The Mayne Inheritance*, *Half and Half*, *Cosi*, *Clarke in Sarajevo* and *Small Mercies*.

Across a dynamic career, Hayden has performed and toured internationally with entertainment giants including Cirque du Soleil and the worldwide stage phenomenon *Harry Potter and the Cursed Child*. He is widely regarded as one of Australia's finest character actors, appearing in numerous productions with Melbourne Theatre Company and Queensland Theatre Company, most recently playing Nathan Jessep in the 2025 production of *A Few Good Men*.

On screen, Hayden plays Commissioner Hastings in the international Emmy Award-nominated series *Deadloch* for Amazon Prime Video.

Beyond performance, Hayden works as The Performologist, a leading performance coach collaborating with professional artists, corporate clients and community organisations to unlock confident, compelling communication.

His work has earned nominations for a Helpmann Award, a Green Room Award and multiple Matilda Awards, and he is the inaugural recipient of the John Dommatt Medal.



Help us tell the whole story.

A stack of The Saturday Paper newspapers is shown from a high angle, resting on a red surface. The top newspaper is clearly visible, showing its masthead and several headlines. The stack is thick, suggesting a long history or a large volume of content. The background is a warm, wooden surface.

The Saturday Paper

October 27, 2018 / \$4.50

How much more can we afford?
The Reserve Bank says it will cut the cash rate to 1.5% to help the economy.

The winner of the 2018
Clare G. Cooper on what the national election means.

Science's overestimation
Marin McCauley-Murray on the failure of the campaign.

Unlaid and unlaid
Daniel James on why Treacy has never been further away.

54 58

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CREATIVES



COURTNEY STEWART (she/her) **CO-DIRECTOR & DRAMATURG**

Courtney Stewart is an acclaimed director, dramaturg, actor and teaching artist with a deep passion for intercultural works and multicultural dramaturgies. She is the current Artistic Director and CEO of La Boite Theatre.

A proud Queenslander, Courtney started her professional career as an actor before honing her talents as an artistic leader, diversity advocate and change maker for some of the country's most prolific companies and organisations including Sydney Theatre Company (as Directing Associate and Richard Wherrett Fellow), Belvoir and Contemporary Asian Australian Performance (as Artistic Associate). Courtney was previously Chair of the Equity Diversity Committee, a delegate to the National Performers Committee, and a former board member for Contemporary Asian Australian Performance. She is currently a board member for Creative Australia. Courtney has worked on acclaimed productions such as Merlynn Tong's *Congratulations, Get Rich!*, Maxine Beneba Clarke's *The Hate Race*, *The Poison of Polygamy* by Anchuli Felicia King, *Miss Peony*, *Top Coat*, and *Single Asian Female* by Michelle Law.







NIGEL POULTON (he/him)
CO-DIRECTOR

Nigel is an award-winning movement, fight and intimacy coordinator, SAG-AFTRA/MEAA stunt performer and actor with over 30 years of professional experience. He is a Fight Master with the Society of American Fight Directors; a Fight Director and past President of the Society of Australian Fight Directors Inc; an Honorary Fight Director with Fight Directors Canada; and a certified Intimacy Director and Coordinator with IDC.

La Boite Theatre credits include: *Closer*, *IRL*, *Capricorn*, *Tiddas*, *An Ideal Husband*, *The Last 5 Years*, *The Poison of Polygamy*, *Romeo and Juliet*, *Prizefighter* (National Tour), *Blackrock*, *The Tragedy of King Richard III*, *Prizefighter*, *Così*, *A Hoax*, *Julius Caesar*, *Hamlet*, *Drowning Bride*, *Creche and Burn*, *The Mayne Inheritance*, *The Removalists*, *Still Standing*, and *The Secret Death of Salvador Dali*.

Other credits include: The Finnish National Ballet, The Australian Ballet, The New York City Ballet, The Metropolitan Opera, Bell Shakespeare, Sydney Theatre Company, Washington Opera Company, Opera Australia, Circus Oz, Melbourne Theatre Company, Queensland Theatre Company, Belvoir Theatre, and Kooemba Jdarra.

Nigel's film and TV work includes: *The Mark*, *Monarch: Legacy of Monsters*, *Primitive War*, *Boy Swallows Universe*, *Deadloch*, *Nautilus*, *Poker Face*, *Thor: Love and Thunder*, *Escape from Spiderhead*, *Ding Dong I'm Gay*, *Occupation 2*, *Pirates of the Caribbean V*, *Deadline Gallipoli*, *The Water Diviner*, *The Bourne Legacy*, *Vikings* and *Winter's Tale*.

Nigel is a practitioner of Vsevelod Meyerhold's Theatrical Biomechanics system, having trained intensively with the system's current custodian Gennadi Bogdanov.

Nigel is a practitioner of Vsevelod Meyerhold's Theatrical Biomechanics system, having trained intensively with the system's current custodian Gennadi Bogdanov.





BRADY WATKINS (she/her)
**DRAMATURG, COMPOSER &
SOUND DESIGNER**

Brady is a Brisbane-based Composer/
Sound Designer, and first-time Dramaturg
on *Antigone*, who has worked with
companies such as Queensland Theatre,
La Boite, Dead Puppet Society, Woodward
Productions, Neil Gooding Productions,

Belvoir Street Theatre, Counterpilot, Queensland Museum and
World Science Festival.

Composition and/or Sound Design credits include *The 39 Steps*,
Shirley Valentine, *The Complete Works of William Shakespeare
Abridged* with Woodward Productions/Gooding Productions;
Round the Twist the Musical, *The Appleton Ladies Potato Race*,
First Casualty, *Othello*, *Flower in Antarctica* with Queensland
Theatre; *Macbeth*, *The Last Five Years*, *Away*, *The Neighbourhood*
with La Boite Theatre; *We're All Gonna Die* with La Boite Theatre
and Dead Puppet Society; *SWARM* with Dead Puppet Society; *Tiny
Beautiful Things* with Belvoir St Theatre; *Arena Atomica: Skate-
ology*, *Night of the Nerds* with Queensland Museum and World
Science Festival; *Meet Your Maker* with Blak Social and Brisbane
Festival; *Dance Nation*, *Sea Wall* with THAT Production Company.

Brady holds a Bachelor of Music Technology from Queensland
Conservatorium of Music.





TEEGAN KRANENBURG (they/them)
LIGHTING DESIGNER

Teegan is a lighting designer and production manager based in Brisbane/ Meanjin. They hold a Bachelor of Arts in Contemporary and Applied Theatre from Griffith University and have worked across theatre, dance, circus, performance art, drag, and live music in many capacities and

are currently the Production Manager at La Boite Theatre.

Teegan's credits include *Macbeth*, *Fancy Long Legs* (La Boite Theatre), *Matriarchs*, [*gameboy*] (Metro Arts), *The Norman Mailer Anecdote* (Queensland Theatre, Bis Scary Animal Productions), *She* (Indelibility Arts, Metro Arts), *So Many Splintered Parts* (Queensland Theatre, Assembly of Elephants, All Forms Considered), and *Mystery Quest* (Indelibility Arts). They are particularly passionate about design-led theatre making, continually seeking innovative approaches to visual storytelling.



JOSH MCINTOSH (he/him)
SET & COSTUME DESIGNER

Josh is an award-winning Production Designer for theatre, opera, musical theatre, dance and festivals. Based in Brisbane, he's designed for Shake & Stir, Queensland Ballet, Opera Queensland, Strut'n'Fret, Broad Encounters, Flipside Circus, Playlab. Josh loves designing for

companies in regional Australia, including Crossroad Arts in Mackay, Empire Theatre in Toowoomba, Jute Theatre in Cairns, and White Rabbit Theatre and ARC Circus in Gold Coast.

Recent productions include *Elf* (Sydney Opera House and John Frost), *1984*, *Frankenstein*, *Grimm*, and *James and the Giant Peach* (Shake & Stir), *The Little Mermaid* and *Peter and the Wolf* (Queensland Ballet).

Within Festival Site Design, Josh has been Site Designer for Brisbane Festival since 2022, and in 2025 joined in for the return of QPAC's Out of the Box children's theatre festival.

Josh has received a Gold Matilda Award in 2011 for his Body of Work and Silver Matilda Awards in 2015, 2017, 2018 and 2019.





MARCUS OBORN (he/him)
VOCAL COACH

Marcus is a voice and text coach, working with artistic, corporate, education and legal professionals across Australia.

He is a Patsy Rodenburg Associate, having undertaken extensive training with Rodenburg since 2019. Marcus has coached productions for La Boite Theatre Queensland Theatre Company, State Theatre Company South Australia, Belvoir, BlakDance, Brisbane Festival, Salad Days, THAT Production Company, Pip Theatre, Ad Astra, and more. He lectures in voice and acting at the University of Southern Queensland and APAC. Alongside this, Marcus works internationally as a voice actor and actor, and will soon complete his PhD in Shakespeare, rhetoric and voice.



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PETRIA LEONG (she/her)

STAGE MANAGER

Petria Leong is a Magandjin based stage manager dedicated to creating inclusive, sustainable and impactful theatre.

She holds a Bachelor of Fine Arts in Technical Production from Queensland University of Technology (QUT). Working

as a stage manager, Petria has learnt to be versatile within the theatrical production space and strives to ensure each production is a reflection of both artistic excellence and environmental responsibility.

Her recent credits include *Scenes From A Yellow Peril* with The Reaction Theory (DOOR3 Queensland Theatre Company and QPAC), *Dance Nation* with THAT Production Company at Metro Arts, *Every Brilliant Thing* with THAT Production Company (QLD Regional Tour 2025), *Bahala/o* presented by Metro Arts and *Slow Boat* with Brisbane Festival.



KELSEY BOOTH (they/them)

ASSISTANT STAGE MANAGER

Kelsey is a stage manager and technician based in Meanjin/Brisbane.

They have experience working across a variety of productions including circus, dance, theatre and immersive performances. They are committed

to improving the accessibility of theatre and performance experiences for all those involved in the process, and especially enjoy working with the Deaf community.

Kelsey has worked with a variety of theatre-makers including Counterpilot, Bodysnatchers, indelabilityarts, IMRSE, Flipside Circus and Brisbane Festival. Recent projects include *SUPERHEROES* (Queensland Theatre, 2025), *Dragspeare* (Metro Arts, 2025), and *[gameboy]* (Metro Arts, 2024).

HELP US CONTINUE TO CHANGE THE WORLD, ONE STORY AT A TIME

For over 100 years, La Boite Theatre — Australia's oldest continuously running theatre company — has created powerful connections between artists and audiences through stories that entertain, move and inspire. As we enter our second century, we invite you to be part of this legacy.

La Boite pushes the boundaries of theatre, championing cultural equity, social cohesion, and bold storytelling. We provide vital pathways for Queensland and Australian artists, nurturing their careers from emerging to established, and sharing their work with audiences in Brisbane and beyond.

As a not-for-profit, we rely on the generosity of our community to:

- Champion bold Australian storytelling in the iconic Roundhouse Theatre
- Nurture fresh voices and launch careers on national and international stages
- Create transformative productions that connect communities and showcase Queensland talent to the world



HOW YOU CAN HELP

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Every dollar you give is a vote of confidence in the power of Australian theatre to inspire, challenge and unite.



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Contact us to find out more about creating a bespoke partnership with La Boite.

LEAVE A LEGACY

Leave a gift to La Boite Theatre in your will and let your love of theatre create an enduring legacy in our community for years to come.

CONTACT

(07) 3007 8600
donations@laboite.com.au

THE COMPANY

BOARD

Adam Brunes (Chair)
Grace Ball
Gresham Congoo
Amanda Jolly
Grace Loyden
Sarah McAree
John Saunders
Jessica Simpson
Sarah Townsend

SENIOR LEADERSHIP TEAM

Artistic Director & CEO

Courtney Stewart

General Manager

Ian Prowse

Head of Marketing & Audience Development

Jacqueline Bawtree

AT THE HEART OF LA BOITE THEATRE

Senior Artistic Producer

Jess Bunz

Production Manager

Teegan Kranenburg

Workshop Manager

Andrew Mills

Front of House & Venue Manager

Paige Sullivan

Technical Officer

George Pitt

Marketing & Graphic Design Officer

Gracie Hosie

Assistant Producer & Partnerships Officer

Chelsea August

Ticketing & Marketing Officer

Emma Hanson

Finance Officer

Julia Beckitt

FRONT OF HOUSE

Front of House Supervisors

Cassidy Cahill, Marie David, Sophia Harris, Claire Holland and Aimee Sheather

Front of House & La Boite Espresso Bar & Café Staff

Kai Anderson, Cassidy Cahill, Courtney Cavallaro, Jo Craddy, Tenee David, Pierson Downey, Bess Egerton, Billy Fogarty, Annabel Gilbert, Ruby Gleeson, Charlie Griffin (Barista), Sophia Harris, Claire Holland, Baz Leigh, Mia Lierich, Jiordie Lobwein, Harry Maynard, Em McCosker, Lela McManaus, Aimee Sheather, Carys Walsh, Lucy Wilding, Presley Woods, Flynn Young

PRODUCTION

Technical Staff

Kelsey Booth, Emma Burchell, Riley Camejo, Douglas Carr, Winter Chapman, Briana Clark, Tia-Hanee Cleary, Morgan Cole-Jones, Tim Gawne, Sam Gehrke, Charlie Graham, Regan Henry, Tommi Hirvonen, Erin O'Shea, Abigail Taylor, Carys Walsh, Sophie Watkins

Photography

David Kelly (Hero)
Stephen Henry (Rehearsal)
Jacqueline Bawtree (First Read/ Studio)

Video Trailer

PixelFrame

SPECIAL THANKS

Liz Buchanan, Aurora Liddle-Christie, Barbara Lowing (The Fates)
Kat O'Halloran (Stage Management Mentor)
Jo Craddy (Stage Management Secondment)
Yi Chien Hsieh (Sound Secondment)
Andy Geppart (La Boite Season Creative Design and Direction)
Ella Mars (Graphic Design)

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