

**A SHOW OF
UNREQUITED
LOVE AND
VULNERABILITY**

CAPRICORN

WRITTEN & DIRECTED BY AIDAN ROWLINGSON

**LA
BOITE**

Qpac
QUEENSLAND
PERFORMING
ARTS CENTRE

SACRED BLESSING

TO WELCOME THOSE WHO GATHER HERE, I OFFER A SACRED BLESSING

Moving in a 'circular motion', I acknowledge the local *Spiritual Ancestors* of this space, and ask them to place us in a circle of protection while we visit this special Storytelling place.

I acknowledge the *Murung*, our *Totems* to which I'm affiliated through Storystrings and Songlines and I pay respects to them when I visit this area as they connect me directly to my homelands along our ancient pathways, one being the 'high' or 'wet weather' - Kelvin Grove Road and the other is our 'dry way' or Gympie Road.

So 'respectfully' I start in the East where *Tir'um Wundam* – our Father Sun rises and I acknowledge – *Nam'būr* and *Dib'ing* the paper bark trees of the Tenerife swamps, as they are sisters of my Clan's *Murung*, our *Dauwa* - Stringy Bark Tree Ancestors.

To the South - I honour the waterholes at *Woolooncappa* – the Swirling Waters – an important place in our *Kgung-Nga'bvang* (Water-Mother's) Fresh Water Song-line as my family have a cultural responsibility to keep this nation-wide Story-String alive.

To the South West - I acknowledge the sacred site of Mt Coot'tha - the *Kutha* Native Bee cousin to my *Kau'bvai* our Nations *Murung*.

To the North - I acknowledge *Kgumbo* the water Mollusk which the local clans farmed in Breakfast Creek.

These *Kgumbo* are part of the creation story of our sacred Mary River within my *Kau'bvai* (native bee) Country. They share our sacred waters with *Ngan'di'kul* (Mullet) the *Murung* of our *Ngan'di'kul Yen'an* (Mullet Grandmother) Granny Sarah Nielsen. She handed down our *Kau'bvai* Language and the Fresh Water Dreaming Story which she inherited from our *Kgung-Nga'bvang* (Water Mother). This story runs through our homelands and links all the sacred waterholes across Australia.

I respectfully ask, that these Sacred Spirits of our Ancestors, protect us while we are in this space and watch over us throughout our storytelling journey together and that they acknowledge and welcome any of the Ancestral Spirits that have travelled here with you as your guides.

I ask that we meet harmoniously on this special story telling place and that our Ancestral Spirits all travel safely back home with us to our and their homes at the end of this process.

I ask as – a *Yenan Ya'man Kau'bvai Djuka* (a Grandmother talking Bee Law);

That *Nga Lin Ngin* (You and I); Keep *Yang'Galín Nulla* (All well and happy inside); as we visit, enjoy and leave this most sacred ancient story telling place.

Aunty Colleen Wall

Marun Yen'an Dauwa Kau'bvai
(*Goanna Grandmother, Stringybark Clan, Honey Bee Nation*)
(*Cultural Consultant*)

ACKNOWLEDGEMENT OF COUNTRY

At La Boite, we acknowledge the country on which we work and the traditional custodians of this land – the Turrbal and Yuggera-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.

LA BOITE THEATRE PRESENTS A WORLD PREMIERE IN ASSOCIATION
WITH QUEENSLAND PERFORMING ARTS CENTRE

CAPRICORN

WRITTEN & DIRECTED BY AIDAN ROWLINGSON

DATES

24 JUL - 12 AUG

DURATION

APPROX. 90 MINS
(no interval)

CONTENT ADVISORIES

*Recommended for
audiences aged 15+*

*Contains themes of sexual
violence (including rape) and
other sexual activity, depictions
of a filmed suicide attempt and
domestic violence, references
to miscarriage, family passing
and relationship breakdown, and
frequent coarse language. This
production includes the use of
flashing lights and haze effects.*

*Every effort has been made to
ensure that all information was
correct at the time of printing.*

CREATIVE TEAM

Playwright & Director Aidan Rowlingson

Co-Director Nadine McDonald-Dowd

Set & Costume Design Peter Keavy

Lighting Design Geoff Squires

Video Design Sasha Parlett
(Red Handed Productions)

Sound Design Wil Hughes

Composers Waveney Yasso and
Jhindu-Pedro Lawrie

Here Fishy Fishy Fishy Costume Design
Delvene Cockatoo-Collins

Fight, Intimacy & Movement Direction
Nigel Poulton

Cultural Consultant Colleen Wall

Vocal Coach Rosalind Williams

Director Observership Participant
Che Skeen

Stage Manager Sarah O'Neill

Assistant Stage Manager Sophie Watkins

CAST

Sam Sean Dow

Ally Jazleen Latrise

Here Fishy Fishy Fishy Kerri Llewellyn-Allan

Capricorn was developed with the support of
Sparks, a Playlab Theatre and QPAC program
that fosters the work of First Nations writers from
development to stage, and Moogahlin Performing
Arts as part of Yellamundie Festival.



WRITER & DIRECTOR'S NOTE

Capricorn is funny, emotional, weird, and a little bit spicy. Everything you could want in a relationship, right?

It came from many different places, starting as an idea for a one-person drag show. Then as I dug a little deeper during my “shut up and write” phase, a really juicy scene emerged of a couple breaking up. Sam and Ally were born out of a multitude of relationships and this play is a culmination of my experiences as a Butchulla & Kabi Kabi, Queer person. I wanted to theatricalise these experiences beyond recognition and cram them into some kind of cohesive story. Laughter is the water that seeps through the cracks in the emotional walls we build ourselves. The beauty of creating a work that takes truth and runs wild with it, is that it opens the experience up to others to put themselves in it and come on the journey.

Directing *Capricorn* has been one of the best times of my life; there is so much room for play and fun. This work points out the silliness of our relationships and breakups, but at the centre of every zany character and ridiculous argument is a seed of truth. It holds up the mirror, asks us to take a look at our flaws, our history, and realise how far we've come, how tall we've grown.

There is so much power in giving your creative team the space to bring their own experiences into the process. Everyone has a story about love and heartbreak to tell. Through their work as actors, designers, videographers, musicians, and storytellers, they have created something truly beautiful and meaningful.

It is an important cultural practice that if one of us rises we all rise together. This is my mainstage debut and it was important to me to have a bunch of artists debut alongside me because that's how we'll build the future of 'Australian' theatre. Together! Creatively, I wanted to assemble a team I knew who wasn't afraid to be bold and take risks. I'm very proud that *Capricorn* can be a platform for a group of exciting new voices on this project supported by some of the most generous established artists that Queensland has to offer.

I have so many people to thank for supporting me and my vision for this work. First, is my friend, mentor, and Co-Director Nadine McDonald-Dowd. Her support of my incoherent ramblings from the inception of this work has been my driving force. To Auntie Colleen Wall, her guidance and mentorship has kept my feet planted firmly on the ground. I have to thank Playlab and especially Alex Bayliss and Lara Croydon, their work on the Sparks Writers Program has progressed First Nations playwriting within SEQ immeasurably. I thank Moogahlin Performing Arts for trusting a Murri and Liza-Mare Syron for being the much-needed gavel of dramaturgy. Bri Zammit is a beautiful soul and a talented producer to whom I owe a fishbowl-sized cocktail on Opening Night. Courtney Stewart is simply better than us mortals. I also want to thank all the actors, directors, and dramaturgs who brought their energy and their open hearts to the many creative developments this work had - especially my friend and mentor Shari Indriani Irwin and my bala Sean Dow who has played every version of Sam since the beginning. To the cast, creatives, crew, and to La Boite, you have my heart forever.

AIDAN ROWLINGSON
PLAYWRIGHT & DIRECTOR

WELCOME MESSAGES



***Capricorn* is a remarkable piece of storytelling that weaves together the threads of human emotion, resilience, and the search for personal truth. Aidan Rowlingson's captivating play takes us on a journey through the depths of the human experience, exploring the delicate balance between hope and despair, dreams, and reality.**

At La Boite Theatre, we strive to present works that provoke thought, challenge conventions, and ignite conversations. *Capricorn* is no exception. Through its gripping narrative and painfully relatable characters, this production invites us to reflect upon our own journeys and the choices we make along the way. It delves into themes of identity, self-discovery, and the boundless capacity of the human spirit.

Our dedicated cast and crew have poured their hearts and souls into bringing *Capricorn* to life on our stage. Thank you to our presenting partner QPAC, and to the Sparks program and the Yellamundie Festival for developing this work. I extend my heartfelt gratitude to Aidan Rowlingson for entrusting us with this story. Aidan's writing shines with depth and nuance, and I have no doubt that it will leave an indelible mark on your hearts and minds.

I invite you to immerse yourselves fully in the world of *Capricorn* and allow its magic to transport you to places both familiar and unknown. May this production be a catalyst for meaningful conversations, introspection, and a celebration of the transformative power of theatre. Once again, welcome to La Boite Theatre. Enjoy the show!

COURTNEY STEWART
ARTISTIC DIRECTOR & CEO, LA BOITE THEATRE



Seeing a new work grow, from its initial conception to a fully realised stage production, is an experience that never loses its extraordinary wonder.

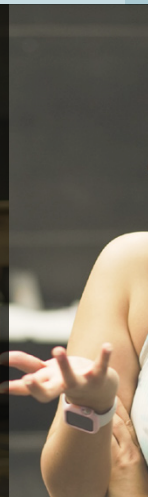
When Aidan Rowlingson took part in the very first Sparks program in 2019, he did so with an idea, a vision, and a story to tell. A collaboration between QPAC and Playlab Theatre, Sparks is a mentorship for emerging playwrights to develop new work. The program forms part of QPAC's commitment to nurture Queensland talent and provide a platform for First Nations stories. The journey from initial inspiration to premiere season is unique to every production, but Aidan and his cohort of Sparks alumni have paved the way for sharing their stories with new audiences.

Capricorn is a compelling example of the power of theatre: for an audience to see themselves, their community, and their lives reflected in performance on stage. But authentic stories also create connection between communities, to inspire empathy, and to find belonging.

Our warmest congratulations to Aidan and to the creative team and cast on this premiere season of *Capricorn*. Although we at QPAC have a special connection to this work, I am sure that everyone in the audience will leave with a sense that we have all been a part of something special.

JOHN KOTZAS AM
CHIEF EXECUTIVE, QPAC

REHEARSAL IMAGES





Credits L-R: (Row 1) Sean Dow, Kerri Llewly-Allan, Aidan Rowlingson, Jazleen Latrise, Aidan Rowlingson, Sean Dow, Jazleen Latrise, Kerri Llewly-Allan; (Row 2) Sean Dow, Kerri Llewly-Allan, Sean Dow, Kerri Llewly-Allan, Jazleen Latrise, Kerri Llewly-Allan, Jazleen Latrise, Aidan Rowlingson.

We sat down with Set & Costume Designer Peter Keavy to talk about how his ideas for *Capricorn* came to life.

This being your first time designing for a world premiere theatre production, can you tell us about your experience as a designer for *Capricorn*? What part of the process have you found most challenging and rewarding?

Aidan Rowlingson and I had been wanting to work together for the longest time and I was thrilled when he approached me with the opportunity to work on *Capricorn*. I had been working at La Boite as an usher for the longest time and so the prospect of a mainstage debut at the Roundhouse felt like a natural progression. It has been so rewarding to present my design ideas to a room full of people I consider family. It has been challenging also, working for a theatre company means there is a considerably large number of contacts that need to be kept up to date on things and sometimes that isn't the easiest thing to stay on top of. Fortunately, the team here has been so supportive in guiding me and my process and I honestly couldn't imagine my mainstage debut anywhere else.

What inspired you in creating the set and visual concept for *Capricorn*? Can you describe the overall aesthetic you aimed to achieve?

The layout of the space is inspired by a fish tank, the inspiration drawn from the fish tank is subtle and not immediately noticeable, but present in certain design elements. For example, the furniture has fluid and organic lines that resemble shapes of swimming fish. The colour palette for the design is quite strict and focuses on shades of teal and turquoise. These cool, calming colours create a serene and tranquil atmosphere, perfect for a performance setting. The use of these colours will also tie in with the natural elements that inspire this design, such as the ocean.

***Capricorn* is a unique and intriguing play. How did the script and themes influence your design choices?**

For me, I see *Capricorn* as a tale of two worlds, there is the closed-in world of Ally and Sam's troublesome relationship, and the apartment has harboured the trials and tribulations of their relationship. In the confined space, their flaws and insecurities seem magnified, amplifying the arguments that often erupt over the smallest of disagreements. Ally and Sam's story takes place entirely within their apartment and is seen through the perspective of their pet goldfish Here Fishy Fishy. Therefore, the design itself is an apartment which is made to resemble a fish tank. Then we have the world of other people's heartaches. On one channel, lovers quarrel, and relationships unravel before our eyes. Meanwhile, on the news, bizarre incidents unfold with a hint of absurdity. Reports of pet goldfish disappearing from their bowls overnight. As we watch these heartaches and peculiar events unfold from the comfort of Sam and Ally's apartment, we become acutely aware of the shared human experience. It is a reminder that while our troubles may seem unique and insurmountable within the confines of our personal spaces, the world outside carries its own burdens and oddities. Therefore, the world of other people's heartaches comes in the form of pre-recorded vision content which is displayed on multiple projection surfaces throughout the space.

Can you speak to the collaborative process with the Director and other members of the creative team in bringing your design vision to life?

Aidan and I are often on the same page when it comes to catching ideas which is such a beautiful thing. Often it is difficult to see eye to eye with a Director's vision, this was not the case with *Capricorn*. From day one Aidan and I have been, as I said before, on the same page. I believe it might have something to do with the fact that we studied acting together at the same institution prior to working on *Capricorn*. A lot of our training has informed the way we think and approach theatre making. This has also, most likely, influenced the rhetoric we use when discussing the text. We talk a lot about world building, we also use the word "slay" a lot but that is unrelated...

Were there any challenges you encountered while designing for *Capricorn*? How did you overcome them?

The biggest challenge I encountered while designing for *Capricorn*? To answer this question let me read you one of the stage directions from the script "A goldfish drops from the sky and lands in the fishbowl. Lights Fade." ... That is all I will say on that.

What are some key elements or details in your design that you believe will enhance the audience's experience and immersion in the world of *Capricorn*?

We wanted to create an overall feeling of intimacy and coziness, so we installed a false wall in a glorious shade of teal to make the space smaller and this same shade carries onto the stage and into the audience. This serves to bring the audience into the action of the play and reinforces this idea that the patrons have a front row seat to the demise of Sam and Ally's relationship.

As a Designer, what do you hope audiences will take away from your visual interpretation of *Capricorn*?

This idea that a fish tank is a metaphor for a troublesome relationship, Sam and Ally keep going back and forth with one another in their little apartment in the same way that a goldfish swims back and forth in its little tank.

Read more from Peter's Q&A on the La Boite website, laboite.com.au.

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CAST MEMBERS



♉ TAURUS

SEAN DOW (he/him)
SAM

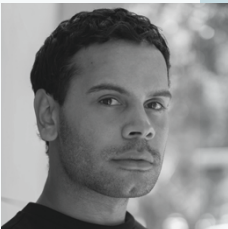
Born on Nyoongar Boodjah, Manjimup WA. Proud Gungandji - Birigubba man, Sean has performed in multiple professional productions nationally. Since graduating from the Aboriginal Performance course at WAAPA in 2003 and ACPA with an advanced diploma in Performing Arts in 2015, Sean has performed for Yirra Yaakin Theatre, Deckchair Theatre, QLD Arts Council, ARTSLINK QLD, Queensland Music Festival, Wagga Wagga Civic Theatre, Jute Theatre and La Boite. His professional career credits include *In The Nyitting Time* (2007/2008), *Muttacar Sorry Business* (2007/2008), *Talk It Up* (2009), *Karakouer!* (2009/2010/2011) *Deadly Eh?* (2013/2015) *Kaarla Kaatijin* (2018) *Hoods* (2017), *My story Your story* (2013/2015/2017) *The Hall Committee* (2019) *Get Your Geek On* (2021), *Away* (2021) and *Tiddas* (2022).



♊ AQUARIUS

JAZLEEN LATRISE (she/her)
ALLY

Jazleen is a Kaanju, Pitta Pitta, and Iama Storyteller from Far North Queensland and a recent QUT Graduate (2022). Last year, she had her theatrical debut in Wesley Enoch's *The Sunshine Club* (Queensland Theatre) and served as an understudy for Jimi Bani and Jason Klarwein's *Othello* (Queensland Theatre). She also appeared in *Tight in the Bud* (QUT, 2022) written by Hannah Belanzsky and Lewis Treston and *The Forgotten Warriors* (The Storey Projects, 2021) as Muduwali. She has a deep desire to empower others through the gift of the performing arts, which represent the diversity of the human experience.



♊ GEMINI

KERRI LLEWY-ALLAN (he/him)
HERE FISHY FISHY FISHY

Kerri Llew-Allan is a proud Wakka Wakka and Gubbi Gubbi man. At an early age, Kerri knew he wanted to pursue an arts career, having fallen in love with storytelling. In 2009, he moved to Brisbane to attend a performing arts school before basing himself in Sydney. For the next ten years, Kerri worked extensively in different areas of the industry ranging from theatre, to incubators, to attachments and more. In 2016, the National Theatre of Parramatta launched, and for their inaugural season, Kerri played Sandy in *Stolen*. In 2020, Kerri played Lawrence in the premiere of Jane Harrison's *The Visitors*. He also played Nathan in *Blackfella's Who Can't Dance* by Enoch Mailangi. Kerri is also an emerging writer, having recently graduated from the Queensland University of Technology with a Media Arts and Production degree.

CREATIVE TEAM



♈ CAPRICORN

AIDAN ROWLINGSON (he/him)
PLAYWRIGHT & DIRECTOR

Aidan Rowlingson is a multidisciplinary artist and producer based on unceded Jaggera and Turrabal country. He is a proud Butchulla man of K'gari and the Wide Bay area. After graduating from the University of Canberra with a Bachelor of Acting and Performance, Rowlingson has worked in classical and contemporary theatre and has also performed original poetry as a part of a number of local events. His theatrical writings include *Capricorn* developed by QPAC and *Moogalin Arts and Tentacles* developed for Brisbane Sci-Fi Theatre Festival. His sculptural art, *660*, has been displayed at the Queensland Museum, Griffith University Art Museum, & Flinders University Museum of Art. As a producer, he has worked across multiple organisations across South-East Queensland including Digi Youth Arts, Jungle Love Festival, and La Boite Theatre. Rowlingson currently produces new work and community-focused events at Queensland Performing Arts Centre and is an Associate Producer at Queensland Music Festival.



♊ GEMINI

NADINE MCDONALD-DOWD (she/her)
CO-DIRECTOR

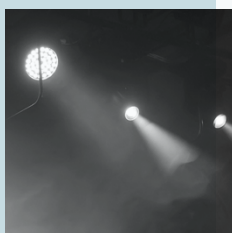
Nadine McDonald-Dowd (Yuwi) was the Artistic Director of Kooemba Jdarra Indigenous Performing Arts Company 2003- 2013, Senior Producer with Major Brisbane Festivals in 2010, was the Manager of the Kuril Dhagun, State Library of Queensland, Creative Producer for the Commonwealth Games Arts and Cultural Festival 2018 and Executive Producer with QPAC delivering First Nations programming from 2018-2021. Having currently finished working with the Sunshine Coast Council as First Nations Creative Development Officer, Nadine is now focused on building stronger futures in the arts for First Nations people, our ways.



♌ LEO

PETER KEAVY (he/him)
SET & COSTUME DESIGN

Peter feels a deep sense of gratitude as his mainstage debut at La Boite humbly presents him with the chance to bring his theatre designs to a wider audience. Peter is an emerging theatre creative with an astute knowledge of stage design and the aesthetics of many of the leading theatre makers from across the globe. Peter began as a performer before exploring other disciplines of theatre in order to cultivate a deeper understanding and respect for the efforts of designers, actors, and other creatives that contribute to the magic of a theatrical production.



♌ LEO

GEOFF SQUIRES (he/him)
LIGHTING DESIGN

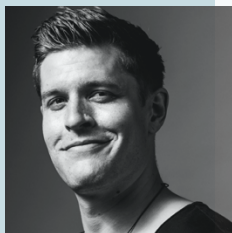
As a designer, Geoff has lost count of the number of shows he has lit in a career that spans almost 40 years. He has lit for not only QTC and La Boite, but also diverse companies like Shock Therapy, Playlab, Circa Expressions Dance Company, Trocadero, Matrix, Fractal, and Acronym Theatre Company. In addition to the usual theatres, he has lit shows in warehouses, docks, cafes, buildings, beaches, and a few in Boggo Road Goal. He has toured shows to Israel, Wales, London, The Netherlands, New York, New Zealand, and Singapore as well as extensively around Australia. Geoff taught Technical Theatre at Southbank TAFE and Canberra University and has lit all of their end of semester shows for the last fourteen years. He also runs his own design and production business, Pro-Nel Lighting where he owns more lights than he knows what to do with. (If you want to buy some let him know). Geoff received a Matilda Commendation 2000 for Lighting Design, a Matilda Backstage Award Commendation 2001 for Sustained Contribution to Theatre and a Matilda Award for Lighting Design for *Inside Out* 2019.



♊ OAPRIOORN

SASHA PARLETT (she/her)
VIDEO DESIGN

Sasha is a proud Maylangapa/Barkindji multidisciplinary artist that was raised in culture on Kabi Kabi country. She has a Bachelor of Creative Industries from USC and has dedicated her career to representing the underrepresented in a mission to help combat imposter syndrome. Sasha's work extends from directing, producing and writing an award winning music video to exhibiting her documentary format video installation piece across the east coast of Australia. She works in a wide range from corporate documentary, scripted format and art video. Sasha does a lot of solo work under her business Red Handed Productions and also loves jumping in and being part of a bigger team to see a vision realised.



♋ PISCES

WIL HUGHES (he/him)
SOUND DESIGN

Wil's credits as a composer, songwriter and sound designer for theatre have ranged from contemporary ballet to musicals, including *Blue* (Belvoir St); *Tiddas*, *Single Asian Female*, *The Dead Devils of Cockle Creek*, *The Village*, *A Midsummer Night's Dream*, *The Wind in the Willows* (La Boite); *Face to Face* (Playlab); *Lucie In The Sky*, *Arc*, *Still Life* (Australasian Dance Collective); *Propel* (Expressions Dance Company); *Mind Your Head*, *From Within*, *Sonder*, *B- Sides* (Queensland Ballet); *Kill Climate Deniers* (That Production Company); *Elizabeth I* (Monsters Appear/Wonderland Festival); *Rice*, *The Scene Project 2018* (Queensland Theatre); *Day After Terrible Day*, *We Will Not Kiss/Touch/Frighten You in the Dark*, *Caligula* (The Danger Ensemble); *The Theory of Everything* (Brisbane Festival/Metro Arts); *Dust Covered Butterfly* (Metro Arts); and *Sweet Meniscus* (Anywhere Theatre Festival). Wil is also an internationally acclaimed film composer, awarded Composer of the Year by the California Independent Film Festival (2018) and most recently Best Music for a Short Film at the Australian Screen Music Awards (2022).



♊ GEMINI

JHINDU-PEDRO LAWRIE (he/him)
COMPOSER

Jhindu-Pedro Lawrie is a storyteller, learning from his experience and point of view as a young Aboriginal man of Yergala-Mirning & Wuthathi cultures growing up in an ever-changing world. As the drummer of now defunct The Medics (Triple J Feature Album, ARIA top 30 album charts), Jhindu's performances were full of intensity, commanding an immediate emotional connection with audiences. Mentored by Jhindu's father, ARIA Award winning Bunna Lawrie of Coloured Stone, the band won a swag of awards for band, album and song of the year (The Deadly Awards, National Indigenous Music Awards, Queensland Music Awards). Jhindu has continued his creative work as a drummer, vocalist and guitarist for a long list of bands, including Elko Fields, Minor Premiers, and Gentle Ben And His Shimmering Hands, such is the Meanjin/Brisbane way. He composes, writes and performs stories and workshops in varied and interesting ways, with his culture at the forefront, including live contemporary dance productions, children's programming at the Museum Of Brisbane, and an interactive music installation for the High Rotation exhibition honoring the past 30 years of Brisbane music history. Jhindu is the lead artist undertaking multiple music projects and mentoring with Indigenous arts organisation Digi Youth Arts. Slowly but surely, he studies his family's history and language to explore music and educate the next generation of Indigenous artists.



♋ CANCER

WAVENEY YASSO (she/her)
COMPOSER

Proud Yuwi Burra & South Sea Island descendant, Waveney calls Meanjin home. She graduated from WAAPA (Perth) after studying Contemporary Music, drums as her first instrument. You might recognise Waveney from global sensation Pub Choir, she has toured the world playing guitar & drumming with Australia's best. Ben Lee, Paul Kelly, Powderfinger, Lior, Killing Heidi, The Cat Empire, The Grates, Ball Park Music and Meg Mac, begin the long list of names she has shared the stage with. As a composer Waveney has created original work across a range of genres, including music for film, TV commercials, Award Ceremonies, theatre work and in June 2023 she released a children's album titled 'Our Backyard' with Alinta & Waveney. Waveney has been the face of ABC TVs 'We Are One' campaign alongside Olivia Newton-John, Emma Wiggle and Human Nature. Waveney is dedicated to preserving language, songlines & history through art. When away from music she is actively working within communities to maintain culture, language & connection to country. Her career highlights include performing at Melbourne International Comedy Festival, live on SBS TV, at TedX Brisbane 2017/18/2023 and opening the EKKA arena nightly at the RNA Showgrounds in 2023.



♌ LEO

NIGEL POULTON (he/him)
FIGHT & INTIMACY DIRECTOR

Nigel is an award-winning movement director, fight and intimacy coordinator, SAG-AFTRA/MEAA stunt performer and actor with over 25 years of professional experience. Nigel is a certified Intimacy Director with Intimacy Directors and Coordinators and has been awarded Fight Master status with the Society of American Fight Directors. Nigel is also a certified Fight Director and past President of the Society of Australian Fight Directors Inc and an Honorary Fight Director with Fight Directors Canada. In addition to working with La Boite Theatre, Nigel's choreography credits include Finnish National Ballet, The Australian Ballet, New York City Ballet, The Metropolitan Opera, Sydney Theatre Company, Bell Shakespeare, Washington Opera Company, Opera Australia, Circus Oz, Melbourne Theatre Company, Queensland Theatre, Belvoir, Playbox Theatre, Kooemba Jdarra and many more. Nigel's film & TV work includes *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*, *Vikingdom* and *Winter's Tale*.



♈ ARIES

DELVENE COCKATOO-COLLINS (she/her)
HERE FISHY FISHY FISHY COSTUME DESIGN

Delvene Cockatoo-Collins is a First Nations artist and designer, who lives and works on Quandamooka country. Delvene's work is far more than just marks on a page. It embodies a rich connection to country, capturing the Quandamooka soul. Her pieces share the stories, culture, heritage and techniques of thousands of years, passed down from generation to generation by her mother Evelyn and her grandmother Bethel.



♎ LIBRA

SARAH O'NEILL (she/her)
STAGE MANAGER

Sarah is a Production Artist and Stage Manager from Meanjin (Brisbane). Sarah graduated in 2020 with a Bachelor of Fine Arts (Technical Production) from Queensland University of Technology. Since then, she has worked on productions around Brisbane and Far North Queensland in a variety of roles, working in conjunction with organisations including Brisbane Powerhouse, QPAC, Brisbane Festival, World Science Festival, Brisbane Comedy Festival and Cairns Indigenous Art Fair. These productions include the following: Stage Manager for *From Campfire to Stage Light* (Jute Theatre Company), *Brisbane Comedy Festival 2022*, *The Creatures of Prometheus Ballet* (Lynch & Paterson) and *The Revolutionists* (The Curators). Lighting Designer for *Circus in a Teacup* (Vulcana Circus). Site management for *Lost* (Brisbane Festival) and *Curiosity* (World Science Festival). Sarah enjoys creating work which speaks to audiences and connects people through shared experience and storytelling.



♌ LEO

SOPHIE WATKINS (she/her)
ASSISTANT STAGE MANAGER

Sophie is a Brisbane-based Stage Manager and FOH Sound Operator. She is a graduate of the QUT Bachelor of Fine Arts in Technical Production degree. Previously for La Boite Theatre, Sophie has been the FOH Sound Operator for *The Neighbourhood*, *Bigger & Blacker* and *The Last Five Years*; and Assistant Stage Manager for *Naked & Screaming*, *Caesar*, *AWAY* and *An Ideal Husband* (La Boite Theatre). Other credits include, Assistant Stage Manager for *The Holidays* and *Taming of the Shrew* (Queensland Theatre); Stage Manager: *Blue Bones* and *Face to Face* (Playlab); Production Manager: *The Season at Sarsaparilla* (QUT); Deputy Stage Manager: *Essentially Dance* (2018, QUT); Composer and Sound Designer: *Recipe* (QUT); *Harry Potter and the Cursed Child* (secondment for Michael Cassel Group).

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We pay our respects to the Aboriginal and Torres Strait Islander ancestors of this land, their spirits and their legacy. The foundations laid by these ancestors – our First Nations Peoples – gives strength, inspiration and courage to current and future generations, both Indigenous and non-Indigenous, towards creating a better Queensland.

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