



LA BOITE THEATRE PRESENTS

A SHOW OF WAR
LOST AND WON

MACBETH

BY WILLIAM SHAKESPEARE
DIRECTED BY COURTNEY STEWART
AND LISA FA'ALAFI

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.



Proudly supported by



Queensland
Government

La Boite Theatre is supported by the
Queensland Government through Arts Queensland



Australian Government

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



Creative
Australia

LA BOITE THEATRE PRESENTS

MACBETH

BY WILLIAM SHAKESPEARE
CO-DIRECTED BY COURTNEY STEWART & LISA FA'ALAFI

DATES

6 – 22 MAR

DURATION

APPROX.
90 MINUTES
(no interval)

CONTENT ADVISORIES

Contains use of theatrical haze/smoke, sequences of prolonged darkness, loud/sudden sounds, strobe and flashing lights, as well as references to death, dying, infanticide, and sex.

CAST

Nicole Hoskins

Mel Ree

Roxanne McDonald

CREATIVE TEAM

Dramaturg	Sue Rider
Set Designer	Lisa Fa'alafi
Set Realiser	Freddy Komp
Costume Designer & Maker	Frances Foo
Lighting Designer	Teegan Kranenburg
Sound Designer & Composer	Brady Watkins
Costume Maker	Nerissa Saville
Fight & Intimacy Director	NJ Price
Vocal Coach	Marcus Oborn
Stage Manager	Peter Sutherland
Assistant Stage Manager	Kayla Cahill
Weavers	Ranu James Nata Richards Maryann Talia Pau
Set Builders	Andrew Mills Lee Stretton
Scenic Art	Shaun Caulfield
Session Drummer	Eve Nikoloa
Sound Operator	Riley Camejo
Lighting Operator	George Pitt

Director Observers Tainika Kane-Potaka, Anna Loren, Danielle Milde, Dilsah de Rham, Presley Woods



COURTNEY STEWART
CO-DIRECTOR

This production of *Macbeth* is a reimagining that places the Witches at the centre of the story, allowing their voices to reverberate through the text in an entirely new way. Shakespeare’s tragedy cannot unfold without them—the Witches hold the key to Macbeth’s fate, yet their role often remains in the background. In this version, they are not just catalysts but narrators, conduits to the audience, guiding us through the tragic unravelling of ambition and power. At the heart of this reimagining is the question: what happens when ambition and power collide with the natural world?

In shaping the Witches as embodiments of the Earth’s voice, we have leaned into the environmental undertones that are ever-present in Shakespeare’s original text. The weather, the thunder, the dissonance between human ambition and nature’s fury—these elements are not just theatrical devices; they are essential to the play’s core. Our Witches, connected to the rhythms of the Earth, stand as both observers and healers. They remind us of the delicate balance we must maintain with the world around us, and how unchecked ambition wreaks havoc on the planet and its people.

Opening on International Women’s Day carries significant weight, especially given the global struggles many women face today. Reimagining this story through a feminist lens allows us to challenge power structures and reflect the urgent realities we are living through - violence, inequality, and the rollback of rights. *Macbeth* is a story that resonates beyond time and place—its themes of power and violence are alive today, and through the lens of the Witches, we hope to provoke reflection on how we might shape a different future.

Balancing Shakespeare’s iconic language with the fluidity of dance, movement, and sound has been one of the most rewarding challenges in this process. We wanted each form—whether physical, spoken, or auditory—to coexist in harmony, telling the story in a way that feels both ancient and of the moment. Through this multidisciplinary approach, we connect with



LISA FA'ALAFI
CO-DIRECTOR

the deepest aspects of storytelling—where text and movement both amplify each other, creating a seamless experience for the audience. It's a return to an ancestral way of weaving stories together.

The Witches, in their role as healers and knowledge keepers, urge us to reflect on the consequences of our own collective ambitions. In a world where the darkest parts of humanity are on display, we hope that by placing the Witches in the foreground, their wisdom and perspective will inspire audiences to reexamine the power structures that continue to shape our lives and our planet.

We could not have brought this vision to life without the support of an incredible team. The work of the cast, designers, and creative collaborators has been nothing short of virtuosic. From the masterful weaving of the set, to the movement that breathes new life into this centuries-old text, this production has been a true collaboration. Our cast, drawn from the local community, has infused this production with personal and cultural significance, creating a space where tradition and innovation meet.

As you experience our re-telling of *Macbeth*, we invite you to carry with you the sense of interconnectedness that permeates this story. *Macbeth's* tale is timeless, and it echoes the struggles of today. Through the Witches' voices, we urge you to question the cycles of violence and ambition that continue to shape our world and reflect on the balance that must be restored—for the Earth and for all of its people.

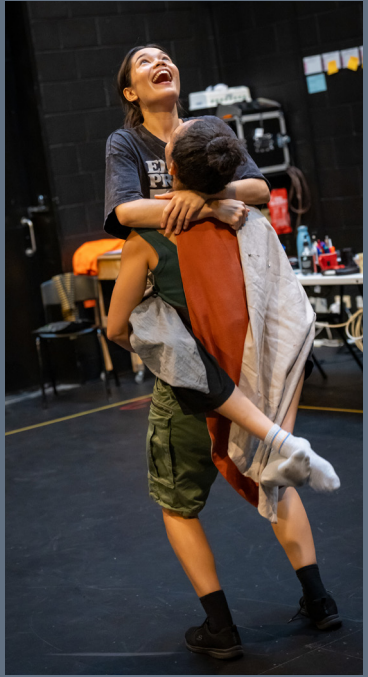
With deep gratitude for the collective efforts that made this production possible, we hope this experience leaves you with a renewed sense of connection, a deeper understanding of power, and a call to action.

COURTNEY STEWART
(she/her)

CO-DIRECTOR
ARTISTIC DIRECTOR
& CEO LA BOITE

LISA FA'ALAFI
(she/her)

CO-DIRECTOR





DRAMATURG'S NOTE

When Courtney approached me with the idea of working with her on a production of *Macbeth* my first question was why? Why present a play written by an Englishman 400 years ago in contemporary Brisbane? Her answer was compelling. Disturbed by world events she wanted a vehicle through which to channel outrage, alarm, compassion and horror at the workings of war, and she wanted to explore it through the female voice. I was hooked immediately. *Macbeth* offered distance from today and therefore space for objectivity. At the same time, its charting of the destructive arc of ambition and lust for power felt all too familiar. Couple that with the idea of the three Witches as a permanent presence, echoing the cries of women caught up in war down the centuries, and you have a vividly fresh vision, a brilliant starting point for exciting, challenging theatre.

We approached the process of adapting the text quite cautiously at first. We both had respect for the language and meaning, but we also wanted to tell a story with clarity and impact. This was not *Macbeth* played by three actors. It was *Macbeth* as told by the Witches, three generations of women, embodying a timeless narrative. How to make that clear? We focused on the characters: who did we need? Who could we do without? First Witch began evolving into an all-seeing, all-knowing presence, shape-shifting where necessary; Second Witch, at the centre, would take *Macbeth*; and Third Witch, young, agile, would be the greatest shape-shifter of them all. In the rehearsal room we took more risks, enthused by Lisa's set design and physical creativity. The text became leaner, sharper. Actions became bolder. Characters more defined. Props fell into place as play things against the weave of life, anchoring *Macbeth*'s 'All is but toys'. And threading through it all with anger, humour, regret, (hope?), the Witches kept telling their story.

SUE RIDER

(she/her)

DRAMATURG

CAST MEMBERS



NICOLE HOSKINS (she/her)
**WITCH 3, BANQUO, MALCOLM,
MACDUFF, LADY MACBETH**

Nicole Hoskins is a Filipino-Australian performer who has been honing her craft from a young age. After graduating from Queensland University of Technology (QUT) in 2019, Nicole made her professional debut with La Boite

Theatre, portraying Benvolio in *Romeo & Juliet*. Since then, she has performed with companies such as Queensland Theatre and Sydney Theatre Company, in the production of Glace Chase's *Triple X*. Film and Televisions credits include: *Harrow, Darby and Joan, Young Rock* and *Blood Sisters*. In 2018, Nicole was honored with the Babette Stephen's Award for Best Emerging Talent.

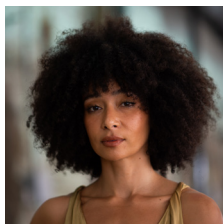


ROXANNE MCDONALD (she/her)
WITCH 1, DUNCAN, PORTER

Descended from the Mandandanji, Wangan and Darambul tribes of Central Queensland. Roxanne has worked with leading Australian theatre companies for over 30 years. Stage, film and television credits include: Company B - *Paramatta Girls, The Man from Mukinupin, Windmill Baby*

and *Winyanboga Yurringa*. LaBoite - *The Taming of the Shrew, Oodgeroo Bloodline to Country, Lysa and the Freeborn Dames, From Darkness, Away and Tiddas*. Queensland Theatre - *Our Town, Mother Courage and Her Children, Head Full of Love, The Tragedy of King Richard II, The Skin of our Teeth, The Sunshine Club*. Kooemba Jdarra Indigenous Performing Arts Company - *The Cherry Pickers, Yarni`n` Up, Whispers of this Wik Woman, Bitin` Back, Seems Like Yesterday* and *Luck of the Draw*. Co-directed *Face to Face* and *don't ask what the bird look like*. Awards - Lifetime Achievement Award Actors Benevolent Fund, Matilda Award Special Commendation.





MEL REE (she/her)

WITCH 2, MACBETH, MURDERER

After a long hiatus gracing screens and stages in Sydney, Mel Ree, a WAAPA grad, is pumped and proud to be back in her home state QLD making her mainstage debut at La Boite Theatre. She has been a proud member of the Sydney poetry and performance art community featuring at all the major poetry events, as well as hosting and producing her own performance night *Revolution Renegade*.

Mel has performed her own work at festivals around the country; Melbourne Fringe Festival, Sydney Fringe, Bondi Feast and Batch at Griffin Theatre. She premiered her own one woman show *Mother May We* in Sydney at Griffin Theatre and will continue to tour it in 2025.



CREATIVE TEAM



COURTNEY STEWART (she/her)
CO-DIRECTOR/EDITOR

Courtney Stewart is an acclaimed director, dramaturg, actor and teaching artist with a deep passion for intercultural works and multicultural dramaturgies. She has worked on a number of productions and developments of new Australian work such as *Top Coat* for STC, *Eat Me: The*

Necklace for NIDA and STC, *Julius Caesar*, *Playing Beatie Bow*, *Hamlet - Prince of Skidmark*, and *Australian Graffiti* for STC, *Double Delicious* for Contemporary Asian Australian Performance, *Neon Tiger* by Julia-Rose Lewis and *Single Asian Female* by Michelle Law for La Boite Theatre and Belvoir St Theatre, *A Ghost in My Suitcase* by Vanessa Bates, *Siti Rubiyah* by Katrina Irawati Graham, *Barbaric Truth* by Jordan Shea, *Orange Thrower* by Kirsty Marillier and *White Pearl* by Anchuli Felicia King.

A proud Queenslander, Courtney started her professional career as an actor before honing her talents as an artistic leader, director 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).

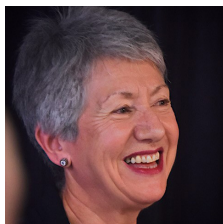
Courtney was previously Chair of the Equity Diversity Committee, a delegate to the National Performers Committee, and a former board member for Contemporary Asian Australian Performance. She is the Artistic Director & CEO of La Boite Theatre and a board member of Creative Australia.



LISA FA'ALAFI (she/her)
CO-DIRECTOR/SET DESIGNER

Lisa Fa'alafi is a multidimensional Pasifika artist with over 25 years of experience as a performer, designer and director. Her work is visually stunning, highly entertaining and uses theatre as an instrument to create social change. Lisa is co-creator of the Global First

Nations international smash hit *Hot Brown Honey* and is also co-director of celebrated Meanjin based collective Polytoxic. She is award winning and fierce teine toa that puts decolonial practises and storytelling at the centre of her work. This is Lisa's first time working at La Boite and she is beyond excited to work with an incredible creative team of allies and bipoc femmes to give *Macbeth* another HERstory.



SUE RIDER (she/her)

DRAMATURG

Sue Rider is a director, writer, dramaturg and producer. She has worked on over 180 stage productions and writing commissions across Australia and New Zealand in theatre, music theatre, opera and theatre for young people.

She is the recipient of 19 industry awards and is a proud member of MEAA and AWG. Sue is excited to return to La Boite Theatre, having had a proud history with the company since 1986, when her husband Jim Vilé was Artistic Director. In her own term as Artistic Director (1993 – 2000), Sue established a strong focus on inclusiveness, Queensland theatre professionals and Australian work.



FREDDY KOMP (he/him)

SET REALISER

Freddy Komp works in theatre and event production and loves delving into multi-disciplinary forays across AV, Set and Lighting Design and in AV Visual Arts Installations (including *Living Rocks: A Fragment of the Universe* at Venice Biennale 2019 and ZKM

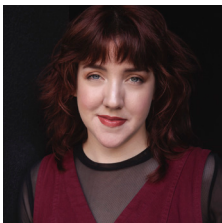
Karlsruhe's *The Beauty of Early Life* 2022, as well as the Video Systems Designer for the Australian Pavilion at the Venice Arcitectoral Biennale 2023), and in stage/production management. He is the recipient of the 2022 and 2023 Matilda Awards for Video Design, and has been nominated for two Groundling and four Matilda Awards. He loves a good challenge that demands a variety of skills as well as creative problem solving, recently in Edinburgh with Leah Shelton's multi-Award winning Show *BATSH*T*. Freddy has worked with accomplished directors including Bridget Boyle, Margi Brown-Ash, Shaun Charles, Wesley Enoch, Daniel Evans, David Fenton, Michael Futcher, Eugene Gilfedder, Nasim Khosravi, Benjamin Knapton, Andy Packer, Benjamin Schostakowski, Leah Shelton, Garry Stewart, and Genevieve Trace.

CREATIVE TEAM



FRANCES FOO (she/her)
COSTUME DESIGNER & MAKER

Frances started her performing arts career as a cosplayer, creating costumes and performing skits for pop-culture conventions in Australia and Japan. She trained in Fashion Design at MSIT before joining Brisbane Arts Theatre where she designed costumes for main house and children's theatre shows. As a freelance costume designer, Frances has costumed Shakespeare in the Park performances including *Henry V* and *Richard III*. Frances has also costumed theatre shows portraying the Asian Australian experience including *Slow Boat* and *White China* with Playlab Theatre, and most recently *Scenes From a Yellow Peril* for the Door 3 program at Queensland Theatre.

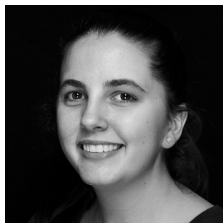


TEEGAN KRANENBURG (she/they)
LIGHTING DESIGNER

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.

Teegan has served as Venue and Technical Coordinator at Metro Arts and is currently the Production Manager at La Boite Theatre. As a lighting designer, Teegan's credits include *Fancy Long Legs* (La Boite Theatre), *Matriarchs* and *[gameboy]* (Metro Arts), *The Norman Mailer Anecdote* (Queensland Theatre, Bis Scary Animal Productions), *She* (Indelability Arts, Metro Arts), and *Bliss* (The Good Room, Bleach Festival). They are particularly passionate about design-led theatre making, continually seeking innovative approaches to visual storytelling.





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

Composer/Sound Designer for productions including *Shirley Valentine* (Neil Gooding/Woodward Productions); *Tiny Beautiful Things* (Belvoir St Theatre); *The Appleton Ladies Potato Race*, *Othello*, *Metamorphoses* (Queensland Theatre); *Meet Your Maker* (Blak Social/Brisbane Festival); *SWARM* (Dead Puppet Society); *Away*, *The Neighbourhood* (La Boite). Sound Designer for *Round the Twist* (Queensland Theatre/QPAC), *Fancy Long Legs* (La Boite Theatre), *Unconditional* (Playlab), *First Casualty*, *Bernhardt/Hamlet* (Queensland Theatre), and others. Sound Operator for *A Very Naughty Christmas* - Melbourne, *Sweet Charity* (Woodward Productions); *Who's Afraid of Virginia Woolf* (Queensland Theatre/STCSA). Associate Sound Designer for *The Wider Earth National Tour* (Dead Puppet Society). Ableton Programmer for *Bananaland* (QPAC, Brisbane Festival). Sound Swing for *Hamilton: An American Musical* (Michael Cassell Group). Holds a Bachelor of Music Technology from Queensland Conservatorium of Music. Former Sound Associate at Queensland Theatre, Resident Composer/Sound Designer in La Boite's Artist Company and Academic Mentor at QUT Creative Industries.



CREATIVE TEAM



PETER SUTHERLAND (he/him)
STAGE MANAGER

Pete has been a stage manager for almost 30 years. After graduating from NIDA he worked for many of the state theatre companies in Australia, and spent almost a decade touring with The Bell Shakespeare Company. Peter is particularly proud of the work he has done in First Nations Theatre including the national tour of *The Visitors* (Moogahlin Performing Arts) that performed in 36 regional cities in Australia in 2024. Stage managing *Single Asian Female* at La Boite is a career highlight



KAYLA CAHILL (she/her)
ASSISTANT STAGE MANAGER

Kayla is a Stage Manager and Technical Production artist working between both Brisbane and Perth. She is a graduate of the Bachelor of Fine Arts degree majoring in Technical Production from the Queensland University of Technology. Kayla's recent collaboration has been as the Deputy Stage Manager for *Agatha Christie's The Mousetrap Tour* with Shake and Stir and Crossroads Live (2024). As Stage Manager: *The Sexual Misconduct of the Middle Classes* (Offside Theatre Company, 2023). As Assistant Stage Manager: *Billy Elliot* (Matt Ward Entertainment, 2023), Queensland Music Awards (2022, 2023), Australian Women in Music Awards and Conference (2022, 2023). Kayla was the Assistant Stage Manager of three past La Boite shows: *Closer* (2024), *IRL* (2023) and *An Ideal Husband* (2022). Kayla is thrilled to continue her work with La Boite in its 100th year.





MARCUS OBORN PRA (he/him)
VOCAL COACH

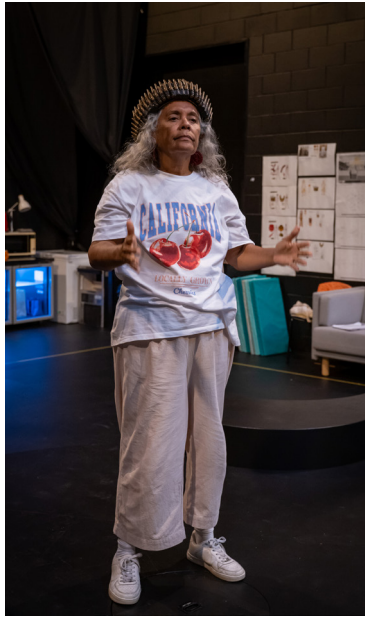
Marcus is a voice and text coach, working with artistic, corporate, education and legal professionals across Australia. He is a Patsy Rodenburg Associate (PRA), having undertaken extensive training with Rodenburg since 2019. In 2024, he was invited to work as vocal coach on *DEAR BROTHER* for Queensland Theatre, BlakDance and Brisbane Festival, and has also coached productions for Pip Theatre, Ad Astra, UniSQ, APAC and QACI. Alongside this, Marcus works internationally as a voice actor and actor, and he will complete his PhD in Shakespeare, rhetoric and voice in 2025. *Macbeth* is Marcus' first collaboration with La Boite Theatre.



NJ PRICE (she/her)
FIGHT & INTIMACY DIRECTOR

NJ is thrilled to be returning to La Boite in her role as a Fight/Intimacy Director. Past shows she has worked on include *Naked and Screaming*, *The Dead Devils of Cockle Creek*, *Lysa and the Freeborn Dames*, *From Darkness* and *Single Asian Female*. NJ has worked with many companies in Queensland and internationally for over 25 years, including Queensland Theatre, Opera Queensland, Shake & Stir, Brisbane Festival, Playlab, plus many independent and touring theatre companies and on several films.





CREATIVE TEAM

WEAVING CULTURAL STORIES HEGOGO HATUA

Three remarkable artists, Ranu James, Nata Richards and Maryann Talia Pau join forces to weave and transform the bilum weave into a powerful theatrical element.

Their collaborative work weaves together culture, innovation and craft to handmade a dynamic and kinetic piece for this reimagination of Macbeth.

See more of their work at:

Ranu James www.weavingculturalstories.com.au

Nata Richards @ultra_marine

Maryann Talia Pau @maryannweaves



MAINSTAGE PROGRAM 2025



WE'RE ALL GONNA DIE!

30 JUL - 16 AUG

BY MADDIE NIXON
DIRECTED BY DAVID MORTON
MUSIC BY DEAN HANSON
(BALL PARK MUSIC)



CONGRATULATIONS, GET RICH! (恭喜发财, 人日快乐)

4 - 20 SEP

BY MERLYNN TONG
DIRECTED BY COURTNEY STEWART



WHITEFELLA YELLA TREE

23 OCT - 8 NOV

BY DYLAN VAN DEN BERG
CO-DIRECTED BY DECLAN GREENE
& AMY SOLE

LA BOITE ENCORES

EPIC PLAYS FROM THE ARCHIVE

MON 28 APR
OPENING ENCORE
TO BE REVEALED

TUES 6 MAY
**THE MATILDA
WOMEN**
BY SUE RIDER

MON 12 MAY
X-STACY
BY MARGERY FORDE

MON 19 MAY
SPECIAL EVENT
TO BE REVEALED

MON 26 MAY
ZIG ZAG STREET
BY PHILIP DEAN
ADAPTED FROM THE NOVEL
BY NICK EARLS

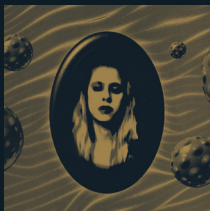
MON 2 JUN
THE NARCISSIST
BY STEPHEN CARLETON

MON 9 JUN
BOY GIRL WALL
BY MATTHEW RYAN &
LUCAS STIBBARD

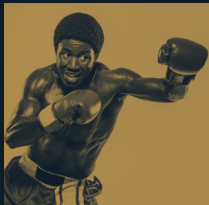
MON 16 JUN
HOLDING THE MAN
BY TOMMY MURPHY
FROM THE BOOK BY
TIMOTHY CONIGRAVE

MON 23 JUN
PRIZE FIGHTER
BY FUTURE D. FIDEL

TUES 1 JUL
**SINGLE ASIAN
FEMALE**
BY MICHELLE LAW



**BOY
GIRL
WALL**





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A STUNNING ROSELLA SCULPTURE BY DEAD PUPPET SOCIETY

Limited edition as 1 of only 9, valued at \$2400

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Valued at \$1500

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Two nights' accommodation at The Westin Brisbane,
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10 blow dries, valued at \$1000

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Tickets and catering for 8, valued at \$850

EPIC HAIR DESIGNS VOUCHER

Valued at \$800

QPAC VOUCHER

Valued at \$500

DONNA CHANG VOUCHER

Valued at \$500

ENDOTA SPA VOUCHER

Valued at \$500

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Valued at \$400

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Valued at \$400 for a 10-week program



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Winner Drawn 12pm Monday 7 July 2025

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EPIC HAIR

D E S I G N S

HELP US BRING LOCAL STORIES TO BRISBANE STAGES AND BEYOND

For 100 years La Boite has created powerful connections between artists and audiences through stories that entertain, move, empower and transfix. Now, as we look to our future and the next 100 years, we invite you to support us in continuing to make theatre that matters.



WAYS TO SUPPORT



THE COMPANY

BOARD

Chair

Adam Brunes
Hannah Barr
Gresham Congoo
Amanda Jolly
Grace Loyden
Sarah McAree
Lynn Rainbow-Reid AM
John Saunders
Jessica Simpson
Sarah Townsend

SENIOR LEADERSHIP TEAM

Artistic Director & CEO

Courtney Stewart

Head of Business

Ian Prowse

Head of Marketing & Audience Development

Jacqueline Bawtree

CORE TEAM

Senior Producer

Jess Bunz

Production Manager

Teegan Kranenburg

Workshop Manager

Andrew Mills

Technical Coordinator

George Pitt

Venue & Operations Manager

Nick Seery

Venue & Ticketing Coordinator

Kathryn Collins

Marketing Coordinator

Siluni Kumarapperuma

Graphic Designer

Ella Mars

Finance Officer

Julia Beckitt

FRONT OF HOUSE

Espresso Bar & Café Barista

Annabel Gilbert

Front of House Supervisors

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

Front of House & Espresso Bar Staff

Will Carseldine, Courtney Cavallaro, Jo Craddy, Pierson Downey, Fletcher Dunn, Billy Fogarty, Emma Hanson, Peter Keavy, Peta Kishawi, Grace Lashbrook, Mia Lierich, Jiordie Lobwein, Harry Maynard, Georgia McKenzie, Sami Rety, Carys Walsh, Lily Williams, Grace Wilson, Presley Woods and Flynn Young

PRODUCTION

Casual Technicians

Caleb Bartlett, Kelsey Booth, Emma Burchell, Riley Camejo, Winter Chapman, Briana Clark, Tia-Hanee Cleary, Hamish Elliot, Sam Gehrke, Tim Gawne, Charlie Graham, Regan Henry, Tommi Hirvonen, Lachlan van der Kreek, Erin O'Shea, Natalie Scott, Abigail Taylor, and Sophie Watkins

Director Observers

Tainika Kane-Potaka, Anna Loren, Danielle Milde, Dilsah de Rham, Presley Woods

Photography

David Kelly (Hero)
Stephen Henry (Rehearsal)

Video Trailer

PixelFrame

SPECIAL THANKS

Andy Geppert (La Boite Season Creative Design and Direction), Helen Clifford (Rigging Consultant), Guy Webster (Hunting Ground Studios), Heru Pinkasova, Chloe Ogilvie, Queensland Theatre

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FOR 100 YEARS



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