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# THE NEIGH- BOURHOOD

## PROGRAM

PRESENTED BY LA BOITE & MULTICULTURAL AUSTRALIA,  
IN ASSOCIATION WITH EMPIRE THEATRES

# THE NEIGHBOURHOOD

Presented by La Boite & Multicultural Australia,  
in association with Empire Theatres

8—29 FEB 2020  
70 MINUTES

## CAST

Amer Thabet  
Naavi Karan  
Matt Hsu  
Aurora Liddle-Christie  
Anisa Nandaula  
Cieavash Arean  
Nima Doostkhah

## CREATIVES

**CO-CREATOR** Todd MacDonald  
**CO-CREATOR** Alea Monsour  
**CO-CREATOR** Ari Palani  
**ASSISTANT CREATIVE** Ngoc Phan  
**SET & COSTUME DESIGNER** Adam Gardnir  
**LIGHTING DESIGNER** Ben Hughes  
**SOUND DESIGNER & COMPOSER** Brady Watkins  
**STAGE MANAGER** Pip Loth  
**ASSISTANT STAGE MANAGER** Jaime Ng

## PRODUCTION

**PRODUCTION MANAGER** Dan Sinclair  
**TECHNICAL COORDINATOR** Brandon Duncan  
**WORKSHOP COORDINATOR & SET BUILDER** Andrew Mills  
**ASSISTANT SET BUILDER** Jamie Bowman  
**SOUND OPERATOR** Sophie Watkins  
**LIGHTING OPERATOR** Bailey McIntosh

## FRONT OF HOUSE

### DUTY MANAGERS

Jess Bunz, Kate Hardy, Rory Killen,  
Jaime Ng and Nick Seery

### FRONT OF HOUSE STAFF

Kayla Cahill, Natalie Callaghan, Marie David,  
Ethan Enoch-Barlow, James Gatling, Owen  
Green, Maddie Little, Mia McGavin, Jessie Men,  
Bronte Mew, Alea Monsour, Miles O'Leary, Steve  
Pirie, Ellen Tuffley and Myra Turner

### VOLUNTEERS

Lewe Atkinson, Linda Bulloch, Megan Burnett,  
Cath Carkeet, Kerrel Casey, Paula Chiverall,  
Tony Cole, Rebecca Day, Gayle Duncan,  
Rebecca Faleiro, Bruce Finlayson, Leonie Flood,  
Owen Green, Tahlya Grennan, Greg Johnson,  
Jeannie Lloyd-Apjohn, Alex Macdonald, Shirley  
Markie, Mary Massey, Janetta Mcdiarmid, Helen  
Musgrove, Dylan Nyerges, Miles O'Leary, Jenny  
Owen, Jane Paterson, Brooke Reilly, Jenny Rough,  
Evey Skinner, Molly St Mosse, Werner Stur,  
Jean Woodyatt

### VIDEO TRAILER

 Pixel Frame

**PRODUCTION PHOTOGRAPHY** Stephen Henry  
**REHEARSAL PHOTOGRAPHY** Stephen Henry

## SPECIAL THANKS

Chloe Greaves, Toni Glynn and Queensland  
Theatre, Gayle MacGregor & Sharon Clarke,  
Kieran Cerato, Guy Webster, Frances Wilson, Kal  
Koilichki, Matilda Simmons, Jessica Bunz, Peter  
Hakiza Irankunda, Keavong Men, Bianca Bality,  
Ari Nixon, Sophie Messina, Alex Bayliss

PROGRAM • THE NEIGHBOURHOOD



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



Dedicated to a better Brisbane



# NOTES CO-CREATORS

In 2016 we began our journey with Multicultural Australia, our community partner, who share a vision that celebrated the diversity, complexity and beauty of multicultural Australia. A vision of acknowledgment and recognition that we live on stolen land in a community and society built by migrants.

In 2017, we embarked on an ambitious project called *The Village* – a verbatim theatre performance created for high school aged students that would provide insights into some of the experiences of asylum seekers and refugees. The work was a huge success, selling out and resonating deeply with audiences of all ages.

In 2018, we remounted the work for two more sold out seasons in Brisbane.

*The Neighbourhood* is the companion piece to *The Village*, exploring the complex stories and shared experiences of First Nations individuals, first generation migrants, and refugees.

The face of Australia is changing and through connection with each other's stories on our stages we extend an invitation for deeper empathy and the initiation of conversations that will lead us to a stronger more robust society.

This work is dedicated to those who have survived, those who are thriving now and the next generation of Australians who are carving out a rich and vibrant lives and communities in this country.

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My passion is making urgent and important work with people whose stories have not been told.

As a director and creator, I have always felt the urge to create work in which I see my own experience reflected on stage. This work has a very important place in my heart as a piece that not only speaks to important and current issues within our society, but also because the personal experiences shared by our amazing story tellers speak to my own experience as a second-generation migrant.

It is important that La Boite is giving space for this work on its mainstage. I am excited to see space being offered for new and devised work and it has been amazing and humbling to work with such an incredible team of artist and collaborators. Through the devising process we worked with these seven storytellers to tell their own stories, in their own words, taking space on stage to remember unheard stories in order to imagine alternative futures for our community.

My journey as a young creative here at La Boite has allowed me to show work through their HWY festival, which led to me working as an Assistant Creative on *The Village*, and now I have had the privilege to work as a co-creator on my first ever mainstage show. I would like to thank La Boite Theatre Company and Sanja Simić and Todd MacDonald for the pathways they have provided, which have allowed me to expand and grow as an artist.

**ALEEА MONSOUR**



# NOTES

# CO-CREATORS

I am the son of survivors – refugees displaced by war, politics and religion. Forging a family in the spaces and times they could find safety, they raised a child who would spend his time searching for a home and discovering what it meant to finally settle into a sense of belonging. This new work has been a long time in the making, and will continue to grow as we do.

Our creative landscape has, at times, not been the most welcoming platform for many Artists of Colour, but as safer and more inclusive homes emerge for diverse practices and transformative conversations, the bigger *our* industry's neighbourhood grows.

The makers of this show and the leadership team at La Boite Theatre Company demonstrate some of the most important aspects of who we are as humans, and their perspectives are integral parts of who we are and the nation we are becoming together. I am immensely proud of the time, effort and space that we have decorated together, and this narrative will inspire me long after these theatre lights have dimmed and you have returned to your homes.

Thank you for coming on this journey, and continuing it on.

**ARI PALANI**

This work is ultimately about humanity and friendship. It is a piece that exists as a celebration of respect and resilience. Intergenerational, complex and unapologetic, *The Neighbourhood* invites audiences to listen and reflect.

It has been extraordinary to be able to expand on the ideas we explored in *The Village* from 2017-18. Extending our family of makers and performers has been incredibly exciting and a deeply moving privilege that I will always be grateful for - I want to thank Kerrin Benson (outgoing CEO of Multicultural Australia) for her extraordinary leadership and commitment to the project and personally for her mentorship over the past five years.

I am grateful and excited to continue a working collaboration with Aleea Monsour that began on *The Village* in 2018. Aleea's artistic practice, passion and intellect has been invaluable in the making *The Neighbourhood*. Ari Palani (who joins us again for *Brothers Book Club* in September this year) brings extraordinary humanity, skill and wisdom to the process – it's rare to find co-collaborators who can create such deep and powerful outcomes in a rehearsal room. They are great artists and wonderful friends and, together with the amazing storytellers and creative team, have created a joyous and beautiful rehearsal process.

**TODD MACDONALD**





**AUNTY COLLEEN**  
CULTURAL CONSULTANT

Colleen Wall, a Senior Woman from the Dauwa (String Bark) Clan of the Kabi (Bee) Nation is from the western Mary River catchment in SE Queensland. Her personal Murung is Marun - Sand Goanna.

Over 30 years in Queensland's Arts & Cultural industry has focused Colleen's work on protection and maintenance of First Nation cultural. The interpretation of Aboriginal Land Law and its value of cultural balance between First Nation Grandmother's Law and non-indigenous Law is essential to Colleen's work. She paints stories relating to her country and utilises these stories and paintings to teach children and carers about their responsibilities within Grandmother's Law.

The past 8 years as Chair of Queensland South Native Title Services (QSNTS) brings Colleen into constant contact with Grandmothers across the First Nation sector of Australia; Governments; other Registered Native Title Service Providers and Representative Bodies and many Native Title sector issues. Colleen has been working to build a network of Senior First Nation Women across Australia to allow a coordinated process for finding 'right country for kids' and 'right family for kids'. This will go some way to reducing the over representation of First Nation children and youth in out-of-home care and reunify them with their family or kin thus delivering outcomes within 'Closing the Gap' and Queensland Government's Changing Tracks Action Plan.

As a former member of the Family Law Council of Australia (June 2013-16) Colleen focused on Grandmother's Law and the cultural raising of responsible, respectful and resilient families. She wrote and presented an 'Expert Report in *Matters Involving Aboriginal Children*' as Agenda Item 11 at their February 2014 meeting. She also developed and presented *Aboriginal Child Rearing Practices* to inform the Council's then Terms of Reference. She influenced the *Family Law Courts Indigenous Action Plan for 2014-2016* and the Judicial Council on Cultural Diversity (JCCD) *Cultural Diversity Within the Judicial Context: Existing Court Resources*.

Colleen is currently Elder in Residence at Queensland Performing Arts Centre and writing their First Nation's Engagement Strategy and corresponding Protocols to protect cultural Intellectual property rights of First Nation performers, arts works and playwrights. She is also Elder/Cultural Advisor to *Australian Research Centre for Human Evolution* with Prof David Lambert (Prof Evolutionary Biology) within Environmental Futures Research Institute, Griffith Sciences. She is Co-Author on the international paper 'The genomic History of Australia' published by Nature Journal.



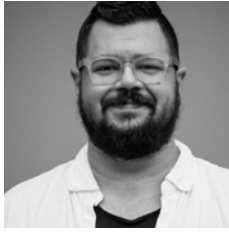
**ALEEA MONSOUR**  
CO-CREATOR

Aleea is a Lebanese Australian artist and community theatre practitioner from Brisbane, Queensland. She is passionate about the power of theatre and the arts, as an agent for change, and being able to engage with people from all walks of life. She is personally inspired to engage with the stories of communities, and in particular, the voices of women and young people in theatre and art.

In 2016, she completed a residency with Blast Theory in Brighton, United Kingdom and was Project Manager for Maryborough Regional Council's youth performance group penned the *Stuff and Nonsense Ensemble*. In 2017, Aleea worked as a Researcher, Director, Writer and Producer of *Remembering Palestine*; a verbatim theatre project that shares the stories of four Palestinian women now living in Brisbane, Australia. That year also saw her complete a residency with Ramallah based theatre company ASHTAR theatre. The following year, in 2018, she worked as an Assistant Creative on La Boite's remount of *The Village*, and has since been welcomed back as Co-Creator of La Boite's 2020 Season work, *The Neighbourhood*.

Over the years she has been employed by Metro Arts as a collaborating artist on tour through regional Queensland with *A Library for the End of the World*. She has also recently worked as Stage Manager for *Hot Brown Honey Burlesque*, collaborator on *The Whispering Woods*; and undertook an internship in Gladstone, Queensland for *Boomtown* with Queensland Music Festival.

Aleea continues to share her passion for the arts through teaching up extra-curricular Speech & Drama classes, facilitating and directing performance outcomes for her students, and currently Tutors in the Creative Industries at QUT and QUTIC.



**ARI PALANI**  
CO-CREATOR

Ari Palani is a passionate director, producer, community engagement specialist and theatre maker, currently based in regional Queensland. He has worked across many communities in Australia facilitating creative outcomes that advocate for youth voice, accessibility, social cohesion and is internationally focused on building cultural economies, humanitarian responses and increasing the discussion around displaced communities.

He has worked extensively nationally and internationally developing innovative engagement programs highlighting the interconnectedness of the Arts in contemporary STEM education and translating these into hybrid models of cultural engagement in the vast Australian landscape.

Ari is currently completing a Masters of Fine Arts (Cultural Leadership) at NIDA and is the Director of Youth Arts at the Empire Theatre in Toowoomba. He has directed youth, community and professional outcomes for Queensland Theatre, La Boite Theatre Company, QUT, USQ and in 2018 was the Finalist for the Queensland Multicultural Outstanding Individual Achiever Award. It is his desire to build the capacity of industries and works to nourish creative practices and promote the joy of collaboration.



**TODD MACDONALD**  
CO-CREATOR

Artistic Director and CEO of La Boite Theatre Company, Todd completed acting training at NIDA in 1994 and has worked extensively across the theatre, film, television and voice-over industries. Todd was the Artistic Associate at QT from 2011-2014 and has worked as associate producer and company member with David Pledgers' company NYID, touring internationally. In 1999 he co-founded the award winning venue and production company The Store Room Theatre in Melbourne. He maintains a performance practice as a director, deviser and performer.

Theatre credits include: *Blackrock* (Dir-La Boite 2017), *The Village* (Dir-La Boite 2017), *The Tragedy of King Richard III* by Marcel Dorney & Daniel Evans (Performer- La Boite 2016), *A Streetcar Named Desire* (Dir-La Boite 2016), *Prize Fighter* by Future Fidel (Dir- La Boite/Brisbane Festival 2015), *Medea* Adapted by Suzie Miller (Dir-La Boite 2015), *Kelly* by Matthew Ryan (Dir-QT 2012/15), *Vanya at Avoca* by Chekhov devised by Bagryana Popov (Performer-Castlemaine Festival/La Mamma 2015), *The Mountaintop* (Dir-QT 2014), *The C Word* by David Burton and Claire Christian (Dir-Metro Arts 2014), *The Button Event* devised with Bagryana Popov (Performer-QT 2014), *Venus in Fur* (Performer-QT 2013), *Bare Witness* (Performer La Mama National Tour 2012), *Progress and Melancholy* (Performer-fortyfivedownsatirs 2009), *Blowback*, *Training Squad* and *Strangeland* by David Pledger (Performer-NYID 2006, 1996, 2008).





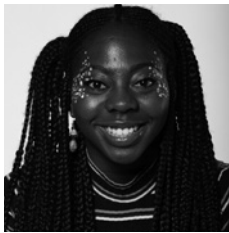
**AMER THABET**  
STORYTELLER

Amer Joseph Thabet was born in Syria in 1987 and moved to Australia in 2019. He pursued a degree in finance, later working as an accountant and treasurer for seven years and as a humanitarian for more than eight.

Amer studied acting for two years and has theatre and television experience, the latest of which was here in Australia, where he participated in one of La Boite's six-week masterclasses and then starred in *The Revisionist* at Metro Arts.

In 2016, he traveled to Erbil, Iraq, where he worked as a warehouse manager and then a sales officer in a liquor store for two years. He enjoys playing football and basketball and loves watching tennis. Amer is also passionate about helping people, especially the elderly.

He's a bold, fun, and social person.

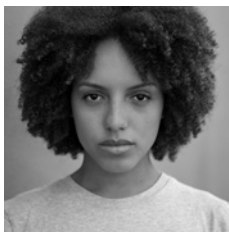


**ANISA NANDAULA**  
STORYTELLER

Anisa is a nationally recognised spoken word poet, play writer, educator and published author. She is the 2016 Queensland Poetry slam champion and runner up for the Australian poetry slam championships.

In 2017, she published her first book *Melanin Garden* and won the XYZ Innovation in Spoken Word Prize. She has performed at the Sydney Opera house, Splendour in the Grass, Queensland Poetry Festival, Women of the World Festival and toured the country sharing stories of love and courage.

Anisa is also the co-founder of the arts collective Voices of Colour which creates spaces for migrant, refugee and First Nations artists to share their work.

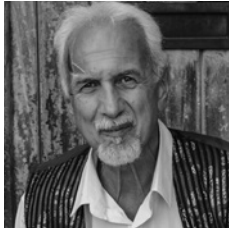


**AURORA LIDDLE-CHRISTIE**  
STORYTELLER

Aurora Liddle-Christie is a Jamaican and Australian First Nations, multidisciplinary artist. In 2017 Aurora graduated with a Bachelor of Fine Arts Drama from Queensland University of Technology.

Her practice draws on the experience of People of Colour and Australia's First Nations Peoples at the intersection of community, activism, spirituality and connection to country.

Aurora explores this through the mediums of spoken word, performance, playwriting, singing and songwriting.



**CIEAVASH AREAN**  
STORYTELLER

Born in Tehran/ Iran, Cieavash obtained a Bachelor of Science Degree in Occupational Health and Safety from Iran, but later found himself in an Iranian prison for protesting his political views. Cieavash later fled to Australia, some 31 years ago, as a refugee.

A short time after his arrival in Australia, Cieavash pursued learning traditional Persian classical instruments and within two years was performing professionally.

Cieavash is no stranger to the stage, a composer, musician and actor in a few short films, he also appeared in La Boite's critically acclaimed companion piece *The Village* in 2017.

Cieavash's most recent performances have been in 2019 *International Jazz Day*, *The Village* La Boite theatre, directed by Todd McDonald, *Travelers* in GOMA, *Refugee day*, Luminous Festival, Parliament house and in south bank performing with Diaspora Ensemble. He has performed in Woodford Folk Festival, QPAC, Customs and Government House (playing with James Morrison), Brisbane Multicultural Festival, Brisbane Festival, Brisbane Powerhouse, Bundaberg Multicultural Festival.

He performed the music for theatrical plays *Vikram and The Vampire* and *A beautiful life-* by Michael and Hellen Fatcher, composed and played music for a short film called *FEARLESS* by Tamucin Mostafa, and also played music for *1001 nights* by Queensland Theatre Company and Queensland Music Festival.



**DR MATT HSU**  
STORYTELLER

Dr Matt Hsu is multi-instrumentalist, composer and QMusic Award nominated musician. His one-person orchestra project *Matt Hsu's Obscure Orchestra* makes music that explores the grey areas between cultures, using eclectic instruments and unusual techniques.

Steeped in world music since childhood, Matt draws on his immigrant roots to create multi-layered compositions that explore themes of collective belonging and celebrating difference. Matt has performed at Bigsound, TEDx and toured internationally as a founding member of The Mouldy Lovers, and has completed a PhD exploring folk music in the 21st century.



**NAAVI KARAN**  
STORYTELLER

Shaun D'souza (prefers to be known as Naavi Karan) is a transgender non-binary youth worker, LGBTIQ+ activist and a body-movement facilitator from India, based in Brisbane.

Their areas of work include addressing systemic oppression against marginalised communities, especially those who are homeless and curating inclusive spaces for people to explore self-expression. Naavi has been recently named as one of 30 Under 30 LGBTIQ+ Leaders in Australia by Out For Australia in recognition of their work and contribution to the community.



**NIMA DOOSTKHAH**  
STORYTELLER

Nima was born in 1983 during the Iran-Iraq war. He spent his early childhood witnessing the bombing of his city Esfahan. During these formative years and with the encouragement, nurturing, and guidance of both his parents, he started expressing himself artistically through poetry and storytelling, a cultural art-form which itself was under siege.

In 1991, Nima and his family migrated to Australia and resettled in Townsville. With little in the way of cultural and social understanding of the society they had entered, his early days of life in Australia proved difficult.

Following his earlier interest in storytelling, Nima found a natural affinity with hip-hop and immersed himself in the culture and music of this genre.

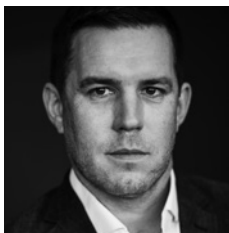
Nima has performed in Opera Queensland's production, *The Pearl Fishers*. This was alongside the ongoing Hip-Hop events which he organised and/or performed at. Nima has headlined at numerous festivals and shows in North Queensland and supported numerous international touring artists.

Nima has not limited himself to Hip-Hop and has actively engaged with other genres and utilises a variety of media to craft and create unique artworks that exhibit and explore contemporary concepts of race and culture as experienced by migrants in Australia.



**ADAM GARDNIR**  
SET & COSTUME DESIGNER

While Adam has designed many classics and contemporary works across Australia, *The Neighbourhood* marks Adam's debut at Brisbane's La Boite Theatre. Previous Set and/or Costume Designs include *HAIR*, Sydney Opera House; *Rolling Thunder Vietnam*, Queensland Performing Arts Centre and Empire Theatre Toowoomba; *Birdland*, *Buyer and Cellar*, Melbourne Theatre Company; *Into The Woods*, *Angelique*, *The Bear*, *Rembrandt's Wife*, Victorian Opera; *Gypsy*, *The Producers*, *Anything Goes*, The Production Company; *Moonshadow*, Cat Stevens Company; *Love Never Dies*, Really Useful Group (as Associate Designer); *Saturn's Return*, Sydney Theatre Company; *The Promise*, *Paul*, *Love Me Tender*, Belvoir; *Semele*, The Australian Ballet and the TV Week Logie Awards. As Producer, Adam's work includes the original production of *Gaybies* for Midsumma; *A Midnight Visit* for Fringe World Perth and *MELT Festival* at Brisbane Powerhouse. Adam is currently Producer and Designer on *One Hundred Years Of The History Of Dance As Told By One Man In Sixty Minutes With An Energetic Group Finale*, a solo work made by his husband Joseph Simons, and will design *The Children* for Queensland Theatre later in 2020.



**BEN HUGHES**  
LIGHTING DESIGNER

Ben Hughes is a lighting designer for theatre, dance and opera. Ben's recent designs include: for Queensland Theatre, *L'Appartement*, *Twelfth Night*, *An Octaroon*, *Scenes from a Marriage*, *Switzerland*, *Good Muslim Boy* (with Malthouse Theatre), *Black Diggers* (with Sydney Festival), *Mother Courage and Her Children*, *Happy Days*, *Much Ado About Nothing*; for Sydney Theatre Company, *Black is the New White*, *The Effect* (with Queensland Theatre); for Melbourne Theatre Company, *Noises Off!* (with Queensland Theatre), *Let The Sunshine* (with Queensland Theatre); for La Boite, *The Mathematics of Longing*, *A Streetcar Named Desire*, *Medea*; for Opera Queensland, *Don Giovanni*, *Mozart Airborne* (with Expressions Dance Company and Natalie Weir), *Snow White*; for Expressions Dance Company, *The Dinner Party*, *Converge*, *Propel*, *The Host*, *Carmen Sweet*; for Adelaide Festival, *Two Feet*; for Queensland Ballet, *The Masters Series*, *Flourish*, *Giselle*. Ben is Associate Artistic Director of The Danger Ensemble, and lectures in lighting design at Queensland University of Technology.



**BRADY WATKINS & COMPOSER**  
SOUND DESIGNER

Brady is a graduate of the Queensland Conservatorium of Music, completing a Bachelor of Music Technology in 2015. Since graduating, she has worked consistently in the Brisbane theatre scene as a sound designer/composer, sound operator and sound consultant. *The Neighbourhood* marks Brady's professional mainstage design debut. Brady's other credits include:

As Sound Designer/Composer – *The Revisionist* (Refraction Theatre), *The Trial* (Queensland Theatre), *Reagan Kelly* (Rocket Boy Ensemble).

As Associate/Assistant Sound Designer – *Sweet Charity* (Understudy Productions), *Spring Awakening* (Underground Broadway), *Carrie: The Musical* (Wax Lyrical Productions).

As Sound Consultant/Operator – *Triple X*, *Antigone* (Queensland Theatre), *Neon Tiger* (La Boite), *Sweet Charity*, *Edges: A Song Cycle* (Understudy Productions), *Spring Awakening*, *Don't Call Me Ishmael* (Underground Broadway).



**NGOC PHAN**  
ASSISTANT CREATIVE

Ngoc is an actor and playwright. Her theatre credits include *The Village*, *The Mathematics of Longing* and *A Streetcar named Desire* (La Boite Theatre Company), *What I'm Here For*, *The Motion of Light in Water*, and *After All This* (Elbow Room), *Dolores* (Anywhere Festival), *Splendour* (Now Look Here), and *Hedonism's Second Album* (La Boite indie).

Her screen performances include *Tidelands* (2Netflix Australia/Hoodlum), *Freudian Slip* Web series (Broken Head Productions), *Australia Day* (Hoodlum/Foxtel), *Pawno* (Toothless pictures); *Schappelle* (Fremantle Media); *At World's End* (New Holland Pictures); *Sea Patrol* (Nine Network); *Terra Nova* (Terra Nova Production), *Secrets and Lies* (Network Ten) and the AFI award winning film *The Black Balloon*.

Ngoc was one of the participants in the Lotus Program supported by Playwriting Australia (PWA) and Contemporary Asian Australian Performance (CAAP) and was an Artist-in-residence at La Boite where she worked on her play *My Father who slept in a Zoo*. Her piece in La Boite's *The Village* was published by Playlab.





**PIP LOTH**  
STAGE MANAGER

Pip holds a Bachelor Degree in Technical Production from the Queensland University of Technology, a Diploma of Live Production and a Certificate II in Furniture Making and Finishing.

Pip has worked as a freelance Stage Manager for the past 7 years both within Australia and internationally. Some of the highlights include SM on EMS Entertainment's East Pacific tour of *Barbie Live! The Musical*, ASM on Dreamworks & Global Creatures North American tour of *How to Train your Dragon – Arena Spectacular* and Gordon Frost's production of *Driving Miss Daisy* in 2013. More recently Pip has been based in Brisbane working with Queensland Theatre as SM on *City of Gold*, *My Name is Jimi*, *Constellations* and *Gloria*, DSM on *Death of a Salesman* and ASM on *Hedda*, *Ladies in Black* and *Country Song*. Other show credits include Production and Stage Manager for Myth's Made Here's production of *Cinderella*, Tour Manager for Hi-5's Asia tour of *Hi-5 Fairytale* and Stage Manager for La Boite's *A Midsummer Night's Dream*. Pip has also worked with Queensland Theatre as Production Coordinator and for the University of Southern Queensland as a lecturer in Stage Management & Technical Theatre and Production Supervisor.



**JAIME NG**  
ASSISTANT STAGE MANAGER

Jaime is a freelance stage and events manager who has stage managed and worked for major events in South East Queensland, including the Gold Coast 2018 Commonwealth Games, Brisbane Festival, Brisbane Writers Festival, Woodford Folk Festival and Splendour in the Grass. Her other roles include Production Stage Manager (*TRAIN LINES* by Tremayne Gordon), Assistant Production Manager (*Open Homes* by Jeffrey Tan) and Production Manager (*Future 30 Festival* by Backbone Youth Arts).

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**PHILIP BACON  
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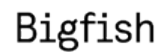
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