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La Boite Theatre Company presents

A Midsummer Night's Dream

BY William Shakespeare

DIRECTED AND ADAPTED BY Benjamin Schostakowski



Presented by La Boite Theatre Company
7 February - 7 March 2015 at the Roundhouse Theatre

CAST

Helena/Starveling	Emily Burton
Lysander/Bottom	Kieran Law
Theseus/Oberon/Quince	Brian Lipson
Hermia/Snug	Kathryn Marquet
Demetrius/Flute	Pacharo Mzembe
Hippolyta/Titania/Snout	Christen O'Leary

PRODUCTION TEAM

Director and Adaptor **Benjamin Schostakowski**
Designer **Dann Barber**
Lighting Designer **Jason Glenwright**
Sound and AV Designer **Wil Hughes**
Stage Manager **Philippa (Pip) Loth**
Assistant Stage Manager **Heather O'Keffee**
Wardrobe **Leigh Buchanan & Nathalie Ryner**
Fight Choreographer **Justin Palazzo-Orr**
Dance Choreographer **Neridah Waters**
Production Manager **Don Mackenzie**
Head Electrician **Keith Clark**
Set Construction **Andrew Mills & Aaron Moore**
Photography **Dylan Evans**

SPECIAL THANKS

Queensland Theatre Company, Opera Queensland,
Queensland University of Technology

Production Partner



PHILIP BACON
GALLERIES



— FROM THE ARTISTIC DIRECTOR —

Hello and welcome,

I am so excited to join you for only my second opening night as Artistic Director here at La Boite Theatre Company. I want to congratulate Chris Kohn on a stellar program I feel honoured to take up this position and to have the opportunity to bring these stories to you this year.

I'm thrilled you have made it to see this extraordinary production of *A Midsummer Night's Dream*. Director Ben Schotakowski is an exceptional talent and I'm incredibly proud that we are able to produce his mainhouse directorial debut at La Boite. Ben has worked with us before. His *A Tribute of Sorts* was a part of La Boite Indie and he played Lewis in our 2014 production of *Così* alongside Jessica Marais. It has been exhilarating to watch Ben continue to grow and shine as an artist.

Within this production are an array of Australia's finest performance artists and creatives. Christen O'Leary (who joins us again for *Medea* later this year) and Brian Lipson are undeniable theatre wizards as they beguile and transport us into Australian suburbia. Equally casting a strange and disturbing spell over this production are the formidable Pacharo Mzembe, Emily Burton, Kathryn Marquet and Kieran Law. We thank you and the team of artist that have conceived and built this work for us.

Thank you for coming – please spread the word and continue to support us! I look forward to seeing you again at our next production of *Samson* (17 April - 2 May) by Brisbane writer Julia Rose-Lewis.



Todd MacDonald
Artistic Director / CEO
La Boite Theatre Company



DIRECTOR'S NOTE

There is a rumour that Shakespeare penned *A Midsummer Night's Dream* around the same time as *Romeo and Juliet*. The belief is also that the play was first written as a gift to be performed at a noble wedding. Immediately one can see the perfect context for Shakespeare, to burlesque the tragedy and seriousness of love.

When I first spoke with Chris Kohn about wanting to stage the play, we spoke at length about what a new version might be. Rather than tear up and rearrange the play, my first thought was to find a new home for the story, one far-distant from the papier-mâché forest one might usually expect. A suburban household seemed like the perfect playground. To add to the challenge, the play would work with a family-sized cast of six actors (the original play has around 20 speaking parts). Just as Shakespeare appropriated fragments of stories from myths and legends, we too found fresh influences in the aesthetics of B-grade horror films, the Avant-garde theatre troupes of the 1970s and suburban kitsch.

Very soon in our rehearsal room, Shakespeare's sophistications started to surface. Three distinct worlds collide with careful precision - four young lovers, the King and Queen of the Fairies and a bunch of amateur dramatists smash together in a hot, sweaty fever-dream. We see love in many forms. We see love become hysterical whether under a spell or not, we see how love creates feuds and jealousies and, we see artists attempting to recreate love for an audience. Very quickly we learned what a peculiar and thrilling play it is to bring to life.

A very fine group of actors and creatives helped make this new show what it is. I would like to sincerely thank them for their complete seriousness in approaching this comedy - it has been hilarious and inspiring to watch.

Here's to the magical strangeness of love.

Benjamin Schostakowski
Director

A MIDSUMMER-NIGHT'S DREAM

One of the editors once discussed with a friend how, if given their will, they would have *A Midsummer-Night's Dream* presented. They agreed at length on this:

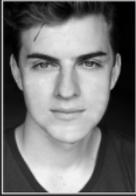
The set scene should represent a large Elizabethan hall, panelled, having a lofty oak-timbered roof and an enormous staircase. The cavity under the staircase, occupying in breadth two-thirds of the stage, should be fronted with folding or sliding doors, which, being opened, should reveal the wood, recessed, moonlit, with its trees upon a flat arras or tapestry. On this secondary remoter stage the lovers should wander through their adventures, the fairies now conspiring in the quiet hall under the lantern, anon withdrawing into the woodland to befool the mortals straying there. Then, for the last scene and the interlude of *Pyramus and Thisbe*, the hall should be filled with lights and company. That over, the bridal couples go up the great staircase. Last of all - and after a long pause, when the house is quiet, the lantern all but extinguished, the hall looking vast and eerie, lit only by a last flicker from the hearth-the fairies, announced by Puck, should come tripping back, swarming forth from cupboards and down curtains, somersaulting downstairs, sliding down the baluster rails; all hushed as they fall to work with their brooms-hushed, save for one little voice and a thin, small chorus scarcely more audible than the last dropping embers:

Through the house give glimmering light,
By the dead and drowsy fire,
Every elf and fairy sprite
Hop as light as bird from briar...
Hand in hand, with fairy grace,
Will we sing and bless this place...

Trip away:
Make no stay:
Meet me all by break of day

-and this is, we conceive, not far from picturing the play as it was actually presented in 1598.

An excerpt from The Cambridge University Press (1969) edition of *A Midsummer-Night's Dream* edited for the Syndics of the Cambridge University Press by Sir Arthur Quiller-Couch and John Dover Wilson



BENJAMIN SCHOSTAKOWSKI

Director and Adaptor

Benjamin graduated from Directing at the National Institute of Dramatic Art (NIDA) in 2013. He directed and wrote *A Tribute of Sorts* for La Boite Indie (2012), winner of four Matilda Awards (including Best Independent Production and Best New Australian Work).

The production was remounted as part of Queensland Theatre Company's 2014 season. In 2011, Benjamin was appointed Associate Artist with Queensland Theatre Company. Credits include *Così* (La Boite Theatre Company, Dir. David Berthold), *Private Lives* (Melbourne Theatre Company, directing secondment, Dir. Sam Strong), *A Tribute of Sorts* (La Boite Indie and Queensland Theatre Company), *KLUTZ* (Brisbane Festival) *A Spectacular of Sorts* (World Theatre Festival: Brisbane Powerhouse), *Genesis* (Brisbane Festival, Dir. Ben Knapton), *The Glorious Nosebleed* (Metro Arts), and *What's Wrong With Gregor Post?* (Brisbane Festival). For NIDA: *Klutz*, *Fireface*, *12 Angry Men*, *June 20,30,40 - Griffin Play Project*, *A Respectable Wedding* with the National Theatre Drama School and *The Bear* with the Actors Centre Australia. Benjamin also directed the music video clip for *Ride For Me* by Ry (Feat. Shadow Kitsune) for Triple J Unearthed. Benjamin recently submitted his PhD in Scenographic Dramaturgy through QUT.



BRIAN LIPSON

Theseus/Oberon/Quince

Since moving to Australia seventeen years ago Brian has acted frequently for Melbourne Theatre Company (MTC), Malthouse, Sydney Theatre Company and Belvoir, plus many independant companies including The Family, Inotrope, Hayloft, Eleventh Hour, ICE, Stuck Pigs Squealing, Chunky Move and GoD Be IN MY MouTH. A *Large Attendance in the Antechamber* – a solo show which he wrote, designed and performed – toured extensively throughout Australia and to festivals in the UK and USA. An opera which he directed and wrote with Matthew Hindson - *Love, Death, Music and Plants* had a sell out season at the Melbourne Botanic Gardens and was recorded for broadcast by the ABC. The large-scale theatre work which Brian wrote, designed and performed *Berggasse 19 - The Apartments of Sigmund Freud* premiered at the 2005 Melbourne International Festival. He directed and designed *The Harry Harlow Project* for the Victorian Arts Centre and Performing Lines national tour; *Song of the Bleeding Throat* for Eleventh Hour; *Photographs of A* and *Apocalypse Bear Trilogy* for MTC. Brian is often seen on TV, film and teaches and directs at the Victorian College of the Arts (VCA). Brian has been nominated for seven Green Room Awards and won three of them. He recently completed an Australia Council Fellowship.

A close-up photograph of Brian Lipson's right arm and hand. He is wearing a light-colored, short-sleeved plaid shirt and a black leather watch with a round face. His hand is resting near his chest, and the background is dark and out of focus.



CHRISTEN O'LEARY

Hippolyta/Titania/Snout

Theatre: HIT Productions: *Bombshells* (Tour). Queensland Performing Arts Centre/Queensland Theatre Company: *End of the Rainbow*. Queensland Theatre Company: *Gloria*, *Bombshells*, *The Cherry Orchard*, *The Game of Love and Chance*, *The Marriage of Figaro*, *The Beaux*

Stratagem, *Gilgamesh*, *The Threepenny Opera*, *The Woman Before*, *The Sunshine Club*, *Seven Little Australians*, *The Crucible*, *A Month in the Country*. Melbourne Theatre Company: *Ruby Moon*, *Don Juan in Soho*, *The 25th Annual Putnam County Spelling Bee*, *The World's Wife*, *Urinetown*, *Hinterland*, *Laughter on the 23rd Floor*, *Man the Balloon Company*, *The Comedy of Errors*, *A Little Night Music*, *Cosi*, *Wednesday to Come*, *Assassins*. The Production Company: *The Boy From Oz*, *High Society*, *Hello Dolly*. Malthouse Theatre: *Porn Cake*, *Goodbye Vaudeville Charlie Mudd*. Sydney Theatre Company: *The 25th Annual Putnam County Spelling Bee*, *Urinetown*, *Threepenny Opera*. **Film:** *Pinch Me*.

Television: *Wentworth*, *Rush*, *Neighbours*, *Blue Heelers*, *MDA*, *Worst Best Friends*, *Crashburn*, *Seachange*, *State Coroner*, *Raw FM*. **Awards:** Christen has won a Gold Matilda Award for *End of the Rainbow*, as well as receiving a Helpmann Award nomination. She won a Helpmann Award for her performance in *The 25th Annual Putnam County Spelling Bee* and has been nominated for *Goodbye Vaudeville Charlie Mudd* and *Urinetown The Musical*. She has been nominated for seven Greenroom Awards, winning twice for her work in *A Little Night Music and Company*.

Training: Diploma of Arts [Creative.]USQ.



EMILY BURTON

Helena/Starveling

Emily graduated from USQ in 2010 and has since been a part of numerous independent theatre projects, including: *Sleep, Rest and Repose*, *Oh The Humanity*, *Life etc*, *The C Word*, *The House Lives*, and of note, the multi-award winning 2012 production of *A Tribute of Sorts*

where she played the role of Juniper, which since had a remount season in 2014 at Queensland Theatre Company. For this role Emily won the 2012 Matilda Award for Best Actress in a Leading Role.

Also in 2014 Emily toured nationally with Dead Puppets Society performing in *The Harbinger* as a puppeteer and performer. Throughout 2013 Emily was one of the lead actors for Grin and Tonic Theatre Troupe which toured to hundreds of schools throughout Queensland and New South Wales. She co-directed with David Burton and Kate Murphy the 2013 University of Southern Queensland (USQ) Shakespeare in the Park Festival production of *The Winter's Tale*. Emily also facilitates acting and drama workshops.



KIERAN LAW

Lysander/Bottom

Kieran Law is a movement artist based in Brisbane, Australia. His work as a performer and theatre-maker spans contemporary theatre, circus, physical theatre and dance. He has recently returned from Israel – where he studied movement and choreography with Batsheva Dance Company. Kieran has also studied at Queensland University of Technology (QUT) and TAFE Queensland and undertaken further studies in Korea and Indonesia. Previous credits include: *Or Forever Hold Your Peace* (Mobo Productions), *Angel Gear* (Pentimento Productions), *The Truth about Kookaburras* (Pentimento Productions/La Boite Indie), *Room 328* (Genevieve Trace and Daniel Santangeli), *The Timely Death of Victor Blott* (Dead Puppet Society), *Several Words Associated with Revenge* (Daniel Santangeli), *Transverse Fracture of the First Metacarpal* (Co-created with Genevieve Trace/Metro Independents) and *Blindscape* (Co-created with Skye Gellmann/La Boite Indie/2012 Nextwave Festival). Kieran's work has helped secure Greenroom Award nominations for *Room 328* (Best Ensemble Cast, 2011) and *Blindscape* (Excellence in Circus, 2012). In 2009, he was nominated for a Best Emerging Artist Matilda Award. Independent of his artistic career, he is obsessed with coffee and is presently considering entering the World Barista Championships.



KATHRYN MARQUET

Hermia/Snug

Kathryn's theatre performances include *The Glass Menagerie*, *As You Like It*, *Ruben Guthrie* and *The White Earth* (La Boite Theatre Company), *Faustus* (Bell Shakespeare/Queensland Theatre Company), *The Crucible*, *Maxine Mellor's Mystery Project*, and *25 Down* (Queensland Theatre Company), *Bastard Territory* (JUTE/Brown's Mart/ Knock 'Em Down), *Prehistoric* (Elbow Room/Metro Independents/ Brisbane Festival/Melbourne Fringe), *After All This* (Elbow Room/ Brisbane Festival), *April's Fool* (Empire Theatre), *Tender (...and Moor/ Metro Independents)*, *Risk* (Umber/Metro Independents), *Catholic School Girls* (Three Sisters/Mad Cat/ Metro Allies), *Brontë* (Three Sisters/ Metro Independents), *Cinderella*, *Jane Eyre*, *Little Women*, *Two Weeks with the Queen*, *Into the Woods*, and *The Taming of the Shrew* (Harvest Rain Theatre Company), *Inmates* (Springboard/Emerge), *Critters* (Out of the Box 2008), and *This Way Up* (Theatre Anyplace). Her television credits include *Secrets & Lies* (Hoodlum/Network Ten), *Sisters of War* (ABC) and various short films, commercials, and training videos. Kathryn was engaged in the Emerging Artist program for Queensland Theatre Company in 2009. She won the 2009 Matilda Award for Best Emerging Artist and was nominated for the 2010 Matilda for Best Supporting Actress for her role as Mary Warren in *The Crucible*. She sat on the board of Associate Artists at Queensland Theatre Company from 2011 until 2013 and is a graduate of the acting program at the University of Southern Queensland. Kathryn is also a playwright. Her debut play, *Pale Blue Dot*, featured in the mainstage season at La Boite Theatre Company in 2014 to critical acclaim.



PACHARO MZEMBE

Demetrius/Flute

Pacharo's theatre performances include *The Mountaintop* (Queensland Theatre Company) *Solomon & Marion* (Melbourne Theatre Company) *Gwen in Purgatory* (Belvoir/La Boite Theatre Company) *Rockabye* (Melbourne Theatre Company) *Antigone* (Belvoir) *An Oak Tree* (Ride on Theatre). Pacharo graduated from Australia's National Institute of Dramatic Art (NIDA) in 2007. In 2010 Pacharo was noted by the Sydney Morning Herald as one of the top ten actors in Australian theatre to keep your eye on. He is also the latest recipient of the African Australian Arts Excellence Award (2014). Pacharo made his feature film debut in Richard Gray's *Summer Coda* (2010) alongside Alex Dimitriades & Rachel Taylor and in 2011 was seen in Karl Zwicky's *Sinbad* and the *Minotaur*. Pacharo appeared in the UKTV miniseries, *False Witness* (The Diplomat), directed by Peter Andrikidis. Some of his other television credits include the second series of Foxtel's *Spirited* with Claudia Karvan, *Terra Nova* produced by Steven Spielberg and the fourth series of the *Underbelly* franchise (*Razor*). In 2015, Pacharo starred in the SBS action comedy series *Danger 5*. Follow Pacharo "Pach" Mzembe on Facebook, Instagram or Twitter for the latest news & updates or visit his official website at pacharomzembe.com



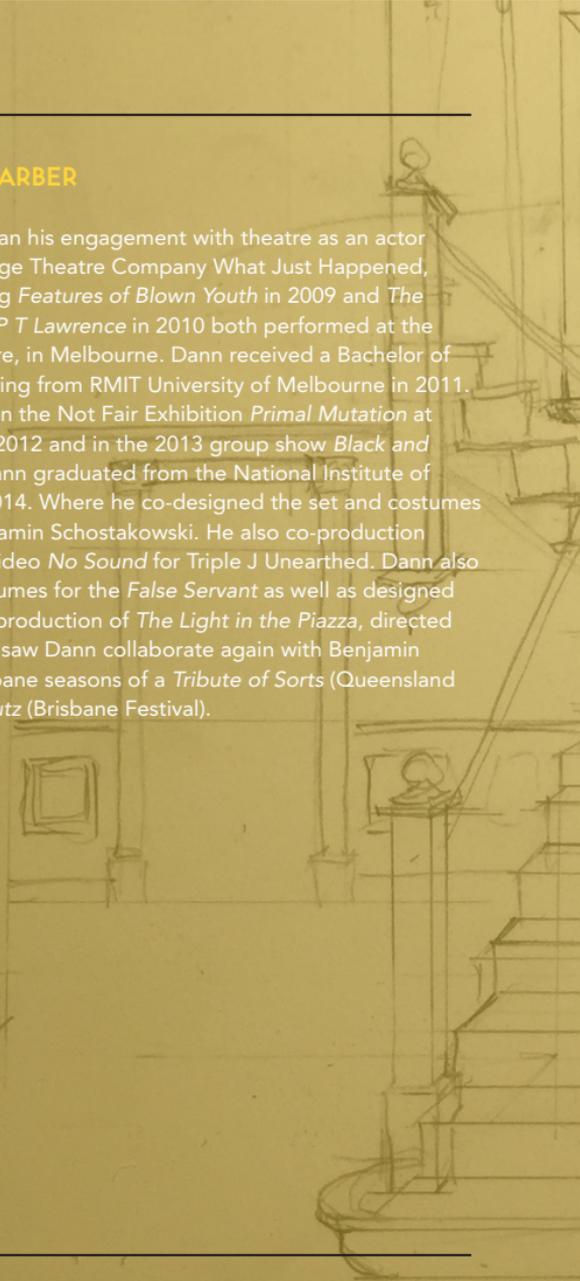




DANN BARBER

Designer

Dann began his engagement with theatre as an actor with a fringe Theatre Company What Just Happened, performing *Features of Blown Youth* in 2009 and *The Logue of P T Lawrence* in 2010 both performed at the Arts Centre, in Melbourne. Dann received a Bachelor of Fine Arts majoring in drawing from RMIT University of Melbourne in 2011. His work has been shown in the Not Fair Exhibition *Primal Mutation* at Thousand Pound Bend in 2012 and in the 2013 group show *Black and White* at Blockprojects. Dann graduated from the National Institute of Dramatic Arts (NIDA) in 2014. Where he co-designed the set and costumes for *Klutz*, directed by Benjamin Schostakowski. He also co-production designed Willow's music video *No Sound* for Triple J Unearthed. Dann also designed the set and costumes for the *False Servant* as well as designed the set for his graduation production of *The Light in the Piazza*, directed by Roger Hodgman. 2014 saw Dann collaborate again with Benjamin Schostakowski on his Brisbane seasons of a *Tribute of Sorts* (Queensland Theatre Company) and *Klutz* (Brisbane Festival).

A large, faint pencil sketch of a stage set design is visible in the background. It shows architectural elements like a staircase on the right, a doorway or window on the left, and various structural supports and beams. The sketch is drawn on a grid-like background.









JASON GLENWRIGHT

Lighting Designer

Jason is an award winning freelance lighting designer who has more than 175 credits to his name. For La Boite Theatre Company Jason has designed the lighting for *Pale Blue Dot*, *Ruben Guthrie*, *Julius Caesar* and *A Hoax* (La Boite Theatre Company/Griffin Theatre). Other theatre credits as Lighting Designer include: *Faustus* (Bell Shakespeare/ Queensland Theatre Company), *I Want To Know What Love Is*, *A Tribute Of Sorts*, *The Removalists*, *Water Falling Down*, *The Little Dog Laughed*, *Thom Pain (Based On Nothing)* (Queensland Theatre Company); *While Others Sleep* (Expressions Dance); *Wuthering Heights*, *Roald Dahl's Revolting Rhymes & Dirty Beasts*, *Tequila Mockingbird*, *Out Damn Snot*, *1984*, *Animal Farm* (shake & stir theatre co); *Cats* (the Arena Spectacular), *Guys & Dolls*, *Blood Brothers*, *Oklahoma!*, *Hairspray*, *Jesus Christ Superstar* (Harvest Rain); *Drag Queensland* (Queensland Music Festival); *I Should Have Drunk More Champagne* (The Good Room); *Delirium*, *Soph And The Real World*, *At Sea Staring Up*, *The Shining Path*, *Cake* (JUTE); *The Kursk* (Critical Stages/Matrix Theatre); *Therese Raquin*, *The Tempest* (Zen Zen Zo); *Boy&Girl*, *Next To Normal* (Oscar Theatre Company). Jason won a Gold Matilda Award for his body of work in 2013. He has won Groundling awards for Best Lighting Design in 2010, 2012 and 2013. He has also received Del Arte Chart awards for eight productions for best lighting design over the last six years.



WIL HUGHES

Sound and AV Designer

Wil's credits as a composer and sound designer for theatre have ranged from contemporary ballet to musicals, and include *Sweet Meniscus* (Anywhere Theatre Festival), *Legends* (Storyshare International Ltd.), *Unnatural Selection* (Gold Coast Arts Centre/Awkward Productions), *The Carer* (Bay Street Productions/MTC), *Blak Electric* (Aboriginal Centre of Performing Arts) and *Caligula* (The Danger Ensemble/Judith Wright Centre). Most recently, Wil was the Assistant Sound Designer on La Boite Theatre Company *The Wind in the Willows*, adapted by Maxine Mellor. In 2014 he made his first step into film composing, providing music for the short film *VIRAL* (Australian Film, Television and Radio School). As a freelance theatre professional he has worked extensively with companies including La Boite Theatre Company, Queensland Ballet, Queensland Theatre Company and the Queensland Performing Arts Centre. Wil is a graduate of the music program at TAFE Queensland.



PHILIPPA (PIP) LOTH

Stage Manager

Pip graduated with honours in 2012 with a Bachelor Degree in Fine Arts, Technical Production from the Queensland University of Technology. She also holds Diploma of Live Production and a Certificate II in Furniture Making & Finishing. Most recently Pip was Company & Stage Manager for Australian tours of *Dora The Explorer* and *Sesame Street Presents; Elmo's World Tour*. Prior to that, Pip was the Stage Manager for Queensland Theatre Company's *Gloria*. She was Resident Director and Company Stage Manager for the East Pacific tour of the new musical, *Barbie LIVE! The Musical*. Pip was Assistant Stage Manager for the world tour of Global Creature's and Dreamworks' production of *How to Train your Dragon – Live Spectacular*. She also worked on the Australian tour of *Driving Ms Daisy*, featuring James Earl Jones and Angela Lansbury in the title roles. Other favourite experiences include assisting the designer for the Vienna Philharmonic Orchestra at QPAC and Site Manager and Assistant Production Manager for the 2011 Midsumma Festival. Pip has also worked in film, working in rigging electrics on both *Nim's Island* and Steven Spielberg's *Terra Nova*.



HEATHER O'KEFFEE

Assistant Stage Manager

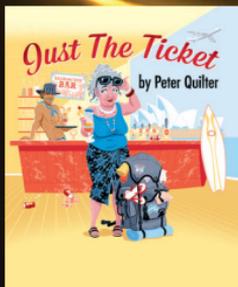
Heather's Assistant Stage Manager credits include *Cosi*, *Pale Blue Dot* (La Boite Theatre Company), *Coppelia*, *Romeo and Juliet*, *G20 Riverstage Coppelia*, *The Nutcracker* (Queensland Ballet), *The Perfect American* (Opera Queensland), *Wuthering Heights* (Shake & Stir) and *Orbit* (QTC). She has also worked as Stage Manager for *Jingle* (Company 27), *A Very Potter Musical* and *How to Succeed in Business* (Lost Boys Theatre Company). Heather has undertaken secondments on Opera Australia's production of *Partenope* and *The Ring Cycle*, and Queensland Theatre Company's production of *End of the Rainbow*. Heather holds a Bachelor of Fine Arts (Technical Production) from Queensland University of Technology.



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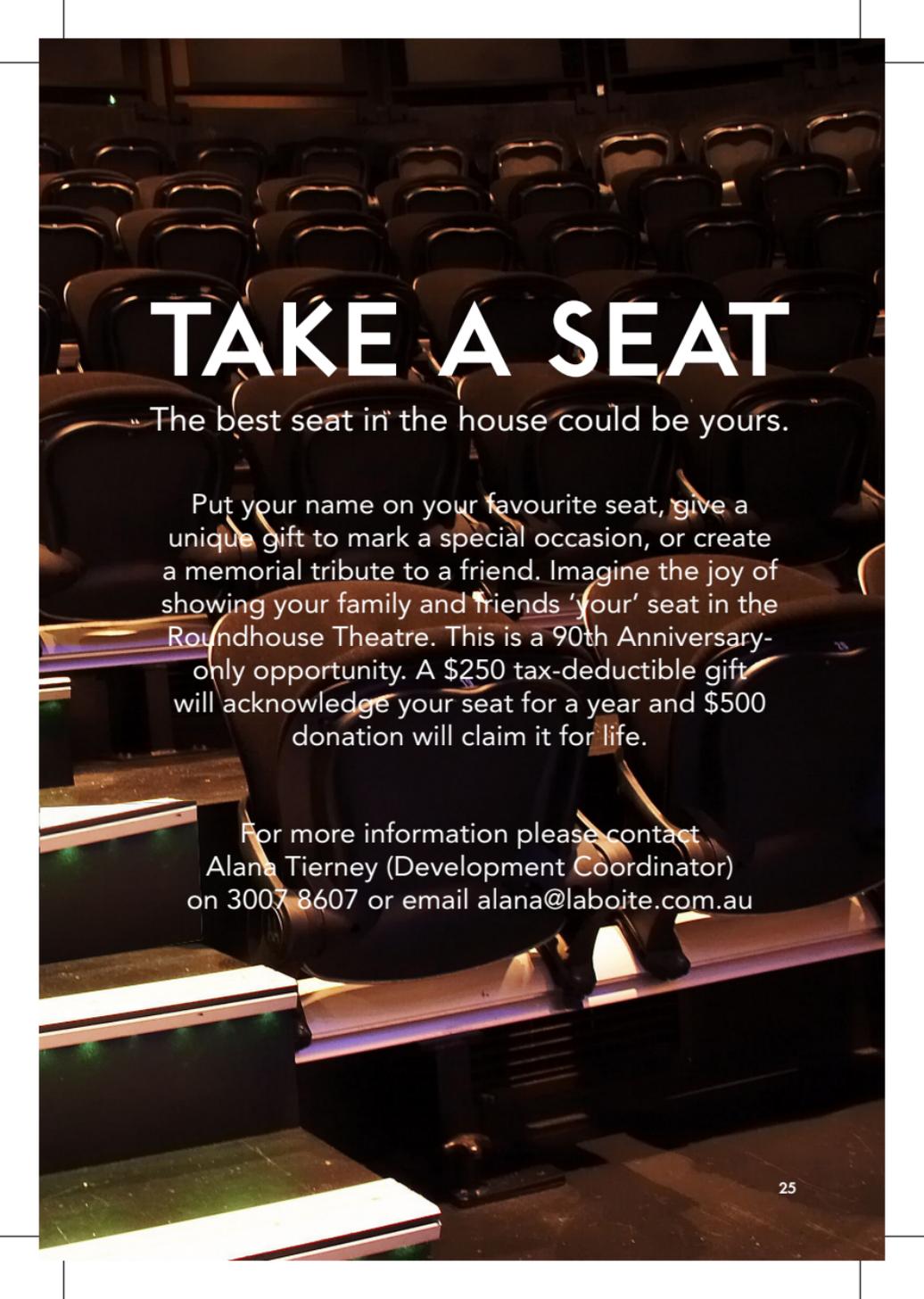
WALL OF LIGHT DONORS

"The Wall of Light captures many wonderful memories of theatre at La Boite, at Paddington and Kelvin Grove... so many performances, music, laughter and great food. The light is also a promise of the future events, and I hope many more experiences of the talent and welcome of La Boite!" – Senator Claire Moore

A one-off, minimum donation of \$1,000 will secure your name on the Wall of Light until 2017. Join the Wall of Light, and you'll be joining an impassioned team of supporters who enable us to continue breaking new ground.

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Alana Tierney (Development Coordinator)
on 3007 8607 or email alana@laboite.com.au

90th BIRTHDAY

2015 is the start of La Boite Theatre Company's 90th year of celebrating extraordinary theatre, behind-the-scenes friendships, passion and support, this birthday is going to be a big one!

We're planning an event to bring together as many of our past and current, artists, directors, patrons and of course our donors, supporters, friends and colleagues to help reminisce those wonderful times that have been spent on the stage and the enjoyment experienced in the round by our audiences.

It was on a Friday night the 31st July 1925 La Boite Theatre was born, so on Friday night the 31st July 2015 we will hold a Gala Evening at the Theatre to celebrate our 90th Birthday.

If you wish to be invited to our Birthday Bash please email us at 90years@laboite.com.au

Muriel Watson, 90
La Boite Life Member

LA BOITE BOARD

Paul Makeham (Chair), Julian Myers (Treasurer), Vivienne Anthon, Gina Fairfax, Richard Hundt, Jane Mallam, Lynn Rainbow Reid, John Scherer

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General Manager **Rhys Holden**

Program Manager **Glyn Roberts**

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Finance Officer **Glen Player**

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Head Technician **Keith Clark**

Venue Technician **Andrew Mills**

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Front of House Staff

Bekki Shearer, Charlotte Moutrey, Emma Joenpolvi, Lucy Lott,

Patrick Hayes, Matthew Seery, Taylor Casu, Zoe Clarke.

La Boite would like to thank all of our hardworking volunteers

Lewe Atkinson, Gene Banyard, Olivia Batchelor, Linda Bulloch, Jessica Bunz, Emily Bush, Cath Carkeet, Ric Carthew, Kerrel Casey, Ithaka Cordia, Harriet Coutts, Meow Echo, Georgia Eyers, Léonie Flood, Matt Gaffney, Elise Gilmore, Jessica Gould, Erin Handford, Lauren Harvey, Rebecca Hull, Greg Johnson, Elizabeth Jones, Riley Jones, Anne Kelley, Sharon Laycock, Thomas Leather, Shirley Markie, Ashley Mcgregor, Tait Mcgregor, Freya Mcgrath, Madeleine McMaster, Charlotte Moutrey, Mary Murphy, Glenda O'Sullivan, Jenny Owen, Werner Owen, Jane Paterson, Mikaela Sanders, Elly Skinner, Werner Stur, Amy Suthers, Jordan Tselepy, Pamela Verney, Joseph Walters, Alycia Warner, Emma Wildman, Bruce Finlayson, Shanelle Nebe, Manda Leigh, Evie Dulnuan, Georgia Weddell, Livio Regano, Stephanie Murray, Alex Holloway, Remi Roehrs, Jacob Hastings, Zachary Robba, Kirsten Sullivan, Patrick Hayes, James Walker, Nathan Dodds, Madeleine Bellas, Jarrod King, Tammy Forward, Steve Pager, Josie Wivell, Louisa Reid, Nathan Booth, Paige Garton, Jacob Wright, Joshua Vella, James Pukallus, Joel Morris, Andrew Magher, Thomas Kearny, Joseph Johanson, Matthew Ives, James Hutchinson, Trent Anderson, Tony Constantini.

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



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La Boite Theatre Company is assisted by the Australian Government through the Australia Council, its arts funding and advisory body



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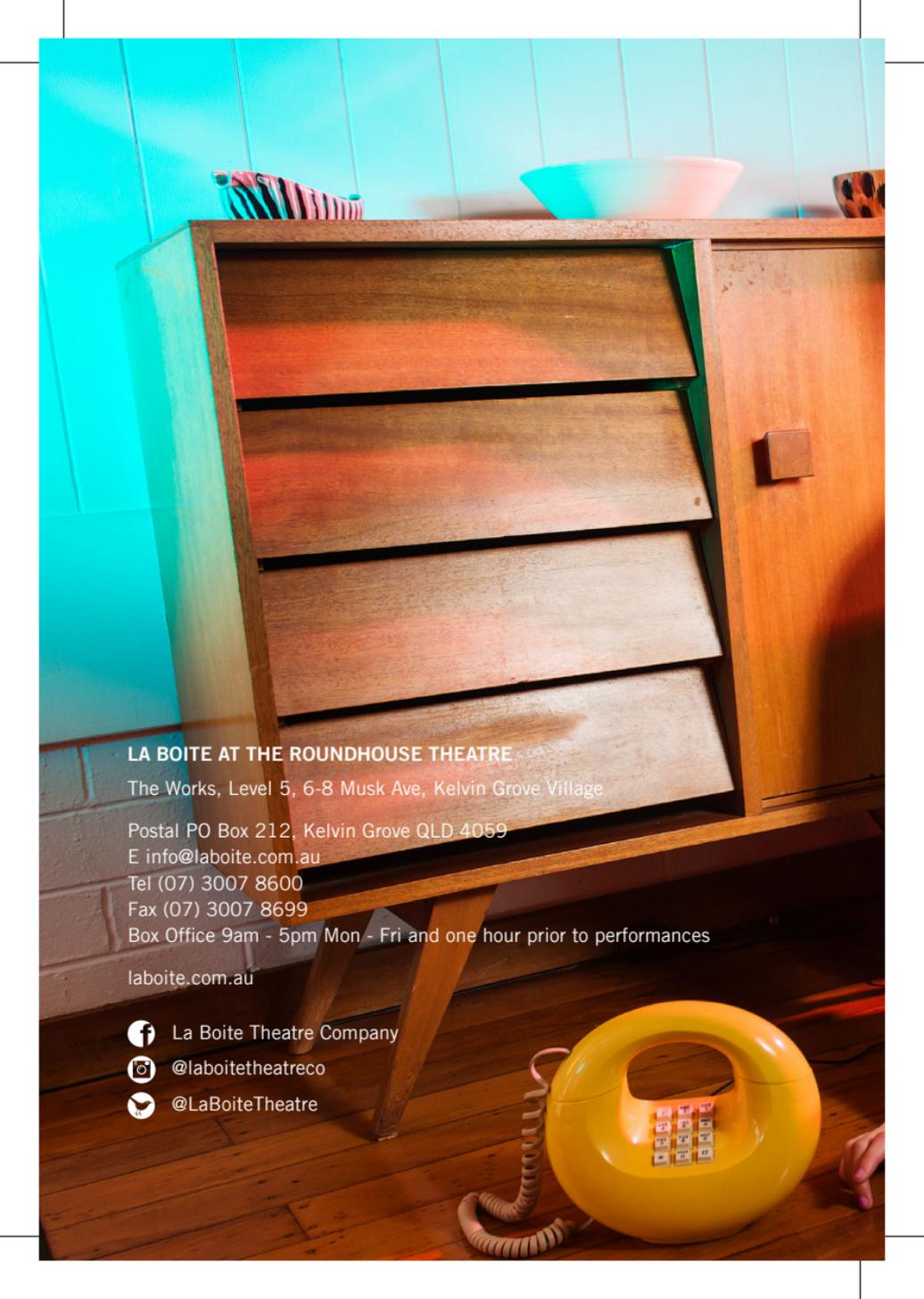

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07 3007 8600 | development@laboite.com.au

A vintage wooden cabinet with a slatted door and a yellow rotary telephone on a wooden floor. The cabinet has a slatted door with four horizontal slats. On top of the cabinet, there is a pink bowl and a striped object. The background is a light blue wall with vertical wood paneling. The floor is made of dark wood. A yellow rotary telephone is on the floor in the foreground.

LA BOITE AT THE ROUNDHOUSE THEATRE

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