

La Boite & QUT Creative Industries present

BLACKROCK

By Nick Enright

PROGRAM

Image by Dylan Evans



LA BOITE
THEATRE COMPANY



creative
industries



Co-funded by Queensland Government through Arts Queensland

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

PRESENTED BY LA BOITE THEATRE COMPANY & QUT CREATIVE INDUSTRIES
22 JULY - 12 AUGUST 2017 AT THE ROUNDHOUSE THEATRE

CAST

TOBY	THOMAS COSSETTINI
SHANA, POLICEWOMAN	ANNABEL HARTE
JARED	RYAN HODSON
GLENYS, MARIAN	AMY INGRAM
STEWART, LEN, ROY, DETECTIVE	JOSS MCWILLIAM
CHERIE	EBONY NAVE
DIANE	CHRISTEN O'LEARY
RACHEL	JESSICA POTTS
TIFFANY	BIANCA SAUL
RICKO	KARL STUIFZAND
SCOTT	THOMAS WILSON

PRODUCTION TEAM

DIRECTOR	TODD MACDONALD
SET AND COSTUME DESIGNER	ANTHONY SPINAZE
LIGHTING DESIGNER	VERITY HAMPSON
COMPOSER AND SOUND DESIGNER	GUY WEBSTER
MOVEMENT AND FIGHT DIRECTOR	NIGEL POULTON
ASSISTANT DIRECTOR	MATT SEERY
VIDEO IMPLEMENTATION SERVICES	STEPHEN BRODIE, OPTIKAL BLOC
STAGE MANAGER	PETER SUTHERLAND
ASSISTANT STAGE MANAGER	ERIN HANDFORD
PRODUCTION MANAGER	CANADA WHITE
LIGHTING OPERATOR	TIM GAWNE
SET CONSTRUCTION	ANDREW MILLS

COVER IMAGE & REHEARSAL PHOTOGRAPHY BY..... DYLAN EVANS

SPECIAL THANKS

QUEENSLAND THEATRE 

QUEENSLAND BALLET, SCOTT KLUPFEL, NATHAN SIBTHORPE

NO RECORDING OF THIS PRODUCTION IS PERMITTED





**DIRECTOR'S
NOTES**
TODD MACDONALD

Every time we write about survivors of crime "confessing" they have been attacked, every time we erase the woman who was murdered, every time we call rape "sex" and we mute the experiences of survivors, and every time we victim blame, we do the public an injustice, because we miss a real opportunity to inform, and instead we further cement damaging social attitudes that minimise, excuse or ignore the hard reality of violence. And we teach survivors that they should think twice before speaking out. We teach them that their voices are not valued. – Tara Moss

The events of Blackrock are inspired (and I use that word very loosely) by the real events of the murder and

rape of 14 year old Leigh 'Leigh Leigh' Rennea Mears in Newcastle in 1989 on the east coast of Australia. This is not a verbatim work. It is fictional, yet this fiction resonates through the collective knowledge that the events are all too real and the behaviours seen in the characters are still all too common. The question of why program *Blackrock* unfortunately remains brutally obvious, from the Brock Turner case in the USA right through the very current Feminism vs MRA arguments.

Blackrock reminds us of the brutal fallout that the actions of a few can have on the lives of a community. It highlights the danger of male privilege and demonstrates how turning a blind eye to violence, and excusing ingrained behaviours, can

Men need to take responsibility for their actions. It's ok for us to expect respect from each other.



escalate to the heinous and unthinkable if left unchecked.

It isn't feminism that argues men are basically depraved beings who can't help themselves. It's phrases like "boys will be boys" that do that, and it's attitudes that hold women to account for men's bad behaviour that really drive it home. – Clementine Ford

Nick Enright has crafted a work that is completely compelling – it challenges us at every turn. It asks the hardest of questions scene after scene, keeping us in a heightened state of moral ambiguity, but it does it with purpose and forces us to consider all sides in each conflict.

This production marks 20 years since the play was

last produced at La Boite and although some of the language has changed, and the advent of technological accelerators like mobile phones has influenced the landscape significantly, the fact remains that the violence and politics of the work still ring true. Yes, I believe things are better, but I also believe we have a very long way to go.

Working with the third year QUT actors has afforded us an opportunity to work with a group of passionate young people who grapple with the issues of this play every day. It is vital that this work carries that perspective, breathes it and is shaped by it.

If we arm our young people with this kind of discourse and encourage them to engage in this conversation,

they will be stronger. If we challenge ourselves to question the normative behaviours that can end in victim blaming, then we are shifting our society into a stronger, more mature and empathetic space. Men need to take responsibility for their actions. It's ok for us to expect respect from each other.

Todd MacDonald





NICK ENRIGHT AM

Writer

Nick Enright was a playwright, actor, director, screenwriter, lyricist, translator, adaptor, dramaturge, performer, compare and teacher. He grew up in Maitland, NSW and was educated at St Ignatius' College, Riverview and Sydney University. He began working professionally in the theatre for J.C. Williamson at 16. After graduation from University he spent a year as general assistant at the Nimrod Street Theatre. Later he trained at the New York University School of the Arts (MFA 1977) on a grant from the Australia Council.

Nick's body of work includes the plays *On The Wallaby*, *Daylight Saving*, *St. James Infirmary*, *Mongrels*, *A Property Of The Clan*, *The Quartet From Rigoletto*, *Blackrock*, *Good Works*, *Playgrounds*, *Chasing The Dragon*, *Spurboard* and *A Poor Student*. With Justin Monjo he adapted Tim Winton's *Cloudstreet* (Company B/Black Swan), directed by Neil Armfield, which played in all Australian capitals, London, Zurich, Dublin, Washington and New York. His last play was *A Man With Five Children* (Sydney Theatre Company, 2002). For film he wrote *Blackrock* and *Lorenzo's Oil* with George Miller (for which they were nominated for Academy and WGA Awards for best Original Screenplay); and for television *Coral Island* and the miniseries of *Come In Spinner*.

With composer Terence Clarke he wrote the musicals *The Venetian Twins* and *Summer Rain*. Other musical collaborations include *Miracle City* with Max Lambert, *Mary Bryant* with David King, and the book for *The Boy From Oz*. *Good Works* and *Cloudstreet* won Melbourne Green Room Awards for Best Play. *Daylight Saving*, *A Property Of The Clan*, the screenplay of *Blackrock* and *Cloudstreet* all won Writers' Guild Gold AWGIE awards. Nick received the 1998 Sidney Myer Performing Arts Award and he was posthumously awarded the 2003 Variety Humanitarian Lifetime Achievement Award and the Special Award at the 2003 NSW Premier's Literary Awards. Nick died in March that year at the age of 52. Nick's plays continue to be performed nationally and internationally.



TODD MACDONALD

Director

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 QTC 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: *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-QTC 2012/15), *Vanya at Avoca* by Chekhov devised by Bagryana Popov (Performer-Castlemaine Festival/La Mamma 2015), *The Mountaintop* (Dir-QTC 2014), *The C Word* by David Burton and Claire Christian (Dir-Metro Arts 2014), *The Button Event* devised with Bagryana Popov (Performer-QTC 2014), *Venus in Fur* (Performer-QTC 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).



ANTHONY SPINAZE

Set and Costume Designer

Anthony Spinaze is Brisbane-based set and costume designer and artist. He studied design at NIDA, where he was the recipient of the William Fletcher Foundation award for emerging artists. Before studying at NIDA Anthony completed a Bachelor of Fine Arts (Technical Production) at QUT. In 2016 Anthony was resident designer at Queensland Theatre, where he designed *Switzerland* (Matilda Award and APDG Award nominee), *Love and Information*, *St Mary's in Exile*, *Riley Valentine*.

In 2017 Anthony has designed *Rent* and *Joh for PM* at Brisbane Powerhouse, and *Constellations*, as part of Queensland Theatre's 2017 season. Previous credits include: *Not Who I Was*, *Le Portrait de Dorian Gray*, *Spring Awakening*, *Capricornia* and Loose Change's music video *Grown Up*.



VERITY HAMPSON

Lighting Designer

Verity Hampson is an award winning lighting and projection designer for theatre, dance, opera, film and television. Verity has worked with many of Australia's leading directors and choreographers including Judy Davis, Leticia Caceres, Lee Lewis, Imara Savage, Sarah Goodes, Gale Edwards, Kate Champion, Meryl Tankard, Stuart Maunder, Sam Strong and Eamon Flack. Verity's designs include: for La Boite, *La Voix Humane*; for Belvoir, *The Drover's Wife*, *Faith Healer*, *Ruby's Wish*, *The Blind Giant Is Dancing*, *Ivanov*, *Is This Thing On?*, *Small And Tired*; for Griffin, *The Bleeding Tree*, *A Strategic Plan*, *The Turquoise Elephant*, *The Boys*, *The Floating World*; for Sydney Theatre Company, *After Dinner*, *Machinal*, *Battle Of Waterloo*, *Hamlet*; *Prince Of Skidmark*, *Little Mercy*, *Hamlet*; for Sydney Chamber Opera, *Fly Away Peter*, *In The Penal Colony*; for Bell Shakespeare, *Literati*, *A Midsummer Night's Dream*; and for Malthouse, *Fiery Maze*.

For television, Verity was lighting director for ABC's *Live At The Basement* and *The Roast*; and *The Crown Prince Awards* for SBS. Verity's projection designs include: for Belvoir, *Mark Colvin's Kidney*, *The Blind Giant Is Dancing*; For Stc, *Little Mercy*, *Before/After*, *Leviathan*, *Like A Fishbone*; for Griffin, *The Turquoise Elephant*, *Beached*; for Ensemble, *Liberty*, *Equality*, *Fraternity* (co-design) and *Great Falls*. Verity is designing *New Breed* for Sydney Dance Company later this year.





GUY WEBSTER

Composer and Sound Designer

Guy is a composer, sound designer, sound artist and music producer working across the mediums of theatre, dance, circus, sound art, installation and new media.

His broad body of work has featured in theatres, festivals and galleries throughout Australia, Japan, Europe, UK, USA and China As a live performer he has shared the stage with the likes of Beth Orton, Ed Harcourt, Powderfinger, The Cruel Sea, Mad Professor and Sarah Blasko.

Previous works with La Boite: *A Streetcar Named Desire*, *The Tragedy of King Richard III*, *As You Like It*, *Ruben Guthrie*, *I Love You Bro*, *The White Earth*, *Kitchen Diva*, *Summer Wonderland*, *The Narcissist*, *Last Drinks*, *Urban Dingoes*.

Other Theatre: *Constellations*, *The Seagull*, *Brisbane*, *Venus In Fur*, *Kelly*, *Orphans* (Qld Theatre); *The Effect* (QTC/STC); *Dracula*, *George's Marvelous Medicine*, *Wuthering Heights*, *Revolt Rhymes and Dirty Beasts*, *Tequila Mockingbird*, *1984*, *Animal Farm*, *Out Damn Spot* (Shake & Stir Theatre Co); *Shifting Sands*, *Fish Out Of Water* (Bleach Festival); *Locked In*, *Viral* (Shock Therapy Productions); *Blue Bones* (Playlab), *Bastard Territory*, *The Salt Remains* (Jute Theatre), *Sugarland* (ATYP); *Water Wars* (Umber Productions); *The New Dead: Medea Material* (Stella Elekrika); *Paradise – The Musical* (Backbone Youth Arts); *The King and The Corpse*, *1347* (Matrix Theatre)

Dance Works: *Torrent* (Lisa Wilson/Dance North); *The Pipe Manager*, *The Pineapple Queen* (Lisa O'Niell)

Installation Works: *Interferomter* (solo), *Intimate Transactions*, *Transact*, *Liquid Gold*, *Transit Lounge* (Transmute Collective), *Shifting Intimacies* (ICA, London), *Cherish* (QPAC's Out Of The Box Festival), *I Cherish This...* (Qld State Library)



NIGEL POULTON

Movement and Fight Director

Nigel is an award winning movement and fight director, movement coach, weapon specialist, and actor. He has particular expertise in classical, historical and adaptive swordplay, edged weapon use, kinesthetic movement processes and combat systems. Nigel has worked internationally over the last 10 years, is a classically trained fencer and a certified Instructor, Fight Director and past President of the Society of Australian

Fight Directors Inc, a Certified Fight Director and Teacher with the Society of American Fight Directors, an Honorary Fight Director with Fight Directors Canada and has been certified with the British Academy of Dramatic Combat. Nigel is also a practitioner of Theatrical Biomechanics, having trained intensively with the system's current custodian Gennadi Bogdanov.

For La Boite credits include *The Tragedy of King Richard III*, *Prizefighter*, *Cosi*, *A Hoax*, *Julius Caesar* and *Hamlet*. Other credits include The Metropolitan Opera (2009, 2010, 2011, 2012, 2013, 2014, 2014 and 2015), the New York City Ballet (2007, 2009, 2010, 2012, 2014 and 2015), STC, Bell Shakespeare, Washington Opera Company, Opera Australia, Circus Oz, MTC, Queensland Theatre, Belvoir, Playbox/ Malthouse, and Kooemba Jdarra.

Film and TV work includes *Pirates of the Carribean V*, *Deadline Gallipoli*, *The Water Diviner*, *The Bourne Legacy*, *Vikings*, *Winters Tale*, *The Good Wife*, *Person of Interest*, *Boardwalk Empire*, *Salt*, *I Am Legend*, *Sopranos – 1997 Season*, *The Ministers*, *30 Rock* and *Law & Order*.

In 2012 Nigel was the recipient of the Melbourne Green Room Awards for outstanding contribution to the Melbourne stage, and has gratefully received grants from the Australia Council for the Arts and Queensland Arts Council in 2005 and 2008 to undertake continuing professional development with leading theatre practitioners throughout the world.



MATT SEERY

Assistant Director

Matt Seery is a director and producer of innovative contemporary performance. Since graduating from Queensland University of Technology in 2014, Matt has worked on numerous independent projects in a variety of roles throughout Queensland, around Australia and internationally.

These experiences include credits as Producer (Architects of Sound/Brisbane Festival) and Associate Producer (Motherboard Productions/World Theatre Festival), Stage Manager (Imaginary Theatre), and Associate Artist (Dead Puppet Society). Amidst projects in Australia, USA and South Korea, Matt has lead the Festival of Australian Student Theatre (2014-2016); a national arts showcasing and networking event for early career artists.

In 2017, Matt is excited to bring his directing practice into sharper focus, directing the Queensland premiere performance of *ENGLAND* by Tim Crouch (Metro Arts' "L-C-L") and joining La Boite Theatre Company's production of *Blackrock* as Assistant Director.



TOM COSSETINI

Toby

Tom Cossetini is an Australian born actor who is in his final year at Queensland University of Technology, studying a Bachelor of Fine Arts (Acting).

He has previously appeared in: *I Want To Know What Love Is* (Queensland Theatre Company / The Good Room, Daniel Evans, 2014), *How to Succeed in Business Without Really Trying* (Lost Boys Theatre Company, Josh Correa, 2012). QUT Productions include: *Eurydice* (Benjamin Schostakowski, 2017) *Enemies* (Michael Futcher, 2017), *Anna Karenina* (Mark Radvan, 2017), *The Merchant of Venice* (Michael Futcher and Helen Howard, 2016), *Children of the Sun* (Michael Futcher, 2016), *Little Revolution* (Bridget Boyle, 2016). Tom has also appeared in Channel Seven's mini series *Hoges* as well as corporate videos and television commercials.

Tom Looks forward to playing the role of Toby in Nick Enright's *Blackrock*, in his first production with La Boite Theatre Company.



ANNABEL HARTE

Shana, Policewoman

Annabel Harte, playing the role of Shana, is in her final year of the Bachelor of Fine Arts (Acting) degree at QUT. Earlier this year she played Eurydice in Sarah Ruhl's adaptation of *Eurydice*, directed by Benjamin Schostakowski and Kitty in *Anna Karenina*, directed by Mark Radvan.

In 2016 she played Jessica in *The Merchant of Venice*, directed by Michael Futcher and Helen Howard. Annabel grew up on the Gold Coast, studying at All Saints Anglican School and moved to Brisbane in 2015.



RYAN HODSON

Jared

Ryan Hodson is currently in his Third Year of the Bachelor of Fine Arts (Acting) at QUT. He was born and raised in South Africa before moving to the Gold Coast at age 11.

His work on stage includes: *The Tempest* for Shake&Stir Theatre Company. At QUT: *Little Revolution*, *Children of the Sun*, Shylock in *The Merchant of Venice*, *Anna Karenina*, *Detroit* and *Eurydice*. And SBS's *The Family Law on Film*.

Coming to the end of his time at University, Ryan is keen to get into the industry and make a name for himself among the other great artists Australia has to offer.



AMY INGRAM

Glenys, Marian

Amy Ingram graduated acting from USQ in 2004. Since then she has worked as an actor, director and producer. In 2008 she started the independent theatre company The Good Room alongside Daniel Evans. Their productions *Holy Guacamole* and *Single Admissions* toured to Adelaide Fringe and Brisbane with sell out seasons. Their latest works *I Should Have Drunk More Champagne* and *I Want to Know What Love Is* is also achieved sell out seasons. *I Want to Know What Love Is* which was produced alongside Queensland Theatre Company premiered at the Brisbane Festival and had a return sellout season at the Wonderland Festival. The Good Room has just recorded \$50 000 from the Myer Foundation to develop and produce their next work based on submissions of forgiveness.

You can see samples of the Good Room at www.thegoodroom.com.au. Amy has performed in numerous work for Queensland Theatre Company including *Fat Pig* (which she won a Best Emerging Artist Matilda Award for), *Seeding Bed*, *Trollop* (Maxine Mellor Queensland Premier Drama Award winner), *The Seagull* and *The Odd Couple*. For La Boite Theatre Company she has performed in *Out Damn Snot*, *Cosi* and *The Tragedy Of King Richard III*. Amy received a Queensland Independents fund in 2014 that enabled her to undertake an internship with Elevator Repair Service in New York. Amy has most recently performed in *We Get It* a Melbourne Theatre Company Neon Production and *Low Level Panic* in Sydney directed by Justin Martin.



JOSS MCWILLIAM

Stewart, Len, Roy, Detective

Joss McWilliam has worked as an actor for over thirty years. His theatre work includes *The Floating World* (STC 1986), *The Glass Menagerie* (QTC 1990), *Moby Dick* (QTC, Marian Street Theatre Company 1990), *Burn This* (La Boite 1991), *The Idiot* (La Boite 1992), *Twelfth Night* (QTC 1992), *Kiss of the Spider-Woman* (LaBoite 1993), *King Lear* (STC 1994), *A Beautiful Life* (QPAC 1998, Matrix 2000), *Buried Child* (QTC 2001), *The Fortunes of Richard Mahony* (QTC 2002), *Hamlet* (QTC 2007), *St Mary's Exile* (QTC 2016) and *Treasure Island* (Matrix 2012).

His television credits include the series *A Thousand Skies* (1985), *Fields of Fire* (1986), *Pacific Drive* (1995-1997), *Water Rats* (1992-2000) and *H2O* (2006). His film credits include , *The Coolangatta Gold* (1983), *The Empty Beach* (1985), *Revolving Doors* (2013) and *The Suicide Theory* (2014). He has been teaching acting, specifically for camera, for the last ten years.



CHRISTEN O'LEARY

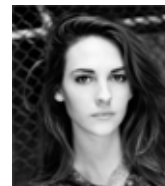
Diane

Christen O'Leary is a highly accomplished actor with an extensive string of theatre credits to her name having worked with major theatre companies around Australia.

Christen has previously performed with La Boite Theatre Company in *Medea* and *A Midsummer Night's Dream*. She has performed in many Queensland Theatre Company productions including *Much Ado About Nothing*, *Gloria*, *The Seagull*, *Bombshells*, *The Cherry Orchard*, *The Game of Love and Chance*, *The Marriage of Figaro*, *The Beaux Stratagem*, *Gilgamesh*, *The Threepenny Opera*, *The Woman Before* and the premiere production of Wesley Enoch's *The Sunshine Club*. Also with the Queensland Theatre Company but in conjunction with the Melbourne Theatre Company was the production of *Ladies In Black*. For the Queensland Performing Arts Centre and the Queensland Theatre Company, she performed in the highly acclaimed *End of the Rainbow*. With the Melbourne Theatre Company, Christen was engaged in *Ruby Moon*, *Don Juan in Soho*, *The Rover*, *Wednesday to Come*, *Cosi*, *Assassins*, *A Little Night Music*, *Company*, *Hinterland*, *Man in the Balloon*, *Laughter on the 23rd Floor*, *Urinetown The Musical*, *The World's Wife* and the *25th Annual Putnam County Spelling Bee*. Her work with the Sydney Theatre Company includes *The 25th Annual Putnam County Spelling Bee*, *Urinetown The Musical* and *The Threepenny Opera*. For the Malthouse Theatre, Christen has worked on *Porn Cake*, *Goodbye Vaudeville Charlie Mudd* and for *Playbox*, *Ruby Moon*, *Tear From a Glass Eye* and the *Goldberg Variations*. Over 2010 and 2011, Christen performed with The Production Company's *The Boy From Oz*, receiving generous critical acclaim. In 2014 she toured with HIT Productions in their one woman show *Bombshells*.

Christen was recently seen on the small screen in the internationally acclaimed drama *Wentworth*. Her work in other television series includes *Neighbours*, *Rush*, *Blue Heelers* and the mini-series *Hoges*, a story based on the life of Paul Hogan. Most recently, Christen appeared in the Kriv Stenders directed feature film *Australia Day*, which debuted to critical acclaim at the 2017 Sydney Film Festival.

Christen has won a Matilda Award for her role as 'Judy Garland' in *End of the Rainbow* for Queensland Performing Arts Centre 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*.



EBONY NAVE

Cherie

Ebony Nave grew up in Hervey Bay and graduated from Urgan State High in 2011. She moved all over Australia, before deciding on Brisbane to pursue her studies in Fine Arts Acting at QUT in 2015.

Before she gained entry into the BFA Acting course at QUT, Ebony worked as a freelance artist on independant feature films, music videos and short films. Credits include leading roles in *500 Miles* (Emily, Mad Anth'm Productions, 2014) *Hand Of Art* (Luka, Inside Out studios, 2016) and *Conscious* (Bonnie, Sinai Entertainment, 2017). After acceptance into QUT Acting, Ebony began working in student stage productions of *Little Revolution* (dir Bridget Boyle 2016), *Children of the Sun* (dir Michael Fletcher 2016), *Merchant of Venice* (dir Michael Fletcher & Helen Howard 2016), *Anna Karenina* (dir Mark Radvan, 2017) and *Detroit* (dir Andrea Moore 2017). Ebony's most notable achievements would be receiving the Vice Chancellors Scholarship for entry into QUT, receiving the Babette Stephens Scholarship through the ZONTA club, having her film *500 Miles* gaining international distribution, playing Portia in Shakespeare's *Merchant of Venice*, playing the role of Sharon in Lisa D'Amours *Detroit* and now, playing the role of Cherie in Nick Enright's *Blackrock* at La Boite Theatre Company.



JESSICA POTTS

Rachel

Jess found a passion for singing at a young age and started performing in musicals and singing concerts, such as singing with The Brisbane Symphonic Band and a being a guest singer on a cruise boat. She has played Wednesday Addams in *The Addams Family Musical* with Brisbane Arts Theatre in 2014 and Olive Ostrovsky in *The 25th Annual Putnam County Spelling Bee* at Brisbane Arts Theatre in 2015. Which then lead her to audition for the Bachelor of Fine Arts (Acting) at QUT.

During her time at QUT she has played Liza in *Children of the Sun* directed by Michael Fitcher in 2016, Dolly in *Anna Karenina* directed by Mark Radvan in 2017, Veronica in *The Motherf**ker with the Hat* directed by Peter Zazzali in 2017.

During her time outside of the course, Jess is a singer in a band that plays at venues around Brisbane. Jess is very excited to be apart of Nick Enright's Blackrock with La Boite Theatre Company.



BIANCA SAUL

Tiffany

Bianca Saul was born and raised in Brisbane and currently lives with her family in Jindalee. Her passion for the performing arts began at a young age and was first nurtured in speech and drama classes from the age of 7, which facilitated her through London Trinity College exams and local eisteddfods. Through high school it evolved into a love of theatre and saw her participating in every school musical and student theatre production she could. Graduating from Indooroopilly State High School in 2013, and torn by an equally fierce passion for animals, she went on to study at UQ Gatton to pursue veterinary science.

Though engaged, she was not inspired and it took one semester and being cast in a musical to remember the taste of performing and reignite her flame. At the end of that year she was accepted into Fine Arts acting at QUT and she hasn't looked back. *Blackrock* will be Bianca's debut in a mainstage professional production, but through the opportunities of her study at QUT she has performed in *Children of the Sun*, directed by Michael Fulcher, *The Merchant of Venice*, directed by Michael Fulcher and Helen Howard, *Anna Karenina* directed by Mark Radvan, and *The Motherf**ker with the Hat* directed by Peter Zazzali.



KARL STUIJZAND

Ricko

Karl Stuijzand is a young actor based in Brisbane. He is currently in his final year of the Bachelor of Fine Arts (Acting) at QUT and is playing 'Ricko' in *Blackrock*.

After falling into a few acting roles in high school, Karl found that this was the career path he wanted to take. After graduating in 2013, he spent time on the set of a couple of American productions (*Unbroken*, *San Andreas*) and was cast in numerous TVC's (MovieWorld Fright Nights 2014).

In 2014 Karl applied for the Bachelor of Fine Arts (Acting) at QUT and was successful. Over the last three years he has performed in many productions including the *Merchant of Venice* in 2016, where he was cast in the role of Bassanio.



TOM WILSON

Scott

Tom Wilson is a 21 year old actor and is from Buderim on the Sunshine Coast. Acting has been a passion of his since high school, and he is currently coming to the end of a three year degree in Bachelor of Fine Arts (Acting) at QUT. Throughout the three years he has been in a range of theatre productions including, Maxim Gorky's *Children of the Sun* and William Shakespeare's *Merchant of Venice*. Stage is Tom's preference when it comes to acting so his future hopes are based in London, performing in West End on the stage.



PETER SUTHERLAND

Stage Manager

Pete Sutherland has had a career in Stage Management that spans two decades and many significant theatre companies in Australia. He has also worked internationally.

Pete stage managed *Single Asian Female* and *The Village* for La Boite Theatre Company. The directors Pete has stage managed for include Claire Christian, Todd MacDonald, Kate Cherry, John Bell, Wesley Enoch, Robyn Nevin, Neil Armfield, Michael Gow, Stephen Page, Andrea Moor, Jason Klarwein, Judy Davis, Simon Phillips, Richard Wherrett, Peter Evans, Debbie Allan, Garry McDonald and Roger Hodgeman.

Some highlights of Pete's career include stage managing John Bell's final show as Artistic Director of the Bell Shakespeare Company *The Tempest* 2015 and the tenth anniversary revival of David Page's award winning one-man-show *Page 8* for Bangarra Dance Theatre.



ERIN HANDFORD

Assistant Stage Manager

Erin is a recent graduate of Queensland University of Technology's, Bachelor of Fine Arts: Technical Production. Since graduating she has been the Stage Manager for *ENGLAND* By Tim Crouch and Ballet Theatre of Queensland's production of *Cinderella*, as well as an Assistant Stage Manager on *American Idiot*. Through her employment at Queensland Performing Arts Centre, Erin has been the Stage Manager and Assistant

Stage Manager for various productions.

During her final year of training Erin undertook roles such as: Stage Manager/Lighting Operator for *Acting Works 2016*, Deputy Stage Manager/Sound Operator for *Angels in America Part One: Millennium Approaches* and Stage Manager for *Waiting for Godot*. Erin also undertook secondments, through University, with Sydney Theatre Company, *Georgy Girl The Musical* and Brisbane Powerhouse in Stage, Company and Production Management. Erin is looking forward to working with Brisbane Festival, later this year, as the Technical Coordinator at the Queensland Performing Arts Centre.





9 – 30 SEP 2017

A La Boite, Dead Puppet Society
And Brisbane Festival Production
In Association with PowerArts

Laser Beak Man

By
David Morton Nicholas Paine Tim Sharp
With Music By
Sam Cronack (Ball Park Music)



LA BOITE THEATRE COMPANY
BRISBANE FESTIVAL
PowerArts



BREAKING THE CODE

By HUGH WHITEMORE

Based on the life of
Enigma Code breaker, Alan Turing

Director DAVID BELL
Designer RAYMOND MILNER
Lighting Design JASON GLENWRIGHT
Featuring FINAL YEAR QUT BFA (ACTING) STUDENTS

8–12 August 2017 at QUT Gardens Theatre

Use promo code 'QUTFRIEND' for \$25 tickets
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QUEENSLAND THEATRE

22 July – 13 August
Bille Brown Studio,
Queensland Theatre

Based on a story by Dimple Bani, Jimi Bani
and co-created with Jason Klarwein

queenslandtheatre.com.au

MY NAME IS JIMI



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Australia Council for the Arts
CIFA CAIRNS INDIGENOUS ART FAIR 14 - 16 July 2017 cifa.com.au
CULTURAL FUND
centre of contemporary arts
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My Name is Jimi has received assistance from the Queensland Government through Arts Queensland's Backing Indigenous Arts program.
Queensland Government



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Head of Production **Canada White**
Acting Head Technician **Tim Gawne**
Workshop Coordinator **Andrew Mills**

Venue Operations Manager **Jessica Ralph**
Ticketing and Administration Officers **Maddie Little & Moeko Reilly**
Front of House Staff **Jess Bunz, Tom Bellas, Nathan Mills, Maddie Little, Lizzie Jones, Senayt Mebrahtu, Lucy Lott, Emma Joenpolvi, Mikaela Sanders, Rory Killen, Libby Lynch, Silva A. Sal, Natalie Callaghan, Bonnie Mullins, Natasha Papertaya, Steve Pirie, Courtney Wild & Jaime Ng**

LA BOITE VOLUNTEERS

Claire Agente, Jessie Anema, Lewis Atkinson, Brooke Austen, Gene Banyard, Olivia Batchelor, David Bentley, Linda Bulloch, Cath Carkeet, Ric Carthew, David Casey, Kerrel Casey, Russell Cockerill, Tony Cole, Tony Costantini, Rhumer Diball, Evie Dulnuan, Sho Eba, Georgia Eysers, Shane Fell, Liesl Filippi, Bruce Finlayson, Léonie Flood, Matt Gaffney, Jessica Gould, Jessica Haack, Declan Hale, Erin Handford, Rosie Hazel, Emma Healy, Rebecca Hull, Greg Johnson, Albina Karami, Anne Kelley, Sharon Laycock, Billie Letts, Jeannie Lloyd-Apjohn, Shirley Markie, Ashley McGregor, Tait McGregor, Nathan Mills, Racheal Missingham, Mary Murphy, Brooklyn Pace, Steve Pager, Jane Paterson, Paige Purvey, Livio Regano, Lara Rix, Elia Roehrs, Sophie Sassman, Nicholas Seery, Brodie Shelley, Sascha Shipley, Brenton Smith, Estelle Snowball, Damian Tatum, Jordan Tselepy, Ellen Tuffley, Tanith Underwood, Alycia Warner, Bruce Finlayson, Livio Regano, Shelli Ward, Alycia Warner, Cassandra Waterford, Georgia Weddell, Emma Windress, Josie Wivell, Shez Wright, Vittorio Yun, Bri Zammit.

LA BOITE PARTNERS



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



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

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Production Partner
Single Asian Female



Production Partner
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