

LA BOITE PRESENTS

# A STREETCAR NAMED DESIRE

BY TENNESSEE WILLIAMS

PROGRAM



LA BOITE  
THEATRE COMPANY

PRESENTED BY LA BOITE THEATRE COMPANY  
15 OCTOBER - 12 NOVEMBER 2016 AT THE ROUNDHOUSE THEATRE

## CAST

BLANCHE ..... BRIDIE CARTER  
STEVE/FLOWER SELLER ..... ALEXANDER FORERO  
STANLEY.....TRAVIS MCMAHON  
STELLA.....NGOC PHAN  
EUNICE/MUSICIAN ..... PARMIS ROSE  
MITCH ..... COLIN SMITH  
PABLO/DOCTOR/YOUNG MAN/MUSICIAN ..... GUY WEBSTER  
NURSE/WOMAN/MUSICIAN ..... KRISTAL WEST

## PRODUCTION TEAM

DIRECTOR ..... TODD MACDONALD  
SET AND COSTUME DESIGNER ..... VILMA MATTILA  
DESIGN CONSULTANT ..... KEVIN O'BRIEN  
LIGHTING DESIGNER ..... BEN HUGHES  
SOUND DESIGN AND COMPOSER..... GUY WEBSTER  
ACCENT AND DIALECT COACH ..... MELISSA AGNEW  
STAGE MANAGER..... ELOISE GRACE  
ASSISTANT STAGE MANAGER..... NICOLE NEIL  
PRODUCTION MANAGER ..... DON MACKENZIE  
HEAD ELECTRICIAN, LIGHTING OPERATOR ..... KEITH CLARK  
AUDIO OPERATORS, SYSTEM ENGINEERS ..... CHRIS NEEHAUSE  
..... & WIL HUGHES  
SET CONSTRUCTION..... ANDREW MILLS & TIMOTHY MACKIE  
SCENIC PAINTING.....SHAUN CAULFIELD  
COSTUME MAKER ..... JANE JERICHO  
PRODUCTION SECONDMENT (QUT) ..... CANDICE SCHMIDT  
PRODUCTION SECONDMENT (USQ).....BRIDGET JURGS  
CREATIVE SECONDMENT ..... KALISHA WASASALA

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

A Streetcar Named Desire is presented by special arrangement with the University of the South, Sewanee, Tennessee

## SPECIAL THANKS

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 Art Series Hotel Group



# DIRECTOR'S NOTES

## TODD MACDONALD

“It’s not about the statistics...we run the risk, at times, of being a nation of bystanders comforted by a few statistics...there are people dying and people whose lives are absolutely ruined as a result of domestic violence and, what’s more, we are all, as a society, the victim.” David Morrison Australian of the Year 2016

“Family violence is an entrenched epidemic that we’ve lived with since time began, so we’ve got a long way to go. But I do believe the tide is turned. It’s no longer a subject that only occurs behind closed doors.” Rosie Batty Australian of the Year 2015

Domestic violence and mental health issues are hugely problematic in our society. They cross socioeconomic boundaries, cultural and age demographics – they are issues we have yet to find comprehensive strategies to cope with as we skirt around their edges, unable or unwilling to

acknowledge them. They are taboo. Tennessee Williams’ work shone a light on these issues in 1947 and when I re-read this play I was shocked at how relevant it felt. Williams’ voice and the way he constructs the characters and situations in the work keep this play completely compelling and relevant.

Ultimately I hope this work will affect audiences - stop them and make them think deeper and harder about these issues. It is (unfortunately) not a historical play – it has some elements that are prescriptive to a time and place but at its heart the work speaks to us now in a raw and incredibly real way.

Theatre making is always a collaborative effort but *A Streetcar Named Desire* is so layered and beautifully structured that the creative team, musicians and actors required an intensive process. I have invited them to reflect here on their experience in the approach to staging a classic like this.



**Guy Webster** – *composer and performer*

As a composer and sound designer, I am persistent in my belief that music and sound can fulfil the role of a character in live theatre and inform the immediate experience of a performance. *A Streetcar Named Desire* is that rare script where music and sound is written in the script as part of the action from the first stage direction to the last line of the play. In this production, Todd offered a unique challenge to consider the music and the musicians as characters. In doing so, he initiated a collaborative process in which discussions between director, actors, designers and musicians have been an open book. I always appreciate a highly collaborative process and this one is proving to be exceptionally rewarding in every way possible.

**Vilma Mattila** – *set and costume design*

For me as a scenographer working with this classic piece has been an exploration around themes of human mind, reality, illusion and delusion. What is private and what is public? How is past visible in present? What is the invisible border of reality and illusion? The collaboration with architect Kevin O'Brien provided an opportunity to look at a theatrical space through the lens of architecture. This discussion with Kevin created an open environment for asking questions and bouncing ideas resulting in an abstract space for this show to take place.

**Kevin O'Brien** – *design consultant*

As a designer, trained as an architect, the spatial qualities of the set in both plan and section presented a compelling project to explore. Typically set in thrust, the unfolding of the plan and the section to engage with a theatre in the round established a series of scene by scene challenges

that I found especially engaging. Working in close collaboration with Vilma Mattila and her overall vision, the considered process explored the conceptual possibilities located in the idea of the 'threshold' through to the resolution of the technical details during construction. The final design is a genuine original contribution to an old classic.

**Ben Hughes** – *lighting design*

"The sky that shows around the dim white building is a peculiarly tender blue, almost a turquoise, which invests the scene with a kind of lyricism and gracefully attenuates the atmosphere of decay."

This is what a Lighting Designer meets on the very first page of *A Streetcar Named Desire*. Williams is known for remarkably lyrical text - text that flows and runs off the tongue. Yet his intense and evocative stage directions are in themselves an extraordinary part of the play. His references to colour see it almost exist as a separate character, a way to poetically describe the world around the characters of the play.

"I can't stand a naked light bulb, any more than I can a rude remark or a vulgar action."

Williams manages to not only reference colour, but also that intangible thing, what could be referred to as the quality of light.

This production of *A Streetcar Named Desire*, by the very nature of being in the round, can't follow all of Williams' directions. Yet the freedom of not restricting actors to the interior of a box set adds a whole new dimension to the play. It can be evocative, beautiful, the designed elements can wash over the actors in a poetic way. Just like Williams' writing.

# TENNESSEE WILLIAMS



His craftsmanship and vision marked Tennessee Williams as one of the most talented playwrights in contemporary theater. His dramas, including *The Glass Menagerie*, *A Streetcar Named Desire*,

*Summer and Smoke*, and *Cat on a Hot Tin Roof* are among the most acclaimed dramas ever performed on Broadway.

Williams was born Thomas Lanier Williams in Columbus, Mississippi, on March 26, 1911, to Cornelius Coffin Williams and Edwina Dakin Williams. His father was an aggressive traveling salesman, and his mother was the puritanical daughter of an Episcopal rector. Williams had an older sister, Rose, and a younger brother, Walter Dakin. Williams once wrote, concerning his parents' relationship, "It was just a wrong marriage." He clearly portrayed the familial conflict in his art. For example, the character, Amanda Wingfield, in *The Glass Menagerie*, is modeled after Williams' mother, and Big Daddy, in *Cat on a Hot Tin Roof*, represents his father.

Williams was raised almost entirely by his mother while his father traveled. She was overprotective of her son, especially after he contracted diphtheria when he was five. The family later moved to St. Louis, Missouri. As a boy, Williams would make up and tell stories, many of them scary.

In the fall of 1929, Williams enrolled at the University of Missouri to study journalism. His father, angry that Hazel Kramer, Williams's childhood sweetheart had also enrolled there, threatened to withdraw him. The romance soon ended, and Williams, deeply depressed, dropped out of school. He decided, at his father's request,

to take a job as a clerk in a shoe company. He once recalled this time in his life as "living death."

To vent his frustrations with his unfulfilling work, Williams retreated to his room after work to write. He survived his depression for a while through his poetry, plays, and stories, but the strain soon resulted in a nervous breakdown. The family sent him to Memphis to recuperate. It was here that he joined a local theater group.

When he returned to St. Louis, he began socializing with a group of poets at Washington University. One of these poets, Clark Mills McBurney, introduced Williams to Hart Crane's poetry. Crane soon became his idol.

Williams decided to return to college in 1937, this time at the University of Iowa. He continued to write an enormous number of plays, some of which were performed on campus. In 1938, he graduated from college, but undermining his success was the tragedy of his sister's insanity. The family allowed a pre frontal lobotomy to be performed, and, as a result, she spent most of her life in a sanitarium.

Williams left home when he was 28, to live in New Orleans, where he changed his lifestyle and his name. He gave several reasons for adopting a new name: It was a reaction against his early inferior work, published under his real name; his new name had been a college nickname; he chose the name because his father was from Tennessee; the name was unique. In New Orleans, Williams wrote stories, some of which would become plays, and entered a Group Theater playwriting contest. His entry won him \$100 and an agent, Audrey Wood, who became a friend and adviser.

During a visit to St. Louis, Williams wrote *Battle of Angels*, a play that opened in Boston in 1940, but was a disaster and closed after two weeks. He revised it, however, and brought it back as *Orpheus Descending*. A movie version, *The Fugitive Kind*, starred Marlon Brando and Anna Magnani. His success continued when Audrey Wood got him a screenwriting job for Metro-Goldwyn-Mayer in Hollywood. Williams made \$250 a week for six months writing scripts for Lana Turner and Margaret O'Brien.

Williams also began working on an original screenplay, but it was rejected. Disappointed, he continued to work on it, turning it into a play called, *The Gentleman Caller*, which evolved into *The Glass Menagerie*. It opened on Broadway on March 31, 1945, revolutionizing American theater and changing Williams' life forever.

In 1947, his second masterpiece, *A Streetcar Named Desire*, opened, becoming even more successful than *The Glass Menagerie*. The play won him his second Drama Critics' Award and his first Pulitzer Prize. During the years following *Streetcar*, a Williams play opened on Broadway almost every other season. His work also continued to flow from stage to screen.

Along with success, however, comes failure. In 1948, *Summer and Smoke* failed on Broadway, but became hugely successful in an Off-Broadway revival and made Geraldine Page a star. *The Rose Tattoo* followed, along with *Camino Real*, a failure in 1953, but revived as a classic at Lincoln Center in 1970, *Cat on a Hot Tin Roof*, winning him his third Drama Critics' Award and his second Pulitzer, *Orpheus Descending*, *Garden District*, and *Sweet Bird of Youth*.

Williams also continued to experiment with writing other genres. He wrote two novels, *The*

*Roman Spring of Mrs. Stone* and *Moise and the World of Reason*, short stories, including *One Arm* and *Hard Candy*, a book of poetry called *In the Winter of Cities*, the film, *Baby Doll*, and his autobiography, *Memoirs*.

In the last years of his life, Williams divided his time between his residences in New York and Key West. He also kept an apartment in New Orleans's French Quarter. In 1981, his *Something Cloudy, Something Clear* was produced Off Off Broadway at the Jean Cocteau Theater, and the following year, his final play, *A House Not Meant to Stand* premiered at the Goodman Theater in Chicago. Williams died at his New York apartment in 1983, at the age of 71.

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### 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 Tragedy of King Richard III* by Marcel Dorney & Daniel Evans (Performer- La Boite 2016), *Prize Fighter* by Future Fidel (Dir- La Boite/Brisbane Festival 2015), *Medea* Adapted by Suzie Miller (Dir-La Boite 2015), *The Mountaintop* (Dir-QTC 2014), *Kelly* by Matthew Ryan (Dir-QTC 2012/15), *The C Word* by David Burton and Claire Christian (Dir-Metro Arts), *The Button Event* devised with Bagryana Popov (Performer-QTC 2014), *Vanya at Avoca* by Chekhov devised by Bagryana Popov (Performer-Castlemaine Festival/La Mamma 2015), *Venus in Fur* (Performer-QTC 2013), *Bare Witness* (Performer-La Mama National Tour), *Progress and Melancholy* (Performer-45downsatirs), *Blowback*, *Training Squad* and *Strangeland* by David Pledger (Performer-NYID).



### VILMA MATTILA

Set and Costume Designer

Vilma Mattila is an emerging Scandinavian theatre designer. Born in Finland, Vilma studied at Aalto University School of Art, Design and Architecture graduating with a Bachelor of Arts in Theatre Design. Vilma's studies brought her to Australia where she completed studies with both Queensland University of Technology and Griffith University.

Vilma has been involved in theatre most of her life. First performing in theatre, film and television, Vilma found her passion in theatre design. Vilma's La Boite credits include assisting with the design of *A Doll's House* production, 2014. Vilma has worked with some of Finland's leading theatres including Helsinki City Theatre, Alexander Theatre, Koko Theatre and most recently Helsinki Theatre Academy's Kookos Theatre. Her design credits include *Platonov*, *They Shoot Horses Don't They* and *Violent Society*. Vilma currently collaborates with The Farm dance company and Phluxus2 Dance Collective.



### KEVIN O'BRIEN

*Design Consultant*

Kevin is a designer, trained as an architect, practising in Brisbane. He frequently collaborates with visual and performing artists as part of his cross-disciplinary design practice.

He completed the set design for *The Button Event* at the Queensland Theatre Company in 2014, directed and designed exhibitions at the *Venice Architecture Biennale* in 2012 and 2016, and contributed exhibition and installation design to other cultural agencies including the Gallery of Modern Art (GOMA), Institute of Modern Art (IMA), and *Sydney Biennale* 2016.

The architectural work of his practice has been recognised and awarded by the Australian Institute of Architects at regional, state and national levels, and he is currently a professor in the Faculty of Architecture, Design and Planning at the University of Sydney.

*A Streetcar Named Desire* is the first production he has worked on with La Boite Theatre.



### BEN HUGHES

*Lighting Designer*

Ben is a freelance Lighting Designer across theatre, dance, opera and both concert and large scale outdoor events; he is also Associate Artistic Director of The Danger Ensemble. His previous La Boite credits include *Snow White* (co-production with Opera Queensland), *Straight White Men* (co-production with State Theatre Company of South Australia), *Medea*, *Samson* (co-production with Belvoir), *A Doll's House*, *Così*, *The Wizard of Oz* (co-production with The Danger Ensemble), *Statespeare*, *Kitchen Diva*. Ben has created lighting for companies including Queensland Theatre Company, Sydney Theatre Company, Melbourne Theatre Company, State Theatre Company of South Australia, Belvoir, Queensland Ballet, Sydney Festival, Brisbane Festival, Expressions Dance Company, The Danger Ensemble, HotHouse Theatre, The Nest Ensemble, Zen Zen Zo Physical Theatre, JUTE Theatre, Stella Electrika, Queensland Performing Arts Centre, Queensland University of Technology, Phluxus2 Dance Collective, Collusion Music, Gold Coast Arts Centre, Woodford Folk Festival and Kooemba Jdarra. As Associate Lighting Designer his work includes productions with Meryl Tankard and Barrie Kosky. In 2013 Ben was Resident Lighting Designer and in 2011 and 2014 an Affiliate Artist with Queensland Theatre Company. Ben lectures in Lighting Design and Scenography at Queensland University of Technology, is a Professional Member of the Association of Lighting Designers, and holds accredited member status with the Australian Production Design Guild.



### GUY WEBSTER

*Sound Design, Composer and Pablo/Doctor/Young Man/Musician*

Guy Webster is a composer, sound designer and artist working across the mediums of theatre, dance, sound art, installation and new media. His broad body of work has featured in theatres, galleries and venues throughout Australia, Japan, Europe, UK, USA and China while his live performances have seen him share the stage with the likes of Beth Orton, Ed Harcourt, Powderfinger, The Cruel Sea, Mad Professor and Sarah Blasko.

Previous works with La Boite - *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, Creche & Burn*

Other Theatre: *The Seagull, Brisbane, Venus In Fur, Kelly, The Effect* (QTC/STC); *Orphans* (QTC); *Dracula, George's Marvelous Medicine, Wuthering Heights, Revolting Rhymes and Dirty Beasts, Tequila Mockingbird, 1984, Animal Farm, Out Damn Snot, Statespeare* (shake & stir theatre co); *Shifting Sands, Fish Out Of Water* (Bleach Festival); *Sugarland* (ATYP); *Water Wars* (Umber Productions); *The New Dead: Medea Material* (Stella Electrika); *Paradise – The Musical* (Backbone Youth Arts); *The King and The Corpse, 1347* (Matrix Theatre); *Alice 21* (Brisbane Festival); *Salome, Heavy Metal Hamlet* (Frank Theatre).

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

Installation Works: *Intimate Transactions* (Transmute Collective); *Shifting Intimacies* (ICA, London); *Cherish Exhibition* (QPAC's Out of the Box Festival); *I Cherish This* (State Library of QLD).



### BRIDIE CARTER

*Blanche*

Bridie Carter is a highly regarded and critically acclaimed actor, having worked extensively in television, film and theatre. She graduated from the National Institute of Dramatic Art (NIDA) in 1994.

Bridie's television credits are numerous and the one she is best known for is her role as the main character of 'Tess Silverman McLeod' on the Nine Network drama series *McLeod's Daughters*. This role saw her nominated twice for a Gold Logie and four times for a Silver Logie.

Other television credits include *It's A Date, Wild Boys, Rescue Special Ops, My Husband My Killer, Going Home, Home & Away, Above The Law, All Saints, Murder Call, Water Rats* and *GP*. She was also the winner of the 2007 *Dancing with the Stars*. Bridie has most recently finished shooting on the second season of the break out Australian TV drama *800 Words*.

Bridie appeared in the comedy feature film *I Love You Too*, alongside Brendan Cowell and Peter Hellier. Other film credits include *Envy* and *Fresh Air*. Bridie's short film credits include *Nostalgia, Skin, The Things My Father Never Taught Me* and *Ragtime*.

Her Theatre credits include *Love Letters* (Ripe Productions), *No Names....No Pack Drills* (NIDA), *Lockie Leonard Human Torpedo* (Ensemble Theatre) and *Communicating Doors* (Marion St Theatre).



**ALEXANDER FORERO**

*Steve/Flower Seller*

Alexander a Colombian born actor who holds a Master of Performing Arts Degree from the Superior Academy of Arts, at the Francisco Jose de Caldas University in Bogota. Upon graduation Alexander was invited to perform for three years with Umbral Teatro, an award-winning Colombian company. He performed in theatre plays such as *The Plazas Juglares y Cadalsos* (Of Town Squares, Minstrels and Scaffolds) and *La Reina Calva* (A Bald Queen) which toured throughout Colombia and internationally. He has also worked on Colombian TV shows(*la hija del mariachi, por amor a Gloria* etc) and films (*paraiso Travel*).

In Australia, Alexander has performed in various productions including *What You Will* and *Emperor* with Black fox theatre and Zen Zen Zo's *Vikram and the Vampire*, (Theatre), *Sea Patrol* (TV), *Narnia: The Voyage of the Dawn Treader* (film), *This is Desmond* Ray (short animated film).

His studies include intensives with Cirque Eloize from Canada and modern clown with Paolo Nani, also two years of Suzuki, contemporary dance, gymnastics, ashtanga yoga, martial arts and four years of Grotowski based training-which he continues to develop and teach.



**TRAVIS MCMAHON**

*Stanley*

*A Streetcar Named Desire* is Travis's first production with La Boite.

He has previously worked in Brisbane for Belvoir St Theatre in *Summer of The Seventeenth Doll* and *Cloudstreet*. He was also seen in *Alone it Stands* for Mollison Communications.

For Melbourne Theatre Company he performed in *Kid Stakes*, *Away*, *Trelawny Of the Wells*, *A Single Act* and *Don's Party*; at Sydney Theatre Company, *A Man With Five Children*; for The Malthouse - *Porn Cake*; at The Nida company, *No Names No Pack Drill*; at The Old Fitzroy, *An Unseasonable Fall of Snow*; and at La Mama US.

On television, Travis has worked on *Good Guys Bad Guys*, *Halifax fp*, *Blue Heelers*, *All Saints*, *Stingers*, *Changi*, *Fat Cow Motel*, *Through My Eyes*, *Last Man Standing*, *Howzat! Kerry Packers War* and most recently ABC's *Miss Fisher's Murder Mysteries*.

His feature film credits are, *Shot Of Love*, *Hobby Farm*, *Roadman*, *I love you too*, *Birthday*, *Swerve*, *Cactus* and *Kokoda*.

Travis has been nominated 3 times – An AFI for *Stingers* (Guest), a Helpmann for *Dons Party* (Supporting) and at the Melbourne Underground Film Festival for *Birthday* (Best Actor).

Travis trained at The University of Wollongong and The National Institute Of Dramatic Art.



**NGOC PHAN**

*Stella*

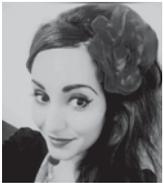
This production of *A Streetcar Named Desire* marks Ngoc's mainstage debut with La Boite. She is an actor and an emerging playwright who is currently an Artist-in Residence at La Boite, where she is developing her new play.

Screen credits include *Australia Day* (Hoodlum/Foxtel), *Pawno* (Toothless pictures - nominated for an AFI), *Schappelle* (Fremantle Media), *At World's End* (New Holland Pictures), *L'art de Vivre*, *Sea Patrol* (Nine Network), *Terra Nova* and *Secrets and Lies* (Network Ten). She has also appeared in the AFI award winning film *The Black Balloon*.

Her theatre credits include *The Motion of Light in Water* (Elbow Room), *Hedonism's Second Album* (La Boite indie), *Speaking in Tongues* (Antix productions), *Sadako and the Thousand Paper Cranes* (Canute productions) and Elbow Room's award winning play *After All This*. She was an ensemble member in Queensland Theatre's *Seeding Bed Program* and was also an Associate Artist at Queensland Theatre in 2014.

Ngoc has been selected as one of the participants for the *Lotus First Draft Program 2015-2016* supported by Playwriting Australia and Performance 4a, which received further development at the 2016 National Play Festival.

A graduate from the WAAPA Acting program in 2004, she has also studied Practical Aesthetics at the Atlantic Acting School in New York as part of their 2007 Summer Intensive.



**PARMIS ROSE**

*Eunice/Musician*

Parmis Rose is a jazz pianist, performer, and creative writer from Brisbane. She studied a Bachelor of Jazz Performance at the Queensland Conservatorium of Music (2005), and completed a BFA majoring in Creative Writing from QUT (2016). Since 2008, she has been a member of acclaimed cabaret-noir ensemble Silver Sircus, recording two albums in collaboration with Aria Award Winning Producer Lachlan 'Magoo' Goold and performing numerous shows locally and nationally. She was an original member of soul popsters Astrid and the Asteroids, who earned the Q Music Billy Thorpe Scholarship in 2012 and has recently joined Sahara Beck's touring band, performing most recently at Byron Bay Bluesfest. She has also performed at Adelaide Fringe Festival, Feast Festival (Adelaide), QLD Pride Festival, QLD Poetry Festival, Melbourne Fringe Festival and QLD/Brisbane Cabaret Festival. Most recently, she played piano for *ZIGGY STARDUST*, presenting a smash hit season for Melt Queer Arts Festival at Brisbane Powerhouse. Parmis is currently playing with Brisbane Blues outfit, Blues Arcadia who will be performing a headline show at this year's Caloundra Music Festival.



### COLIN SMITH

*Mitch*

Colin is a Brisbane-based actor and voiceover artist, and has been a Core member of the Queensland Shakespeare Ensemble (QSE) since 2007. *A Streetcar Named Desire* is Colin's La Boite debut.

Colin is a graduate of the Bachelor of Creative Industries (Drama) program at the Queensland University of Technology (QUT). He was a Matilda Award nominee in the Best Supporting Actor category for 2015's *The Odd Couple* by the Queensland Theatre Company (QTC). His other theatre credits include: QSE - *Much Ado About Nothing*, *Shakespeare's Briefs or Let's Kill All The Lawyers*, *As You Like It*, *Metamorphoses*, *Richard III*, *The Merchant of Venice*, *The Two Gentlemen of Verona*, *The Bomb-itty of Errors*, *A Midsummer Night's Dream*, *Mary Stuart*, *The Tempest*, and *Twelfth Night*; QTC - *Black Diggers*; Queensland Ballet - *Vis-à-Vis: Moving Stories*; QUT - *The Bald Prima Donna*, *The Drought*, *Jesus Christ Superstar*, *One For The Road*, and *Sherwoodstock*; Room to Play - *One Was Nude and One Wore Tails*; and Redcliffe Independent Theatre - *Noises Off*. His TV credits include *Sea Patrol* and *Secrets & Lies*. His short film credits include *The Last Aussie Hero 3: The Search for Kip* and *Meekin Park*. His voiceover credits include TV's *Mortified*, instructional videos and commercials for Griffith University, and audio books for Cambridge University Press.

Colin is a proud member of Actor's Equity, and is a member of the Equity Diversity Committee for the Media, Entertainment, and Arts Alliance.



### KRISTAL WEST

*Nurse/Woman/Musician*

Kristal West is a singer-songwriter who found a national audience in 2014, after becoming a Grand Finalist on the popular channel 9 TV show *The Voice*.

As part of the duo ZK, Kristal was mentored on *The Voice* by Will.i.am, she was also fortunate enough to travel to Los Angeles to record in Will.i.am's impressive studio, gaining further insight to the music world. Kristal (ZK) completed *The Voice* Top 8 National Tour and became the highest ARIA charting contestants from the third series of *The Voice*.

Kristal has developed a diverse portfolio with clients such as Target Australia and Qantas. She has performed at the Tjungu Festival, the NSWRL Grand Final VB Cup and the Brad Fittler Awards. She was also one of 8 winners of the nationwide Alukura songwriting competition. Kristal also appeared on NITV's *Our Songs* which aired nationally and internationally and is currently a performer in the Short Black Opera company.



### ELOISE GRACE

*Stage Manager*

Eloise Grace has worked in theatrical management for over 15 years.

With a career starting as a Stage Manager in Brisbane for the major festivals and companies, more recent career highlights include: Company Manager for the first class productions of *Georgy Girl – the Seekers Musical* (Sue Farrelly for Richard East and Dennis Smith), *Blue Man Group* (BMP and Newtheatricals), *Jersey Boys*, *Rock of Ages*, *The Addams Family* (all Newtheatricals) and *FAME The Musical* (Gordon/Frost Organisation), Associate Producer for world premiere *Clusters of Light* (Multiple Spinifex, commissioned by Ruler of Sharjah, UAE, Sheikh Sultan), General Manager for the new musical premiere *Moonshadow* (Yusuf Islam/ Cat Stevens) and Logistics Manager for the 2006 Asian Games Opening and Closing ceremonies in Doha, Qatar (David Atkins Enterprises), the largest event to ever be staged.

Eloise was the show caller for the Melbourne Fashion Festival for five years running, Stage Manager for *A Doll's House* (La Boite Theatre Company and Brisbane Festival), and Tour Manager for the Australian tour of *Kelly* (Queensland Theatre), visiting 40 regional venues in 20 weeks. Eloise has also Stage Managed numerous ALP and LNP election campaign launches, and is a guest lecturer in Company Management at QUT and NIDA.

Eloise likes figuring out problems with excel spreadsheets, and people who can tell a marvellous story.



### NICOLE NEIL

*Assistant Stage Manager*

Nicole is a Brisbane based stage manager & Queensland University of Technology graduate with Bachelor of Fine Arts degrees in both Technical Production (2015) & Drama (2012).

Nicole is excited to be back at La Boite after completing a Stage Management secondment in 2015 on *Medea* as a part of her final year of Study. Nicole's most recent production credits include: As Assistant Stage Manager; *The Barber of Seville* (Opera Queensland - Brisbane Season & Regional Queensland Tour), *Much Ado About Nothing* (Queensland Theatre Company), *Roald Dahl's Georges Marvelous Medicine* (Shake & Stir Theatre Company), *Clancestory 2015* (Queensland Performing Arts Center). As Stage Manager; *You Should Be Dancing* (Brisbane Festival 2016), *Short + Sweet Festival* (Brisbane 2015 & 2014).

One of Nicole's biggest joys in life is the delight that spreads across Op Shop nanna's faces as she tells them their trinkets and tea pots will be on the stage.

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Venue Operations Manager **Jessica Ralph**

Ticketing and Administration Officer **Sarah Maunsell**

Front of House Staff **Tom Bellas**, **Jess Bunz**, **Patrick Hayes**, **Emma Joenpolvi**, **Elizabeth Jones**, **Finley Kube**, **Maddie Little**, **Lucy Lott**, **Senayt Mebrahtu**, **Charlotte Moutrey**, **Remi Roehrs**

## LA BOITE VOLUNTEERS

**Claire Agente**, **Jessie Anema**, **Lewis Atkinson**, **Brooke Austen**, **Gene Banyard**, **Olivia Batchelor**, **David Bentley**, **Linda Bulloch**, **Natalie Callaghan**, **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**, **Mikaela Sanders**, **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



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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 funding and advisory body

**Australia  
Council  
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