

LA BOITE PRESENTS

THE TRAGEDY OF KING

RICHARD III

PROGRAM

BY MARCEL DORNEY AND DANIEL EVANS
BASED ON THE PLAY BY WILLIAM SHAKESPEARE



LA BOITE
THEATRE COMPANY

PRESENTED BY LA BOITE THEATRE COMPANY
21 MAY - 11 JUNE 2016 AT THE ROUNDHOUSE THEATRE

CAST & CREATIVES

BY MARCEL DORNEY & DANIEL EVANS
DEvised WITH:
PERFORMERS..... HELEN HOWARD
..... AMY INGRAM
..... TODD MACDONALD
..... PACHARO MZEMBE
..... NAOMI PRICE
..... ATTICUS ROBB
..... PETER ROWLAND
DIRECTOR DANIEL EVANS
DRAMATURG LUCAS STIBBARD
DESIGNER KIERAN SWANN
LIGHTING DESIGNER JASON GLENWRIGHT
COMPOSER..... GUY WEBSTER
MOVEMENT AND FIGHT DIRECTORNIGEL POULTON
ASSISTANT FIGHT DIRECTORJUSTIN PALAZZO-ORR

PRODUCTION TEAM

STAGE MANAGER..... DAN SINCLAIR
ASSISTANT STAGE MANAGER..... HEATHER O'KEEFFE
PRODUCTION MANAGER DON MACKENZIE
SYSTEMS PROGRAMMER, HEAD ELECTRICIAN,
SYSTEMS OPERATOR..... KEITH CLARK
SET CONSTRUCTION..... ANDREW MILLS
WARDROBE COORDINATOR..... MADELINE TAYLOR
WARDROBE INTERN..... COURTNEY FOSTER
SOUND DESIGN INTERN STACEY ERBACHER
CHAPERONETHOMAS BARTSCH

COVER IMAGE & REHEARSAL PHOTOGRAPHY BY DYLAN EVANS

SPECIAL THANKS

MATTHEW LOWE (FRENCH CONSULTANT), RAY CHONG-NEE,
QUEENSLAND THEATRE COMPANY PRODUCTION DEPARTMENT
LENNOX HEIT, EAMON HICKEY, JACK SULLIVAN



A NOTE FROM THOSE RESPONSIBLE FOR THIS OUTRAGE

'Why not just do the beloved classic 'Richard III' the way its author intended it?'

This is a perfectly reasonable question, and both of us have asked it many times. It's true that the playwright of *'The Tragedy of King Richard III'*, published in 1623, after its author's death, takes four hours to read out loud, and every one of the thirty-three speaking parts was originally played by a male. But, of course, that's not what you mean.

Every performance of this play - even those by the Royal Shakespeare Company, or imitations thereof - will make cuts and rearrangements to a 400-year-old script that was reared in a very different place and time; and these choices will reflect the company's intentions. Sometimes those intentions are conscious, if reductive ("Our production is set in a boardroom, you see, because the corporate world rewards psychopathic behaviour...") Inevitably, though, what we do with it is also unconscious.

When we 'just do' this play, we project our current political anxieties, whether we mean to or not, onto a centuries-old model, made in a culture and a political system which we barely understand, and which - nevertheless - continues to influence ours. This influence, in a curious paradox, is all the more massive because we don't collectively know very much about Elizabethan culture - not even why it's called 'Elizabethan' - and yet we regularly see plays from it offered as timeless insights into universal truths.

Most of the time, these plays are by William Shakespeare.

It's not hard, in one sense, to see why - Shakespeare's 37 plays (give or take) all feature, to various degrees, an unmistakable combination of kinetic language and bold stagecraft. The character of Richard III holds a special place in this canon as an early and intermittently successful experiment;

a malevolent, brilliant charismatic who reaches out and takes us, the audience into his confidence, who makes us co-conspirators. The 'crookback' might already have been massively popular from his appearance in the Henry VI trilogy, before his eponymous play was first performed around 1591. (Or 1592. Or 1593. 'No-one actually knows' is a phrase you hear a lot around Richard III.)

On 29 August, 2012, a skeleton was unearthed in a carpark in Leicestershire. Examination subsequently showed it to almost certainly be the skeleton of Richard III, killed in 1485 in the Battle of Bosworth Field. Without fail, every mention of this event also mentioned Shakespeare's portrayal of the villainous, 'deformed' monarch. What we wanted to do, from the time about sixteen months ago that we began to collaborate with one another and our co-creators on this project, through a development late last year, to the writing and casting of this work earlier this year, has also been an act of excavation. We've wanted to drill down into the source of the enduring power of this portrayal, of its role in our own history, as artists and as the inheritors of a nation created by the invasion and occupation of this continent by the empire which has its genesis in Shakespeare's time, under the reign of the woman whose grandfather's army killed Richard III, whose successor is still our head of state - this colonising culture of which Shakespeare is the enduring poet laureate.

One of the most difficult skeins of influence to disentangle, as we've written this play, is that the person who created 'Richard III' also, later, wrote 'Macbeth' and 'Hamlet'. What little we know of that person is that he would have been near the start of his career, in a politically charged environment; he

hadn't created Macbeth or Hamlet, and he'd have only been dimly aware - if at all - that he might one day do so.

The way that we imagine the story of Richard is - it must be - in some form of reaction to the character this person created. Moreover, this portrayal - thanks in no small part to its undeniable poetic power - has a distorting, dreamlike effect on itself. As audiences, as readers, we remember the shape of Richard, a shape so dazzling that it obscures the details around it. We confuse executions by state power with murders by Richard's hand. Our dreams of tyranny have been personified - literally - by a culture which feared and hated physical difference as a sign of evil forces at work.

So what are we trying to do tonight? Are we trying to deny the influence of the British Empire's all-time cultural champion? Are we finally going to Tell The Real Truth, about the man who was crowned Richard III in 1483, and died two years later on a field in Leicester, the last English monarch to be killed in battle?

We certainly wouldn't be the first; there have been dozens of historical and fictional attempts to portray the man in a different light. None of them, including this one, ever escape the gravity of Shakespeare's portrayal, and - in all likelihood - never will. This is the sole undeniable fact that led us to create what you're about to see.

This is a new play. And it is called '*The Tragedy of King Richard III.*' And the gravitational force of Shakespeare's portrayal - how the telling of a story can influence our imagination of history, and the stories that we tell ourselves - is what it is about.

What you're about to see is - we hope - a conscious act of imagination, through the perspectives of various figures in relation to the fictional and the historical Richard; his wife, Anne; his family's chief adversary, Margaret; the unknown (to us) operative who killed Richard's nephews; the woman, Elizabeth, who sat on the throne of England in 1592; and a certain William Shakespeare, lately of Warwickshire.

This figure - this Shakespeare - that we've created is as much a figure of imagination as Shakespeare's Richard, and - very possibly - as great a slander. And what right, you may ask, have we to imagine our way into someone else's experience, and then to represent some version of that person in public? We know that Richard the Third was born into a family at war, and raised to be a military field leader. There's no doubt that he killed people, both personally and by proxy. There is no throne, no president's office, in the history of the planet that hasn't been propped up by centuries of structural violence. And yet, we remain a monarchy; and every so often, we sit down to hear the tale of a really bad person, who embodies our deepest fears of how Power Corrupts; and who, in the end, is ritually killed by a young man who represents hope and change. Because isn't that, in the end, just a better story?

That's not a question we can answer. But we can ask this one:

For whom?

- Marcel Dorney & Daniel Evans



MARCEL DORNEY

Writer

An award-winning playwright and director, Marcel is a founding member and artistic director of Melbourne-based performance company, Elbow Room. His work has been commissioned, developed and produced by QTC, Malthouse Theatre, Merrigong Theatre Company, Hothouse Theatre, La Boite, Griffin Theatre, Red Stitch Actors' Theatre, Brisbane Powerhouse, Artslink, and the Next Wave Festival, and published by Playlab Press. He was affiliated with young writers' programs at QTC, La Boite and Griffin Theatre, and received a Lord Mayor's Fellowship to study in St Petersburg, Russia. He holds a Masters in Performance Creation from the University of Melbourne. His play *Fractions* (QTC/HotHouse) received the 2010 Queensland Premier's Drama Award. Screen credits include 'Cockleshell' in Tim Winton's *The Turning*, dir. Tony Ayres. He is currently a member of QTC's National Artistic Team.

Elbow Room's twelve original works since 2008 include *We Get It* (Melbourne Theatre Company's NEON Festival, 2015), *Prehistoric* (Brisbane Festival 2014), and *After All This* (Brisbane Festival 2011). His awards include: 2012 Gold Matilda (*Fractions*); Best Director and Best Ensemble (Ind.), 2011 Green Room Awards (*After All This*); Best Writing, 2014 Green Room Awards, (*Prehistoric*). Both *After All This* (2011) and *Prehistoric* (2014) received Melbourne Fringe Festival awards for Best Performance. Elbow Room's *We Get It* will be presented by the Brisbane Powerhouse in June 2016.





DANIEL EVANS

Writer & Director

Daniel Evans is a writer, director, and producer who has worked across Australia in theatre, festivals, print and television.

His most recent play *Oedipus Doesn't Live Here Anymore*, a reimagining of Sophocles' Theban Trilogy, received the 2014-15 Queensland Premier's Drama Award. As part of Brisbane Festival 2015, he adapted and directed *The Seagull*, after Anton Chekhov, for QTC. *The Tragedy of King Richard The Third*, co-written with Marcel Dorney, marks his debut for La Boite Theatre Company, where he is currently an Artist In Residence.

Together, with Amy Ingram, he founded The Good Room; a performance collective who draw on the experiences of ordinary people to create extraordinary theatre experiences in a suite of work that includes *I Want To Know What Love Is* (QTC & Brisbane Festival; Brisbane Powerhouse) and *I Should Have Drunk More Champagne* (Metro Arts).

Other recent performative collaborations include Queensland Music Festival's 2015 cross-cultural partnership with the Saxon Wind Philharmonic, *One Hundred and One Years*, written in response to the State Library of Queensland's QANZAC 100 Distant Lines Exhibition. As well as *Awkward Conversation*, a self-produced season of international plays featuring over 40 Brisbane artists. He has consulted on Elbow Room's *We Get It* and The Nest's *Eve*.

Daniel's work for young people and new audiences has included works created for Griffith University (*Superfamousnodies*, *Wide Awake & Wasted*, *Here Goes Nothing*, *Totally Epic & Utterly Lame*), Backbone Youth Arts (*Ivy Shambitt And The Sound Machine*, *Holy Guacamole*), Metro Arts (*The Reunion*, co-written with Rebecca Meston), Brisbane Cabaret Festival (*The Lady Of The House Of Love*) and The Little Red Company (*How To Make Snow*).

He has worked as the Co-Director of the National Young Writers' Festival, a five day event as part of the emerging and experimental arts mecca This Is Not Art in Newcastle, as the Performance Program Manager at Metro Arts and as a digital content producer for Southern Star Endemol and SBS.



LUCAS STIBBARD

Dramaturg

Lucas Stibbard makes theatre. This has included work as an actor, director, writer, dramaturg, teacher and producer. He has toured extensively domestically and internationally, working with companies including: La Boite, QTC, Bell Shakespeare, Melbourne Theatre Company, Windmill Theatre and The State Theatre Company of South Australia.

He is co-founder of The Escapists collective whose work includes the Helpmann award-nominated *boy girl wall* (co-written with Matthew Ryan, co-directed and performed by Lucas) which has been published by Currency Press and is now in its fourth printing. Lucas is the outgoing Artistic Director of the Festival of Australian Student Theatre, an Arts Queensland peer and Associate Artist at QTC. Lucas has been the recipient of numerous awards including the Jean Trundle Memorial Bursary, The Empire Theatre's Brian Boak Memorial Bursary and a NIDA Fellowship. He is currently a member of the Backbone Management Committee and QTC's National Artistic Team. Lucas is currently undertaking a Masters in Cultural Leadership at NIDA. Later this year he is performing in Young Jean Lee's *Straight White Men* for La Boite and The State Theatre Company of South Australia.



KIERAN SWANN

Designer

Kieran Swann is an artist, curator, producer, and designer. Recent credits include Co-Creator/Designer, *I Want To Know What Love Is* (The Good Room; Brisbane Powerhouse, 2015, QTC & Brisbane Festival 2014); Design Consultant, *The Seagull* (QTC, 2015); Curator, *Slipstream / Festival of Time Based Art* (Metro Arts 2015); Convenor/Facilitator, *Convergence* (Arts House, 2015); Co-Curator, *Brisbane Experimental Arts Festival* (BNE Art, Judith Wright Centre of Contemporary Art, 2014); Designer, *The Mountaintop* (QTC 2014). ABC Radio has described his work as “nothing short of brilliant”, and RealTime has noted him a “fabulous liar in a mundane world”.

Kieran is a regular collaborator of Fragment 31 and The Good Room. He is currently Program Manager of Metro Arts, Brisbane’s home for experimental and contemporary art. In 2016, Kieran will undertake postgraduate study at Wesleyan University (Connecticut), and work with firstdraft ARI, Venice International Performance Week and Portland Institute of Contemporary Art.



JASON GLENWRIGHT

Lighting Designer

Jason graduated from QUT’s Technical production course in 2007. Since then he has lit just under 200 plays, cabarets, dance works, musicals, operas and installations for some of Australia’s most reputable companies, directors and choreographers.

Credits as Lighting Designer include: *A Midsummer Night’s Dream*, *Pale Blue Dot*, *Ruben Guthrie*, *Julius Caesar* (La Boite); *Argus* (Dead Puppets Society/QTC); *I Want To Know What Love Is*, *I Should Have Drunk More Champagne* (The Good Room); *A Tribute Of Sorts* (Metro Arts/QTC); *Faustus* (Bell Shakespeare/QTC); *Country Song*, *The Removalists*, *Water Falling Down*, *The Little Dog Laughed*, *Thom Pain* (QTC); *A Hoax* (Griffin Theatre/La Boite); *George’s Marvellous Medicine*, *Dracula*, *Wuthering Heights*, *Revolting Rhymes & Dirty Beasts*, *Tequila Mockingbird*, *Out Damn Snot*, *1984*, *Animal Farm* (shake & stir theatre co); *Is My Lipstick On Straight?*, *Stewed*, *Delirium*, *Soph & The Real World*, *At Sea Staring Up* (Jute); *Cats The Arena Spectacular*, *Guys & Dolls*, *Blood Brothers*, *Oklahoma!*, *Hairspray*, *Jesus Christ Superstar* (Harvest Rain); *Wrecking Ball*, *Rumour Has It* (Little Red Company).

Jason was awarded a Matilda Award (Best Technical Design) for *Dracula* in 2015 and a Gold Matilda Award for his Body of Work in 2013. In 2010, 2012 and 2013, Jason won Groundling Award’s for Best Body Of Work. Nine of Jason’s designs have received Del Arte Chart awards over the last 7 years.



GUY WEBSTER

Composer

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 - *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); *Orphans* (QTC/STC); *Dracula*, *George's Marvelous Medicine*, *Wuthering Heights*, *Reveolting Rhymes and Dirty Beasts*, *Tequila Mockingbird*, *1984*, *Animal Farm*, *Out Damn Spot*, *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).





NIGEL POULTON

Movement & Fight Director

Nigel is an award winning fight director, movement and weapon specialist, and actor. He has particular expertise in classical, historical and adaptive swordplay, edged weapon use, kinesthetic movement processes and combat systems. He is a practitioner of Theatrical Biomechanics, having trained intensively with the system's current custodian Gennadi Bogdanov, has worked internationally over the last nine years, is a classically trained fencer, and has trained and taught extensively in Historical European Martial Arts throughout the world. Nigel is also past President of and an Instructor and Fight Director with the Society of Australian Fight Directors Inc and the Society of American Fight Directors.

Choreography credits include La Boite Theatre, 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 Company (Company Fight Director since 2003), Washington Opera Company, Opera Australia, Circus Oz, MTC, QTC, Belvoir Street, Playbox Theatre, and Kooemba Jdarra.

Film and TV work includes *Pirates of the Caribbean 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 Award for outstanding contribution to the Melbourne stage, and has gratefully received grants from the Australia Council for the Arts and Arts Queensland in 2005 and 2008 to undertake continuing professional development with leading theatre practitioners throughout the world.



DAN SINCLAIR

Stage Manager

Since first entering the theatre industry with tertiary education in 2002, Daniel has had extensive experience working in Queensland and Australia with the best of Australian Theatre Professionals. Specialising in stage management for Drama, New Work and Boutique Musicals Daniel has taken productions to more than 100 city and regional venues across Australia. Daniel is a highly sought after and endeared member of the Queensland theatre community.

Credits include: For La Boite Theatre Company: As Stage Manager: *A Hoax*, *Hamlet*, *Walking By Apple Tree Creek* - regional and national tour, *Summer of the Seventeenth Doll*, plus many, many more since 2003. For QTC: As Stage Manager: *Ladies In Black*, *The Seagull*, *Brisbane*, *Stradbroke Dreamtime*, *Fractions*, *Macbeth*, *Fat Pig*, *A Property Of The Clan*; As Assistant Stage Manager: *Managing Carmen*, *I Feel Awful*, *Betrayal*, *Anatomy Titus – Fall Of Rome* (QTC & Bell Shakespeare Company), For shake & stir theatre co: As Production Stage Manager/Tour Manager *1984* Nation Tour, *Animal Farm* National & Regional Tours, As Production Stage Manager: *Wuthering Heights*, *1984*, *Roald Dahl's Revolting Rhymes & Dirty Beasts*, *TEMPEST*, *Tequila Mockingbird*, *Animal Farm*, *Out Damn Snot*. Other Credits: Show Caller-Creative Generation: State Schools Onstage 2010, 2012-2015, Touring Production Coordinator QTC, As Production Stage Manager/Tour Manager *Breast Wishes – An Uplifting Musical* supporting the National Breast Cancer Foundation. Tour Manager for La Boite Theatre as well as roles for JB World Events ,QPAC, Brisbane Festival, World Science Festival & Great Big Events for the Doha Asian Games. Training: Fine Arts Technical Production Management, Queensland University of Technology Awards: Drover Award 'Tour of the Year' '*Animal Farm*' 2013 & '*1984*' 2014 with shake & stir theatre co.



HEATHER O'KEEFE

Assistant Stage Manager

Since graduating from QUT's Bachelor of Fine Arts (Technical Production) in 2013, Heather has enjoyed working on many La Boite productions including *Prize Fighter* and *Medea* as Stage Manager and *A Midsummer Night's Dream*, *Pale Blue Dot* and *Così* as Assistant Stage Manager. Recently, Heather has worked for the Brisbane Baroque Festival as Deputy Stage Manager on *Agrippina* and Assistant Stage Manager on *Light Falls* for the World Science Festival Brisbane.

As Assistant Stage Management, Heather has worked with a variety of Brisbane companies including; Brisbane Baroque Festival; Faramondo, Queensland Ballet; *The Sleeping Beauty*, *The Nutcracker*, *Romeo and Juliet*, *Coppelia* and *Coppelia G20 Riverstage*, Opera Queensland; *The Perfect American*, *G20 Cultural event*, shake & stir theatre co; *Wuthering Heights*, and QTC; *Orbit*, *Theatre Residency Week*. Her other recent Stage Management credits include *The Landmine is Me* for QTC and *Jingle* for Company 27.



HELEN HOWARD

Performer

Helen trained at Mountview Theatre School in London. She is an actor, writer, acting and accent coach and co-artistic director, with Michael Futcher, of Matrix Theatre. Helen's previous appearances for La Boite include *The Glass Menagerie*, *Holding the Man*, *As You Like It*, *Hamlet*, *Last Drinks**, and *Colder*.

Other Theatre: (Matrix Theatre) *The King and the Corpse!*, *1347*, *Lunch*, *The Woods*; (QTC) includes *Dancing at Lughnasa*, *The School for Scandal*, *Molly Sweeney**, *The Memory of Water*, *Absurd Person Singular*, *Rabbit Hole**, *That Face*; (NORPA) *Too Young for Ghosts*; (Tropic Line) *Private Lives*, *The Importance of Being Earnest*; (Toadshow) *Glamalot*; (Harvest Rain) *Peter Pan*; (Zen Zen Zo) *Vikram and the Vampire*; (Metro Arts/ Anna Goldsworthy) *Piano Lessons*. (*Matilda Award). **Screen:** *The Bill*, *Through the Looking Glass*, *Capstick's Law*, *Paradise Beach*, *Pacific Drive*, *Code 111-4*, *A Hole in the Wall*, *The Marine*, *The Fear of Darkness*, *The Contents*, *Bullets for the Dead*, *The Girlfriend*. **Accent coaching:** *Peter Pan* (P J Hogan), *The Ruins* (Carter Smith), *Narnia: The Voyage of the Dawn Treader* (Michael Apted). **Acting coaching:** *Narnia*, *Slide*, *Mental*, *The Family Law*. **Scripts:** (with Michael Futcher) *A Beautiful Life* (Matrix/La Boite), *The Drowning Bride* (La Boite), *1001 Nights*, *The Wishing Well* (Matrix/La Boite), *Therese Raquin**, (adaptation, Zen Zen Zo). *Best Director, *Therese Raquin*; gold Matilda for body of work, in 2012.



AMY INGRAM

Performer

Amy Ingram is a Brisbane performer and maker. Amy is also one half of The Good Room, the highly acclaimed collective behind *I Want to Know What Love Is*, which sold out Brisbane Festival and Wonderland to great acclaim in 2014 and 2015 respectively. Amy's previous engagements with La Boite include *Cosi*, *Out Damn Snot* (shake & stir theatre co co-production) and teaching for the La Boite masterclass series.

Other Theatre: The Good Room: *I Want To Know What Love Is* (Good Room and QTC), *I Should Have Drunk More Champagne*, *Where We Begin*, *Rabbit*, *Single Admissions*, *Holy Guacamole*. For QTC: *The Odd Couple*, *Trollop*, *Seeding Bed*, *Fat Pig*, Youth Ensemble and workshop Teacher. Other: *We Get It* (Elbow Room and MTC Neon), *Tracksuit Girl* (Adelaide Fringe). Film and TV: *Camp* (NBC), *Gods of Wheat Street* (ABC) *Mabo* (ABC). Directing: *Girls Like That* (Sommerville House) *Wolf Lullaby*, *Trojan Women* (Griffith University) *The Bacchae* (Brisbane Girls Grammar), *Ivy Shambit* and *The Sound Machine* (University of Southern Queensland) Awards and Positions: Co Founder of The Good Room and Lame Academy, Co Artistic Director of The National Young Writers Festival 2008,2009). Independents Fund Recipient 2011 (used to study at Lee Strasberg New York and intern with Elevator Repair Service), Best Emerging Artist Matilda Award Recipient 2010.



TODD MACDONALD

Performer

Currently 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 and recently developed a solo performance work *The Button Event* that premiered at the 2014 Brisbane Festival.

Theatre credits include: *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).

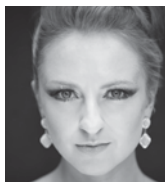


PACHARO MZEMBE

Performer

Pacharo Mzembe was born in Zimbabwe with Malawian heritage and as a young child lived between both countries before arriving in Australia in 1993 as a political refuge – aged 5. Developing an interest in acting in his final years at high school, Pacharo was awarded a scholarship to attend the Australian Acting Academy. This led to Pacharo gaining entry into the National Institute of Dramatic Arts (NIDA) at the age of 17. In 2010 the Sydney Morning Herald put Pacharo in the top ten actors in Australian theatre to watch. After the success of *Underbelly Razor* in 2011, Pacharo made the decision to suspend his acting career to make a stand for youth and education through the Run of Awareness in 2012. Pacharo resumed his acting career and in 2014 was awarded the African Australian Arts Excellence Award, and in the same year appeared in QTC's production of *The Mountaintop*. In 2015, Pacharo appeared in two mainstage La Boite productions, *A Midsummer Night's Dream*, and *Prize Fighter*.





NAOMI PRICE

Performer

Naomi is one of Australia's leading cabaret and music theatre performers, best known for her performances on The Voice Australia, and as Adele in *Rumour Has It* and Miley in *Wrecking Ball*; both award-winning shows co-written with Adam Brunes for the little red company. Naomi sprang to national attention in 2015 as Ricky Martin's leading lady on The Voice Australia: Season Four placing sixth overall. Originally from England, her performance credits include *Ladies in Black* (Melbourne Theatre Company, QTC), *Gloria* (QTC), *The Wishing Well* (La Boite Theatre Company/Matrix Theatre), *Opera Selvaggio* (Bleach* Festival), *Twilight Concert Series* (Brisbane Festival), *The Class of 69* (Harbour Agency – national tour), *Chartbusters 2* (Queensland Pops Orchestra), *Women in Voice 20* (Judith Wright Centre of Contemporary Arts), and national tours for shake & stir theatre co. Her television performances include The Voice Australia, Creative Generation, Channel Nine Telethon, The Morning Show, Carols in the City and NRA Fashion Awards. Music theatre credits include iconic roles in *Jesus Christ Superstar*, *The Last Five Years*, *Songs for a New World*, *Into the Woods*, *Rent*, and *Tell Me on a Sunday*. Naomi has performed with artists such as Ricky Martin, Tim Finn, Guy Sebastian, James Morrison, Marina Prior, Troy Cassar-Daley, Luke Kennedy and Max Pellicano, and Broadway composer Scott Alan. Naomi has won a Matilda Award for Best Supporting Female Actor for *Ladies in Black* and a Matilda Award for Best Musical or Cabaret for *Rumour Has It*.



ATTICUS ROBB

Performer

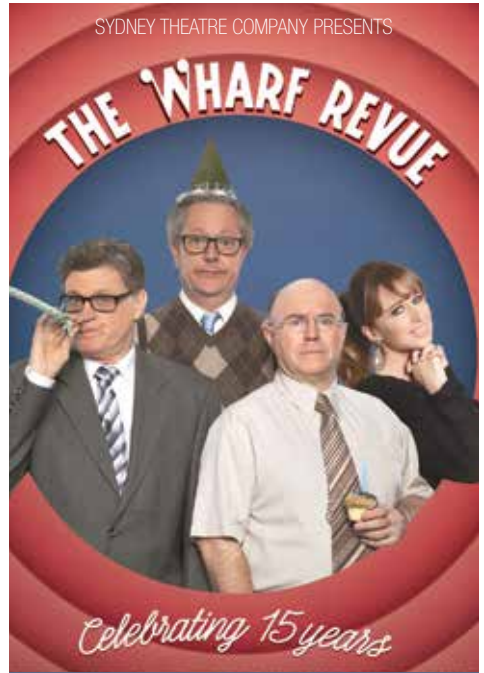
Born in Brisbane in 2002, Atticus Robb has been an enthusiastic student of acting since he was 10 years old. He has undertaken continual workshops with Backbone Youth Arts and been involved in several of their ensemble productions, most notably '*Begin As you Wish to Continue*', staged as part of the 2013 2High festival at the Brisbane Powerhouse. He is currently a member of the QTC Junior Youth Ensemble and has undertaken a series of screen acting workshops with Australian Academy of Television. In 2012, Atticus wrote, produced, and directed a short horror film series, *The Age of the Supernatural*, much to the concern of his neighbours... He was very excited to take part in a masterclass with actor, writer and director Lucas Stibbard in 2015. *The Tragedy of King Richard III* is Atticus' first professional stage performance.



PETER ROWLAND

Performer

Peter Rowland is an enthusiastic young actor and writer who is taking to the professional stage for the first time. He is a Year 10 student at the Queensland Academy of Creative Industries and is currently furthering his craft through QTC Masterclasses. Peter has relished the opportunity to explore the complex character of the young Richard and to work with the extraordinary cast and crew of this production.



WRITTEN AND CREATED BY
JONATHAN BIGGINS, DREW FORSYTHE
AND PHILLIP SCOTT

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Youth & Participation Producer **Claire Christian**

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Head Technician **Keith Clark**
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