

A COMEDY WITH THE SAFETY OFF

LA BOITE AND PLAYLAB PRESENT

THE DEAD DEVILS OF COCKLE CREEK

BY KATHRYN MARQUET



PROGRAM

CAST

MICKEY O'TOOLE JOHN BATCHELOR
HARRIS ROBB JULIAN CURTIS
DESTINEE LEE KIMIE TSUKAKOSHI
GEORGE TEMPLETON EMILY WEIR

CREATIVES

WRITER KATHRYN MARQUET
DIRECTOR AND DRAMATURG IAN LAWSON
SET AND COSTUME DESIGNER VILMA MATTILA
LIGHTING DESIGNER CHRISTINE FELMINGHAM
COMPOSER AND SOUND DESIGNER WIL HUGHES
LX MENTOR DAVID WALTERS

PRODUCTION

PRODUCTION MANAGER CANADA WHITE
TECHNICAL MANAGER NICK TOLL
SET BUILD CO-ORDINATOR ANDREW MILLS
STAGE MANAGER MADDIE NIXON
ASSISTANT STAGE MANAGER REBECCA MINUTI
HEAD LX AND OPERATOR BRANDON DUNCAN
FIGHT CONSULTANT NIKI J PRICE
SET BUILDER JAMIE BOWMAN
SCENIC ARTIST SHAUN CAULFIELD
COSTUME ASSISTANT JANE JERICO
CREATURE MAKER SAVANNAH MOJIDI
MAKE-UP CONSULTANT DESIREE VOGELSANG
ARMOURER WADE KRAWCZYK
UQ SECONDMENT BRONAGH MCDERMOTT

ACKNOWLEDGEMENT OF COUNTRY

AT LA BOITE WE ACKNOWLEDGE THE COUNTRY ON WHICH WE WORK, AND THE TRADITIONAL CUSTODIANS OF THIS LAND - THE TURRBAL AND JAGERA PEOPLE. WE GIVE OUR RESPECTS TO THEIR ELDERS PAST, PRESENT, AND EMERGING.

WE HONOUR THE ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE, THE FIRST AUSTRALIANS, WHOSE LANDS, WINDS AND WATERS WE ALL NOW SHARE, AND THEIR ANCIENT AND ENDURING CULTURES. THIS COUNTRY WAS THE HOME OF STORY-TELLING LONG BEFORE LA BOITE EXISTED, AND WE ARE PRIVILEGED AND GRATEFUL TO SHARE OUR STORIES HERE TODAY.

SPECIAL THANKS

NATHAN SIBTHORPE, DANIEL JERICO, DOMINIQUE MINUTI, DAVE DARCY, PETER SANDS, QUEENSLAND THEATRE, MICHAEL BULMER, MURRAY FREE, OPERA QUEENSLAND, MARK FARROW, JOHN FELMINGHAM.

COVER IMAGE AND REHEARSAL PHOTOGRAPHY BY DYLAN EVANS



WRITER'S NOTES

— KATHRYN MARQUET



What do Plato, Einstein, Da Vinci, Voltaire, and Tolstoy all have in common? They were all vegetarians. Indeed, Da Vinci stated, over 500 years ago, “The time will come when men, such as I, will look upon the murder of animals as they now look upon the murder of men.”

Da Vinci saw that all was connected. He believed that to be a great artist, one must read history and science. The more I read of both, the more I see that the great environmental problems we face — i.e. the sixth mass extinction in Earth’s history and climate change — aren’t singly caused by a glutton for chicken nuggets (although this is a symptom). Every event has ripples: long reaching and unexpected. Poverty is one of the biggest drivers of environmental crime: take away poverty, and you take away much of poaching and deforestation. Educate your populace, and

they’re less likely to vote for the coal-loving bigot who denies climate change. “Stop the boats” has a simple enough ring to it, but it belies the complexity of the story: a story about those who have and those who don’t, about imperialism and colonialism, and this story crosses not only decades, but centuries. Patterns and cycles emerge: the immense sadness of the human condition, the passing on of grief and trauma, generation on generation. From the horrors of a pre-enlightened world, to religious persecution, to the colonial misery of imperialism, humanity has scars, and these scars continue to work on us today. And, so, we are caught in a kind of hell of inaction while Mother Earth burns.

As humans we want to simplify. We want clear boundaries. We want categories. Friends and enemies. Complex thought is scary, but we need

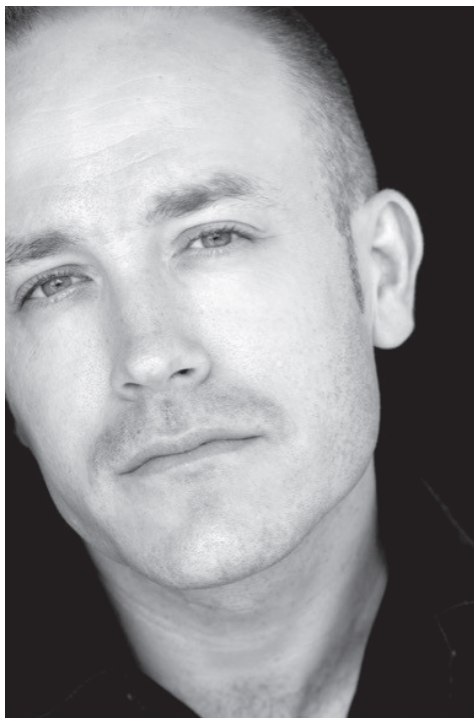
to think deeply now. Selflessly. With empathy. With reason and logic. With an eye on the past and an eye on the future. What we have in common is greater than our differences. It may be our last and only chance. *The Dead Devils of Cockle Creek* is a primitive scream: for action, for compromise, for responsibility, and for facts to prevail.

My deepest thanks must go to Ian Lawson, whose belief in me and this project, whose constant enthusiasm and support, has made it all possible. I am grateful. To my beautiful team of cast and creatives who have created this work with courage, patience and great generosity, thank you. Lastly my thanks to Playlab and La Boite, and all their staff, for giving this challenging work life. Thank you.

KATHRYN MARQUET
WRITER, *THE DEAD DEVILS OF COCKLE CREEK*

DIRECTOR'S NOTES

– IAN LAWSON



I first met Kathryn over a decade ago when she was studying acting at the University of Southern Queensland, and I was the Associate Director at La Boite auditioning her year group. It was immediately apparent then that she possessed a formidable intellect, but what drew me to her was the sensitivity and depth of her artistic expression. Since then I have had the fortune of working with her in a number of capacities, from director to publisher, and now as dramaturg / director of her second major play, *The Dead Devils of Cockle Creek*.

The stimulus for *Dead Devils* came through engaging with another of Kathryn's plays. It possessed a scene, which stood out as it combined black humour and a dramatic premise that compelled in a way that I hadn't come across in Australian theatre writing before. It hinted at a furious political voice that needed to be heard,

so I invited her to work dramaturgically with me at Playlab through the organisation's Beta Testing program (and subsequently as Playwright-In-Residence) to build a work that would initiate the political conversation she wanted to have in a way that could engage with a broad audience. The subsequent process began with articulating a controlling idea and exploring the most appropriate narrative and form to harness the power and precision of her eco-feminist voice.

Utilising black comedy to confront our morals and ethics, *The Dead Devils of Cockle Creek* is a response to the rise in anti-science rhetoric, the decline in the importance of facts, and the polarisation of politics driven by uncompromising ideology that has created a paralysis in many policy areas, particularly in relation to the environment and climate change. It is a primal scream for

meaningful change to the way we engage with mother earth and each other. Moreover, that we must counter the rise in ignorance, skepticism and anti-intellectualism, with patience, knowledge and reason. *Dead Devils* absolutely embodies Playlab's commitment to offer unique, challenging work, because we believe the role of art is to reflect and critique our ever-changing society.

My thanks go to Kathryn, through her courage, intelligence and passion she has taught me much in this process. It is wonderful to witness her growth as an artist first hand. I also want to acknowledge the production's creatives for their generosity and insight. Finally, I would like to thank La Boite and its entire staff for partnering to realise *Dead Devils* in such a magnificent way.

IAN LAWSON
PLAYLAB ARTISTIC DIRECTOR/CEO







KATHRYN MARQUET

Writer

Kathryn Marquet is a playwright and actor. Her debut play, *Pale Blue Dot*, featured in the 2014 main stage season at La Boite and was published by Playlab Press. *Pale Blue Dot* was critically acclaimed and went on to be nominated for five Matilda Awards, including Best New Australian Work. *The Dead Devils of Cockle Creek* was workshopped through Playlab's BETA program in 2016 and Kathryn is currently Playwright in Residence at Playlab. Kathryn's contemporary adaptation of the classic novel *The Secret Garden* had a professional staged reading in 2015 and is currently under development.

Kathryn's eco-feminist play *Furious Creatures* was a finalist in the Queensland Premier's Drama Award in 2016 and received a public reading at Queensland Theatre in July of that year. It went on to be part of the National Playwriting Workshops in 2017 with Playwriting Australia. Later this year, Kathryn's book and libretto will feature in the world premiere of the children's opera *The Owl and the Pussycat*, presented by Little Match. In 2013, Kathryn held the position of Playwright in Residence at La Boite Theatre Company. Kathryn sat on the board of Associate Artists at Queensland Theatre from 2011 until 2013 and was engaged in the Emerging Artist Program at Queensland Theatre in 2009.

As an actor, Kathryn has worked extensively in Australian theatre for La Boite Theatre Company, Queensland Theatre, Bell Shakespeare, and many independent companies. She has also appeared in TV series including *Secrets and Lies* (Network 10) and *Sisters of War* (ABC) and the feature film *Don't Tell*. She won the 2009 Matilda Award for Best Emerging Artist and was nominated for the 2010 Matilda for Best Supporting Actress for her role as Mary Warren in *The Crucible* at Queensland Theatre. She is a graduate of the acting program at USQ and is currently completing her masters in playwriting from University of Queensland.



IAN LAWSON

Director

Ian is a Queensland based Director and Dramaturg with a focus on new work. He is the Artistic Director/CEO of Playlab, an organisation dedicated to the development, production and publication of new Australian playwriting, where he recently directed *Blue Bones* (winner of seven 2017 Matilda Awards including Best Mainstage Production and Best Director).

Ian was the Associate Director at La Boite (2002 - 2008), where he managed the Creative and Professional Development programs and directed numerous productions including *My Love Had a Black Speed Stripe*, *Urban Dingoes*, *Crèche & Burn*, *Last Drinks*, *The Narcissist*, *The Danger Age* and the return season of *The Narcissist* for the Sydney Theatre Company.

Ian also directed the critically acclaimed gothic contemporary performance piece *The Pineapple Queen*. Ian directed sell out seasons of *Bastard Territory* for Brown's Mart and *JUTE*, and most recently as part of Queensland Theatre Company's 2016 season, *Hotel Beche de Mer* for the Arts Centre Gold Coast and *Hopelessly Devoted* for Glen Street in Sydney. For the Queensland Music Festival Ian was the Associate Director and Designer on *Bobcat Dancing* and *Bobcat Magic* and directed Radio Plays. Ian has also worked for many other organisations including: Brisbane Festival, PWA, UQ, Griffith University, Zen Zen Zo and Screen Queensland (The Writer's Room as a director and script consultant, and the Low Budget Feature Initiative as a mentor).



VILMA MATTILA

Costume and Set Designer

Vilma's credits as a designer include Queensland Theatre: *600 Ways to Filter a Sunset*; *Constellations* (Queensland Theatre Senior Youth Ensemble 2017); The Farm Company: *Frank Enstein*; La Boite Theatre Company: *A Streetcar Named Desire*; Helsinki Theatre Academy's Kookos Theatre: *Violent Society*; *Platonov*; *They Shoot Horses Don't They?* As an assistant designer she worked for Queensland Theatre's *Scenes from a Marriage*; Helsinki City Theatre's *Armi*; Alexander Theatre's *Antigone*. Vilma was also a design assistant on Queensland Theatre's *An Octoroon*.

Vilma has held a Resident Designer position at Queensland Theatre 2017-2018. She received her training of a Master of Arts studies in Performance Design Aalto University School of Art, Design and Architecture; Bachelor of Arts in Scenography, Aalto University School of Art, Design and Architecture (exchange at Queensland University of Technology and Griffith University).



CHRISTINE FELMINGHAM

Lighting Designer

Christine has bachelor degrees' in Technical Production and Drama through QUT. She has created lighting designs for *Spectate* from Counterpilot (directed by Nathan Sibthorpe), Short+Sweet Theatre & Cabaret Festivals (2016 & 2017), Brisbane and Gold Coast; *Splendour* from Now Look Here Theatre Company (Directed by Kate Wild); *Allen*, from Awkward Productions (directed by Stewart McMillan); *Architects Reborn: Arena Spectacular*, part of Brisbane Festival (from Architects of Sound); *A Slight Ache & The Lover*, from Now Look Here Theatre Company (directed by Kate Wild); *Children of the Sun* (Directed by Michael Fletcher, for QUT Acting); *Of Little Matter* (Directed by David Morton-Paine) and *Iphigenia 2.0* (Directed by David Sleswick). While at university Christine worked as an assistant to David Walters, Ben Hughes, Jason Glenwright & Glenn Hughes.



WIL HUGHES

Composer and sound Designer

Wil's credits as a composer, songwriter and sound designer for theatre have ranged from contemporary ballet to musicals, and include *The Village*, *Single Asian Female*, *A Midsummer Night's Dream*, *The Wind in the Willows* (La Boite Theatre Company); *Elizabeth I* (Monsters Appear/Wonderland Festival); *Rice* (Queensland Theatre); *Sonder* (Queensland Ballet); *Propel* (Expressions Dance Company); *We Will Not Kiss/Touch/Frighten You in the Dark*, *Caligula* (The Danger Ensemble); *The Theory of Everything* (Brisbane Festival/Metro Arts); *Dust Covered Butterfly* (Metro Arts); *Tiptoe* (Pentimento Productions); *Unnatural Selection*, *Allan* (Gold Coast Arts Centre/Awkward Productions); *Blak Electric* (Aboriginal Centre of Performing Arts); *Sweet Meniscus* (Anywhere Theatre Festival) and *Legends* (Storyshare International Ltd.).

As a freelance theatre professional he has worked extensively with companies including La Boite Theatre Company, Queensland Ballet, Queensland Theatre and the Queensland Performing Arts Centre. Companies who have utilised Wil's facilities as an audio engineer, music editor and QLab programmer include Global Creatures, Queensland Ballet, Expressions Dance Company, Bay Street Productions, La Boite Theatre Company and more.



JOHN BATCHELOR

Mickey O'Toole

One of Australia's leading character actors, John is well-known to TV audiences, having played memorable roles in *Underbelly: Razor*, *The Great Mint Swindle* and *Sea Patrol*. His other TV credits include *Mars 500*, *The Secret Daughter*, *Doctor Doctor*, *Brock*, *Stingers*, *All Saints*, *Bad Cop Bad Cop* and *Water Rats*.

Best known for his role as Peeto in the AACTA award-winning feature film *Red Dog*, John's other film credits include *Inspector Gadget 2* (Disney), *Man Thing* (Marvel) and *The Tenderhook*. In short film, John received the Exposure Film Festival's Accolade Comedy Actor Award for his role in Stephan Lance's *The Lotus Room*, and Best Actor at the Queensland New Filmmakers' Awards for Michael Badoreck's *The Oblong Box*.

Also the recipient of two Matilda Awards, on stage John has performed as The Master in *Jacques and his Master*, Champ in *Millfire*, Macbeth in *Macbeth*, Bottom in *A Midsummer Nights Dream*, Lucky Eric in *Bouncers* and Fraser in *Sweet Phoebe*. His other theatre credits include *Troilus & Cressida*, *Antony and Cleopatra*, *Twelfth Night* and *Romeo & Juliet* (Bell), *The Way of the World*, *She Stoops to Conquer* and *Festen* (STC) and *The Underpants* (Company B). His greatest joy was performing Moliere with the roles of Sganerelle and Alceste in *A Doctor in Spite of Himself* and *The Misanthrope* respectively. John was also invited by the Queensland Theatre Company to perform in David Williamson's world premiere of *Managing Carmen*, which he also performed in Perth with Black Swan Theatre Company. The production received rave reviews and John was nominated for yet another Matilda Award.

This is John's first La Boite Production in 20 years, he was last seen on the Hale St stage in Matt Camerons *Mr Melancholy*.



JULIAN CURTIS

Harris Robb

Julian Curtis cut his teeth in theatre touring *Something to Declare* with Queensland Arts Council and the play *Harriers* for Metro Independents. After graduating NIDA, he continued in theatre appearing in productions for Sydney Theatre Company (*Gallipoli*, *Embers* national tour), Queensland Theatre (*25 Down*), Riverside Theatre (*Shakespeare's R & J* national tour), Darlinghurst Theatre (*La Dispute*), Siren Theatre Company (*As You Like It*), Shake + Stir (*Wuthering Heights*) and previously for La Boite in *The Glass Menagerie*. Last year, Julian was awarded a Matilda for his performance in *True West* at the Brisbane Powerhouse.

In 2011 Julian won the Martin Bequest Traveling scholarship that took him to Los Angeles. In Los Angeles, Julian worked with leading industry figures including Bryan Singer who produced the half hour comedy *Spooked*, playing Hitler opposite Peter Serafinowicz in the comedy *The Britishes*, directed by Oscar winner Rick Heinrich in the pilot *The Gamblers* and voiced Chuck Lorre's upcoming WB animation series, *The Hopsters*. Other television credits include *East West 101*, *Rescue Special Ops*, *Legend of the Seeker*, *Adam Ruins Everything*, *Acting Out*, *Dance Academy* and TV movie *Twister Warning*.

In 2017 he filmed *Wish Man* in Arizona based on the origins of the Make A Wish Foundation and *Poster Boy* a Brisbane made movie about gun use in the LGBTIQI community. Other film appearances include *Peter Pan*, *Captured* and *48 Shades*. He has worked with Screen Australia many times, most prominently in *A Burning Thing*. Other short film highlights include *Neon King* that took top honors at BBFF and the Sydney Film Festival selected *Dance Me to the End*.

In 2017, his playwriting debut (developed on salary at University of Queensland) was given further financial support by Playwriting Australia. Other writing credits include *Power the Kid* (Screen Queensland produced) and a web-series honored at premiere comedy festival Just for Laughs Montreal.



KIMIE TSUKAKOSHI

Destinee Lee

Kimie Tsukakoshi is an actress, singer and dancer of Chinese/Japanese background. She recently completed filming the lead role of Kyra in *The Bureau of Magical Things*, the latest creation by acclaimed producer Jonathan Shiff.

Kimie features as Heidi Thomson on seasons one and two of *The Family Law* (SBS and Matchbox Pictures' award-winning comedy TV series) and is currently filming season three. Other screen credits include: Ivy Chen, a recurring character on *Secret City* (Foxtel/Matchbox Pictures), Lily in *Riptide* (feature film), Samantha in *The Virgin Intervention* (webseries pilot by ABC2) and has appeared on *Doctor Doctor* (Channel Nine), *H2O: Just Add Water* and various commercials.

On stage, Kimie performed the titular role in the world premiere of *Hanako: Desire and Other Secret Weapons* (Bello Creative, Brisbane Festival). *Hanako* was nominated for a number of awards at the 2017 Matilda Awards including Best Female Actor for Kimie Tsukakoshi.

Other onstage credits include: Marcy Park in *The 25th Annual Putnam County Spelling Bee* (Underground Productions, Oscar Theatre Company), Kim in *Miss Saigon* (Savoyards, Ignatians), Christmas Eve in *Avenue Q* (Brisbane Arts Theatre), *Boy & Girl Cabaret* at the Brisbane Powerhouse (Oscar Theatre Company), The Princess in *The New Dead: Medea Material* (La Boite Indie/Stella Elekrika), Gabriella Montez in *High School Musical* (Harvest Rain), Amy in *Real Women, a New Musical* (QPAC Cabaret series), Victoria in *Cats* (Harvest Rain) and the ensemble in *Joseph and the Amazing Technicolour Dreamcoat* (Harvest Rain). In her past life, she also worked as a corporate lawyer.



EMILY WEIR

George Templeton

Emily Weir has just completed a Bachelor of Fine Arts (Acting) at the Queensland University of Technology. While there she received a Babette Stephens award for Best New Female Talent, and was on the Dean Scholar's High Performance list three years in a row. Theatre Credits Include: Multiple Roles in *The Van Dee*

Mar Papers (Dir Alex Berlage, A Sorted Few Productions), Dorine in *Tartuffe* (Dir Kate Cherry, Black Swan Theatre Company and Queensland Theatre), *The Laramie Project* (Dir Andrea Moore, QUT), Irina Arkadine in *The Seagull* (Dir Michael Fitcher, QUT), Hamlet in *Hamlet* (Dir Mark Radvan, QUT), Bobchinsky in *The Government Inspector* (Dir David Bell, QUT), Belize in *Angels in America* (Dir Kate Cherry, QUT), Helena in *A Midsummer Night's Dream* (Dir Diane Eden, QUT).

Film Credits Include: *Latte Love* (Dir Gareth Tilson, AFTRS), *Hoges* Telemovie (Dir Kevin Carlin, Channel 7 Network), *Sleepover Club* (Dir Arnie Cust, Southern Star, Nine Network, Nickelodeon), *After Hours* (Director Maddy Humphries, KP Productions). Awards Include: 2016 Matilda Award winner for Bille Brown Best Emerging Artist, 2016 Matilda Award winner for Best Supporting Actress, People's Choice Award for 48 hour film festival. Emily has been a proud member of MEAA since 2016.



MADDIE NIXON

Stage Manager

Maddie Nixon is a Brisbane based writer, dramaturg and stage manager. Since graduating from the Queensland University of Technology (BFA Drama and DipEd Senior Years), Maddie's artistic practice has focused on the development of new contemporary work and theatre for young people. Most recently, Maddie took part in Queensland Theatre's 2017 Young Playwrights Program, mentored by Maxine Mellor. In 2015, she participated in ATYP's Fresh Ink Program in Sydney, mentored by Saffron Benner. This year, Maddie will participate in La Boite's annual Assistant Creatives Program as an Assistant Dramaturg on Claire Christian's *Lysa and The Freeborn Dames*.

Maddie's credits include, as Playwright: *Cooladdi* (Queensland Theatre and ATYP), *Food Fight* (ATYP), *The Parable People* (FAST). As Contributing Writer: *The Children's Monologue's* (Digi Youth Arts). As Dramaturg: *England* (Matt Seery, Nathan Booth and Metro Arts). As Production Manager: Supercell Festival of Contemporary Dance, Cargo Club (Metro Arts and Centre for Australasian Theatre), *The Voice in The Walls* (Imaginary Theatre). As Stage Manager: *Blue Bones* (Playlab), *The 7 Stages of Grieving* (Grin + Tonic, Queensland Theatre). As Assistant Stage Manager: *Medea* (La Boite Theatre Company).



REBECCA MINUTI

Assistant Stage Manager

Bec is a Brisbane based Stage Manager with a focus on Assistant Stage Management. Since graduating from Queensland University of Technology in 2015 (BFA: Technical Production), Bec has worked on a number of Brisbane productions.

As Stage Manager, *Spectate* (Counter Pilot & Metro Arts), as Assistant Stage Manager *Rice* (Queensland Theatre & Griffin Theatre Company), *My Name is Jimi* (Queensland Theatre, Brisbane Season), *Constellations*, *For the Moment-Where in the World is Frank Sparrow?*, *Switzerland* (Queensland Theatre), *The Lover and a Slight Ache* (Now Look Here Theatre).



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Playlab has been identifying and nurturing new writing for the theatre through development, publication and advocacy for over 45 years. Most recently, in response to the groundswell of quality playwrights in Queensland and the urgent need for more opportunities for new work to be produced at a professional level, Playlab has evolved to become a producer of new work, making them unique nationally as the only company to work from idea through development, onto stage and into publication.

As a new-writing theatre, Playlab provides playwrights with a supportive space that privileges creative risk in terms of craft and story. While for audiences, it offers challenging and robust ideas-based work that speaks to the diversity and politics of contemporary Australia.

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20 LA BOITE THEATRE COMPANY PROGRAM THE DEAD DEVILS OF COCKLE CREEK

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