



LABOITE.COM.AU



# FROM DARKNESS PROGRAM

A La Boite & Brisbane Festival Co-Production  
By Steven Oliver

# FROM DARK — NESS

Presented by La Boite & Brisbane Festival  
By **STEVEN OLIVER**

7 — 28 SEP 2019  
70 MINUTES

## CAST

**PRESTON** Benjin Maza  
**ABIGAIL** Lisa Maza  
**NANNA LOU** Roxanne McDonald  
**AKIRA** Ebony McGuire  
**ERIC** Colin Smith

## CREATIVES

**DIRECTOR** Isaac Drandic  
**CULTURAL CONSULTANT** Colleen Wall  
**SET DESIGNER** Kevin O'Brien  
**COSTUME DESIGNER** Nat Ryner  
**LIGHTING DESIGNER** Ben Hughes  
**ASSOCIATE LIGHTING DESIGNER** Christine Felmingham  
**SOUND DESIGNER & COMPOSER** Guy Webster  
**VISUAL DESIGNER** Keith Deverell  
**ASSISTANT CREATIVE** Emily Wells  
**COMMUNITY ENGAGEMENT COORDINATOR** Emily Coleman  
**STAGE MANAGER** Pip Loth  
**ASSISTANT STAGE MANAGER** Ebony Webb

## PRODUCTION

**PRODUCTION MANAGER** Dan Sinclair  
**TECHNICAL COORDINATOR** Brandon Duncan  
**WORKSHOP COORDINATOR & SET BUILDER** Andrew Mills  
**ASSISTANT SET BUILDER** Jamie Bowman  
**SCENIC ART** Shaun Caulfield  
**LIGHTING OPERATOR & PRODUCTION TECHNICIAN**  
Brady Watkins  
**COSTUME MAKER** Barbara Kerr  
**VIDEO TRAILER** Pixel Frame  
**PRODUCTION PHOTOGRAPHY** Stephen Henry  
**REHEARSAL PHOTOGRAPHY & COVER IMAGE**  
Dylan Evans  
**SEASON 2019 GRAPHIC DESIGN** Gangplank  
**IN-HOUSE GRAPHIC DESIGNER** Larke Stirling

## FRONT OF HOUSE

**DUTY MANAGERS**  
Jess Bunz, Kate Hardy, Rory Killen, Jaime Ng and Nick Seery

## FRONT OF HOUSE STAFF

Kayla Cahill, Natalie Callaghan, Marie David, Ethan Enoch-Barlow, James Gatling, Rosie Hazell, Maddie Little, Cillian McDonald, Jessie Men, Bronte Mew, Alea Monsour, Charlotte Moutrey, Steve Pirie, Ellen Tuffley and Myra Turner



## 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 storytelling long before La Boite existed, and we are grateful to share our stories here today.

## CHATTERBOX #3

*From Darkness: If we don't fix our own connectedness in this world, it disrupts all that goes beyond.*

### TUESDAY 24 SEPTEMBER, 6:30PM

Finding space in our lives to reconnect to something bigger than ourselves takes time and a whole lot of understanding. How do we emerge from Darkness without confusion or solitude? And what is darkness? Something to be feared? Adored? Conquered?

A conversation facilitated by QPAC Executive Producer, Nadine McDonald- Dowd and a stellar black cast of some of Australia's finest performers will discuss the importance of stories like *From Darkness*; what it means to them, the challenges of tackling the unspoken and bringing more works to the stage that speak from our truth and voice.

Stick around post-show for this one-off event and join the conversation!

## VOLUNTEERS

Lewe Atkinson, Linda Bulloch, Megan Burnett, Cath Carkeet, Kerrel Casey, Paula Chiverall, Tony Cole, Rebecca Day, Gayle Duncan, Rebecca Faleiro, Bruce Finlayson, Leonie Flood, Owen Green, Tahlya Grennan, Greg Johnson, Jeannie Lloyd-Apjohn, Alex Macdonald, Shirley Markie, Mary Massey, Janetta Mcdiarmid, Helen Musgrove, Dylan Nyerges, Miles O'Leary, Jenny Owen, Jane Paterson, Brooke Reilly, Jenny Rough, Evey Skinner, Molly St Mosse, Werner Stur and Jean Woodyatt

## SPECIAL THANKS

Apple Business - Brisbane, Toni Glynn & Queensland Theatre, Phoebe Grainer, Jade Lomas-Ronan, Peter Matheson, Delores McDonald, Nadine McDonald-Dowd, Alinta McGrady, Paula Nazarski, Opera Queensland, Hunter Page-Lochard, Aaron Pedersen, Brianna Randall, Melodie Reynolds-Diarra, Maitland Schnaars, Mark Sheppard, Bjorn Stewart, Ilai Swindells, Tonepacer productions, Visual Focus, Tasma Walton and Tibian Wyles



**“WHEN WE UNDERSTAND OUR CONNECTION TO EACH OTHER, THE LAND AND ALL THAT EXISTS UPON IT, THEN WE UNDERSTAND OUR PLACE IN ALL THINGS AND OUR BELONGING.”**

I’m going to try and keep this as short as possible but, being a writer, I probably won’t!

**WRITERS  
NOTES**

What I definitely won’t do though is number my thanks, so please don’t think that whatever order I do this in means there is more importance placed on people or organisations unless you’re my mother - lol. In all seriousness though, I’m understanding that without our connected or collective efforts within a greater connectedness, none of this would have happened. From those who have the initial thought to those who come and view a thought come to life.

So, that being said, I’d like to thank Todd, Sanja and all the team at La Boite. It’s one thing to produce an Aboriginal person’s work, but it’s another thing to produce an Aboriginal person’s work and go: ‘this is your voice, you say whatever you want to say, how you want to say it and we’ll support you’. My experience in certain jobs hasn’t always been that, so much love and respect to you guys. Hopefully we’ll get to do this again down the track. It’s been such a great and trusting experience.

To Isaac Drandic, who humbles and amazes me with his foresight and intellect. This play undoubtedly would have greatly missed your presence. You have been a gift from our ancestors. Especially when, after several text messages, video links, artworks, emails and thoughts going through my mind, I rang you and said, “Do you think I’m womba (crazy) yet?” and you replied, “Yet!?” - haha.

To one of my favourite people, Peter Matheson, your guidance, knowledge and person has been something I will always treasure and thank you for - I love your honesty and your openness and am grateful that our paths have aligned many times over the years.

To every actor who has been involved throughout this process, from our workshops in Brisbane to our workshops in Sydney. You have humbled me with your talent and generosity and have further entrenched in me the belief that our connectedness to each other and the world is exactly what this world needs right now.

To the actors (and every black actor) who have to go through scenes night after night, playing out scenarios that aren’t needing to be imagined by us because they are our lived experiences, I bow to your bravery. As a writer, I often find myself heartbroken and depleted when having to repeatedly write about things that have happened and continue to happen to our people. To not just witness, but ‘feel’ that pain and heartache when in a scene is one of the bravest things a person can do. I commend you and thank you deeply for your resilience throughout your craft.

...continues on next page..



# WRITERS NOTES

To the crew who are bringing this to life through visual and audio mediums. I've yet to see or hear anything but I know you guys are going to be unbelievable and I know I'm going to be humbled by your gifts. I thank you, immensely.

To my people who inform my being and show me who I am, thank you. I would not be who I am if not for who you are.

To my family, especially my grandparents Steve and Irene, I say the exact thing. My love for you runs deep and this river of emotion will always overflow when truly thinking of you all. To Rob, thank you for always telling me you're my number one fan. I'm so saddened I won't have you beside me when watching this play even though I know you'll be with me in spirit. I miss you. To all of my friends, you're all womba bitches. - Hahaha. Thank you for being a part of my life and making this journey a fun, loving one.

To my mother, Rosalind. The very first person to ever tell me, "you say whatever you want to say, how you want to say it and not only will I support you, I will stand in front of you and fight for you no matter who comes our way". You are so much of my being and I love you so greatly that words could never say how much. It's a blessing that we've never needed words to know.

On that note, I'd like to finish with a thank you to you who have come to see this play. I recently wrote something that I'd like to include as food for thought and I hope is something you'll 'feel' with this work:

Whenever Aboriginal people do something, such as give a piece of art, or sing a song, or perform a dance; it's viewed in a critical way to deconstruct it. It's compared to Van Gogh, Pavarotti, or Ballet and is often seen as simplistic or spiritual, with the word spiritual transformed into multiple meanings that people are interpreting in a multitude of ways. The extremities of the 'spiritual' range from being called mythological, mystical, outright bullshit, to enlightening, awakening, transformative, rebirth. People look at our art, whether visual or 'performative' art and try to see what it's trying to say, with the selfish act of what does it mean to them, when they should be trying to hear what it says, and ask what do they mean to me?

Sometimes you can't see the world, sometimes you have to hear it and other times require you to feel it. That is how you fully learn who you are and only then you finally understand who we are as humanity. Seeing only gives one part of a truth that you can bend to suit selfish needs. Hearing and feeling give you the whole picture; what some may call truth. We are trying to and have been for hundreds of years trying to show you who we are, but all you do is see who we are not; you. We're not telling you to only see us, we're only saying to see you within us. That's connectedness. When we understand our connection to each other, the land and all that exists upon it, then we understand our place in all things and our belonging. That's when we understand what it 'spiritually' means to be human.

**STEVEN OLIVER**



**“FROM DARKNESS IS ABOUT A GLOBAL URGENCY THAT CHALLENGES AND REMINDS US OF OUR HUMANITY, OR LACK THEREOF, AND THE NEED TO CONNECT AND ESPECIALLY, TO BELONG.”**

# NOTES DIRECTOR

When I was first approached by La Boite to direct this work by Steven Oliver I was thinking it was going to be a hilarious look at family dynamics and possibly a satire which comments on our current social and political situation in Australia - I think La Boite thought it too. And while there are many hilarious and recognisable moments within the family dynamics, the commentary is less about our current political and social situation and more about our spiritual situation globally. This was quite a surprise as Steven is mostly known as the funny comedian guy and driving force behind ABC's sketch show Blak Comedy. But this also stuck out for me as a work I haven't seen or read from Blak Australia. It reminded me of a provocation made by a leading Aboriginal playwright and director to the Blak theatre industry 10 or so years ago - what would we be writing about (Blakfulla playwriting) if Australia had righted all its wrongs towards The First People. What would the content then be? What would we be saying? I feel like this is a play, perhaps one of the first from a Blak playwright to venture into this largely unknown territory. While the play does explore familiar storylines and tropes such as family and loss with a peppering of humour throughout, there is also a deeply philosophical narrative running through the body of this work that explores spirituality at its centre from a Blackfulla perspective. I've seen many Aboriginal plays with spirit figures and a lot of spirit, but none that speak to the state of our spiritual health on a global scale. Big ideas and themes around conflict, separateness, control and spirituality in our current world situation are amplified through the characters in this family drama. There are also concepts like connection, presence, consciousness and healing expressed in the work which provide a balance in the force of Steven Oliver's storytelling.

We all have vastly different and largely individual ideas of what these concepts mean to us and every now and then we stumble upon an idea we can all recognise, a sort of 'truth' resonates and we recognise it instantly; sometimes it may be just a feeling.

During the process of making this work, we as a creative team had to find our collective 'truth' that we could then attempt to express and share with you. This is not a straightforward exercise but one which has made us all dig deep to understand ourselves, each other and the world around us just that little bit more.

The thing I most love about *From Darkness* is it goes beyond the physical realm and the borders of Australia and Blakfulla politics and family drama.

I hope you find something in *From Darkness* that resonates with you.

**ISAAC DRANDIC**



#### **STEVEN OLIVER**

Writer

Steven Oliver is a descendant of the Kuku-Yalanji, Waanyi, Gangalidda, Woppaburra, Bundjalung and Biripi peoples. He was born in Cloncurry in North West Queensland and grew up in Townsville before moving to Perth to study performing arts. He has worked with numerous theatre companies and arts organisations across Australia but became notorious with ABC's hit sketch show *Black Comedy* as a writer/actor/associate producer. He has starred in ABC i-views' *Tiger Cops*, hosted *A Very Sexy Xmas* for the ABC and was one of only two recipients of Screen Australia's inaugural Blackspace Initiative; which saw the creation of his premiere web series *A Chance Affair*, which screened internationally as well as on domestic and international flights with Virgin airlines; SBS on demand; and has been nominated for best web series in the LGBTIQ Australian Awards and Screen Producers Australia Awards. He is also a published poet (*Ora Nui*, Australian Poetry Journal, *Solid Air*) and playwright (*Proppa Solid*, published by Playlab Press) and featured in the 2018 National Play Festival with his play *From Darkness*. His poetry and comedic work has collectively garnered tens of millions of views online, with his comedic work bringing him to the attention of renowned New Zealand director, Taika Waititi. This led to a cameo that saw him alongside Chris Hemsworth and Jeff Goldblum in *Thor: Ragnarok*. His one man cabaret show *Bigger & Blacker* made its world premiere at the 2019 Adelaide Cabaret Festival to rave reviews; was listed as an AdCabFave, and will tour nationally in 2020.



**ISAAC DRANDIC**

Director

Isaac Drandic is Noongar from the south west of Western Australia. He is a father, actor, dramaturg and director. He is a graduate of WAAPA's Aboriginal Theatre Course. Alongside his extensive experience as an Actor, Isaac's directing credits include *City of Gold* (Queensland Theatre), *From Darkness Whence We Came* (La Boite & PWA, 2018 National Play Festival), *The Season* (Sydney Festival, Ten Days on the Island, 2017 Melbourne International Arts Festival), *Blood on the Dance Floor*, which toured internationally in 2019 (ArtsHouse and ILBIJERRI 2016, Sydney Festival 2017, Darwin Festival, Arts Centre Melbourne 2019), *Astroman* (National Play Festival), *Coranderrk* (Belvoir), *Coranderrk: We Will Show The Country*, an ILBIJERRI production (LaMama, Melbourne Indigenous Arts Festival, Sydney Opera House), Archie Roach's national concert tour, *Into The Bloodstream* (2013 Australasian World Music, Woodford Folk Festival, Sydney Festival, Perth International Arts Festival, Adelaide Festival, Darwin Festival and Melbourne Festival). He was director and dramaturg at Yellamundie First People's Playwriting Festival 2013-15, Blak Writers Lab (ILBIJERRI). As Assistant Director: *Peter Pan* (Belvoir), and *Waltzing The Wilara* (Yirra Yaakin). He is a recipient of the Victorian Indigenous Performing Arts Award and the 2008 Uncle Jack Charles Award. He has been nominated for and won numerous Green Room Awards for *Blood on the Dance Floor* and *The Season* respectively. Isaac has held the positions of Associate director of ILBIJERRI Theatre Company and Resident Artist at Playwriting Australia, and is currently the Resident Dramaturg at Queensland Theatre.



**COLLEEN WALL**

Cultural Consultant

Colleen Wall, a Senior Woman from the Dauwa (String Bark) Clan of the Kabi (Bee) Nation is from the western Mary River catchment in SE Queensland. Her personal Murung is Marun - Sand Goanna.

Over 30 years in Queensland's Arts & Cultural industry has focused Colleen's work on protection and maintenance of First Nation cultural. The interpretation of Aboriginal Land Law and its value of cultural balance between First Nation Grandmother's Law and non-indigenous Law is essential to Colleen's work. She paints stories relating to her country and utilises these stories and paintings to teach children and carers about their responsibilities within Grandmother's Law.

The past 8 years as Chair of Queensland South Native Title Services (QSNTS) brings Colleen into constant contact with Grandmothers across the First Nation sector of Australia; Governments; other Registered Native Title Service Providers and Representative Bodies and many Native Title sector issues. Colleen has been working to build a network of Senior First Nation Women across Australia to allow a coordinated process for finding 'right country for kids' and 'right family for kids'. This will go some way to reducing the over representation of First Nation children and youth in out-of-home care and reunify them with their family or kin thus delivering outcomes within 'Closing the Gap' and Queensland Government's Changing Tracks Action Plan.

As a former member of the Family Law Council of Australia (June 2013-16) Colleen focused on Grandmother's Law and the cultural raising of responsible, respectful and resilient families. She wrote and presented an '*Expert Report in Matters Involving Aboriginal Children*' as Agenda Item 11 at their February 2014 meeting. She also developed and presented *Aboriginal Child Rearing Practices* to inform the Council's then Terms of Reference. She influenced the *Family Law Courts Indigenous Action Plan for 2014-2016* and the Judicial Council on Cultural Diversity (JCCD) *Cultural Diversity Within the Judicial Context: Existing Court Resources*.

Colleen is currently Elder in Residence at Queensland Performing Arts Centre and writing their First Nation's Engagement Strategy and corresponding Protocols to protect cultural Intellectual property rights of First Nation performers, arts works and playwrights. She is also Elder/Cultural Advisor to *Australian Research Centre for Human Evolution* with Prof David Lambert (Prof Evolutionary Biology) within Environmental Futures Research Institute, Griffith Sciences. She is Co-Author on the international paper '*The genomic History of Australia*' published by Nature Journal.



**BENJIN MAZA**

Preston

Benjin Maza is a Brisbane based singer/songwriter, dancer and actor. As an ACPA graduate his theatre credits include: *Stolen* (Dir Leah Purcell), *Blackrock* (Dir Sue Rider) and *Fused*, a collaboration with students of Griffith University. In 2012 he toured regional Queensland with Queensland Theatre's production *Stradbroke Dreamtime*, directed by Sue Rider. In 2013, Benjin worked on the creative development of *The New Black*, a musical directed by Stephen Helper in Adelaide, and has been apart of the development of *The Oasis* in Melbourne & Brisbane. Benjin also accompanies Brisbane based artist Ling Jay, performing original compositions and covers. He is currently a member of Indigenous Fusion dance group 'eXcelsior', performing at events including the NRL's All Stars, Sydney Opera House's Homeground, and Woodford Folk Festival and Boomerang Festival in association with Byron Bay Blues Fest.



**LISA MAZA**

Abigail

Lisa Maza (Meriam/Yidindji/Dutch) has been acting and singing professionally for more than twenty years. Most recently appearing in the world premiere of *The Season* (Tasmania Performs) in Sydney, Tasmania and Melbourne, followed by a national regional tour in late 2018. Lisa was awarded Best Supporting Performance (Female) at Tasmania Theatre Awards in 2018 for her portrayal of *Aunty Marlene*. Other credits include: *The Rabbits* (Opera Australia/Barking Gecko) for sold out Perth, Melbourne & Sydney Festival seasons and a short season in Brisbane. *Going Through* (Castlemaine State Festival), *Swanson!!! The Musical!!! & Things that Fall Over* (Peta Murray & Co), *The Sapphires* (Company B), *Gronks* (STC/Zeal), *Inkata* (State Opera SA), *Yanagai! Yanagai!* (MWT/Playbox), *Stolen* (Playbox/Ilbijerri), *An Evening with Richard Frankland* (Sydney Opera house/Adelaide Festival), *Enuff* (Playbox), *Kan Yama Kan* (FLN), *Corrugation Road* (Black Swan) and in one of her earliest performances on stage, in Brisbane 1997, where she played Cressy in *Radiance* (QTC/Kooemba Jdarra). In 2016 Lisa was awarded an Australia Council Fellowship and recently worked as Associate Producer of the 2019 YIRRAMBOI Festival. Lisa is looking forward to working on this new theatre piece, in the city she was born, with new and old friends and family.

**ROXANNE MCDONALD**

Nanna Lou

Roxanne McDonald first stepped foot onto a stage when she was part of an ensemble in a pro/am musical called *The Best Little Whorehouse in Texas* with Shoestring Theatre Company in 1984. A few years later she had an opportunity to land a role in a play called *You Came To My Country and you didn't turn black* for the Queensland Museum in 1990 directed by Sue Rider. This play catapulted Roxanne to act in over 50 main stage plays in her career with companies like Grin & Tonic, LaBoite, Kite Theatre, Kooemba Jdarra Indigenous Performing Arts, Griffin Theatre, Belvoir Street Theatre and The Queensland Theatre Company. With numerous voice overs, some short films, two television series and a feature film.

**EBONY MCGUIRE**

Akira

Ebony McGuire is an actor, writer, and facilitator. She graduated from the Western Australian Academy of Performing Arts with a Certificate IV in Aboriginal Theatre in 2013. Her Theatre credits since graduating include; *What Do They Call Me?* (The Blue Room), *Kep Kaatijin* (Yirra Yaakin Theatre Company), *The Fever and The Fret* (Yirra Yaakin/National Play Festival), *Coranderrk* (Ilbijerri Theatre Company), *A Scandal In Weimar*, *Outside In* (wit incorporated), *Caliban* (Western Edge Youth Arts) and most recently *Cloudstreet* (Malthouse/Black Swan). Ebony was the voice actor for Lisa Cartwright/Wing Commander in the 2019 release of Australia's first indigenous superhero anime, *Zero Point*. Ebony has also participated in the creative developments of *Hecate*, a co-production by Yirra Yaakin and Bell Shakespeare, an adaptation and retelling of William Shakespeare's *Macbeth*, translated into Noongar language by Kylie Bracknell. Ebony hopes to "empower Indigenous people by inspiring young people to embrace and fully realise their unique individuality and strength that is inherent in our culture." She would like her practice to be for social and political change for First Nations peoples.



**COLIN SMITH**

Eric

Colin Smith is a graduate of QUT's Bachelor of Creative Industries (Drama) program and a veteran of the Brisbane theatre scene. He has been a Core Ensemble member with the Queensland Shakespeare Ensemble since 2007, performing in productions including *Much Ado About Nothing*, Shakespeare's *Briefs or Let's Kill All The Lawyers*, *Twelfth Night*, *As You Like It*, *The Merchant of Venice*, *The Bomb-itty of Errors*, *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, *Mary Stuart*, *The Tempest*, *Hamlet*, and *Rosencrantz & Guildenstern Are Dead*. He was a Matilda Award winner in the Best Lead Male Actor category for his work in 2017's *An Octoroon*, and a nominee in the Best Supporting Male Actor category for his work in 2015's *The Odd Couple*, both produced by Queensland Theatre. Other credits include: *Black Diggers*, *Twelfth Night*, and *Nearer The Gods* (Queensland Theatre); *A Streetcar Named Desire*, and *Romeo and Juliet* (La Boite Theatre Company); *Vis-à-Vis: Moving Stories* (Queensland Ballet); *The Bald Prima Donna*, *The Drought*, *Jesus Christ Superstar*, *One For The Road*, and *Sherwoodstock* (QUT); *One Was Nude And One Wore Tails* (Room to Play); and *Noises Off* (Redcliffe Independent Theatre). He is a professional voiceover artist, with credits including television's *Mortified*, instructional videos for Griffith University, and audio books for Cambridge University Press. He is a proud Australian Aboriginal of the Jagera people, and is a member of the MEAA's Equity Diversity Committee.



**KEVIN O'BRIEN**  
Set Designer

Kevin O'Brien 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 has completed set designs for *The Button Event* at the Queensland Theatre Company in 2014, *A Streetcar Named Desire* at La Boite Theatre in 2016, and *The Weekend* by Henrietta Baird and Moogahlin Performing Arts for the Sydney Festival 2019. In 2018 he was commissioned by Urban Theatre Projects to design *Blak Box*, a travelling pavilion for an immersive deep listening experience, that is being reinstalled at Barangaroo in Sydney for a second season.

Kevin has 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), The National Museum of Australia (NMA), The National Gallery of Australia (NGA) and the Queensland Museum (QM). 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.



**NAT RYNER**

Costume Designer

Nat Ryner is a costume designer based in Brisbane, Queensland. She holds a Fashion Design Diploma from the Ecole Jeoffrin Byrs International à Paris and a Diploma in Theatre Costume from the Sydney Institute Tafe. Her credits include, as Costume Designer: *City of Gold* (Queensland Theatre), *Medea* (La Boite Theatre Company), *Caligula* (The Danger Ensemble). *The Second Coming* (Briefs). Television credits include: *Hi-5*, Season 1, U.S.A. As Costume Supervisor: *A Doll's House*, *Wizard of Oz*, *Holding the Man*, *Cosi* (La Boite Theatre Company), *Blak* (Bangarra), *The Rat Trap* (Polytoxic), *The Flying Orchestra Cabaret* (QPAC). As Head of Wardrobe: *The Navigator* (Elision Ensemble), *Jupiter's Casino Tempo Rouge* and *Zingara*. As Costumier: *Star Wars*, *Return of the Sith* (Jacq Productions), *The Matrix Reloaded*, *The Matrix Revolutions* (Village Roadshow), *The Frontier*, pilot (NBC). *La Boheme* (Baz Mark Productions), *Orpheus of the Underworld*, *The Pearl Fishers*, *Lucia di Lammermoor* and *Mikado* (Opera Australia). Nat is currently the Costume Supervisor at Queensland Theatre.



**BEN HUGHES**

Lighting Designer

Ben Hughes is a lighting designer for theatre, dance and opera. Ben's recent designs include: for Queensland Theatre, *L'Appartement*, *Twelfth Night*, *An Octaroon*, *Scenes from a Marriage*, *Switzerland*, *Good Muslim Boy* (with Malthouse Theatre), *Black Diggers* (with Sydney Festival), *Mother Courage and Her Children*, *Happy Days*, *Much Ado About Nothing*; for Sydney Theatre Company, *Black is the New White*, *The Effect* (with Queensland Theatre); for Melbourne Theatre Company, *Noises Off!* (with Queensland Theatre), *Let The Sunshine* (with Queensland Theatre); for La Boite, *The Mathematics of Longing*, *A Streetcar Named Desire*, *Medea*; for Opera Queensland, *Don Giovanni*, *Mozart Airborne* (with Expressions Dance Company and Natalie Weir), *Snow White*; for Expressions Dance Company, *The Dinner Party*, *Converge*, *Propel*, *The Host*, *Carmen Sweet*; for Adelaide Festival, *Two Feet*; for Queensland Ballet, *The Masters Series*, *Flourish*, *Giselle*. Ben is Associate Artistic Director of The Danger Ensemble, and lectures in lighting design at Queensland University of Technology.



**CHRISTINE FELMINGHAM**

Associate Lighting Designer

Christine Felmington holds a Bachelor's Degree in Technical Production and Drama from QUT. As Lighting Designer: *TRUTHMACHINE* (Counterpilot); *The Trial* (Queensland Theatre); *Echo* (Expressions Dance Company); *Sweet Charity* (Understudy Productions); *Rovers* (Belloo Creative); *The Sound of a Finished Kiss* (Now Look Here); *Crunch Time* (Counterpilot); *The Dead Devils of Cockle Creek* (Playlab & La Boite); *Spectate* (Counterpilot); *Short+Sweet 2017* (Short+Sweet QLD); *Splendour* (Now Look Here); *Short+Sweet 2016* (Short+Sweet QLD); *Allen* (Awkward Productions); *Architects Reborn: Arena Spectacular* (Architects of Sound); *A Slight Ache & The Lover* (Now Look Here); *Children of the Sun* (QUT Acting); *Of Little Matter* (Vena Cava Productions) and *Iphigenia 2.0* (Vena Cava Productions). As Associate/ Assistant Designer: David Walters: *Everyday Requiem* (Expressions Dance Company); *Lest we Forget* (Queensland Ballet); *Prize Fighter* (La Boite Theatre Company).


**GUY WEBSTER**

Sound Designer &amp; Composer

Guy Webster 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. At La Boite: *Lysa & The Freeborn Dames*, *Blackrock*, *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: *L'Appartement*, *Constellations*, *The Seagull*, *The Button Event*, *Venus In Fur*, *Kelly*, *Orphans* (Queenland Theatre); *The Effect* (QTC/STC); *Fantastic Mr Fox*, *Dracula*, *George's Marvelous Medicine*, *Wuthering Heights*, *Revolt Rhymes and Dirty Beasts*, *Tequila Mockingbird*, *1984*, *Animal Farm*, *Out Damn Snot* (Shake & Stir Theatre Co); *The Climbing Tree* (BMEC), *Hotelling*, *Quiet By Nature*, *Shifting Sands*, *Fish Out Of Water* (Bleach Festival); *Welcome To Sameville*, *Locked In*, *Viral* (Shock Therapy Productions); *Carpentaria* (Brisbane Writers Festival); *Maggie*, *Blue Bones* (Playlab), *Here We Are All Assembled*, *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).

**KEITH DEVERELL**

Visual Designer

Hobart based video, sound and installation artist Keith Deverell has produced and presented video works at Dark Mofo, Hobart; Melbourne Now, Melbourne; Video, An Art, A History, works from the collections of the Singapore Art Gallery and Centre Pompidou, Singapore; Yirramboi Festival, Melbourne; Melbourne Festival, Melbourne; Instalacje #3, Poland; and The Melbourne Laneways Commission.

In 2018 Keith presented his cross-cultural collaborative work, *Island Shrine* at Tasmania's infamous Dark Mofo festival. Keith's practice has seen him collaborate with a number of indigenous artists, including Jacob Boehme on his production *Blood on the Dance Floor*, produced by ILBIJERRI. *Blood on the Dance Floor* won best independent production at the Melbourne Green Room awards in 2016.



**EMILY WELLS**  
Assistant Creative

Emily Wells is a proud Kamilaroi woman and a passionate creative, born and raised on the Sunshine Coast. Emily is a keen producer and performer whose creative practice spans diverse roles and art forms but particularly focused in dance, theatre, and non-for-profit arts organisations.

Graduating from QUT with a Bachelor of Entertainment Industries with Distinction, Emily is passionate about supporting creatives and strengthening the visibility of Indigenous knowledges, perspectives and practice in the Australian arts sector. Emily was recently a Finalist for the Aboriginal Achievement Award in QLD's Young Achiever Awards, and held the role of Creative Producer with leading youth arts organisation, Digi Youth Arts. Currently working as a Producer with BlakDance and Supercell: Festival of Contemporary Dance, Emily is also one of six emerging First Nations playwrights selected for QPAC's Sparks Program in partnership with Playlab. Emily sincerely thanks the ever-growing network, particularly the strong women, who continue to support her journey in the industry.



**EMILY COLEMAN**  
Community Engagement Coordinator

Emily Coleman is an emerging multidisciplinary creative artist and a fiercely proud Bundjalung Githabul woman. She toured Ngarrama Productions, performing in *Lost & Found in the Smoke* to remote communities around Australia; and was awarded the *Jessie Reid Dyce Memorial Prize* for her community contributions in the Hunter Valley.

She began her Community Engagement work with *Rovers* (Belloo Creative) at Brisbane Festival 2018; and, with Dr. Kathryn Kelly, published an article in *Social Alternatives Journal* about the experience. This is the second time Emily's engagement work has been funded by Brisbane City Council's *Black Diamonds Program*.

Graduating from QUT with a Bachelor of Fine Arts (Drama), her work has and continues to hold a focused commitment to Indigenous storytelling. She works closely with other First Nations artists to generate work that speaks from the perspective of Indigenous people, and engages the broader community. Currently, she is working as an Emerging Creative Producer with Digi Youth Arts and Vast Yonder. Within her practice, Emily is working towards making Aboriginal and Torres Strait Islander stories and voices more prominent and accessible in Australian theatres.



**PIP LOTH**

Stage Manager

Pip holds a Bachelor Degree in Technical Production from the Queensland University of Technology, a Diploma of Live Production and a Certificate II in Furniture Making and Finishing.

Pip has worked as a freelance Stage Manager for the past 7 years both within Australia and internationally. Some of the highlights include SM on EMS Entertainment's East Pacific tour of *Barbie Live! The Musical*, ASM on Dreamworks & Global Creatures North American tour of *How to Train your Dragon - Arena Spectacular* and Gordon Frost's production of *Driving Miss Daisy* in 2013. More recently Pip has been based in Brisbane working with Queensland Theatre as SM on *City of Gold*, *My Name is Jimi*, *Constellations* and *Gloria*, DSM on *Death of a Salesman* and ASM on *Hedda*, *Ladies in Black* and *Country Song*.

Other show credits include Production and Stage Manager for Myth's Made Here's production of *Cinderella*, Tour Manager for Hi-5's Asia tour of *Hi-5 Fairytale* and Stage Manager for La Boite's *A Midsummer Night's Dream*. Pip has also worked with Queensland Theatre as Production Coordinator and for the University of Southern Queensland as a lecturer in Stage Management & Technical Theatre and Production Supervisor.



**EBONY WEBB**

Assistant Stage Manager

Ebony Webb is a multidisciplinary artist working both on and off the stage in Brisbane. Besides stage management, Ebony works as an actor, writer and director, as well as in production and costume design. Ebony studied her Advanced Diploma of Performing Arts, majoring in Acting, at the Aboriginal Centre of the Performing Arts and also trained with The Actors Workshop.

Since finishing her studies in 2017, Ebony has been working in the independent sector, as an actor and creator in theatre and film with companies such as Creative Clones, Magnetic North Theatre Company, School2Stage, and immersive interactive company, Folly Games.

# LA BOITE 2019 PARTNERS



**Queensland  
Government**

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



**Australian Government**

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



**Australia  
Council  
for the Arts**

Proudly sponsored by



*Dedicated to a better Brisbane*

Education Partner



La Boite HWY Partner



Community Partner



Production Partner  
*Single Asian Female*



Production Partner  
*Single Asian Female*



Accommodation Partner



Media Partner



Media Partner



Media Partner



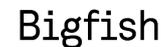
Media Partner



Media Partner



Web Partner



Season Partners



Presenting Partners

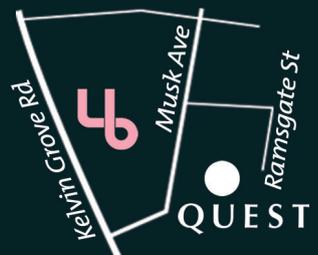


*Why don't you  
stay at Quest Kelvin Grove  
after enjoying a show at La Boite?*



Proud partner of  **LA BOITE  
THEATRE COMPANY**

**"HOME AWAY FROM HOME"  
SPACIOUS & MODERN  
STUDIO, 1·2·3 BEDROOM**



*Enjoy your discount with promo code 'LABOITE' through direct booking*  
For bookings or more information  
Call **07 3308 4800** Visit **questkelvingrove.com.au**  
**School or Group Enquiry Welcome – sales.kelvingrove@questapartments.com.au**



LABOITE.COM.AU

NEXT UP!



# OPEN HOMES

25 OCT — 10 NOV

Presented by La Boite  
& Backbone  
By Jeffrey Tan (Singapore)