

La Boite Theatre in association with
Brisbane Powerhouse presents

NEON TIGER

Written By Julia-Rose Lewis. Composed by
Gillian Cosgriff. Co-Created By Julia-Rose
Lewis, Gillian Cosgriff and Kat Henry.

**A MUSICAL
LOVE STORY
SET TO THE
BEAT OF
BANGKOK**



PROGRAM



Australia
Council
for the Arts

La Boite Theatre Company is funded by the Australian Government through the Australia Council for the Arts and advisory body.



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



Dedicated to a better Brisbane



**BRISBANE
POWERHOUSE
ARTS**



**LA BOITE
THEATRE COMPANY**

**PRESENTED BY LA BOITE THEATRE COMPANY
IN ASSOCIATION WITH BRISBANE POWERHOUSE
27 OCTOBER – 17 NOVEMBER 2018 AT THE
ROUNDHOUSE THEATRE**

CAST

ANDY **LISA HANLEY**
ARISA **COURTNEY STEWART**

CREATIVES

WRITER **JULIA-ROSE LEWIS**
COMPOSER **GILLIAN COSGRIFF**
DIRECTOR **KAT HENRY**
SET & COSTUME DESIGNER **SARAH WINTER**
LIGHTING DESIGNER **ANDREW MEADOWS**
SOUND DESIGNER **GUY WEBSTER**
ASSISTANT CREATIVE (SOUND DESIGN) **ANNA WHITAKER**
CULTURAL CONSULTANT **NANA DAKIN**

PRODUCTION

PRODUCTION MANAGER **CANADA WHITE**
HEAD ELECTRICIAN/LIGHTING OPERATOR **BRANDON DUNCAN**
SET CONSTRUCTION **ANDREW MILLS, JAMIE BOWMAN**
STAGE MANAGER **NICOLE NEIL**
ASSISTANT STAGE MANAGER **MIKAYLA BISHOP**
SOUND ENGINEER **BRADY WATKINS**
VOCAL COACH **MELISSA AGNEW**
SCENIC ARTIST **SHAUN CAULFIELD**
INTERNS **NOA ROTEM, PRANCHALEE KHAJAI**

NEON TIGER WAS ORIGINALLY COMMISSIONED AND DEVELOPED
BY BRISBANE POWERHOUSE THROUGH THE SUPPORT OF
THE AUSTRALIA COUNCIL FOR THE ARTS.

ACKNOWLEDGEMENT OF COUNTRY

AT LA BOITE WE ACKNOWLEDGE THE COUNTRY ON WHICH WE WORK, AND THE TRADITIONAL CUSTODIANS OF THIS LAND - THE TURRUBAL 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

BOL PRODUCTION SERVICES, QUEENSLAND THEATRE, TONI GLYNN, PETER SANDS, JOHN PIERCE, KELLY SPICE, NICK TOLL

COVER IMAGE BY **GANGPLANK**
REHEARSAL PHOTOGRAPHY BY **DYLAN EVANS**



CO-CREATOR & WRITER

— JULIA-ROSE LEWIS



This production was the result of ten days Gillian, Kat and I spent together in Bangkok in 2015. When we arrived at the departure gate for our flight we had only just met.

This was going to be ten days, in a country I had never been to, with two women I didn't know. It was a gamble, but by the end of the trip, the three of us had created the most wonderful friendship. I had fallen head over heels in love with both of them.

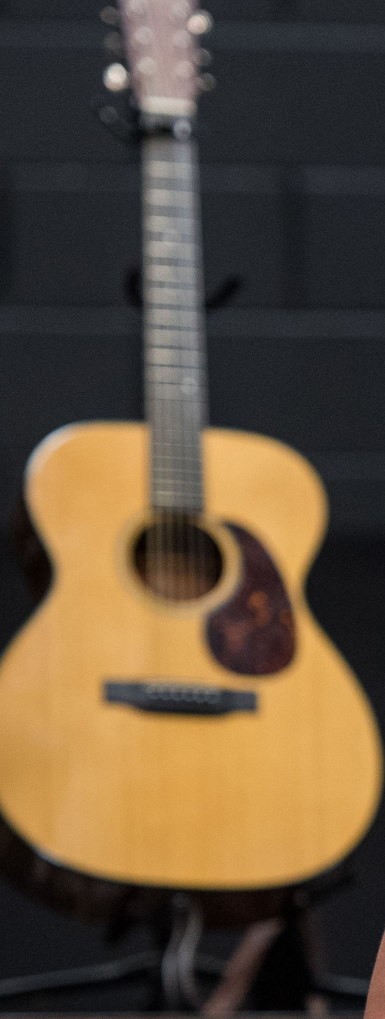
When we returned home we were tasked with creating a show from our experiences. To say we struggled is an understatement. We considered so many stories, so many forms, so many ideas before finally feeling compelled to write Andy and Arisa's tale.

We held back from committing to this story because on some levels it felt too close to home. This really was our story in so many ways. For you, our audience, we have dressed it up, changed details around and created new characters to house all the questions we were asking ourselves. Some parts of this story come from Kat, some from Gillian, some from me. It's a deeply personal work and the three of us are interwoven amongst it in a way that is impossible to tease out. There is also a significant portion of this work which we owe to the beautiful people we met on our trip, and of course Bangkok itself.

This play is about feeling like a tourist in your own life. It's about falling in, and out of, love. This play is about meeting yourself, the real you, for the very first time on the vibrant city streets of Bangkok.

We hope you enjoy watching it as much as we enjoyed making it for you.

JULIA XX



CO-CREATOR & COMPOSER

— GILLIAN COSGRIFF



Once somebody sent me to Bangkok for ten days with two strangers and now they are my friends and this show exists.

My job is weird and I love it. Ten days in any city is not a long time. You can't begin to understand the culture or history in such a short time, so it was very important to us that our characters were also exploring Bangkok in the same way we were - searching for something beneath the surface.

The songs in the show make up Andy's first album. They're her version of events set to music. One of the most excellent things about being a musician is taking your life and flinging it into songs. Music has the ability to connect us to certain moments forever.

Different songs can transport you, like a nostalgia time machine. (Sure, you can't go back and see dinosaurs, but you CAN revisit that house party where everyone took their tops off because Taylor Swift was playing... hypothetically.)

In the course of making this show it was nearly many very different things: a one-woman show; a very serious physical theatre piece with masks; a theatrical birthday party for a dog (still sad that one didn't make the cut). In the end though, it is exactly what it should have always been: strangers getting to know a new person and a new place. Big and messy and loud and confusing and wonderful.

I am so grateful to Kris Stewart who sent us off on this adventure in the first place, and to Kat and Julia for being the fascinating, smart, funny women they are.

GILLIAN



— KAT HENRY



When I was 23 years old, I arrived in Bangkok for the first time. I climbed off my flight from Europe and into the heat and stench of a chaotic city...

I saw the sun, rosy-red on the horizon, the smog too thick to let it shine. The tourist bus from the airport ejected me onto Khao San Road in the early evening, into a wealth of neon lights, stray dogs, piles of rubbish, and people selling glow sticks.

I turned down a laneway and saw a dreadlocked 20-something heartthrob playing the guitar in the open doorway of a 50 cent-a-night bunk-house, promptly fell in love, and spent the next two weeks wandering Bangkok's back streets with my Italian dreamboat.

When it came time to say goodbye we tongue-kissed passionately at the back of a local bus, in what was frankly a culturally offensive display of romance. We never saw each other again.

By the time Gillian, Julia and I reached Bangkok years later, it was after two aborted attempts by the political unrest in the city, and it was my third time there. But this time, to the backdrop of neon lights, stray dogs, piles of rubbish and glow sticks, just as I had left them, I fell hard and fast for two wise, funny, and engaged young women, a complicated, claustrophobic city, and our generous new Thai friends.

This time, I understood Bangkok's irony: that the thick touristic layer of impossibly cheap 7-11 Bingtangs and hungover Westerners exploiting dysfunctional infrastructure obscured the complex domestic charisma that the tourists' cash was brought in to support. We had to accept that Thailand was unknowable to us, that we were part of the problem, and that creating a piece of entertainment about this complex place would seem, to most Thai nationals, a perplexing and peculiar privilege.

But this is our experience, and this is a version of love: messy, thrilling, and confusing, with temperatures rising, full of paradoxes - wanting both to stay forever and to find a way out; always trying to understand what the hell is going on.

KAT









JULIA-ROSE LEWIS

Writer

Julia-Rose Lewis is a writer currently based in remote Central Australia. Julia has worked with companies including Belvoir, Queensland Theatre, The Australian Theatre for Young People (ATYP), La Boite, Brisbane Powerhouse, and HotHouse. Julia's first full-length play *Samson* made its mainstage debut in a Belvoir / La Boite Co-production in 2015 and was published by Playlab in 2016.

Julia was the recipient of the 2014 Philip Parsons award and fellowship for *Samson*. Julia's work for young people includes *Between The Clouds*, which premiered at HotHouse Theatre in November 2015, *Riley Valentine* and the *Occupation of Fort Svalbard* which premiered at Queensland Theatre in 2016. Julia's short film, *This Feral Life* was released online in 2014. Julia has been a Playwright in Residence at La Boite, is currently under commission from Belvoir St Theatre and holds a Master of Fine Arts from NIDA.



GILLIAN COSGRIFF

Composer

Gillian graduated from the Western Australian Academy of Performing Arts in 2010 with a Bachelor of Music Theatre.

Theatre credits include: *Vivid White* (Melbourne Theatre Company); *Company* (Watch This); *Loving Repeating* (Vic Theatre Company); *Soi Cowboy* (Brisbane Powerhouse) and *The Pirates Of Penzance* (The Production Company). Television credits: *Offspring*, *House Husbands*, *Fat Tony & Co.*, *Ricketts Lane* and *Get Krack'n*. She was a backing vocalist for Kate Miller-Heidke's 2012 album *Nightflight* and is currently writing a new work for the Victorian Opera with Casey Bennetto (*Keating! The Musical*) and composer Julian Langdon.

Gillian has toured extensively with her solo shows as a comedian and cabaret performer, most notably at the Adelaide Cabaret Festival, Melbourne International Comedy Festival, Edinburgh Fringe Festival, and Leicester Square Theatre in London.

Gillian has released three CDs of original songs from her cabaret shows *Waitressing... and Other Things I Do Well*; *This Is Why We Can't Have Nice Things*; and *Whelmed*. Awards: Best Cabaret (Melbourne Fringe); The West Australian Arts Editor Award (Fringeworld Perth); Green Room Award Writing (Cabaret); Green Room Award Artiste (Cabaret); Green Room Award Original Songs (Cabaret). She has most recently been cast in *Harry Potter and the Cursed Child*, playing at the Princess Theatre in Melbourne from January 2019.



KAT HENRY

Director

Kat Henry is a theatre director and performance artist working nationally. At Queensland Theatre, where she has recently been on the National Artistic Team, she has directed *Constellations* and *Orphans*. For La Boite she has previously directed *The Wind in the Willows*. For Sydney Chamber Opera she has directed *Mayakovsky* by Allison Croggon and Michael Smetanin. For Red Stitch Actors Theatre she has directed *About Tommy* and *Foxfinder*, which was nominated for four Green Room Awards including Best Productions and Best Director.

At Melbourne Theatre Company, Kat has assistant directed on *The Speechmaker* and *The Odd Couple*, directed in their *Cyber Electric* play readings series and been part of the Women Directors and Women in Theatre programs. Kat is a PHD candidate at Monash University where she is researching contemporary performance and practices as a long-durational performance artist.



SARAH WINTER

Set & Costume Designer

Sarah Winter is a designer, performance-maker and installation artist. Her practice focuses on memory and the audience experience in immersive installations and the creation of participatory environments. She holds a practice-led PhD in Performance Studies, investigating participatory installation environments.

Sarah's recent work includes: Australian design realiser *Lost Lending Library* for Punchdrunk, Imaginary Theatre and Festival 2018 (2017 - 2018), Theatre Republic site designer for Brisbane Festival (2015 - 2018), production designer for *Sound of a Finished Kiss* (2018), Matilda award nomination for set design on *Medea* for La Boite Theatre Company (2015), co-designer of the immersive audio work *From Home, With Love* for SLQ Distant Lines exhibition (2015), site designer for Bleach* Festival (2015), designer for *Studio 4101* Opera Qld (2015), Designer for *Deluge* for Brisbane Festival/Motherboard Productions/Korea tour Seoul SiDance Seoul International Dance Festival (2014) and Seoul Foundation for the Arts Korean tour (2015), created, designed and facilitated site specific immersive work *A library for the end of the world* for Anywhere Theatre Festival (2014) and regional QLD tour with Metro Arts and arTOUR (2015); site designer at Metro Arts for Brisbane Festival (2013); creator of *a dinner with gravity* for La Boite Indie (2012) and S.E.A.S residency at Nes Res in Iceland (2012).

A special thanks to Pranchalee Khajai for all of her help.



ANDREW MEADOWS

Lighting Designer

Andrew is a well recognised and prolific member of the Queensland Arts industry, having worked as lighting designer on many productions for premier Queensland Arts companies such as Expressions, Queensland Theatre, Opera Queensland, La Boite, Queensland Conservatorium of Music and Queensland Ballet.

Nurturing a strong connection with performing arts in Brisbane, Andrew has produced lighting designs for a diverse range of genres, highlights including work with Opera Queensland, productions for Ballet Theatre of Queensland since 2007, *Diva Carita Farrer*, *Teuila Postcards*, *Rat Trap* (Polytoxic), *The Brides of Frank and Mondays* (Tom Greder, Scott Witt) *X-Collective* (Queensland Symphony Orchestra), *Millennium New Year's 2000 Fire Event*, *Main Stage 2008 & 2009* (Woodford Folk Festival), *Brisbane Cabaret Festival* from 2007 to 2010, Sandro Colereli's *The Lady of the House of Love*, Brian Lucas in *Performance Anxiety* (World Theatre Festival), as well as numerous shows for international performer Linsey Pollak.

Most recently Andrew created the lighting design for The Good Ship's premiere Cabaret performance *Seven Seas* and Electric Moon's performing the music of Ziggy Stardust and Kate Bush to sold-out houses.



GUY WEBSTER

Sound Designer

Guy is a composer, sound designer, sound artist and music producer working across the mediums of theatre, dance, circus, sound art, installation and new media. His broad body of work has featured in theatres, festivals and galleries throughout Australia, Japan, Europe, UK, USA and China. As a live performer he has shared the stage with the likes of Beth Orton, Ed Harcourt, Powderfinger, The Cruel Sea, Mad Professor and Sarah Blasko.

Previous works with La Boite include *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* and *Urban Dingoes*.

Guy's other theatre Sound Design credits include: *Constellations*, *The Seagull*, *Brisbane*, *Venus In Fur*, *Kelly*, *Orphans* (Queensland Theatre); *The Effect* (QTC/STC); *Dracula*, *George's Marvellous Medicine*, *Wuthering Heights*, *Revoluting Rhymes and Dirty Beasts*, *Tequila Mockingbird*, *1984*, *Animal Farm*, *Out Damn Snot* (shake & stir theatre co); *Hotelling*, *Quiet By Nature*, *Shifting Sands*, *Fish Out Of Water* (Bleach* Festival); *Welcome To Sameville*, *Locked In*, *Viral* (Shock Therapy Productions); *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 Elektra); *Paradise - The Musical* (Backbone Youth Arts); *The King and The Corpse*, *1347* (Matrix Theatre).



ANNA WHITAKER

Assistant Creative (Sound Design)

Anna Whitaker is a sound designer, composer and audio engineer with a palate for experimental, acousmatic works and surround sound composition. She graduated from Queensland Conservatorium of Music with a Bachelor of Music Technology in 2017.

Anna is passionate about manipulating sound – creating intricate textures and layers that communicate with each other – taking the listener on a unique, sensory journey. Her vast background in classical music (particularly violin) and self-confessed obsession with spectromorphology and sound shapes, has resulted in Anna creating musical concoctions from the traditional and contemporary worlds.

This desire for cross-pollination of musical realms is reflected in Anna's interest for multidisciplinary collaboration, working for Bleach* Festival, White Rabbit Theatre Productions and recording the orchestral score for Australian Feature Film *Goldstone*. She often collaborates with other like-minded musicians and multidisciplinary creatives to open and inspire her learning in order to explore fresh ideas and processes.





LISA HANLEY

Andy

Lisa graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2011 (BA Music Theatre). She has appeared in the Australian production of *Once* by GFO/MTC as Girl Cover.

Credits include: *The Leftovers* (HBO), *Sexy Herpes* (Maddan Productions), *Eliza Doolittle - My Fair Lady* (Footlight Productions), *Desperate and*

Dateless - Adelaide and Perth Fringe Festivals (Ginger and Tonic) and *Dreamsong* (Melbourne International Comedy Festival).

Lisa has written and performed her own show *Being Free: The Songs of Joni Mitchell* and appeared in John Fleming's production *James Taylor: Bittersweet and Low* playing Joni Mitchell, Carole King and Carly Simon.

Lisa is a singer-songwriter accompanying herself on guitar and piano. She currently performs solo and as part of duo in a range of settings from weddings to wine bars.



COURTNEY STEWART

Arisa

Courtney Stewart is a director, actor, dancer and teaching artist. She has worked on a number of productions and developments of new Australian work such as *Hamlet - Prince of Skidmark* for Sydney Theatre Company, *Single Asian Female* by Michelle Law for La Boite and Belvoir, *A Ghost in My Suitcase* by Vanessa Bates, *Australian Graffiti* by Disapol Savetsila for STC, *Squint Witch* by

Shari Indriani, *Siti Rubiyah* by Katrina Irawati Graham and *Barbaric Truth* by Jordan Shea, *Meateaters* by Lewis Treston, and *White Pearl* by Anchuli Felicia King. She has also performed for Queensland Theatre, Imaginary Theatre and in South Korea for LATT Children's Theatre Company.

Courtney was the Assistant Performance Director for the City of Sydney 2016 Chinese New Year Lunar Lantern Festival.

As a dedicated teaching artist, Courtney currently works with Sydney Theatre Company, NIDA and the Museum of Applied Arts and Sciences, specialising in producing and facilitating creative, EdTech and special access workshops in the areas of drama, film-making, editing, music, coding, Virtual and Augmented reality, robots for space exploration and physical computing.

Courtney is a proud member of MEAA and is the Secretary of the Equity Diversity Committee and a delegate to the National Performer's Committee and has been a member of MEAA since 2016.



NICOLE NEIL

Stage Manager

Nicole is a Queensland University of Technology Graduate with Fine Arts Degrees in both Technical Production (2015) & Drama (2012). Previously for La Boite Nicole has been the Stage Manager for *Laser Beak Man* (Presented with Dead Puppet Society & Brisbane Festival) & the Assistant Stage Manager / Show Caller on *A Streetcar Named Desire*.

Most recently Nicole has been the Stage Manager for *The Wider Earth* (Queensland Theatre, Dead Puppet Society & Sydney Festival), The Deputy Stage Manager for Peter Grimes (Opera Queensland & Brisbane Festival), *Ruddigore or the Witches Curse* (Opera Queensland), *The Merry Widow* (Opera Queensland) and the Assistant Stage Manager for Handa Opera on Sydney Harbour's production of *La Boheme* (Opera Australia).

Nicole is passionate about excel spreadsheets, wine & her cat.



MIKAYLA BISHOP

Assistant Stage Manager

Mikayla is a Brisbane based stage manager, lighting technician and mechanist. Mikayla's past experience is being Stage Manager and Lighting Designer for *Wheel of Fortune - The Stage Play* (2018), Head Electrician for *Dance 17* (2017), Production Assistant for *Laser Beak Man* (2017) and just recently returned from being on tour with Opera Australia, *Madame Butterfly* regional

tour as Technical Swing. Mikayla is working towards being a well rounded technician and is really enjoying working on this production.

ABOUT

LA BOITE

La Boite holds a unique place in the hearts and minds of artists and audiences across Australia. Based in Brisbane, for 94 years La Boite has represented the adventurous and alternative. With a strong focus on development of new work and artists, we collaborate with some extraordinary people to stretch theatrical, physical and musical boundaries. Across contemporary circus, opera, classical text, the theatrical and extraordinary international talents, we aim to enliven and inspire audiences through the magic of live performance – in Australia's only purpose built theatre in-the-round.

laboite.com.au

LA BOITE BOARD

Julian Myers (Chair), **Vivienne Anthon** (Deputy Chair),
Graham Bethune, **Gina Fairfax**, **Kevin O'Brien**, **Lynn Rainbow Reid AM**,
John Scherer and **Jessica Simpson**.

LA BOITE STAFF

Artistic Director & CEO **Todd MacDonald**
Executive Director **Katherine Hoepfer**
Creative Producer **Sanja Simic**
Youth & Participation Producer **Claire Christian**
Accountant **Karen Mitchell FCA**
Finance & Venue Manager **Roxane Eden**
Development & Philanthropy Manager **Jackie Maxwell**
Development & Events Coordinator **Kaytelyn Mitchell**
Media & Publicity **ARUGA**
Marketing & Audience Development Manager **Sofie Ham**
Marketing Coordinator **Stephanie Pickett**
Marketing Intern **Sophie Sims**
In-House Design **Susan Seeto**
Production Manager **Canada White**
Workshop Coordinator **Andrew Mills**
Technical Coordinator **Brandon Duncan**
Casual Technical Staff **Jessica Schutt**, **Stephanie Ganfield**,
Brenton Slattery, **Ben Neucom**, **Tom Pugh**, **Luki Nally**

Ticketing and Administration Officers **Maddie Little, Nathan Mills**

Duty Managers **Jess Bunz, Rory Killen and Jaime Ng**

Front of House Staff **Kayla Cahill, Natalie Callaghan, James Gatling, Rosie Hazell, Maddie Little, Cillian McDonald, Nathan Mills, Alea Monsour, Bonnie Mullins, Steve Pirie, Nick Seery and Ellen Tuffley**

VOLUNTEERS

La Boite thanks all of our hardworking volunteers and interns:

Claire Agente, Jessie Anema, Lewe Atkinson, Brooke Austen, Mariam Bakare, Gene Banyard, Olivia Batchelor, Michael Beh, David Bentley, Letiticia Bourke, Linda Bulloch, Cath Carkeet, Ric Carthew, David Casey, Kerrel Casey, Adam Charlton, Russell Cockerill, Tony Cole, Tony Costantini, Angela Davis, Rhumer Diball, Evie Dulnuan, Sho Eba, Georgia Eyers, Abbey Faulkner, Shane Fell, Liesl Filippi, Bruce Finlayson, Léonie Flood, Matt Gaffney, Jessica Gould, Karen Gould, Owen Green, Tahlya Grennan, Jessica Haack, Declan Hale, Emma Healy, Lauren Howlett, Lina Hsu, Rebecca Hull, Greg Johnson, Albina Karami, Anne Kelley, Sharon Laycock, Billie Letts, Jeannie Lloyd-Apjohn, Tara MacDonald, Shirley Markie, Mary Massey, Ashley McGregor, Tait McGregor, Racheal Missingham, Mary Murphy, Isabella O'Connor, Shannon Ormiston, Brooklyn Pace, Steve Pager, Jane Paterson, Paige Purvey, Emily Readman, Livio Regano, Lara Rix, Elia Roehrs, Sophie Sassman, Susan Seeto, Brodie Shelley, Sascha Shipley, Sophie Sims, Sini Sivanand, Elly Skinner, Evey Skinner, Brenton Smith, Estelle Snowball, Damian Tatum, Rose Thrupp, Jack Trippick, Jordan Tselepy, Tanith Underwood, Kat Waisel, Shelli Ward, Alycia Warner, Cassandra Waterford, Georgia Weddell, Emma Windress, Josie Wivell, Shez Wright, Vittorio Yun, Bri Zammit.

LA BOITE 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 and advisory body



Proudly sponsored by



Dedicated to a better Brisbane

Education Partner



La Boite HWY Partner



Community Partner



Production Partner
The Mathematics of Longing



Vocational Training Partner



Accommodation Partner



Media Partner



Media Partner



Media Partner



Street Press Partner



Video Partner



Season Partners



Bigfish



Gangplank



UBER





30 Oct–3 Nov
gardenstheatre.qut.edu.au



AUD 120/night
 Book Three Nights
 and Save 25%

Nestled between the CBD and the liveliness of the Fortitude Valley guests enjoy complimentary Wi-Fi, bottled water daily, Press Reader and facilities including tennis court, outdoor pool and spa, sauna and gymnasium.

With a range of studio, one or two bedroom apartments offers the ideal stay for all travellers.

- 
Reception
- 
Eating Out
- 
Security
- 
Gym
- 
Parking
- 
Wi-Fi

15 Ivory Lane, Brisbane, Queensland 4000, Australia
 T: +61-7-3218 5800 | F: +61-7-0000 0000
 E: general@oakwoodasia.com | OakwoodAsia.com/Brisbane | [@oakwoodbrisbane](https://twitter.com/oakwoodbrisbane)

AUSTRALIA | CHINA | INDIA | INDONESIA | JAPAN | MALAYSIA | SINGAPORE | SOUTH KOREA | THAILAND | VIETNAM



Your stay. Your way.



2019 SEASON

 laboitetheatre
 laboitetheatreco
 laboitetheatrecompany
 #laboite2019



LABOITE.COM.AU

BOOK NOW



LA BOITE THEATRE COMPANY



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



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

Proudly supported by



Dedicated to a better Brisbane