

THE SHAKESPEARE & MARLOWE'S
HISTORY CYCLE

PLAYER KINGS



SPORT FOR JOVE
THEATRE CO.

Acknowledgment of Country

At Sport for Jove, we love telling stories. Many of these stories are over 400 years old, but this is nothing compared to the 60,000+ years of stories, culture, and knowledge that have flourished on this land.

We at Sport for Jove acknowledge the Traditional Custodians of the lands on which we work and live. We celebrate the diversity and resilience of Aboriginal and Torres Strait Islander peoples and their ongoing cultures and connections to the lands and waters of Australia.

We pay our respects to Elders past, present, and emerging, and we acknowledge the Aboriginal and Torres Strait Islander people who are part of our shows, audiences, and creative community.

“

LET US SIT
UPON THE GROUND
AND TELL SAD STORIES
OF THE
DEATH OF KINGS.

”

DIRECTOR'S NOTE

The past five months from late October 2024 to March 2025 has seen the largest act of global political interaction in human history. The biggest electoral experience in the world's memory as almost a third of the earth's population has gone to the polls, some elections being free and fair, some inevitably less so, and in some cases, such as within the Assad regime in Syria, people have been forced to speak up for their political destiny with clenched fists. But as a global statistic, you can't help but feel how promising that is, the exercise of increasing independent thought in the world. Given that there are some very dark autocracies and theocracies still operating on this planet, that should give us real hope for the future, for the possibilities of greater human agency.

But how optimistic are we, really? Has this five-month global lottery of choices brought us any closer to human flourishing? To political freedom? We hope for a better world but we don't necessarily trust each other to deliver it. We seem to accept that we just won't get on, that the mob around us are too myopic to see the chance they have and will screw things up; or that lies and misinformation will baffle the mob at every turn and we'll keep orbiting the plughole till the next time we get a chance to be heard.

The late medieval period and the world Shakespeare was writing in 100 years later, which seem so different to ours, were caught in the same zero-sum game and he spent a decade of his career trying to capture it and share it with us. But he doesn't share it didactically—he simply holds a mirror to us to see for ourselves. And he writes a deeply psychological story, climbing right inside these historical figures as we become complicit with the way they speak, and sometimes with whomever is speaking in any given moment, and that should perhaps appal and frighten us.

This great poem depicts a virulently polarised world that seems incapable of moral probity or humanity; it warns of the capriciousness and eccentricity of our political leaders and saviours; it reflects upon our inability to recognise what is true and what is false information in the public realm, and that international war is frequently a chief lever of domestic control; it exposes our terrible susceptibility to powerful rhetoric as individuals and as a mob, and the exponential dangers of our mob tendencies; it warns us of any number of contemporary leaders who conflate their personal wills with the good of their countries, in small or devastating ways. It is quite helpful then to a company staging this epic early modern poem about medieval history that it's simply not about medieval history, and never was.

It purports to speak of Kings and Queens and divine rights of sovereignty, of armoured horses, ancient prophecies and the power of dreams and curses to determine the future. But these are plays about our inner journey toward self-recognition; toward the inevitable confrontation of our own humility and humanity; and the disturbing patterns of our political and personal behaviour; and the hollowness of the myth that history is shaped by individuals.

We certainly study history as if it were determined by individual 'actors' on the global stage, we are obsessively drawn toward the cults of personality that seem to define each era or moment, and Shakespeare does likewise, even naming his plays after these magnetic figures. But it's perhaps something of a clever sleight of hand. He lets them rise and fall like so many eloquent skittles until we begin to see the deeper volcanic and repetitive pressures that pushed these often random individuals to the surface in the first place. And while they variously revel in the notoriety of standing atop the burning mountain or in some cases feel cursed by the achievement, those individuals are in the end unimportant 'actors' in a swirling story of the human inability to find an equitable and humane way to live in relationship with each other. These plays and their obvious reflection of our modern political situations are perhaps not so much tales of 'history repeating itself'—perhaps the challenge they offer is darker than that—that rather than repetition, our patterns of behaviour and failure are inevitable, that perhaps we cannot escape the chain of these frailties, no matter how we try or what we learn, because they reflect our internal failings as a species.

Contemporary Australian audiences are perhaps fortunate (depending on our personal experience or where on the planet we may have grown up) to live free of the utter 'catastrophe' these plays depict. We do all the political backstabbing and betrayal beautifully in this country but typically, and thankfully, without the bloodletting. But there is a mass of the world's population right now who are still caught in that feudal 14th and 15th century reality—that violent, tormented, bewildered, suffering, disintegrating age continues for so many people caught in civil war and cycles of revenge and terror. These prescient plays remain a distant but very distinct mirror to modern human experience in too many ways to count.

Shakespeare used and abused the myths and stories of England's feudal past to create a transformative narrative about how nation states are born and reborn. How ordinary people engage with their political fate. How the sense of entitlement among tyrants and even politicians in democratic systems leads them to such excesses.

How individual courage can change the world, at least temporarily, and why violence is an addiction we cannot kick—Shakespeare wants the cause and consequence of major events to be recognised by a living audience, rather than a faithful study of the events themselves. If you want a history of this period, read a book—these plays are about us, at all times and in all places, not about an old English ‘them’.

That act of ‘playing’ is the big article of faith across these works and it was in his history plays that Shakespeare first began to see the world as a stage and the people in it as ‘players’—the texts are peppered with examples of it.

He seemed to realise, even at around 26 years old when he first put pen to parchment on his ‘histories’, that the theatre is a perfect metaphor for the existential experience of these stories, that we are chasing an illusion of power in a world where everything disappears, where happiness and order are fleeting, where we construct rules and roles and have no choice but to play them with the highest stakes, right to the death, without ever getting closer to the mystery of who we are or why we’re here—these monarchs are forced to confront that crisis of purpose and identity and we watch them learn the hard way that futility is their guiding star, and that their identities are simply and only human. They are actors who foolishly identify a little too personally with their roles.

The plays Richard II, Henry IV Parts 1 and 2, Henry V, Henry VI Parts 1, 2 and 3 and Richard III are historical fictions written as tragedies, tragic-comedies and cautionary tales of morality, they only collated under the title ‘Histories’ in the First Folio in 1623. This adaptation furthers that process of collaboration with the past. Shakespeare plays with the ‘true historical record’ like clay, molding it at will to suit his ends (and those of his Tudor masters). Prince Hal and Harry Hotspur were not contemporaries and never met in a glorious “single fight”; Queen Margaret did not haunt the court of Richard III, she was dead the year before Richard even took the throne; Margaret Beaufort, possibly the most interesting historical figure of the entire period (mother to Henry VII) does not even get a guernsey in Shakespeare’s story; historic battles are conflated and interconnected throughout Henry VI to tie dramatic threads together, and the military record of Henry V in France is almost entirely inaccurate; Richard the crookback may not have had anything to do with the death of the young princes in the tower, we may never know; and so on.

So, it fails as history, but Shakespeare is not writing history, he is writing the eternal present. It is impossible for the plays to become redundant because of the way he treats his subject - which is people. We are political, all of us, all the time. The politics in these stories are always ambivalent and ambiguous, none of these plays is an empty celebration of monarchy or government, nor is any a purely savage satire of it. One scene will ratify a particular political system, leader or voice, and then undercut and deconstruct it in the next scene. All the heroic rhetoric in the plays has its immediate juxtaposition, its counterblast. The panoply of court is undercut by constant reminders of the grubby, underhand way these people came to their crowns or maintain their power.

This is history as flesh and Shakespeare is looking at what makes people behave the way they do politically whether they be gardeners, drug addicts, conscripted soldiers, monarchs, stable boys, thieves or even children.

Richard II’s deposition took place for reasons of such complexity that Shakespeare barely scratches the surface in his study of the ‘truth’ of it, relying on a heavily assumed knowledge among his audience. Fortunately, again, it is not about that history. He lets facts and figures provide tiny buoy markers in an ocean whose depth is judged not by lines of historical longitude and latitude, but by the universal circumstances and even mysteries that lead nations and their populations to spill their rulers. Richard II is a flawed god who realises that he is not a god at all and never was and that everything he represents can be taken away from him. Rudd, Gillard, Abbott, Turnbull, Sinak, Truss, Johnson, Theresa May have all felt exactly what Richard feels in this play, probably right down to crawling on the carpet somewhere behind a thickly closed door screaming “villains, vipers” about those who betrayed them in taking away their entitlement to a golden thing. What Shakespeare is capturing and what makes Richard II such an incredible play is that it is about the universal act of growing up and being humbled by your own humanity and inadequacy, and that’s something we can all recognise. The deposition of Richard is part of an almost indefinable search for something profound among human beings - a better place. The hope that maybe one day, somewhere, a political leader will come along who can lift us up and promise the utopian dream of a better place to live is still available to us.

DIRECTOR'S NOTE

When I read these plays I genuinely don't feel any country's particular mythology at work, despite the proliferation of the name "England", nor do I think a modern English-person is any closer to these historical figures than you or I or than an actor in Beijing may be or indeed a diligent gardener in Columbia who wonders why his country can't be as carefully looked after by its government, or a modern girl in Yemen who throws a rock in a pool of water and sees the apparently enormous effect it has—the exponential circles of rippling water expanding. Shakespeare throws that rock in the water and sees a metaphor that defines the history of all empires, all achievement, and captures it in eight simple words when Joan of Arc says—"Glory is like a circle in the water". It sounds inspiring but is actually the most depressing thought imaginable...we think we can affect eternity with our rock, we watch the water spread and expand and swell...until...it is utterly gone, and the world is still again, our ripple forgotten. And yet we throw it anyway.

That's what these plays are about for me. They are about human resilience, how 'ordinary' people endure, almost no matter what. They are about paradises lost and a desperate ideal to bring them back or find them again. Within that existential mystery is the possibly over-arching intention of Shakespeare—each play re-enacts the fall of our species from paradise, from Eden as it were, framing his stories with metaphors of a great garden, because in that paradise, our inevitable questioning, our curious, divine spark of arrogance inevitably wants to know more, to be more, to have more, to see behind the mystery of things, and forever hoping to follow the one who can bring us back to a promised land, a utopia that we get further and further from every day. And Shakespeare dares to put actors, simple actors, in the roles of great monarchs and world leaders, player kings, "dressed in a little brief authority" as he says, to highlight the artifice of power and the take us behind the 'scene'.

SHAKESPEARE'S JOURNEY FROM RICHARD II TO RICHARD III

Many academics and critics argue that these plays shouldn't be told in sequence for two reasons—they were not written consecutively; and they are so entirely distinct in tone that they bear no relation to each other. It is a very misapplied logic. These plays are fundamentally and deliberately connected and the significant differences in style between them are a glorious virtue not a flaw. Their homogeneity is found in their treatment again and again of the same themes and sustained motifs—parenthood, loyalty, betrayal, courage, honour and dishonour, the political struggle between Machiavellianism and empathy; and the symbols that rear up over and over—gardens, flowers, garments, blood, water, prophecy and ghosts.

Of course they also stand alone and that was good business from Shakespeare's company, they were selling plays annually and churning out material to meet a constant thirst for the new, so the plays need to work in isolation, but they also stand together as certainly as any average dysfunctional family stands together in a Christmas photo—full of myriad stories and identities and lifestyles and defined as a family as much by their difference as their sameness. If I asked you to write three songs—one each about the Prime Ministers of Bob Menzies, Paul Keating and Julia Gillard, would they share the same approach, rhythm, tone, tempo, sense of seriousness or satire, would they even use the same instruments? And yet they would depict a core Australian story of leadership. The differences in these plays are there to capture the idiosyncrasy of the moment they reflect and thank god for the idiosyncrasy.

Shakespeare is covering 100 years of history and the distinct reigns of a series of leaders in order to examine what defined their circumstances and what we still share with them, and he does so by trying to let his form match his content, which is the very point of poetry. What is the essence of the period in each story? Richard II is embodied through a rich verse play that relies upon soaring poetry, rhyme and deep sustained metaphor to build a poetic scaffolding for the collapse of a delicate mind. In Henry IV, he is taking us for a walk on the rougher side of town, visceral, earthy prose and savage, bitter, surprising verse, before graduating to the soaring rhetoric of Henry V who uses his tongue to break through every barrier.

These tonal shifts are accurate, essential and ingenious, not inconsistent and exclusive. Henry VI is vicious, funny, youthful, mad and fast-paced but always growing toward a deeper maturity to capture the madness and sadness of a bleak human chapter until, in Richard III, we meet almost nihilistic playfulness, a witty, black and increasingly tragic, Senecan world of chaos that is finally seemingly guided by prophecy and a strange providence as the climax approaches. The differences are the point.

But Shakespeare makes deliberate connections throughout the cycle. Richard II, Henry IV, Parts 1 and then 2, and Henry V, most likely written in successive years, are entirely sequential and constantly self-referential—culminating in the triumph of King Henry in France and the coda of the Chorus undercutting that triumph with news of his death. Then Henry VI, written first, begins with the funeral of Henry V and the coming of Joan of Arc to retaliate against the English. And what is most remarkable is the effort Shakespeare makes to join the dots between them in so many tangible and even abstract ways.

How do we appreciate Henry IV's guilt and hollow rule without the Christ-like death of Richard II, the failed god, standing between them? Then how do we properly understand Hal's ascension in Henry V without remembering where he came from? And how do we lose France and understand its suffering in Henry VI unless we gained it in Henry V; not to mention the disinheriting of the York line by the Lancasters so many years earlier.

Without seeing Margaret murder York or Clifford stab Rutland, or Lady Anne's father die, or Richard assassinate Henry VI or Richmond meet a prophecy as a boy, or the three brother's York stab young Prince Edward – what are these characters raging about in Richard III? It is a play of pay offs and a tyrannical king who believes only in the future and in forward motion at all cost, until his weapons are weighed down so heavily with despair at his own actions that he is willing to forego all his glories for a horse. If the plays are not meant to sit together as a narrative, then Shakespeare is an accidental storyteller.

This production is unavoidably not a full rendering of these plays, they are heavily cut down, but we hope the loss of some favourite characters and passages is softened by the added value of sharing larger connections and threads. We often see the most famous of these plays in isolation, the purpose here is to offer a journey across Shakespeare's broad vision of a history. Henry IV is an inevitable result of Richard II. Henry VI unfolds because Henry IV told Henry V to launch a major foreign war to paper over the deep fissures in his own nation's government; and the deposition of Richard II over 80 years earlier tore the seal off a great office leaving it a hot potato to be thrown between countless monarchs until Richard III gets his boar's teeth into it. Imagine living in a country where the highest office is as vulnerable as a piece of mirrored glass... or maybe that is a wonderful thing?

DAMIEN RYAN

SPORT FOR JOVE ARTISTIC DIRECTOR



CAST

MARTY ALIX

AUMERLE (R2), NED POINS (H4), ALASTAIR (H5),
YOUNG CLIFFORD (H6), RICHARD RATCLIFFE (R3),
YOUNG PRINCE EDWARD (R3)

PETER CARROLL

DUKE OF YORK (R2/H4), GARDENER (R2), FRANCIS (H4),
OWAIN GLENDOWER (H4), KING OF FRANCE (H5), EARL OF WARWICK (H6),
ARCHBISHOP OF CANTERBURY (H5/H6), LORD STANLEY (R3)

ANDREW CUTCLIFFE

BAGOT (R2), MORTIMER (R2/H4), PETO (H4),
KING HENRY 5 (H5), EDMUND LANCASTER (H6),
OLDER GEORGE OF CLARENCE (H6/R3)

GARETH DAVIES

HENRY BOLINGBROKE/KING HENRY 4 (R2 H4),
PRINCE DAUPHIN/KING CHARLES 7 (H5/H6),
KING HENRY 6 (H6), LORD MAYOR (R3)

JOHN GADEN

JOHN OF GAUNT (R2), GARDENER (R2),
LORD CHIEF JUSTICE (R2/H4), FLUELLEN (H5),
CARDINAL BEAUFORT (H6), LORD HASTINGS (R3)

LIAM GAMBLE

SCROOP (R2), PISTOL (H4 / H5),
RICHARD OF GLOUCESTER/KING RICHARD (H6/R3)

LULU HOWES

GREEN (R2), LADY KATE PERCY (H4),
KATHERINE OF VALOIS (H5/H6),
SCRIVENER (R2/H4/H5/H6/R3),
YOUNG RUTLAND (H6), PRINCE EDWARD (H6),
YOUNG ELIZABETH TUDOR (R3)

JACK MITSCH

COMPOSER/LIVE MUSICIAN, GOWER (H5),
JAMES TYRRELL (R3)

LEILANI LOAU

DUCHESS OF YORK (R2/H4/H5), MISTRESS QUICKLY (H4/H5),
CLIFFORD (H6), ELEANOR OF YORK (H6/R3)

RUBY HENAWAY

PRINCE JOHN BEDFORD (H4), CHORUS (H5),
JOAN OF ARC (H6), LADY ANNE NEVILLE (R3),
YOUNG PRINCE RICHARD (R3)

KATRINA RETALLICK

QUEEN ISABEL (R2/H5/H6), LADY MORTIMER (H4),
MAYOR (H6), ALENÇON (H6), QUEEN ELIZABETH (H6/R3)

OLIVER RYAN

PRINCE HAL (R2/H4), BUSHY (R2),
THOMAS TALBOT (H6), YOUNG EDWARD OF YORK (H6),
EARL RIVERS (R3)

MAX RYAN

HENRY 'HOTSPUR' PERCY (R2/H4), JOHN BATES (H5),
YOUNG JOHN TALBOT (H6), YOUNG GEORGE OF CLARENCE (H6),
EARL GREY (R3), HENRY TUDOR EARL OF RICHMOND (R3)

SEÁN O'SHEA

KING RICHARD II (R2), BARDOLPH (H4/H5),
RICHARD OF YORK (H6), DUKE OF BUCKINGHAM (R3)

EMMA PALMER

WESTMORELAND (2/H4/H5/H6),
DOLL TEARSHEET (H4), MONTJOY (H5/H6),
MARGARET OF ANJOU (H4/R3)

STEVE RODGERS

SIR JOHN FALSTAFF (R2/H4) JACK CADE (H6),
WILLIAM CATESBY (R3)

CHRISTOPHER STOLLERY

NORTHUMBERLAND (R2/H4), JOHN TALBOT (H5/H6), HUME (H6),
OLDER EDWARD OF YORK/KING EDWARD 4 (H6/R3)



CREATIVES

SORIE BANGURA

PRODUCTION MANAGER

KATE BEERE

SET DESIGN/COSTUME DESIGN (CHAPTER 5 & 6)

MATT COX

LIGHTING DESIGN

CHLOË DALLIMORE

INTIMACY COORDINATOR

ROBERT JAGO

SENIOR PRODUCER

RUBY JENKINS

COSTUME DESIGN (CHAPTER 3, 4 & 5)

ISABELLA MILKOVITSCH

ASSISTANT PRODUCER & PROPS MANAGEMENT

LILY MOODY

COSTUME DESIGN (CHAPTER 1, 2 & 3)

ARON MURRAY

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WARDROBE MANAGEMENT/COSTUME MAKER

DAMIEN RYAN

DIRECTOR/ADAPTOR

MAX RYAN

ASSISTANT STAGE MANAGER & FIGHT CHOREOGRAPHY

OLIVER RYAN

ASSISTANT STAGE MANAGER & FIGHT CHOREOGRAPHY

DAVID SONCIN

MARKETING MANAGER

CHRISTOPHER STARNAWSKI

STAGE MANAGER

STEPHANIE STEPHENS

ASSISTANT STAGE MANAGER

CHRISTOPHER STOLLERY

ASSOCIATE DIRECTOR

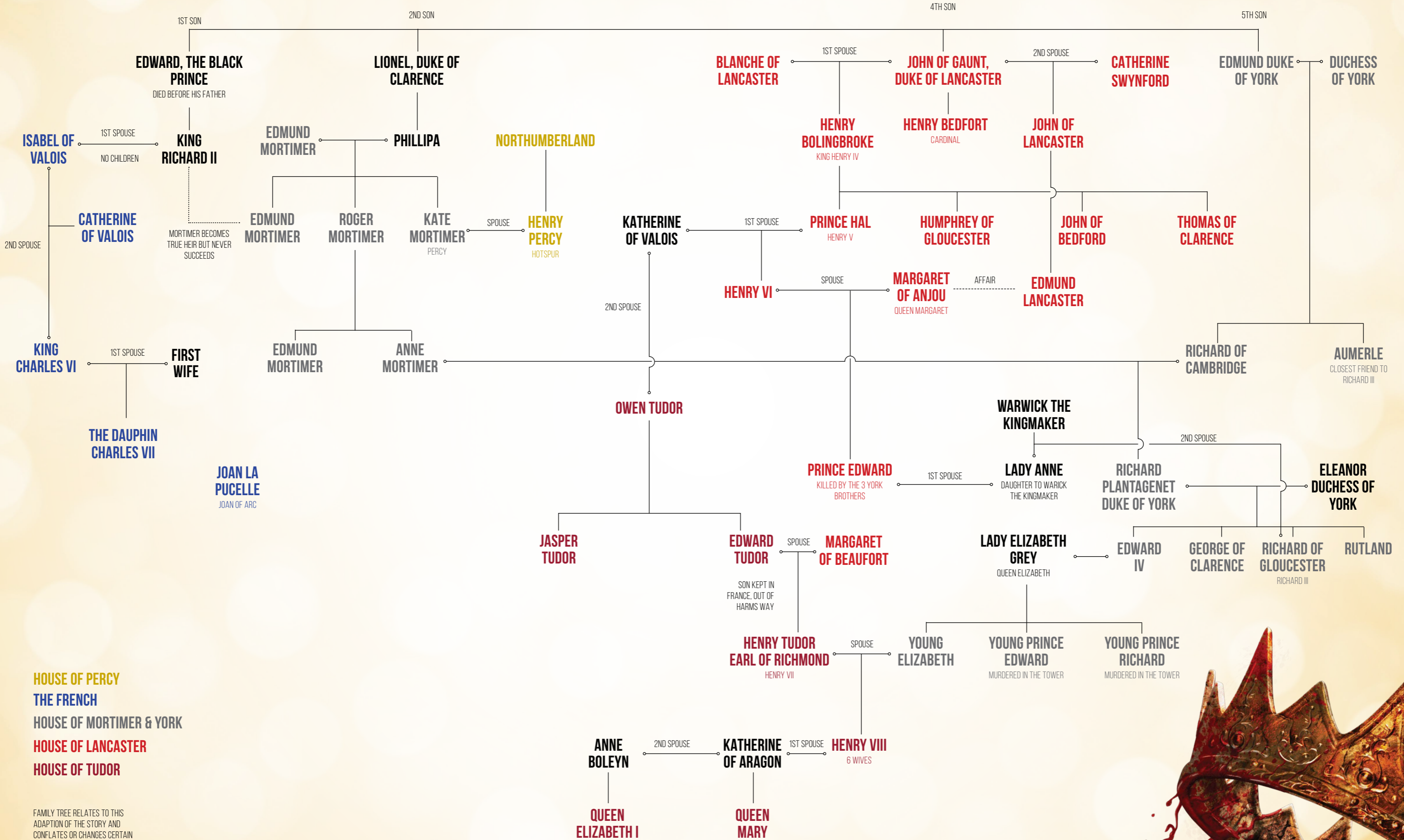
SCOTT WITT

FIGHT CHOREOGRAPHY



KING EDWARD III

HAD 7 SONS. 4 OF THEM ARE KEY TO THIS STORY.



- HOUSE OF PERCY
- THE FRENCH
- HOUSE OF MORTIMER & YORK
- HOUSE OF LANCASTER
- HOUSE OF TUDOR

FAMILY TREE RELATES TO THIS ADAPTION OF THE STORY AND CONFLATES OR CHANGES CERTAIN HISTORICAL FIGURES



CHAPTER/PLAY SYNOPSSES

CHAPTER 1

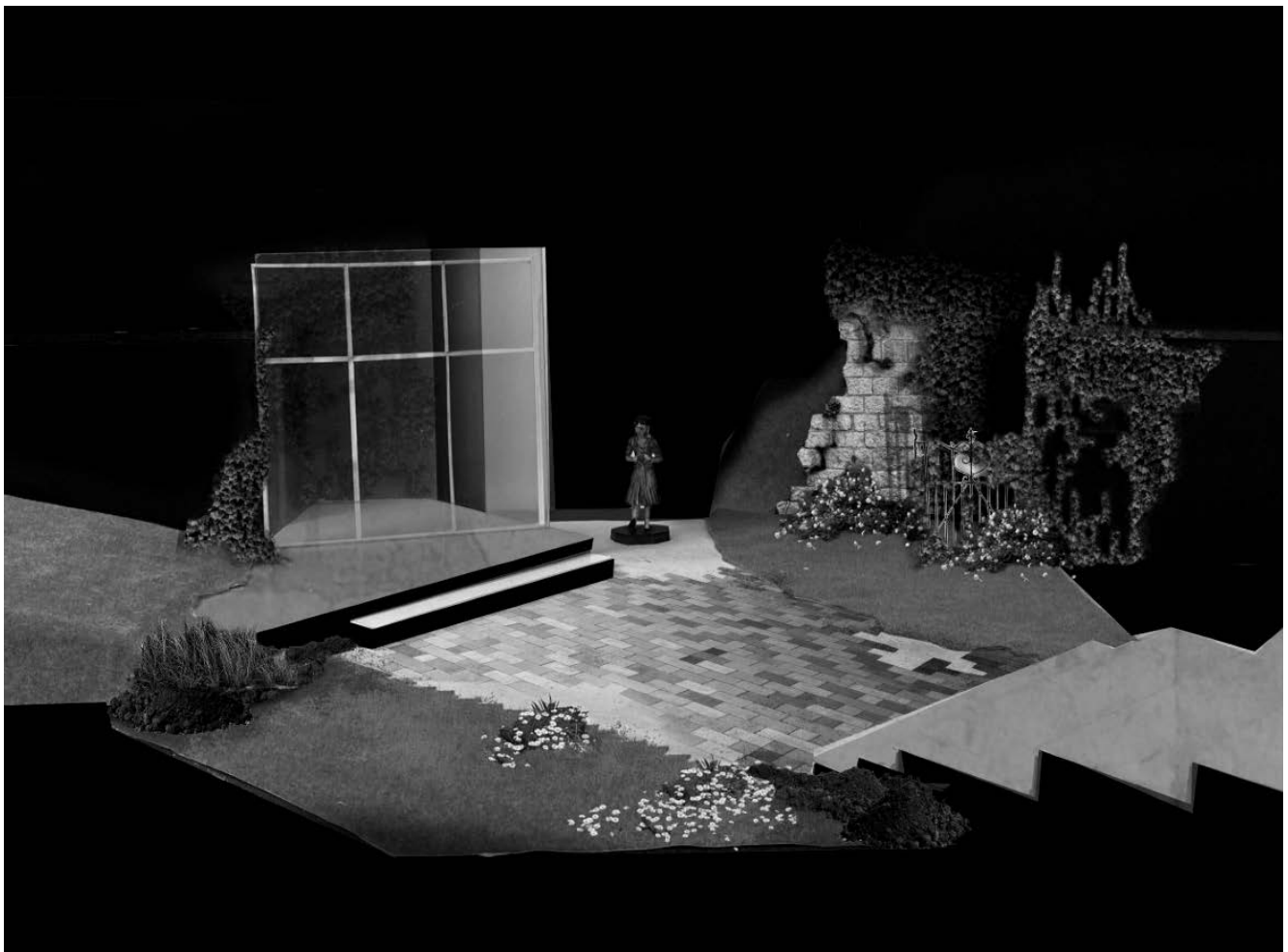
RICHARD 2

Richard believes a kingdom and its crown are absolutes, that the role he plays is real and sacred. But without an heir, his chief fear is of his oldest friend, the popular Henry Bolingbroke, son to the Duke of Lancaster. Henry has a tenuous claim to the crown should Richard fall.

Richard's erratic leadership, the collapsing national economy, his coterie of wealthy favourites and influential friends, along with more sinister allegations of political crimes sanctioned by the King himself to protect his position, foment a groundswell of opposition and rebellion around him, from the highest ranks of government to the common streets, even to the gardeners of Westminster. And something is wrong in the fabric of things—the evergreen trees of the realm are sick and dying, strange eclipses and solar flares, comets and disturbances foretell a great change coming. His French Queen, Isabel of Valois, can see the inevitable crises for her husband and the realm, can feel it in her empty womb, but cannot win the King's ear or conscience.

An old dying political veteran and opponent to Richard, John of Gaunt, father to Henry Bolingbroke, triggers the collapse when he is encouraged by his sister-in-law, the Duchess of York to challenge the King publicly. His incendiary speech draws a capricious and ill-advised decision from Richard and the country turns its support to Henry. The Lancastian's march toward London becomes an effortless and bloodless walk toward the throne as the nation falls in behind him and Richard is deserted by his forces and closest lovers. A growing rivalry brews between York and Lancaster, soon to be signified by white and red roses respectively.

The King is deposed at Westminster and King Henry 4 makes an insidious decision to certify his new reign—letting Richard starve to death in solitary confinement. When Richard is instead murdered, Henry is overwhelmed with a blood guilt that will never leave him, swearing he will cleanse his hands and soul in Jerusalem. Meanwhile, his teenage son, Hal, meets a disgraced old lord of the court, Sir John Falstaff and begins a prodigal journey that will further haunt his father's realm...



CHAPTER 2

HENRY 4

The new King Henry's reign is immediately beleaguered by civil violence and rebellion against English rule in Scotland and Wales, along with rebellion within his own family from his heir, Prince Harry now openly humiliating the King with his public immorality. He has fallen in with the Eastcheap crew of John Falstaff at the Boar's Head Tavern, with Sir John himself becoming almost a surrogate father to the young prince.

Meanwhile, Harry's mirror image, Harry Percy (Hotspur), an icon of courage and honour, beloved by the realm for his feats in arms, is encouraged by his father Northumberland and his aunt the Duchess of York, the same cunning figures who helped overthrow King Richard 2, to lead a major uprising against the new King.

Hotspur's wife Kate Mortimer is sister to the man who should be king, Edmund Mortimer – Richard 2's true heir had he not been deposed – and they seek to install him on the throne. They gather the support of the great Welshman Owain Glendower by marrying Mortimer to his daughter Katrin.

Unwell, and without the optics of Prince Harry's support in this war, Henry 4's rule is doomed. He must bring the prodigal son back into the fold. The youth of England are conscripted into a terrible civil war and marched to Shrewsbury where the two young Harry's will fight for the realm and honour and dishonour fight for the human soul.

CHAPTER 3

HENRY 4 AND HENRY 5

King Henry 4 is dying. His son, Prince Hal, humiliated by Falstaff at Shrewsbury, has fallen back into derogate behaviour, while Falstaff is celebrated for his extraordinary defeat of Hotspur in battle. Kate Mortimer brings her dead husband Hotspur's body home to Northumberland to confront his father, Henry Percy, who abandoned his son at Shrewsbury. Her brother, Mortimer, the true heir to Richard 2 is now in prison, but his story will come back to haunt the realm decades later.

Before Henry 4 dies in the arms of his son the prince, he instructs him to bring a factious country behind him by starting a foreign war, misdirecting the national focus toward a great exploit – the French crown – which the English have long believed belongs to the Plantagenet dynasty. The dazzling new King, having rejected his old 'misleaders' and transformed himself as he always promised he would do, provokes the French with a demand for Dukedoms and an old historical claim to their crown. The French Dauphin, heir to the throne, bites back with a gift of tennis balls to mock Henry 5's past profligacy.

Henry 5, emboldened, declares war and invades the sovereign French territory, dragging the nation with him. His chief aim is not just territory but the womb of the French Princess Katherine of Valois, to certify his legacy in both nations.

Entirely outnumbered, the English have to achieve an extraordinary underdog victory at Agincourt. Meanwhile, a young French girl becomes our Chorus, telling us the story of how "this star of England" took her country away.

CHAPTER/PLAY SYNOPSES

CHAPTER 4

HENRY 6

King Henry 6 is crowned at 9-months-old when his gloriously successful father Henry 5, suddenly dies. He reigns in both England and France but is unable to have a coronation at Reims Cathedral due to increasing French resistance since the death of Henry 5. As he grows up, the situation worsens for English control of France and the 'King' remains uncrowned there, fuelling fierce rivalries and factions in England, most particularly, that between the red-rosed Lancastrians who still rule, and the white-rosed Yorks who see the child King as a disaster for the country.

Old Mortimer, the true heir to Richard 2, is finally released from prison to die at home. He visits the young boy King to pay his respects but leaves his legacy as England's true King with another young man, his nephew, called Richard Plantagenet, quoting the old proverb, "Woe to the land that's governed by a child".

The new King Henry 6 grows to adulthood surrounded by factionalism and the long-embittered Lancaster/York rivalry. Richard Plantagenet grows up and seeks the Regency of France to finally quell the French rebellion and re-establish English control. But news comes that an extraordinary young girl has crowned the French Dauphin King in Reims, and defeated the greatest English warrior Talbot in battle. She is 15 years old. Her name is Joan...

Meanwhile another Frenchwoman, kidnapped to become Henry 6's new queen will also change English history. Her name is Margaret of Anjou...

CHAPTER 5

HENRY 6 CONTINUED

Richard York, having murdered his great rival Edmund Lancaster and openly declared his desire for the crown, foments an uprising against the crown by the common people of Kent, led by the notorious Jack Cade. They storm the capitol, causing chaos.

Richard, with the help of his aggressive young sons, and the support of the great winter lion, the Earl of who brings thousands of troops to Richard's side, take the parliament house itself, forcing the deposition of Henry 6, who adopts Richard of York as his heir, provided he may continue to rule in peace in his own lifetime. Richard accepts and peace falls upon London.

But in making the deal, Henry 6 has just disinherited his new born son, Prince Edward, who mother Margaret is enraged. She murders Richard of York in his own home, killing his youngest son, Rutland, in the process. The Wars of the Roses is now in full bloom, killing tens of thousands of English men and women, including fathers and sons who fought on opposite sides of what would be a thirty year long national horror.

The York brothers, who have grown up like parentless wolves, the youngest of which has begun to assert himself – the physically disabled boy Richard – take the English crown with their victory in the city of York. The eldest, now King Edward 4, marries a woman he meets on the road from York, Lady Elizabeth Grey, betraying Warwick's more intelligent advice to form an alliance with France. Warwick the Kingmaker declares his opposition to Edward's stupidity and marries his daughter, the Lady Anne, to Margaret's son to reinter the Lancastrian line to the throne with his full support.

The York brother's murder Warwick, then capture kill Margaret's son the Prince and then murder Henry 6 in the Tower of London. The job is complete. After decades in the wilderness, the York line, lost with the deposition of Richard 2, is reinstalled as the English monarchy – the wolves rule the country. But within the pack, the youngest wolf has his own ambitions.

CHAPTER 6

RICHARD 3

King Edward 4 is dying of venereal diseases and sins. His wife Elizabeth is in a dangerous position, hated by the factions around her and at their mercy if the King dies. In his increasing madness, Edward has turned against his brother George of Clarence and imprisoned him.

The youngest brother, Richard, cleverly fostered that distrust and has Clarence secretly murdered in the Tower of London by the corrupt cop, William Catesby and his off-sider Richard Ratcliffe. Richard is a tep closer to the crown, but the realm sees him as a murderer who killed the last King, Henry 6. He has no credibility or legitimacy.

Richard knows if he can woo the grieving Lady Anne, Warwick's daughter and heir to the Neville family, traditionally the Kingmakers of England, he can gain the credibility he seeks. If she marries him, the rumours that he murdered her husband, the Prince and her father in law, the King will be put to rest.

Meanwhile, Anne is in a helplessly dangerous position, she is almost destitute as an enemy to the realm, her family in disgrace and at threat of her own death if she doesn't act quickly. She accepts the proposal of Richard of Gloucester.

The former Queen Margaret haunts the court, herself destitute now, her grief fuelling an advent of deep prophecy in her. She condemns her enemies publicly, they mock her prophetic aberrations. King Edward dies, Richard is close now to his crown, but Edward has heirs, the two young Princes, who are called back from school. But a new ally, the brilliant Duke of Buckingham, throws his lot in with Richard and together they achieve the throne of England for the young Richard of Gloucester. He has gained control of the church, the media, the law and the realm. Richard has his two young nephews murdered in the Tower, but the ghosts of his wrongdoings are mounting upon his back. Including the murder of his wife Anne, as he now seeks to marry his niece Elizabeth to certify his royal dynasty.

Buckingham and a brilliant young soldier, the Earl of Richmond, Henry Tudor, forge a rebellion against the new King, marching to the fated Bosworth Field in central England. Richard loses a rhetorical battle with the former Queen Elizabeth who outthinks his wish to marry her daughter. And Richard, alone in his tent, is finally visited by his conscience and the weight of guilt, along with the winged powers of the deus-ex-machina, Richmond, defeat and kill him in battle.

A new world order is...in our hands.



CAST



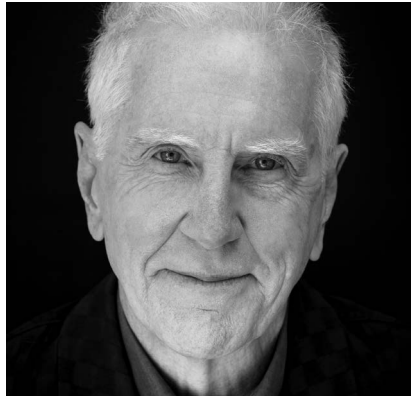
MARTY ALIX

AUMERLE (R2), NED POINS (H4), ALASTAIR (H5), YOUNG CLIFFORD (H6), RICHARD RATCLIFFE (R3), YOUNG PRINCE EDWARD (R3)

Marty Alix (they/he) is an Australian actor and singer. They studied at the VCA (Musical Theatre BA) and The Atlantic Acting School in New York. Marty made their professional stage debut in, *In The Heights* at the Hayes Theatre Company, earning nominations for both a Sydney Theatre Award and a Helpmann Award for Best Supporting Actor for their role as Sonny. In addition to this, Marty performed in the original Australian company of *Hamilton*, playing the dual roles of John Laurens and Philip Hamilton, for which they won the Sydney Theatre Award for Best Supporting Actor in a Musical in 2021.

Marty's other notable stage productions include: *Bring It On* (David Venn Enterprises), *Rent* (James Terry Collective), *Spamalot* (Richard Carroll/Hayes Theatre Company), *Into The Woods* (Belvoir Street Theatre/Hayes Theatre Company), *Orlando: A New Musical* (Antipodes Theatre Company) and *Elegies: A Song Cycle* (Clovelly Fox Productions).

On screen, Marty has appeared in *Bump* (Stan) and *The Feed* (SBS).



PETER CARROLL

DUKE OF YORK (R2/H4), GARDENER (R2), FRANCIS (H4) OWAIN GLENDOWER (H4), KING OF FRANCE (H5), EARL OF WARWICK (H6), ARCHBISHOP OF CANTERBURY (H5/H6), LORD STANLEY (R3)

Peter's distinguished career has spanned over 100 productions and 50 years. He has worked with the major theatre companies and commercial managements in Australia including, MTC, QTC, Belvoir, STCSA, Bell Shakespeare, and Opera Australia.

Peter was a founding member of Nimrod Theatre Company in the 1970s and has been with Sydney Theatre Company from its Opera House beginnings and was a member of their actor's company more recently. His recent plays are *The Dismissal* (Squabbalagic), *Girl from the North Country* (GWB), *Into the Woods* (Belvoir/Hayes), *The Tempest* and *Do Not Go Gentle* (Sydney Theatre Company).

His film and television career has been extensive here in Australia and internationally. TV credits include *Melba*, *Five Mile Creek*, *Bump*, *Aftertaste*, *The Letdown*, *Bloom*, and *Rake*. Film credits include *The Power of the Dog*, *Sleeping Beauty*, *Chant of Jimmie Blacksmith* and *Crazy Rich Asians*.

Peter has won many awards including Green Room Awards, Sydney Theatre Critics' Circle Awards, a Helpmann Award, and an Honorary Doctorate of Creative Arts. Peter is the inaugural recipient of the Media Arts & Entertainment Alliance's Lifetime Achievement Award; and he continues to be a proud supporter of the union and was awarded an AM for services to the theatre in 2021.



ANDREW CUTCLIFFE

BAGOT (R2), MORTIMER (R2 / H4), PETO (H4), KING HENRY 5 (H5), EDMUND LANCASTER (H6), OLDER GEORGE OF CLARENCE (H6/ R3)

Since graduating from the Ensemble Studios, Andrew has worked broadly across the entertainment industry as an actor for the last fifteen years. He has worked with many of Sydney's professional and indie theatre companies, most recently in National Theatre of Parramatta's, *Karim*. Other theatre credits include *The Dismissal* (Squabbalagic), *The Bells are Ringing*, *Caroline, or Change*, *Darlinghurst Nights* and *Melba* (Hayes Theatre Company); *Face to Face*, *Showtime and Girl*, *Interrupted* (Ensemble Theatre); *The Young Tycoons* and *Open For Inspection* (Darlinghurst Theatre).

He recently filmed season two of *Last King of the Cross* for Paramount+ and the Stan original series *Critical Incident* with numerous other television and feature films credits, including *The Secrets She Keeps*, *Amazing Grace*, *Lambs of God*, *Home and Away*, *Wonderland*, *Rake* and *Underbelly*.

Andrew has lent his voice to countless commercial campaigns, animations, and television shows. He recently directed his debut short film, *Hero*, and is a proud member of Equity.



GARETH DAVIES

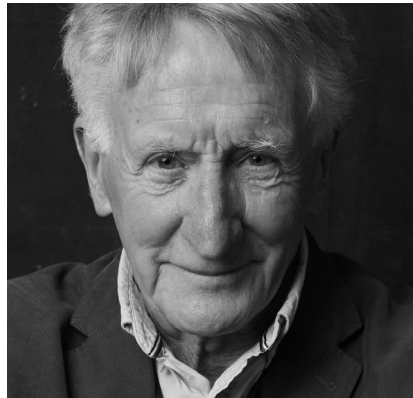
HENRY BOLINGBROKE/KING HENRY 4 (R2/H4), PRINCE DAUPHIN/KING CHARLES 7 (H5/H6), KING HENRY 6 (H6), LORD MAYOR (R3)

Recent credits include Theatre STC: *The Importance of Being Earnest*, *Lifespan of A Fact*, *Home, I'm Darling*, *The Torrents*, *How to Rule the World*, *Saint Joan*. MTC: *Hay Fever*, *The Cherry Orchard*. QTC: *Bernhardt/Hamlet*. Griffin Theatre Company: *The Literati*, *Feather in the Web*. Bell Shakespeare: *As You Like It*. Belvoir: *Master and Margherita*, *The Rover*, *Peter Pan*, *As You Like It*, *The Government Inspector* (with Malthouse Theatre), *Cat on a Hot Tin Roof*, *The Seagull*, *And They Called Him Mr Glamour*, *A Midsummer Night's Dream*.

Ensemble Theatre: *Benefactors*, *Nearer the Gods*. The Hayloft Project: *The Only Child*, *The Suicide*, *3xSisters*. Windmill Theatre: *Hans + Gret*. *Black Lung*: *Rubeville*, *Avast I & II*, *Doku Rai*, *I Feel Awful*. *Redline*: *Masterclass*, *Masterclass 2: Flames of the Forget*.

Film: *Elvis*, *Peter Rabbit*, *Little Monsters*, *The Daughter*, *I am Woman*.

TV: *Wolf Like Me*, *Rosehaven*, *Frayed*, *The Letdown*, *Hunters*.



JOHN GADEN

JOHN OF GAUNT (R2), GARDENER (R2), LORD CHIEF JUSTICE (R2/H4), FLUELLEN (H5), CARDINAL BEAUFORT (H6), LORD HASTINGS (R3)

John Gaden AO has worked extensively in film, theatre and television for over fifty years. Renowned for his exceptional stage performances, John was most recently seen in *Mr Bailey's Minder* and *Uncle Vanya* for Ensemble Theatre.

Career highlights include *The Wild Duck* and *Cloudstreet* National and International Tours (Belvoir), *Do Not Go Gentle*, *Saint Joan*, *Orlando*, *Macbeth*, *Rosencrantz and Guildenstern Are Dead*, and *Copenhagen* (STC), *Straight White Men*, *Other Desert Cities*, (MTC), *Pericles* (Bell Shakespeare) and *King Lear* (STCSA). Other celebrated performances include *Democracy*, *The Lost Echo* and *The Unexpected Man* winning Helpmann Awards and *Travesties*, *Kold Komfort Kaffe* and *Galileo* winning Sydney Critics Circle Awards.

John appears in all three seasons of the critically acclaimed television series *Fisk* as Anthony Fisk.



LIAM GAMBLE

SCROOP (R2), PISTOL (H4/ H5), RICHARD OF GLOUCESTER/KING RICHARD 3 (H6/R3)

Behold, Liam Gamble, who doth don the mantle of Richard III, delighting in the art of devilry. In his last foray upon the stage, *Only When I Sleep*, he proved a knave, scheming to barter the honour of his beloved. Yet, such misdeeds seem but child's play when set against the intricate schemes he now doth lay, as England's most infamous king.

With his foundation formed in the noble halls of Murdoch University, and tempered by the artful tutelage of FTI, TAFTA, and SAS, Liam doth wield the craft of performance with deadly fineness, transforming the stage into his battlefield and every role into an act of conquest.

Among his deeds of note, he hath portrayed a frenzied wielder of the axe in the indie feature *FRIEND*, and delivered a quip most lethal in an upcoming jest from Peter Farrelly's hand.

CAST

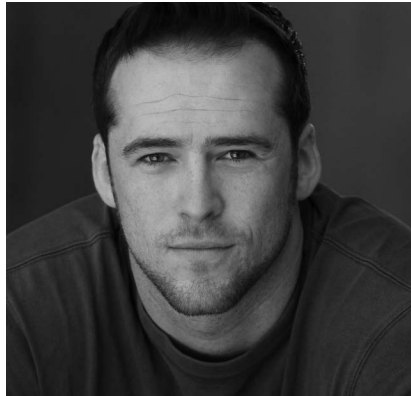


LULU HOWES

GREEN (R2), LADY KATE PERCY (H4), KATHERINE OF VALOIS (H5 / H6), SCRIVENER (R2, H4, H5, H6, R3), YOUNG RUTLAND (H6), PRINCE EDWARD (H6), YOUNG ELIZABETH TUDOR (R3)

Lulu Howes (she/her) is a Sydney-based actor and graduate from the Western Australian Academy of Performing Arts (WAAPA). In 2023, she trained in London at the Royal Academy of Performing Arts (RADA) and has been working in Sport for Jove's Education Season since 2022.

For screen, Lulu has appeared in ABC's *House of Gods* (dir. Fadia Abboud) and the Amazon Prime series *The Narrow Road to the Deep North* (dir. Justin Kerzel). Lulus theatrical credits include *Videotape* (KXT, Montague Basement), *Henry IV Part 1* and *Richard III* (Sport for Jove), *Play in a Day: Cymbeline* (Bell Shakespeare), *The Great Australian Play* (Old Fitz Theatre), and *The Seagull* (La Mama Theatre). *The Player Kings* is Lulus first mainstage production with the company.



JACK MITSCH

COMPOSER/LIVE MUSICIAN, GOWER (H5), JAMES TYRRELL (R3)

Jack Mitsch, represented by Ignite Elite Artists is an Actors Centre Australia Graduate (2023) originally from Albury. Jack has recently just finished the production of *The Inheritance* which was performed in the Reginald Theatre at the Seymour Centre.

This is Jack's first time working with Sport for Jove but has worked with Damien Ryan at ACA on *Antigone* where Jack musically directed and acted in the production, performing original music live on stage with numerous instruments.

Jack has also musically directed ACA's *Twelfth Night* (Dir. Maeloissa Stafford) and *Electra* (Dir. Holly Mazzola). Jack is incredibly excited to be working with this company and this amazing cast on such a major production as this.



LEILANI LOAU

DUCHESS OF YORK (R2/H4/H5), MISTRESS QUICKLY (H4/H5), CLIFFORD (H6), ELEANOR OF YORK (H6/R3)

Leilani Loau (she/her) is a Sydney-based actor. Theatre credits include: *Much Ado About Nothing* (Sport for Jove. Director: Samantha Young); *Darwin's Reptilia* (JackRabbit Productions. Director: Samantha Young); *Ladybird Ladybird* (VOCO VOX. Director: Anthony Skuse), *The Comedy of Errors* (Bell Shakespeare. Director: Janine Watson), *Breaking the Code* (New Theatre. Director: Anthony Skuse), *Birdland* (New Theatre. Director: Anthony Skuse), *Seagull* (Secret House. Director: Anthony Skuse) and *Marat/Sade* (New Theatre. Director: Barry French).

Screen credits include short films – *The Saxophonist* (AFTRS), *Life Beyond Christine* (ALC Creative), and *Bug* (Lightbulbhead). Leilani is a proud member of MEAA.



RUBY HENAWAY

PRINCE JOHN BEDFORD (H4),
CHORUS (H5), JOAN OF ARC (H6),
LADY ANNE NEVILLE (R3), YOUNG
PRINCE RICHARD (R3)

Ruby is an Indigenous and South Sea Island girl born and raised in Brisbane before moving to Sydney.

Ruby graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2023 where she completed a Bachelor of Arts (Acting). Here, she developed a key passion for character work, having had the opportunity to perform in a diverse range of roles; from the comedic depth of 'Dogberry' in *Much Ado About Nothing*, to the foulmouthed 'star #7' in *The Wolves*, to the 60-year-old Cockney 'Grandma Chance' who loves Crème De Menthe and getting naked in the sun in *Wise Children*. Most recently, Ruby appeared in the Old Fitz Theatre's production of *The Lonesome West* in the role of 'Girleen Kelleher'.



KATRINA RETALLICK

QUEEN ISABEL (R2/H5/H6),
LADY MORTIMER (H4), MAYOR (H6),
ALENÇON (H6), QUEEN ELIZABETH (H6/R3)

Katrina trained at The Central School of Speech and Drama, London.

Her roles in Australian music theatre include *Elf*, *Come From Away*, *The 25th Annual Putnam Spelling Bee*, *Menopause the Musical*, *Dirty Rotten Scoundrels*, *Ruthless! The Musical*, *Falsettos*, *The Addams Family*, *Every Single Saturday*, *No Way to Treat a Lady*, *A Little Night Music*, *Titanic*, *Jekyll and Hyde*, *Songs For a New World*, *Company* and *South Pacific*, with Katrina garnering wins and nominations for Sydney Theatre, Helpmann and Glug Awards.

Katrina appeared in Curveball Creative's streamed production of *Who's Your Baghdaddy or How I Started the Iraq War*, the Hayes Theatre Company's *Big Fish*, *Dead Man Brake* for Merrigong Theatre and the Sydney Theatre Company's *Wharf Revue of 2016*.

In film, Katrina appeared in *Accidents Happen* and *The Eternity Man* and *June Again*. On the small screen, credits include *Last Days of the Space Age*, *Bump* (Series 3), *Love Child*, *Comedy Inc*, *The Chaser's CNNN*, and *Backberner*.



OLIVER RYAN

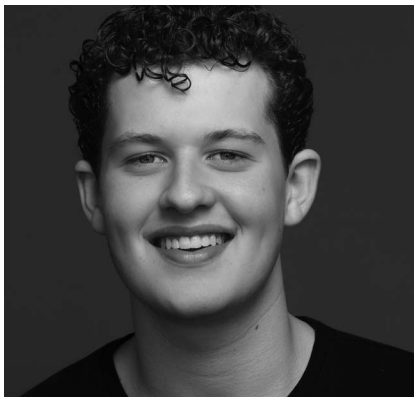
PRINCE HAL (R2/H4), BUSHY (R2),
THOMAS TALBOT (H6), YOUNG EDWARD
OF YORK (H6), EARL RIVERS (R3)

Oliver is a 22-year-old Sydney-based actor who has performed in multiple Sport for Jove productions.

His theatre and film credits include *Romeo & Juliet* as Romeo (2019/20, 2024), *Henry IV* as Hal (2023/24), *Macbeth* (2011/12, 2019, 2022/23), the feature film *Venus & Adonis* (2021), the stage play *Venus & Adonis* (2023), *Richard III* (2023/24), *Rose Riot: The Hollow Crown & The Wars of the Roses* (2018/19), *As You Like It*, *Othello*, *The Tempest*, *The Crucible*, and the award-winning *Cyrano de Bergerac* (2013/14).

He has also performed in symposiums and workshops for schools around NSW, including *Henry IV*, *The Merchant of Venice*, *Much Ado About Nothing*, *Richard III*, and *The Tempest*, as well as in the symposium documentaries of *Henry IV* (2020) and *Romeo & Juliet* (2020). His other theatre credits include *Julius Caesar* as Mark Antony (Little Spirits, 2021).

CAST



MAX RYAN

HENRY 'HOTSPUR' PERCY (R2 / H4), JOHN BATES (H5), YOUNG JOHN TALBOT (H6), YOUNG GEORGE OF CLARENCE (H6), EARL GREY (R3), HENRY TUDOR EARL OF RICHMOND (R3)

Max Ryan is a 20-year-old, Sydney based actor who has worked extensively with Sport for Jove Theatre Co. through his family - performing in much of Shakespeare's canon, since the company's inception in 2008/9.

His credits include *Rose Riot - Shakespeare's History Cycle* in 2018/19, *Venus & Adonis*, a feature film by Sport for Jove, as well as the stage production in 2023. He has also performed in repertory productions of *Macbeth & Othello* playing various roles, as well as touring repertory productions of *Romeo & Juliet*, *Henry IV & Richard III*, as *Mercutio*, *Hotspur & Richmond* respectively.

Other credits include *How To Eat The Sun* short film by Little Spirits Theatre Co. (2023), *Firestarters* short film (2024), *As You Like It* (2021), *The Tempest* (2021) & *The Crucible* (2020).



SEÁN O'SHEA

KING RICHARD II (R2), BARDOLPH (H4/H5), RICHARD OF YORK (H6), DUKE OF BUCKINGHAM (R3)

Previous work for Sport for Jove includes *The Libertine*, *Isolde and Tristan*, and *Midsummer Night's Dream* (as director).

Seán trained at WAAPA and has worked consistently in the industry for over thirty years. His theatre work includes many plays for Sydney Theatre Company, Ensemble, Bell Shakespeare, Griffin, Melbourne Theatre Company, State Theatre Company of South Australia, Belvoir, Hayes Theatre, Western Australia Theatre Company, Red Line and many smaller companies. Highlights include playing Rupert Murdoch in *Rupert* at the Kennedy Centre in Washington DC, a national tour of *Macbeth* in the title role and touring to the UK in *Comedy of Errors*.

Shakespeare is a great passion of Seán's, he has worked on over thirty Shakespeare productions and has also taught and directed it at NIDA, WAAPA and numerous other schools. Various film and television work includes roles in *Operation Buffalo*, *Doctor Doctor*, *Murder Call*, *Water Rats*, *McLeod's Daughters*, *Rage in Placid Lake* and *Wonderland*. Most recently Seán appeared in *Oscar* for the Australian Ballet.



EMMA PALMER

WESTMORELAND (R2/H4/H5/H6), DOLL TEARSHEET (H4), MONTJOY (H5/H6), MARGARET OF ANJOU (H4/R3)

A 2007 NIDA graduate, Emma's theatre credits include *The Queen's Nanny*, *Benefactors*, *Crunch Time and Relatively Speaking* (Ensemble Theatre); *R&J*, *Rose Riot* (Sport for Jove); *Kindertransport*, *Remembering Pirates*, *Constellations*, *Ride*, *Fourplay & The Jungle* (Darlinghurst Theatre); *War Horse* (The National Theatre/ Global Creatures); *Tot Mom & The Lost Echo* (STC); *The Trouble with Harry* (Melbourne Festival); *The Kid & On the Shore of the Wide World* (Griffin Theatre) and the national tour of *Syncopation* (Critical Stages).

Emma is also very well known to Australian children as one of the most loved presenters on ABC's *Play School*, having appeared as a regular presenter on the series for many years. Other television credits include the Netflix series *Pieces of Her* as well as *All Saints*, *Underbelly 2: A Tale of Two Cities*, *Offside* and *Bikie Wars: Brothers in Arms*.

Emma voiced several characters on the cartoon series *Gasp!* Her short film credits include *Polly and Me*, *Thanks for Coming*, *I'm You Dickhead*, *Dinner with the Diamonds*, *Milk & Vodka* and *Shopping*, and she also appeared in the successful web series *Romp*. She is a regular host on the ABC Kids Listen Podcast *Story Salad*, *Play School Ears On & Sound Walks*. Emma is also a regular writer for *Play School*, *Gardening Australia Junior*, *Science Time & Sound Walks*. She has been a proud member of Actors Equity since 2008.

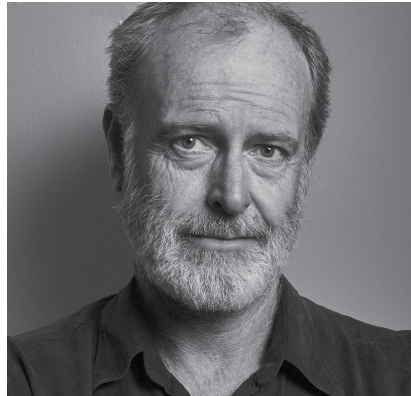


STEVE RODGERS

SIR JOHN FALSTAFF (R2/H4),
JACK CADE (H6), WILLIAM CATESBY (R3)

Steve trained at Theatre Nepean at Western Sydney University and has been working as an actor for thirty years. His theatre credits include *Every Brilliant Thing*, *Jasper Jones*, *A Christmas Carol*, *The Pillow Man*, *Cloudstreet*, *Night on Bald Mountain* and *The Blind Giant is Dancing* (Belvoir St Theatre) *Tenant of Wildfell Hall*, *Dance Better at Parties*, *Riflemind*, *Three Sisters*, *Democracy* (Sydney Theatre Company), *Dreams in White*, *8GB of Hardcore Pornography*, *Diving for Pearls* (Griffin Theatre Company), *The Odd Couple*, *Boys Next Door*, *Street Car Named Desire* (Ensemble Theatre), and *Ghost Stories* (Realscape).

Steve's most recent television credits include *Bump*, *Rosehaven*, *Upright*, *Kiki and Kitty*, *Pulse*, *The Code*, *Offspring*, *Rake*, *The Moodys*, *Paper Giants* *2-Magazine Wars*, *Terra Nova*, *My Place*, *All Saints*, *Home and Away*, *Water Rats*, and *A Country Practice*. His feature film credits include *The Land*, *Seriously Red*, *Relic*, *Goldstone*, *The Daughter*, *The Men's Group*, *Bitter and Twisted* and the AACTA nominated short film *Snare*. Steve can most recently be seen on screen in the feature film *The Moogai* and will next be seen in *Nugget Is Dead: A Christmas Story for Stan*. Steve's writing credits include the plays *Rays Tempest* (Belvoir/MTC), *Savage River* (Griffin/MTC), *Food* (Belvoir/Force Majeure), *Jesus Wants Me for a Sunbeam* (NTofP/Belvoir) and *King of Pigs* for the Old Fitz. His most recent play *The Future Is History* commissioned for Belvoir St Theatre won the prestigious 2021 Rodney Seaborn Playwrights Award and AWG Shane and Cathryn Brennan Prize. Steve also co-wrote the feature film *Sweet As* with Jub Clerc.



CHRISTOPHER STOLLERY

NORTHUMBERLAND (R2/H4),
JOHN TALBOT (H5/H6), HUME (H6),
OLDER EDWARD OF YORK/
KING EDWARD 4 (H6/R3)

Christopher is a graduate of both the National Institute of Dramatic Art (NIDA) and the Australian Film Television & Radio School (AFTRS).

He has toured the stages of Europe with Cate Blanchett, appeared with John Cleese Opera House, performed in a musical with Tim Minchin, danced the choreography of Meryl Tankard and directed Steve Smith, the Australian Test Cricketer, in a Television Commercial.

Christopher was an associate artist with Bell Shakespeare Company between 1992-2006 and has performed in over 20 productions of Shakespeare's work including the titular role of *Hamlet*, Mark Antony in *Julius Caesar*, Petruchio in *Taming of the Shrew*, Angelo in *Measure for Measure*, Antipholus in *Comedy of Errors* (which was the first Australian Shakespeare production to tour to the UK). He has been nominated for a Green Room Award twice and a Sydney Theatre Award nominee three times.

Christopher had an extensive television career and will appear in the forthcoming series *Good Cop Bad Cop* and *Love Divided By Eleven*. His film credits include *Predestination*, *The Rage in Placid Lake* and *The Nightingale*.

As a writer/director, his short films have won over 30 festival awards around the world including Palm Springs, Aspen and Best Screenplay at Flickerfest.

He was also the recent recipient of the Cooper Prize for development of his play *The Copernican*.

CREATIVES



SORIE BANGURA PRODUCTION MANAGER

Sorie has worked in the industry on-stage & behind the scenes for over 15 years in various roles.

Currently Sport for Jove's Production Manager; he has previously worked with the Australian Theatre for Young People as a Production Manager/Coordinator & Stage Manager on various productions such as: *War Crimes* (2015), *Dignity of Risk* (2017), *Charlie Pilgrim* (2018), *Bathory Begins* (2019), *Follow Me Home* (2019, 2021) & *M.Rock* (2022). He has also been Stage Manager for the NSW State Public Schools Arts Unit (2012 to present) on OnStage & the State Drama Festival.



KATE BEERE

Set Design/Costume Design (Ch 5 & 6)

Kate Beere is a set and costume designer working across theatre, film and events.

Kate holds a Masters of Fine Arts (Design for Performance) and a BFA (Design for Performance) from the National Institute of Dramatic Arts (NIDA).

Some of her past set design include *The Inheritance* and *Arlington* at the Seymour Centre (2024). Set and costume for *The Lonesome West* and *Sparkly Darkling* at the Old Fitz (2024). Kate has been nominated for a Sydney Theatre Award for Best independent Costume design in for *Significant Other*(New, 2021). Recently, awarded a Sydney Theatre Award for best independent set design for *Arlington* and nominated for *The Inheritance*.



MATT COX

LIGHTING DESIGN

Since arriving in Sydney in 2003, Matt has designed numerous theatre productions including for Bangarra Dance Theatre: *Waru Journey of the small Turtle*, *Dance Clan 2024*, *Dubboo*, *One's Country*, *OUR Land* *People Stories*, *Blak*, *Belong*. for Carriageworks: *Lake Disappointment*. for Fuet Productions: *DIVAS*. for The Hayes Theatre Company: *She Loves Me*. for Siren Theatre Co: *The Trouble with Harry*. for Ensemble Theatre: *Aria*, *Uncle Vanya*, *Alone it Stands*, *A Christmas Carol*, *Boxing Day BBQ*, *A View From the Bridge*, *A Broadcast Coup*, *The Caretaker*, *Nearer the Gods*, *Diplomacy*, *Murder on the Wireless*, *Alone it Stands*, *Benefactors*, *Summer of Harold*. for the Australian Chamber Orchestra: *How to Catch a Star*, *Reflections on Gallipoli*. for Marrugeku: *Burrbgaja Yalirra*, *Burrbgaja Yalirra 2*. for Bell Shakespeare: *The Miser*, *Hamlet*, *Romeo and Juliet*. for Monkey Baa: *Edward the Emu*, *Possum Magic*, *The Unknown Soldier*, *Diary of a Wombat*. for Soft Tread: *Wharf Revue 2023 Pride in Prejudice*, *Wharf Revue 2022 Looking for Albanese*, *Wharf Revue 2021 Can of Worms*. for Sydney Theatre Company: *Wharf Revue 2024*, *Wharf Revue 2023*, *Wharf Revue 2022*, *Wharf Revue 2021*, *Wharf Revue 2020*, *Wharf Revue 2019*, *Wharf Revue 2018*, *Ruby Moon*. for William Zappa: *The Iliad Out Loud*. for Tinderbox Productions: *David Suchet*, *Poirot and More*. for Louise Withers and Associates: *The Mousetrap*, and *A Murder is Announced*. for Company B: *The Seed*. for Sport for Jove: *The Libertine*, *Othello*, *Antigone*, *The River at the end of the Road*, *The Tempest*. for Red Line Productions: *This Much is True*, *A View From the Bridge*.



CHLOË DALLIMORE
INTIMACY COORDINATOR

Chloë Dallimore is an internationally trained and accredited Intimacy Coordinator/Director. Belvoir Street Theatre: *At What Cost?*, *Miss Peony*, *The Cherry Orchard*, *The Master & Margarita*; Crossroads Live: *Chicago*, *Jesus Christ Superstar*, *Rocky Horror Show*, *SIX*; Hayes Theatre Company: *Jekyll and Hyde*, *Ride The Cyclone*, *Zombie!*; Opera Australia: *Amadeus*, *Miss Saigon*, Summer Season '25, Winter Season '24; Sydney Theatre Company: *A Fool In Love*, *Dear Evan Hansen*, *The Importance of Being Earnest*, *The Seagull*, *The Tempest*; Chloë's film credits include: *The Knot*, *Three Thousand Years of Longing*, *Transfusion*; Chloë's television credits include *Fifth Season: One Night*, *Pieces of Her*, *The Lost Flowers of Alice Hart*, *The Twelve*; FremantleMedia Australia: *Heartbreak High*, *Significant Others*, *Totally Completely Fine*, *Wellmania*; Seven West Media: *Home & Away*; Stan: *Bump*, *Colin From Accounts*, *Last King of the Cross*, *Thou Shalt Not Steal*. Chloë received the 2005 Helpmann Award for Best Female Actor in a Musical.



ROBERT JAGO
SENIOR PRODUCER

Rob began his career as an actor, graduating from NIDA in 2003. Throughout his acting career, he worked with numerous theatre companies, including Bell Shakespeare, Ensemble Theatre Co., Merrigong Theatre Co., and Perth Theatre Co.

From 2015 to 2019, Rob served as the Workshop Manager at the Australian Theatre for Young People (ATYP). In this role, he oversaw holiday, term, and public programming, and directed numerous shows. His redevelopment of the workshop program, which focused on practical workshops allowing young people to express themselves freely, create new work, and perform for peers and family, resulted in some of the most successful programs in the company's history.

Rob has been Sport for Jove's Producer and Company Manager since early 2022, overseeing productions for both their Education season and Main Stage programs. He has produced annual outdoor festivals and independent works, and managed Sport for Jove's latest tours, including the *Symposium series in Orange* and *Romeo and Juliet*, which traveled to Parramatta, the Gold Coast, Bathurst, and the Seymour Centre. Additionally, he has played a significant role in expanding Sport for Jove's philanthropy wing.

His prior producing experience includes work with Year of the Rabbit Films, where he won an AACTA for Best Short Film in 2013 for Matthew Moore's *Julian*.

Rob has a deep love for theatre and a firm belief in its transformative power. He takes great pride in mentoring many upcoming artists and fostering a supportive and creative environment within the theatre community.



RUBY JENKINS
COSTUME DESIGN (CH 3, 4 & 5)

Since graduating NIDA in 2022, Ruby has been nominated for the 2023 Australian Production Design Guild Award for Emerging Designer for a Live Performance or Event, and the 2024 KXT bAKEHOUSE Award for Design Excellence, for her set designs for *Seven Days of Silence* and *Dog* respectively.

Ruby's recent theatre design credits include *Misery Loves Company* dir. Mathew Lee (Legit Theatre Co., 2024), *dog*, dir. Kim Hardwick (We Are Not Producers, 2024), *Tell Me on a Sunday* dir. Blazey Best (Hayes Theatre Co & Michelle Guthrie Presents, 2024), *[BLANK]* dir. George Lazaris (NIDA Open, 2023), *Banging Denmark!* dir. Madeleine Withington (New Theatre, 2023), *Turn Up Your Radio* Exhibition as Exhibition Concept Designer/Drafter (Adelaide Festival Centre, 2023). Before working on *Player Kings*, Ruby was the Design Assistant in the Art Department on the hit Netflix television series *Heartbreak High*.

CREATIVES



ISABELLA MILKOVITSCH ASSISTANT PRODUCER

Isabella Milkovitsch is an emerging Italo-Australian Director and Producer based in Sydney, Australia. She is thrilled to join Sport for Jove as an Assistant Producer.

Isabella has been involved with Sport for Jove for several years, beginning as a Summer Season Intern. She has since stage managed productions such as *Romeo and Juliet* (touring), *Macbeth*, *A Midsummer Night's Dream* (Summer Season), and *Timon of Athens* (Summer Season).

Passionate about arts education, Isabella regularly works as a teaching artist and she has directed a number of high school productions including *A Midsummer Night's Dream* (co-directed with Damien Ryan), *The Real Inspector Hound*, *Knock Knock*, and *The Day the Internet Died*. As an Assistant Director, she has worked on productions like *Twelfth Night*, *Banging Denmark*, and *Shakespeare in Love* at the New Theatre.

Isabella has also independently produced *Much Ado* at Flight Path Theatre (Attractive, Not Model Attractive).



LILY MOODY COSTUME DESIGN (CH 1, 2 & 3)

Lily is an aspiring Costume Designer, who graduated from Whitehouse Institute of Design with a Bachelor of Fashion Design in 2021.

Her previous theatre productions include *The Government Inspector* (Fingerless Theatre Company), *Girl Band* (New Ghost Theatre Company), *Tough Titties 22 & 23* (Queen Hades Productions), *Labyrinth* (Dream Plane Productions), *Othello* (Sport For Jove), *Macbeth 22 & 23* (Sport For Jove), *As You Like It* (Sport For Jove), *Julius Caesar* (Little Spirits) and *Romeo and Juliet* (Sport For Jove). Lily has gained a love of being backstage and behind the scenes, taking on assistant stage manager roles as well as working in the costume department.



ARON MURRAY VIDEO DESIGNER

Aron is a multidisciplinary designer with a passion for creating immersive designs for live performance.

Receiving his formal performing arts training from the National Institute of Dramatic Art (NIDA), Aron holds a Master of Fine Art in Design for Performance as well as a Bachelor of Fine Art in Technical Theatre and Stage Management.

Aron enjoys the unique creative opportunities offered in independent theatre and, in the past, has worked on productions including *This Genuine Moment* (La Mama, 2021), *Pear Shaped* (Theatreworks, 2023), *In The Club* (Theatreworks, 2023), *The Grinning Man* (Alex Theatre, 2024), *Arlington* (Seymour Centre, 2024) and *Thirty-Six* (Forty-Five Downstairs, 2025).

You can find more of Arons work at his website aronmurray.com



LINDA NICHOLLS-GIDLEY
DIALECT COACH

Theatre coaching includes: *Hedwig and The Angry Inch*, *Cruise*, *Lord of The Rings*, *The Inheritance*, *The Heartbreak Choir*, *Masterclass*, *King James*, *The Odd Couple*, *Switzerland*, *Ulster American*, *Ride The Cyclone*, *Isolde and Tristan*, *A Case for the Existence of God*, *Gaslight*, *Alone it Stands*, *The Lonesome West*, *Dream Circus*, *Murder for Two*, *Memory of Water*, *Miss Saigon*, *Tina*, *Benefactors*, *Consent*, *Clyde's*, *Suddenly Last Summer*, *The Rocky Horror Show*, *Beautiful*, *Breaking the Castle*, *Cinderella*, *9 to 5*, *Let The Right One In*, *The Caretaker*, *Slow Boat*, *Photograph 51*, *Jekyll and Hyde*, *An American in Paris*, *Jagged Little Pill*, *Girl from the North Country*, *A Chorus Line*, *Heroes of the Fourth Turning*, *Black Cockatoo*, *Counting and Cracking*, *How to Train Your Dragon*, *Shrek*, *Saturday Night Fever*, *The Bodyguard*, and *Dirty Dancing*. Film and Television: *Sleeping Dogs*, *We Will Never Die*, *Shantaram*, *Wellmania*, *Year Of*, *Gorgo*, *Mary: The Making of a Princess*, *The Chase Australia*, *Jungle*, *The Hollow*, and *Vincent*. Linda discusses accents on her podcast *Say You Say Me*.



MACKENZIE O'BYRNE
ASSISTANT STAGE MANAGER

Having recently worked with Sport for Jove on their Summer Season, Mackenzie is thrilled to be back for *The Player Kings*. She received her Diploma of Live Production & Technical Services from the Academy of Film, Theatre & Television (AFTT), and is currently living and working in Sydney. Stage Manager credits include: *Much Ado About Nothing* (Sport for Jove), *PPY24 Revealed* (Sydney Dance Company), *Hedda Gabler* (Secret House), *The Ghost Writer* (Secret House, Crying Chair Theatre), *Mother Courage and Her Children* (JMC Academy), *Cymbeline* (JMC Academy), *The Two Gentlemen of Verona* (JMC Academy), *Pericles*, *Prince of Tyre* (JMC Academy). Assistant Stage Manager credits include: *In The Heights* (Joshua Robson Productions), *All's Well That Ends Well* (JMC Academy).



DAMIEN RYAN
DIRECTOR/ADAPTOR

Damien is Founder/Artistic Director of Sport for Jove Theatre, now in its 17th year, where he has directed over 60 productions, including most of Shakespeare's canon. He has been acting and directing for Australia's major companies and in the independent sector for 30 years. Damien's award-winning adaptations of *Antigone* and *Cyrano de Bergerac* are published by Currency Press, his new play *Prometheus* is published by the NSW Dept of Education, and his acclaimed *Venus & Adonis* to be published soon. He has been a proud MEAA member for 28 years. As part of SFJ's new works program, Damien is currently writing and developing several new plays including a commissioned work on Shakespeare's exploration of mystical and spiritual thought called *Perchance to Dream*, an adaptation of Dumas' *The Three Musketeers*, a new play based on Kate Lyon's great Australian novel *The Water Underneath*, a new work titled *Napoleon's Garden* and an adaptation of Dostoyevsky's *Crime and Punishment*.

CREATIVES



STEPHANIE STEPHENS

ASSISTANT STAGE MANAGER

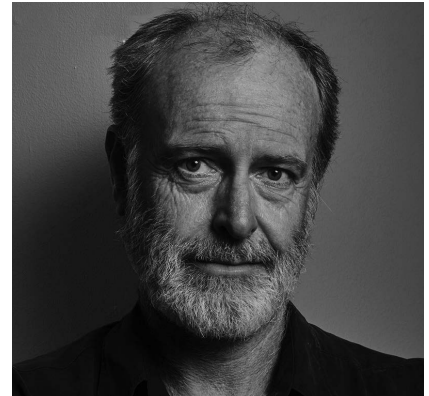
Steph realised she wanted to be an actor after getting cast as a sheep in her kindergarten nativity play. After many tears she decided she was going to be the best sheep the world has ever seen. From that moment on she has tried to be involved in all elements of creative production such as producing, writing and directing her own films which are all available on her Youtube channel. Rolling in from Canberra, she has performed in many plays with Sydney Actors School, notably playing Nina in 'Stupid F**king Bird' (directed by Kim Hardwick), Mrs Railton-Bell in 'Separate Tables' (directed by Shane Anthony and Janine Watson), and in 'EVOL' (directed by Jules Billington). This is Steph's first Sport For Jove production and is always excited for a new project and will always strive to create stories that give those she loves a voice.



CHRISTOPHER STARNAWSKI

STAGE MANAGER

Christopher Starnawski has worked Stage Management for over 14 years. Shows include: *The Heartbreak Choir*, *Colder Than Here*, *Uncle Vanya*, *Ulster American*, *Midnight Murder At Hamlington Hall* (Ensemble Theatre); *Scenes From The Climate Era* & *Tiny Beautiful Things* (Belvoir St Theatre); *An Ox Stand On My Tongue* (Belvoir 25A); *Amadeus* (Red Line Productions & Sydney Opera House); *The Lovers* (Bell Shakespeare); *Losing It* (Megan Bennetts); *La Traviata* (Opera Australia); *Venus & Adonis*, *Macbeth*, *Henry IV*, *Richard III*, *R&J*, *Twelfth Night* (Sport For Jove); *Jekyll & Hyde* (Hayes Theatre); *The 7 Deadly Sins* & *Mahagonny Songspiel*, *Hand To God*, *Happy Days* (Red Line Productions); *Angels In America* (Apocalypse Theatre Company); *Chef* (2022 & 2023), *Twelfth Night*, *The Cherry Orchard* (Virginia Plain Productions); *Chop Chef* (Blush Opera); *The Turn Of The Screw* (Tooth & Sinew); *Pride & Prejudice* (Dream Plane Productions); company managing *Much Ado About Nothing* (Bar'd Work). Chris also venue manages KXT on Broadway, and was the Production Administrator at Belvoir St Theatre. Christopher also works in film in both the camera and art department, with notable features including *Head Above Water*; *Kairos*; *Ritual*; *Staying The Night*; *I'm Here Too*; *17 Minutes*; *Life After Man*; *Pseudomonas* and *Vector*. Short films include *Disarmed*, *Deep Pockets Empty Hearts*, *An Eight Letter Word Starting With A*, *This Town Ain't Big Enough For The Both Of Us*, and music videos for the bands *In Hearts Wake*, *Amalia* and *Rayn*.



CHRISTOPHER STOLLERY

ASSOCIATE DIRECTOR

Christopher is a graduate of both the National Institute of Dramatic Art (NIDA) and the Australian Film Television & Radio School (AFTRS).

He has toured the stages of Europe with Cate Blanchett, appeared with John Cleese Opera House, performed in a musical with Tim Minchin, danced the choreography of Meryl Tankard and directed Steve Smith, the Australian Test Cricketer, in a Television Commercial.

Christopher was an associate artist with Bell Shakespeare Company between 1992-2006 and has performed in over 20 productions of Shakespeare's work including the titular role of *Hamlet*, Mark Antony in *Julius Caesar*, Petruchio in *Taming of the Shrew*, Angelo in *Measure for Measure*, Antipholus in *Comedy of Errors* (which was the first Australian Shakespeare production to tour to the UK). He has been nominated for a Green Room Award twice and a Sydney Theatre Award nominee three times.

Christopher had an extensive television career and will appear in the forthcoming series *Good Cop Bad Cop* and *Love Divided By Eleven*. His film credits include *Predestination*, *The Rage in Placid Lake* and *The Nightingale*.

As a writer / director, his short films have won over 30 festival awards around the world including Palm Springs, Aspen and Best Screenplay at Flickerfest.

He was also the recent recipient of the Cooper Prize for development of his play *The Copernican*.



SCOTT WITT
FIGHT CHOREOGRAPHY

Scott is an award-winning entertainment practitioner and educator. With a career spanning forty years he continuously works in stage, television and film. Scott's career embraces acting, adapting, writing, fight directing, directing, designing movement, physical dramaturgy, slapstick and clowning. His work has been seen with Sydney Theatre Company, Melbourne Theatre Company, Bell Shakespeare, Belvoir, Griffin, Opera Australia, Merrigong Theatre Company, La Boite Theatre, Queensland Theatre Company, Zen Zen Zo, Darlinghurst Theatre Company, NORPA, Queensland Performing Arts Trust, Opera Queensland, Queensland Ballet and many independent features and short films.

He is a recipient of the prestigious Paddy Crean Award for his influence and promotion of the historical study of Stage Combat at the International level. Scott was the Artistic Director for the International Order of the Sword and the Pen from 2009 to 2020. He was the President of the Society of Australian Fight Directors Incorporated from 1996 to 2007, an Honorary Member of the British Academy of Dramatic Combat, Honorary Fight Director of Fight Directors, Canada, and an Honorary Fight Director of the Independent Fight Directors Guild of America. Scott is a proud platinum member of Media Entertainment & Arts Alliance since 1988



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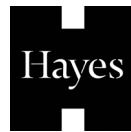
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AND THANKS, AND EVER THANKS”

- TWELFTH NIGHT



MACBETH

**30 APR
- 7 AUG**



**I HATE
PEOPLE;**
OR TIMON OF ATHENS

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- 14 JUN**



BETRAYAL

**18 JUL
- 10 AUG**



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**5 SEP
- 4 OCT**



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