

SPORT FOR JOVE PRESENTS



# THE COMEDY OF ERRORS

BY WILLIAM SHAKESPEARE



**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'S GO HAND IN HAND,  
NOT ONE BEFORE ANOTHER**

”

# CAST

**NAOMI BELET**

COURTEZAN/ENSEMBLE

**KAYA BYRNE**

ANTIPHOLUS OF SYRACUSE/ENSEMBLE

**GABRIEL FANCOURT**

DROMIO OF SYRACUSE/ENSEMBLE

**TAMARA LEE BAILEY**

LUCIANA/ENSEMBLE

**EMILY MCKNIGHT**

ANGELA/ENSEMBLE

**JOHN PANAYIOTIS TSAKIRIS**

ANTIPHOLUS OF EPHEBUS/ENSEMBLE

**NICHOLAS PAPADEMETRIOU**

AEGEON/OFFICER/ENSEMBLE

**DIEGO RETAMALES**

DROMIO OF EPHEBUS/ENSEMBLE

**INGA ROMANTSOVA**

AEMELIA/ENSEMBLE

**IMOGEN SAGE**

ADRIANA/ENSEMBLE

**LANI TUPU**

DUKE SOLINUS/BALTHAZAR/ENSEMBLE



# CREATIVES

**DAMIEN RYAN**

DIRECTOR

**GEORGE BANDERS**

DIRECTOR

**LISA BENHAM**

LIGHTING DESIGNER

**MACKENZIE O'BYRNE**

STAGE MANAGER

**BERNADETTE RYAN**

COSTUME DESIGNER

**CHUANIE LUU**

ASM & PRODUCTION MANAGER

**NAOMI BELET**

COMPOSER

**CHRIS TOMKINSON**

CREATIVE PRODUCER & BUSINESS MANAGER

**SHANNON BURNS**

CHOREOGRAPHER

**ISABELLA MILKOVITSCH**

PRODUCER

**CRISTABEL SVED**

INTIMACY COORDINATOR

**SORIE BANGURA**

SUPERVISING PRODUCTION MANAGER

**DAVID SONCIN**

MARKETING MANAGER



# DIRECTORS' NOTE

*The Comedy of Errors* may be one of Shakespeare's earliest plays, but it begins with a startlingly contemporary image: a displaced, stateless man is dragged before a state authority and condemned to death simply for having washed ashore in the wrong place. Aegeon's opening narrative—of flight, shipwreck, the loss of family, and the terror of border enforcement—is tragically familiar to us today. We live in an era of unprecedented human displacement: according to the UNHCR, more than 123.2 million people worldwide are currently forcibly displaced due to war, famine, border or sectarian conflict, and economic crisis – one in every sixty-seven human beings on earth – with almost 43 million refugees or asylum seekers crossing borders in search of basic safety. Strangers in strange lands. The scale is immense—larger than at any time since records have been kept—and yet the crisis is experienced at the level of individual lives, each with a story as fragile, chaotic, and precise as Aegeon's.

This global resonance is not accidental. Shakespeare was writing in the early 1590s during a period of immigration anxiety in London, which erupted into full scale crisis in the wake of the plague outbreak in 1592/93. The arrival of thousands of “strangers”—religious refugees from the Low Countries and France—provoked civic unease and powerful xenophobic agitation. Shakespeare appears to have made a two-fold response to the situation – one, his *Comedy of Errors*, first performed in 1594 at the height of the controversy, and interestingly, staged in its first iteration at the legal heart of London, the Inns of Court, where its audience was literally made up of England's young law-makers, lawyers, clerks – he tackled a comic story that opens with deeply tragic stakes on the subject of immigration law and its effect on human lives before the future of England's legal profession at the apex of a major immigration law crisis.

# DIRECTORS' NOTE

But he didn't stop there. In the same year, 1594, he contributed an extraordinary speech to a play that several writers collaborated on, but which was so incendiary it was never staged, called *Sir Thomas More*. The famous "strangers' case" speech, a single manuscript page of which is now considered to be the only example of Shakespeare's handwriting in dramatic form, is a remarkable plea for empathy toward displaced people, urging Londoners to imagine themselves "in the strangers' case" and to feel, rather than fear, the humanity of the migrant. Shakespeare appears to be experimenting with a theatrical mode that makes the displaced person visible—not as a statistic or a cause for fear, but as a speaking subject with a complex interiority. For tonight's production of *The Comedy of Errors*, we thought it interesting to share that famous lost speech with you, an opportunity to engage with a piece of Shakespeare's writing you will never see, as the play it formed part of is lost to history, but emerges from that same civic atmosphere that fostered *Comedy of Errors*. The first speech you will hear tonight is Shakespeare's "stranger's case", a profound thematic cousin to the comic work he was writing in that same moment.

In the light of this context, Shakespeare's dramaturgy in the *Comedy of Errors* takes on a quietly radical dimension. It is as though he looks down upon the millions cast adrift by conflict and misfortune—both in his day and in ours—then zooms in on one man, Aegeon, washed up on the foreign shore of Ephesus. He taps this exhausted asylum seeker on the shoulder and asks: *What is your story?* The theatre obliges us to listen. What follows is a narrative so baroque in its misfortunes that it becomes a kind of mythic emblem of displacement itself: a family fragmented by catastrophe, duplicated and scattered across oceans, their identities unmoored. And the genius of Shakespeare is to turn this harrowing premise toward comic grace. We begin at the brink of state violence, but we end in reunion—in the restoration of kinship and selfhood—suggesting that theatrical imagination might achieve, for a moment, what the world so often denies. A reunification of tragically lost things.

# DIRECTORS' NOTE

It is interesting how close we are right now in the UK, US, Australia and so many other western nations to those same incendiary flashpoints around immigration, the loss of national identity, fear of the other, discussions of imported crime, the building of walls, social media controversies around hate speech and expressions of nationalism, asylum and detention crises etc etc. We are at the centre of a conflict Shakespeare would have recognised, but on a scale he could not have imagined. And forgetting the violent extremes on both sides of that argument, there is a very real human and possibly insoluble dilemma at the more reasonable centre of it – what is the future of the human population, who and where will we be 50, 100, 1000 years from now as a species if we cannot resolve matters of shared identity and 'place'?

## COMEDY, TRAGEDY, AND THE DOUBLE SOURCE

To make this play, Shakespeare adapts two Roman comedies by Plautus—*Menaechmi* and *Amphitruo*—yet he doubles the confusion by adding a second set of twins: two Antipholus brothers and two Dromios. This structural doubling transforms farce into something closer to metaphysics. The mistaken identities are not merely comic devices but reflections on the divided self. Early marginal notes in the Folio suggest that Shakespeare even flirted with different names—Erotes and Sereptus—for the Antipholus twins, hinting at erotic, mythic, or “severed” resonances beneath the surface.

Stylistically, the play stands at a fascinating crossroads in Shakespeare's career. Its foundations are in tight Roman farce and commedia dell'arte, yet it opens with tragic stakes—death, exile, and the desperate search for meaning amid catastrophe. It is the earliest glimmer of the tragicomic mode Shakespeare would later master in *Twelfth Night*, *Pericles*, and *The Winter's Tale*. And it is worth noting that Shakespeare himself was the father of twins,



# DIRECTORS' NOTE

in fact *Comedy of Errors* was written shortly before the death of his own son Hamnet, the twin of Judith. Whether conscious or not, the play's obsession with the miraculous recovery of the lost double—what it means to be reunited with one's mirrored self—anticipates the darker, more melancholic twinship of Viola and Sebastian later in his career.

## WATER, THE HERMETIC SEA, AND THE POETICS OF HUMAN FRAILTY

Across Shakespeare's works, the sea is not merely a setting but a metaphysical force—vast, indifferent, cleansing, annihilating, and generative. In *The Comedy of Errors*, the entire plot is set in motion by a shipwreck, and the language of the play is continually drawn back to water. Both Antipholus and Adriana employ the haunting image of identity as a “drop of water” seeking another drop in the undifferentiated ocean—an image that captures the fragile coherence of the self amid the overwhelming and divisive forces of the world. To take one drop “unmingled” from the sea is impossible, yet Shakespeare imagines precisely this impossible miracle: that individuality persists, is found, and may be reclaimed.

This maritime imagination resonates deeply with Renaissance Hermetic and esoteric thought, in which water represents the *prima materia*—the origin and dissolution of all form, the substance that breaks down the fixed so that it may be recombined into something higher. Shakespeare's shipwrecks are therefore not narrative conveniences; they are alchemical crucibles. The sea is the stage on which the self is unmade so that it may be remade, echoing the Hermetic *coniunctio*—the reunification of what has been split, the healing of the divided psyche.

# DIRECTORS' NOTE

Auden, centuries later, would write of the sea as a force that “values nothing and swallows everything,” yet Shakespeare repeatedly finds in that same vastness an ethics of empathy. Human beings in his plays confront the sea not as masters of their fate but as frail creatures subject to forces beyond their control. Hamlet imagines suffering as a “sea of troubles,” Othello describes jealousy with the unstoppable violence of the Pontic waters, and *Twelfth Night*, *Pericles*, and *The Tempest* all hinge upon oceans that both destroy and restore. Water becomes Shakespeare’s great symbol of human vulnerability, of the precariousness of identity, and of the possibility that catastrophe may paradoxically clear a path toward renewal.

In *The Comedy of Errors*, this symbolism intersects powerfully with the themes of displacement. The ocean that tears Aegeon’s family apart is the same medium through which they are ultimately restored. It humbles human pretension, ignores borders, dissolves the rigid, and reveals the deep kinship of all people set adrift by fortune. For an audience living through a new era of perilous sea crossings and mass migration, the play’s relationship to water feels uncannily prescient. Shakespeare invites us to consider that displacement is not merely a political problem “over there,” but a human condition—one that any of us might suddenly experience if the tide of fortune turns upon us.



# DIRECTORS' NOTE

What Shakespeare asks, ultimately, is that we resist the instinct to see the displaced person as threat or abstraction. Instead, he asks us to see the humanity of the migrant—to recognise in the stranger's face, as Sir Thomas More urges, something of our own. In choosing to tell Aegeon's story, in following this one man from the brink of execution toward miraculous reunion, Shakespeare offers a theatrical act of compassion. He insists that behind every crossing, every border, every lost child, every scattered family, there is a story worth hearing. And he suggests that the discovery of our "twin"—our other self—may be nothing less than the rediscovery of our common humanity. And in doing so, he simply wants us to laugh together at the great comedy of being human.

## DAMIEN, GEORGE, THE CREATIVE TEAM AND CAST





Photography by Grant Leslie





Photography by Grant Leslie

# CAST



## NAOMI BELET

COURTEZAN/ENSEMBLE/COMPOSER

Naomi's theatre credits include the title role in *Antigone* (Sydney Dramaturgical), *Sport for Jove's Romeo and Juliet* (dir Damien Ryan), *Bipolar Express* (Flightpath Theatre), *HAIR: An American Musical* (Factory Theatre), *Gravity Guts* (Rogue Projects), *Fragments* (Upper Crass Theatre), *Twelfth Night* (Bar'd Work) and the title leading role of Maria Marten in the Australian premiere of *The Ballad of Maria Marten* (New Theatre). Naomi will make her feature film debut as the lead role in Sean Bell's upcoming sci-fi psychological drama *Electric Feel*

(SunBlastFilms). She wrote, directed, composed music for and acted in *NOTHING LASTS FOREVER: [a love story]* at 107 Projects.



## KAYA BYRNE

ANTIPHOLUS OF SYRACUSE/ENSEMBLE

Kaya (he/him) is a graduate of The Victorian College of the Arts and is an actor, musician and singer/songwriter.

His theatre credits include *A Christmas Carol* (GWB), *A Streetcar Named Desire* (MTC), *Groundhog Day: The Musical* (GWB), *Come From Away* (Newtheatricals); *Chess* (Storyboard Entertainment); *HOSH: West Side Story* (Opera Australia); *Lazarus* and *Ragtime* (The Production Company); *Ring! Ring!* and *The House on Fire at the Edge of the World* (Fringe Replanted); *The Wind in the Willows* (ASC) and *Gilligan's Island: The Musical* (Left Bauer Productions).

Screen credits include short films *The Tide* and *My Straight Mate*, and advertising campaigns for OpenTable, Heinz and NAB.

An instrumentalist and composer, Kaya released his debut EP *Belladonna/Supernova* in early 2025 alongside music videos for his singles *Stasis* and *Flying Into The Sun*.

It's an honour to be joining this company of incredible musicians and actors to tell this story!

# CAST



## GABRIEL FANCOURT

DROMIO OF SYRACUSE/ENSEMBLE

Gabriel's independent theatre work includes *Punk Rock* and *Titus Andronicus* for ATYP, *Fallout*, *KIJE* and *Babes in the Woods* for Old Fitz Theatre, *Twelfth Night*, *The Tempest*, *Measure for Measure*, *A Comedy of Errors* and *Edward II* for Sport for Jove Theatre and *This is Not Mills and Boon* for Old 505. Gabriel's further theatre work includes *Henry V* for Bell Shakespeare, *River at the end of the Road* for Hothouse Theatre, *The Hypochondriac* and *Once* for Darlinghurst Theatre Company, *It Takes Two* for Riverside Theatre, *The Incredible Book Eating Boy* for CDP, *Possum Magic* for

Monkey Baa Theatre Company, *Cosi* for MTC, *The Strange Case of Dr Jekyll and Mr Hyde* for STC and *Amadeus* for Redline Productions and the Sydney Opera House. Gabriel's television work includes *Wolf Like Me S2*, *Home and Away* and *Ten Pound Poms S2*.



## TAMARA LEE BAILEY

LUCIANA/ENSEMBLE

Tamara Lee Bailey is a multi-disciplinary Australian actor based in Sydney, working across stage and screen with a strong physical skillset in Muay Thai, kickboxing, boxing, and Kung Fu.

She appears as Bison Doll in the upcoming live-action *Street Fighter* feature film for Paramount Pictures (2026), followed by starring as the lead in the feature film *Are You Alone* (dir. Matt Drummond, Little Monster Productions) and in the short film *Life Support* (dir. Ben Mair, Bus Stop Films).

On stage, Tamara recently played Lady Macbeth in Sport for Jove's touring *Macbeth* (dir. George Banders) and made her Ensemble Theatre debut as Midge in David Williamson's *ARIA* (dir. Janine Watson), earning praise for her charisma and comedic timing. In 2024, she debuted with Bell Shakespeare as Regan in *King Lear* (dir. Peter Evans), acclaimed for her "seductive charm" and standout performance.

She also starred in *Harry Potter and the Cursed Child* (Princess Theatre, Melbourne), playing Delphi Diggory, Moaning Myrtle, and Rose Granger-Weasley.

A VCA Acting graduate, Tamara's screen credits include *NCIS: Sydney* (Paramount+) and *Mikki Vs The World* (ABC).

# CAST



## EMILY MCKNIGHT

ANGELA/ENSEMBLE

Emily McKnight is a Sydney-based actor, musician and voice-over artist.

Her theatre credits include *A Christmas Carol* (Ensemble Theatre), *As You Like It* (Sport for Jove), *Macbeth* (SheShakespeare), *TickTickBoom* (subtlenuance), *Gravity Guts* (Company of Rogues), and touring nationally with Poetry in Action. Her television work includes *Jay's Jungle* (Ambience Entertainment) and *Black Comedy* (ABC).

Emily is the voice of the audio tour at the Hyde Park Barracks Museum, Sydney, and is the creator of the podcast *An Actor Survives*.

She writes and presents annual children's and educational performances for orchestras across NSW, including the Sydney Symphony Orchestra and Sydney Youth Orchestras. As children's performer *Emily Who*, she performs nationwide, and has received multiple awards, including Best Kids Performer in NSW at the 2023 What's On For Kids Awards. In 2024 she represented Australia at the Visoni Festival in Bologna, Italy, and toured preschools across the UK.



## JOHN PANAYIOTIS TSAKIRIS

ANTIPHOLUS OF EPHEBUS/ENSEMBLE

John Tsakiris is a Sydney-based actor, musician, playwright and theatre-maker who graduated from Actors Centre Australia in 2023. Over the course of his ACA training, he played roles such as Creon in *Antigone* (dir. Damien Ryan), John Proctor in *The Crucible* (dir. Kurtis Laing), Vershinin in *Three Sisters* (dir. Anthony Skuse), Juror 3 in *Twelve Angry Men* (dir. Troy Harrison), Earl Rivers / Henry Tudor in *King Richard III* (dir. Lizzie Schebesta), and Gary in *The business* (dir. John O'Hare).

He's since performed in pieces of his own writing (*The Partygoers*, *Banana Phone*), as well as in The Old Fitz's inaugural Halloween improv murder mystery event *Murder at the Fitz*, and Australian Shakespeare Company's *The Wind in The Willows*. He's also toured Australia and New Zealand as a cast member with Poetry In Action, and spent 2025 touring with Bell Shakespeare's Players.



# CAST



## NICHOLAS PAPADEMETRIOU

AEGEON/OFFICER/ENSEMBLE

Nicholas graduated from WAAPA in 1984 and since then has worked extensively on stage and screen. He has worked for all the major theatre companies in Australia including STC, MTC, Black Swan, The Ensemble, STCSA and Belvoir. For independent theatre he has worked as an actor and director for Darlinghurst Theatre, Belvoir Downstairs, Joining The Dots, Clock and Spiel, Old Fitz and Griffin Theatre. His international work includes *Greek Tragedy* with legendary theatre director Mike Leigh (London, Edinburgh), *SNAG*

(National tour, Edinburgh, Cyprus) and *Row Of Tents* (New York). His film work includes *Death In Brunswick*, *MI-2*, *Two Nights*, *Significant Others* and the lead in ABC tv's *STRINGER*. He has won awards as Best Supporting Actor in *Dead, Not Dying* from Depth Of Field International Film Festival (Los Angeles) and Melbourne City Independent Film Festival. For SFJ he appeared in *Othello*.



## DIEGO RETAMALES

DROMIO OF EPHEBUS/ENSEMBLE

Diego is a Chilean-Australian actor and fight choreographer based in Sydney/Gadigal with a B. Performance from Theatre Nepean's final graduating year in 2008.

Recent credits include *Timon of Athens*, (Sport for Jove), *Furious Mattress* (Belvoir 25A), *The Lehman Trilogy* (Theatre Royal), *A Very Expensive Poison* (New Theatre), *Labyrinth* (Flight Path) and a featured role in *The Fall Guy*.

Recent fight choreography credits include: *Timon of Athens* (Sport for Jove), *Belvoir 25A*, *Pride and Prejudice* (Old Fitz), *SHOOK* (Lost Thought/Qtopia), *Teenage Dick* (Flight Path), *A Very Expensive Poison* (New Theatre), *The Wasp* (Akimbo + Co), *Apocka-wocka-localypse* (Tooth and Sinew), *A Fortunate Few* (Something Wicked), *One Man Two Guv'nors* (New Theatre), *Labyrinth* (Flight Path) and *U.B.U* (Tooth and Sinew/KXT).

Diego has also spent the last 15 years in professional wrestling as a wrestler, trainer and most recently Ring Announcer for Pro Wrestling Australia (PWA)

# CAST



## INGA ROMANTSOVA

AEMELIA/ENSEMBLE

Inga Romantsova is an internationally trained actor and PhD candidate at Flinders University. She grew up in Siberia and studied acting at the St. Petersburg State Academy of Theatrical Arts. Her diverse career spans theatre, film, television, radio and academia.

On stage, she has performed in *The Merchant of Venice* (Bell Shakespeare, dir. Richard Wherrett), *Crime and Punishment* (with Damien Ryan), *Gunter's Wife*, and *Biography* (Sydney Art Theatre, dir. by Slava Orel and Bogdan Koca). Her screen credits include *Lilian's Story* (with

Toni Collette), *Happy Feet* (dir. George Miller), *Mystery of Nathalie Wood*, *All Saints*, *GP*, *I Want to Make a Film About Women* (dir. Karen Pearlman), *Petrol* (award winning film, dir. Alena Lodkina), and the 2025 AACTA-nominated web miniseries *Not Russian Anywhere*, written and produced by Annisa Belonogoff. Alongside her acting, Inga's research explores theatrical creativity and transformation, focusing on how performance can cultivate empathy and inspire positive social change.



## IMOGEN SAGE

ADRIANA/ENSEMBLE

Imogen Sage is a graduate of the BA Acting course at the Royal Central School of Speech and Drama in London. Her Australian theatre credits include *A Midsummer Night's Dream* (Bell Shakespeare); *Darkness* (New Theatricals); *The Last Tentacle* (Tin Sheds Gallery); *Claudel* (Tinderbox Productions); *The Astral Plane* (Belvoir 25A); *Hay Fever* (Melbourne Theatre Company); *Romeo and Juliet* (Essential Theatre); *Weekend* (La Mama); and *Woyzeck + Marie*, which she co-created with Edith Poor (Hysteria Theatre).

Her UK theatre credits include *Rebecca* directed by Emma Rice (Kneehigh Theatre); *The School for Scheming* (Orange Tree Theatre); *Measure for Measure* (Wanamaker Festival / Shakespeare's Globe); and *Three Sisters* (Pleasance Theatre).

Her screen credits include *Neighbours*; *Doctors*; *The Man Who Knew Infinity*; *Leaving Bartholemew*; and the lead role in the feature film *Dark Noise*. Imogen also co-wrote and starred in the short film *The Understudy*, which had a successful run on the international festival circuit.

# CAST



## LANI TUPU

DUKE SOLINUS/BALTHAZAR/ENSEMBLE

Lani's stage and screen highlights include Television roles in, *A Country Practice*, *Home and Away*, *Police Rescue*, *The Feds*, *Rush*, *Flipper*, *G.P.*, *The Lost World*, *Mission Impossible*, *Farscape*, *The Cut*, *Preacher*, *Redfern Now*, *Wakefield*, *The Jury*, *The Last King of the Cross* and recently completing *The Caper Crew* (ABC 2026). Film work, *The Punisher*, *Robotropolis*, *Lantana*, *The King is Dead*. Stage work, *The Tempest* (Bell Shakespeare Co.) *Between the Moon and Back*, *Away*, *Amadeus*, *Starkers*, not to forget the 2010

Stadium Australia spectacular, *Ben Hur!* Musicals, *The Boyfriend*, *Chicago*, *Jesus Christ Superstar*, *La Cage Aux Folles*. His narration of audiobooks includes acclaimed authors Candice Fox, Tim Ayliffe, Michael McGuire, Fleur MacDonald. Last but not least voice overs for premier TV campaigns for *X-Factor*, ING (Be the Lion) Levande, Qantas, Honda, Haval to name a few and finally, narrating *The Mega Metro/Sydney's Super Tunnel* for SBS On Demand.



# CREATIVES



## DAMIEN RYAN

DIRECTOR

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*, an 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



## GEORGE BANDERS

DIRECTOR

George studied acting at the Victorian College of the Arts in 2008. He is Education Manager and Associate Artist with Sport for Jove theatre company. He has appeared in *Hamlet*, *Macbeth*, *The Taming of the Shrew*, *Away*, *The Tempest*, *The Comedy of Errors*, *Twelfth Night*, *All's Well that Ends Well*, *Loves Labours Lost* and *The Importance of Being Earnest*, *Othello*, *A Midsummer Nights Dream*, and many more. He Co-Wrote and directed *Servant of Two Masters* for Jove summer season. He directed a national tour of *Macbeth* for Jove

in 2025 that will be returning to Sydney in 2026. He is Co-directing *The Comedy of Errors* this year and is excited to return to the play after 14 years.



# CREATIVES



## LISA BENHAM

LIGHTING DESIGNER

Lisa has worked extensively in the theatre world for over 20 years, this year as Associate Lighting Designer for the Crossroads Live Production of *And Then There Were None* and on *Hedwig and the Angry Inch* for GWB. Lisa is thrilled to be working with Sport for Jove again, this year for their 17th Annual Summer Season.



## BERNADETTE RYAN

COSTUME DESIGNER

Bernadette is a founding member of Sport for Jove, working as an Actor, Costume and Production Designer and Education Artist. Recent acting credits include *Venus & Adonis* (Agnes Hathaway), *Romeo and Juliet*, *Richard 3*, Queen Elizabeth in *Rose Riot: Shakespeare's History Cycle*. She has also performed in *Cyrano de Bergerac*, *Macbeth*, *Twelfth Night*, *A Midsummer Night's Dream* and *As You Like It* (for SFJ). Selected theatre credits include Mary Mackillop in *Her Holiness* (Bakehouse Theatre), Ophelia in *Hamlet*, Hermia in

*A Midsummer Night's Dream* and Kattrin in *Mother Courage*, Desdemona in *Othello* and Juliet in *Romeo and Juliet*. Film credits include the Feature Film *Venus & Adonis* and *Blessed Mary*. Costume design credits include *Isolde & Tristan* (Old Fitz), *Venus & Adonis* Stage play and Feature Film, *Romeo and Juliet*, *Macbeth*, *Henry 4* and *Richard 3*. Bernadette is a Graduate of Theatre Nepean UWS.

# CREATIVES



## SHANNON BURNS

CHOREOGRAPHER

Shannon Burns is an Australian creative specialising in choreography and movement direction. Theatre credits include the Australian tour of *Dear Evan Hansen* (2024) MCG and STC, *The Producers* (2025) JRP Productions, *Orlando* (2025) Belvoir and *Bright Star* (2025) Sport for Jove. She has worked on *Pirates of Penzance* (2025), *Ride the Cyclone* (2024), *A Little Night Music* (2023), and *Murder for Two* (2023–2025) Hayes Theatre Co and created work for Vivid Sydney, CDP Theatre Producers, Red Line Productions, and New Ghosts Theatre Company.

In opera, Shannon has choreographed major works for Opera Australia, including *La Traviata* on Sydney Harbour (2021), *Carmen* on Cockatoo Island (2022), and *Carmen* (2025). Internationally, she choreographed *Pierrot Lunaire* for the Berlin Philharmonic (2024). Her work with Victorian Opera includes *Il Tabarro* (2024), *Cheremushki* (2023), and *Abduction* (2025). She has worked extensively with Pinchgut Opera and choreographed the world premier of *Siegfried and Roy the Unauthorised Opera*. She has also collaborated with Musica Viva and The Australian Brandenburg Orchestra.

Shannon transitioned to choreography after an extensive dance career and trained at the Queensland Dance School of Excellence and ED5INTERNATIONAL.



# CREATIVES



## CRISTABEL SVED INTIMACY COORDINATOR

Cristabel Sved has worked professionally as a director, dramaturg, actor, teacher and intimacy co-ordinator.

She is a founding member of Darlinghurst Theatre and Milk Crate Theatre, and held positions as Milk Crate Theatre Artistic Director, Belvoir Street Theatre Associate Artist and Griffin Theatre Resident Director.

Cristabel has directed with Sydney Theatre Company, Belvoir, Griffin, Stalker, ATYP, Milk Crate, Sydney Opera House, NIDA, The Actors' Centre, Queensland Performing

Arts, Carriageworks, Sydney Festival, Red Stitch, Casula Powerhouse, UWS and Playwriting Australia. Her Sydney Festival production of *Alice In Wonderland* toured throughout NSW and was nominated for Best Production for Children and Young People (2018 Sydney Theatre Awards).

Cristabel has a Post Grad Directing degree from NIDA, a BA from Theatre Nepean, BA Honors (Performance Studies - UWS) and has studied Intimacy Direction with IDC, NYC.

She has recently written and directed a short film, *Date 3*, which is in post-production.





# CREATIVES



## MACKENZIE O'BYRNE

### STAGE MANAGER

Having joined Sport for Jove for multiple of their 2025 Season shows, Mackenzie is thrilled to be back for this year's Summer Season.

She is a Sydney based Stage Manager, and received her Diploma of Live Production & Technical Services from the Academy of Film, Theatre & Television (AFTT).

Stage Manager credits include: *Much Ado About Nothing* (Sport for Jove), *PPY25 & PPY24 Revealed* (Sydney Dance Company), *Hedda Gabler* (Secret

House), *The Ghost Writer* (Secret House x Crying Chair Theatre), *Mother Courage* and *Her Children* (25a x JMC Academy).

Assistant Stage Manager credits include: *The Player Kings* (Sport for Jove), *Macbeth* (Sport for Jove), *In the Heights* (Joshua Robson Productions), *All's Well That Ends Well* (JMC Academy).



## CHUANIE LUU

### ASM & PRODUCTION MANAGER

Chuanie Luu (she/her) is a stage manager and theatre technician based on Gadigal Land, with a passion for storytelling through the form of theatre. She is a recent graduate from the National Institute of Dramatic Arts (NIDA) with a Diploma of Live Productions and Technical Services, and is keen to advance her career in the industry!

Since graduating from NIDA, Chuanie has worked on *The Producers* (Joshua Robson Productions), and *Macbeth* (Sport for Jove) both in the stage

management department. She has also worked professionally as a mechanist and lighting and audio technician for a variety of different companies, and is also a venue technician for multiple theatres across Sydney, collaborating with companies nationwide to stage a wide range of theatrical productions. Still in the early stages of her career, Chuanie is eager to continue honing her craft and expanding her knowledge in the dynamic world of theatre production.

# CREATIVES



## CHRIS TOMKINSON

CREATIVE PRODUCER & BUSINESS MANAGER

“CT” is Sport for Jove’s Creative Producer and Business Manager. Since 2016 he has produced S4J’s Shakespeare Carnival.

Christopher works as an actor, director, producer, art educator and writer in theatre, radio, TV and film.

His most recent acting work includes *Bach & the Bard* (Sport for Jove), Judge Brack in *Hedda Gabler* (Secret House), *Ratburger* (CDP), *Venus & Adonis* (Sport for Jove), *Holding Achilles* (Legs on the Wall /Dead Puppet

*Society and EternityLand* (Dancing Giant). He has also worked with Bell Shakespeare, Sydney Theatre Company, Monkey Baa, Ensemble Theatre, Darlinghurst Theatre Company, Pinchgut Opera and Melbourne Arts Festival.

In 2023 directed *Death of a Salesman* for Hearth Theatre, which had seasons in Melbourne and toured regional Victoria and New South Wales. He is one of the most in demand arts educators in Australia, working in metro, regional and remote locations around the country and has directed multiple shows for Australian Theatre for Young People, Actor’s Centre Australia, Poetry In Action, Australian Institute of Music, MLC, Sydney Grammar and at Wenona.

A graduate of WAAPA, Christopher also studied in London and Paris with Philippe Gaulier and Pantheatre through an ATYP/Lend Lease Scholarship.

Christopher has been a member of Equity since 1985.



# CREATIVES



## ISABELLA MILKOVITSCH

PRODUCER

Isabella Milkovitsch is an Italian-Australian Director and Producer. Having achieved a First Class Honours result in Theatre and Performance Studies from the University of Sydney, Isabella now works as a Producer and Teaching Artist at Sport for Jove Theatre Company, and a freelance Director for the independent scene, and in high schools. Her directing credits include: *A Midsummer Night's Dream* (co-Directed alongside Damien Ryan), *The Real Inspector Hound*, *Knock Knock* and *The Day the Internet Died*. As an

Assistant Director Isabella worked alongside Cristabel Sved on SFJ's production of *Betrayal* and she has worked regularly at the New Theatre on shows such as *Twelfth Night*, *Banging Denmark* and *Shakespeare in Love*. Isabella independently produced *Much Ado* at Flight Path Theatre (Attractive, Not Model Attractive). Isabella began her career as Stage Manager; for Sport for Jove she stage managed *Romeo and Juliet* (touring production), *Macbeth*, *A Midsummer Night's Dream* (Summer Season) and *Timon of Athens* (Summer Season).



## SORIE BANGURA

SUPERVISING 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.

# CREATIVES



## DAVID SONCIN MARKETING MANAGER

David Soncin took over as Marketing Manager at Sport for Jove in late 2023, bringing a decade of experience in Sydney's theatre scene. A QUT Bachelor of Fine Arts (Acting) graduate (2013), he has been deeply involved in Jove's productions both on and off stage.

In his role, David oversees digital marketing, content creation, social media, and PR, video trailer direction and editing, driving strong audience engagement and ticket sales. His innovative campaigns for productions like *Venus & Adonis*, *Timon of Athens*, *Isolde and*

*Tristan*, *The Player Kings*, and *Betrayal* have boosted brand recognition.

David is a successful actor who has performed in numerous productions. He recently undertook the title role of *Macbeth* in Sport for Jove's 2025 Education Tour. His other credits include *A View from the Bridge* (Redline/Ensemble, 2017/2019), *Twelfth Night* (Sport for Jove, 2020), *Taming of the Shrew* (Queensland Theatre, 2021), *A Doll's House* (Ensemble Theatre, 2022), *Romeo and Juliet* (Sport for Jove, 2019/20, 2022, 2023), *I Hate People; or Timon of Athens* (Sport for Jove, 2024), and *Dial M for Murder* (Ensemble Theatre, 2025).

His dual expertise in acting and marketing strengthens Jove's connection with audiences, shaping the company's storytelling in compelling ways.



# SPORT FOR JOVE DONORS

## \$10,000+

Key Foundation  
Richard Steele  
Anonymous

## \$5,000 - \$9,999

Nick Shimmin

## \$1,000 - \$4,999

Michael Chesterman  
Andrew Cutcliffe  
Robyn Dalton  
David Hirsch  
Edward Muston  
Nick & Caroline  
Minogue Foundation  
Michael Pigott  
Elizabeth Richmond  
Rachel Robins  
Robert Sanderson  
Roger Stancliffe  
Fabrizio & Lilla Soncin  
David Soncin  
William Zappa  
& Leigh Small  
Catherine Wilcox

## \$500 - \$999

Lucinda Armour  
Stephen Dowse  
Sarah Dredge  
Penelope Durham  
Steve Hufton  
Emma Johnston  
Siobhan Lenihan  
Martin Portus  
Gregory Punch  
Margaret Rouse  
Glenn Saunders  
Warwick Shanks

## \$100 - \$499

Deborah Adams  
Clare Anderson  
Herma Buttner  
Robert Char-  
Kee-Chung  
Joanne Dalton  
Sandra Eldridge  
Laura Ginters  
Ms Jane C Harders  
Belinda Hoare

Liz Hughes  
Martin Kelly  
Jeanette Lans  
John Lewis  
Anne Looby  
Amelie McLean  
Frances Morris  
Diane Openshaw  
Giles Parker  
William Piggott  
Catherine Reid  
Camilla Rountree  
Alexandra Schebesta  
Natalie Shea  
John Shand  
Patricia Spinks  
Laura Turner  
Dale Turner  
Victoria Kate Wildie  
Emma Wright



Sport for Jove believes in the power of theatre to bring people together, we encourage shared understanding and provoke debate and progress.

Please consider making a tax-deductible donation to us to continue to bring world-class theatre to NSW and beyond.

**[Click here](#) to donate to Sport for Jove.**

# PARTNERS OF JOVE

## PRINCIPAL PARTNERS



## SUMMER SEASON VENUE AND PRESENTING PARTNERS



## SUMMER SEASON PARTNER



## ACCOMMODATION PARTNER



## DESIGN PARTNER



# THANK YOU

Cristabel Sved, Shannon, Ruby Jenkins, Brenda Zivkovic, Neil Ryan, Jen James, Nyx Whybrow, Caitlin Eliot, Barry French, Tom Fahey, Sarah Bryson, Emily Jones, Jamie Campbell, our merch tent volunteers and the Riverside Ticketing team.

## BOARD

**Gordon Stalley**  
**Damien Ryan**  
**Gai Strouthos**  
**Bernadette Ryan**

Chair  
Managing Director  
Finance Director  
Director

## STAFF

**Damien Ryan**  
**Christopher Tomkinson**  
**Bernadette Ryan**  
**David Soncin**  
**George Banders**  
**Sorie Bangura**  
**Isabella Milkovitsch**

Artistic Director  
Creative Producer and Business Manager  
Associate Artist & Wardrobe Manager  
Marketing Manager  
Education Coordinator  
Production Manager  
Producer



SPECIAL EVENT

# BACH AND THE BARD

— SEASON 2 —

**Cellist Rachel Scott and SFJ's Damien Ryan lead a team of extraordinary musicians and actors on a brand new transformative musical journey through Shakespeare!**

Summer Season just got even better! Sport for Jove are excited to announce the return of the hugely popular BACH AND THE BARD – an exclusive Summer Season event, not to be missed!

Bach and the Bard is an extraordinary opportunity to hear two of the country's greatest musicians perform live, in our communities, alongside the incomparable music of Shakespeare's poetry.

Musicians and actors have always been interested in the marriage of music and words. Spoken word sounds like song, and instrumental pieces speak to us as strongly as if they were stories. The Finnish composer, Jean Sibelius said "Music begins where the possibilities of language end."

Bach and the Bard is an hour-long concert that blurs the lines of expression between

words and music. It connects the words of Shakespeare to music by J.S. Bach, Pablo Casals, Michael Praetorius and Paradis. Presented by cellist Rachel Scott, brilliant percussionist Ben Sibson and actors from Sport for Jove, you will be taken on a journey for the hour you'll be in the performance space. Expect dances of all kinds, featuring hand-drums from around the world, and moments of magic featuring the heavenly sounds of the vibraphone – all linked to the incredible words penned by William Shakespeare.

This promises to be an hour that will stay with you long after the performers leave the stage.

## SUMMER SEASON DATES

**28 DEC 2025 | BELLA VISTA FARM SHED**

**18 JAN 2026 | BAROQUE ROOM, CARRINGTON**

Stay up to date on our socials and newsletters for more upcoming dates and venues throughout 2026!





# MACBETH

11 – 27 MAR



# A MIDSUMMER NIGHT'S DREAM

30 APR – 4 JUN



# PROMETHEUS

19 – 28 AUG



**SPORT FOR JOVE**  
THEATRE CO.

# SEASON 2026





**SPORT FOR JOVE**  
THEATRE CO.

[www.sportforjove.com.au](http://www.sportforjove.com.au)

[info@sportforjove.com.au](mailto:info@sportforjove.com.au)

[@sportforjove](https://www.instagram.com/sportforjove)