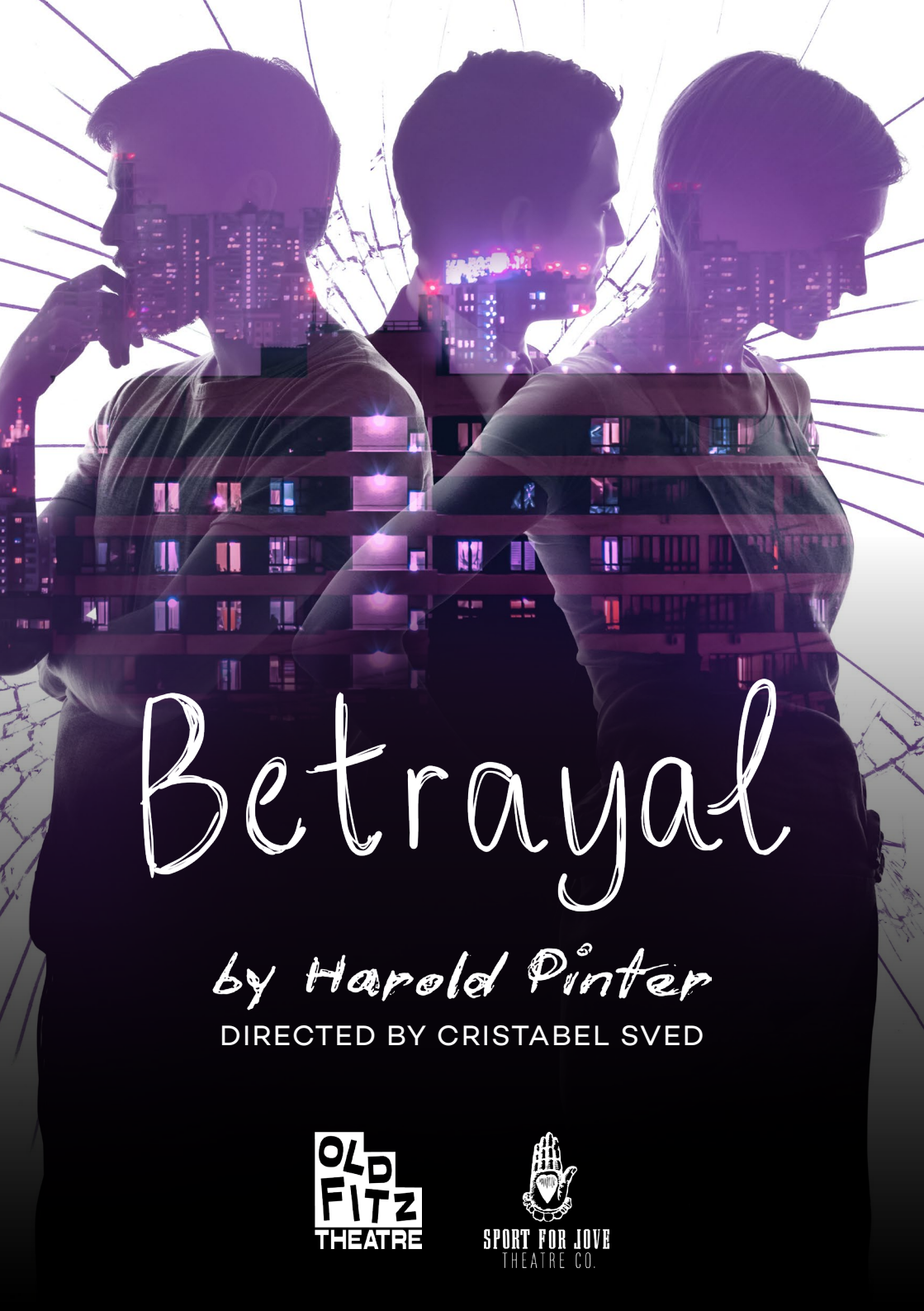




Betrayal

by Harold Pinter

DIRECTED BY CRISTABEL SVED

**OLD
FITZ**
THEATRE



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.

“

**A LOVE TRIANGLE
WITH SHATTERING
CONSEQUENCES**

”

CAST

ELLA SCOTT LYNCH

EMMA

MATT HARDIE

JERRY

ANDREW CUTCLIFFE

ROBERT

DIEGO RETAMALES

WAITER

CREATIVES

HAROLD PINTER

WRITER

ARON MURRAY

AV DESIGNER

CRISTABEL SVED

DIRECTOR

IZZY MORRISSEY

PRODUCTION MANAGER

MELANIE LIERTZ

SET AND COSTUME DESIGNER

TAYLAH CROUCH

STAGE MANAGER

VERITY HAMPSON

CO-LIGHTING DESIGNER

LINDA NICHOLLS-GIDLEY

ACCENT COACH

YUET YEE LUNA, NG

CO-LIGHTING DESIGNER

CHRISTOPHER TOMKINSON

CREATIVE PRODUCER

STEVE TOULMIN

COMPOSER

ISABELLA MILKOVITSCH

ASSISTANT DIRECTOR & PRODUCER

JOHNNY YANG

SOUND DESIGNER

DAVID SONCIN

MARKETING MANAGER

“**DISTRUST IS A HARD BURDEN TO SHIFT
AND A BURDENSOME GUILT TO SHOULDER.**”

(Introduction to Infidelity and Other Affairs by Kate Legge)

DIRECTOR'S NOTE

Working on this play with the actors has deepened our understanding of why *Betrayal* has been acclaimed as Pinter's masterpiece. The language is wonderfully muscular and condensed – like poetry, economic and potent. The embedded meanings and clues folded into each phrase, word, pause, and silence have been a thrilling experience to try to unlock as director and actors, piecing the puzzle together, the play's very human tones and themes revealing themselves in each rehearsal.

The sparseness of Pinter's writing is truly theatrical, and leaves space for interpretation from production to production, and indeed for each audience member to 'join the dots'. Through his masterful writing, the complexities and mysteries of living our lives are profoundly built into the pauses and silences where words can't meet the moment. It asks audiences to concentrate to fully go on that journey.



DIRECTOR'S NOTE

The play's famous reverse chronology, showing the 'anatomy' of the affair from end to beginning, sidesteps any potential for melodrama and allows us to focus on what *betrayal* means for the three characters portrayed in the piece and, perhaps more importantly, how and why they betray. We see in these human relationships, through the mechanism of the reverse order in the play: who knows *what* when each character encounters the other, and how each of the characters hide behind their words, how and why they tell lies to each other and themselves, and how they seemingly seek at any cost to avoid real intimacy, confrontation, or change. When we reach the play's end, and the story's beginning, we can reflect on how the lies have spread like sickness and the cost to each character of betrayal – and throughout, enjoy Pinter's wit and humour highlighting the often absurdities of our human behaviour.

Betrayal is considered one of Pinter's more 'accessible' plays. It is, to me, a play about love, at its heart. It is famously based on the playwright's 7 year clandestine affair in the 1960's with English journalist and TV presenter, Joan Bakewell. It is a deeply felt story, brilliantly told, and this has resonated and continues to resonate in productions around the world with its audiences.

Pinter's work, and perhaps *Betrayal* the most, is often concerned with the elusive nature of truth – something we can all definitely relate to today. The unique intimacy of the Old Fitz gives us a magnifying glass as audience members to recognise and examine everyone's 'truths' in the love triangle of this wonderful play.

We hope you enjoy *Sport For Jove's* production of Harold Pinter's *Betrayal*.

CRISTABEL SVED
DIRECTOR



Photography by Patrick Phillips



Photography by Patrick Phillips

CAST



ELLA SCOTT LYNCH

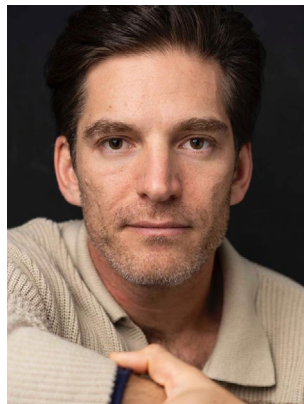
EMMA

Ella graduated from The National Institute of Dramatic Art (NIDA) in 2004 and has worked extensively in Australian film and television ever since. Her film credits include *Shine*, *Charlotte's Web*, *Standing up For Sunny*, *Emulsion*, *Monkey Puzzle*, *Unspoken* and *Pimped*. Her TV credits include *Home & Away*, *All Saints*, *Emerald Falls*, *City Homicide*, *The Silence*, *Newton's Law*, *Underbelly Badness*, *Underbelly Chopper*, *Crownies*, *Janet King*, *Love Child* series 1 & 2, *Serangoon Road*, *Miss Fisher's Murder Mysteries*, *The Code*, *Brock*,

Amazing Grace, *Easy Beats*, *Doctor Doctor*, *NCIS: Los Angeles* and the mini series *Informer 3838* (Nine). Most recently she has appeared in the SBS series *While The Men Are Away*, *Black Snow 2* (Stan), *The Jones Family Christmas* (Stan) and *Upright* Series 1 and 2 (Foxtel/Sky). She has appeared in previous theatre shows *Constance Drinkwater* and *the Final Days of Somerset*, *The Astral Plane*, *Empire*, and at the Old Fitz - *This Blasted Earth*, *Capture The Flag*, *Fifteen* and *Thensome* and *King of Pigs*. This is her debut production with Sport for Jove.



CAST



ANDREW CUTCLIFFE

ROBERT

Andrew is a versatile actor with fifteen years of experience across stage and screen. A graduate of the Ensemble Acting Studios, he has worked with many of Sydney's leading theatre companies, most recently as Henry V in Sport for Jove's critically acclaimed *The Player Kings* and in Hayes Theatre Co.'s *Women on the Verge of a Nervous Breakdown*. Next, he's saddling up for *Calamity Jane* at the Sydney Opera House.

Other notable theatre credits include *Karim* (National Theatre of Parramatta), *The Dismissal* (Squabbalagic),

Caroline, or Change, *Darlinghurst Nights*, and *Melba* (Hayes Theatre Co.), as well as *Face to Face* and *Girl, Interrupted* (Ensemble Theatre).

On screen, Andrew recently starred in the second season of *Last King of the Cross* (Paramount+) and the Stan original series *Critical Incident*. His other TV and film credits include *The Secrets She Keeps*, *Amazing Grace*, *Lambs of God*, *Reef Break*, *Hyde & Seek*, *Wonderland*, *Home & Away* and *Underbelly*. A prolific voice artist, he's lent his talents to animations, commercials, and television shows. Expanding his creative horizons, Andrew made his directorial debut with the short film *Hero*, currently touring the global festival circuit.



CAST



MATT HARDIE

JERRY

Matt Hardie is an Australian actor, voice artist and creative.

A NIDA Graduate, screen credits include feature films *Love Is Now*, *Two Fists One Heart*, *Plum Role* and *The Actress*; and television series *RFDS* (Seven Network), *Kangaroo Beach* (ABC), *The Ropes* (ABC) *Rake* (ABC), *Legally Brown* (SBS), *The Checkout* (ABC), *The Moodys* (ABC) and *On The Ropes* (SBS).

Matt's theatre credits include *44 Sex Acts In One Week* (Clubhouse Productions), *The History Boys* (Peach

Theatre Co), *The Birthday Boys* (Ion Nibiru), *A Midsummer Night's Dream*, *Tooth Of Crime* (Arts Radar), *Bliss* (BSharp) and *Gallipoli* (Sydney Theatre Company).

Matt is also an award-winning creative and filmmaker, having written and directed a number of short form projects, some of which have appeared on ABC's *Fresh Blood*.



DIEGO RETAMALES

WAITER

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)

CREATIVES



HAROLD PINTER

WRITER

Harold Pinter was born in London in 1930. He lived with Antonia Fraser from 1975 until his death on Christmas Eve 2008. (They were married in 1980).

After studying at the Royal Academy of Dramatic Art and the Central School of Speech and Drama, he worked as an actor under the stage name David Baron. Following his success as a playwright, he continued to act under his own name, on stage and screen. He last acted in 2006 when he appeared in Beckett's *Krapp's Last Tape* at the Royal Court Theatre, directed by Ian Rickson.

He wrote twenty-nine plays including *The Birthday Party*, *The Dumb Waiter*, *A Slight Ache*, *The Hothouse*, *The Caretaker*, *The Collection*, *The Lover*, *The Homecoming*, *Old Times*, *No Man's Land*, *Betrayal*, *A Kind of Alaska*, *One For The Road*, *The New World Order*, *Moonlight* and *Ashes to Ashes*. Sketches include *The Black and White*, *Request Stop*, *That's your Trouble*, *Night*, *Precisely*, *Apart From that* and the recently rediscovered, *Umbrellas*.

He directed twenty-seven theatre productions, including James Joyce's *Exiles*, David Mamet's *Oleanna*, seven plays by Simon Gray (one of which was *Butley* in 1971 which he directed the film of three years later) and many of his own plays including his last, *Celebration*, paired with his first, *The Room* at The Almeida Theatre, London in the spring of 2000.

He wrote twenty-one screenplays including *The Pumpkin Eater*, *The Servant*, *The Go-Between*, *The French Lieutenant's Woman* and *Sleuth*.

In 2005 he received the Nobel Prize for Literature. Other awards include the Companion of Honour for services to Literature, the Legion D'Honneur, the European Theatre Prize the Laurence Olivier Award and the Moliere D'Honneur for lifetime achievement. In 1999 he was made a Companion of Literature by the Royal Society of Literature. Harold Pinter was awarded eighteen honorary degrees.

CREATIVES



CRISTABEL SVED

DIRECTOR

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



MELANIE LIERTZ SET AND COSTUME DESIGNER

Melanie is a designer and maker for theatre, dance, opera and circus.

Recent design credits include Costume Design *The Lewis Trilogy* (Griffin), *How to Catch a Star* (Australian Chamber Orchestra), *Kairos* (Sydney Festival). For Hayes Theatre Co.- Set Design *Jekyll and Hyde*, Costume Design- *Merrily We Roll Along*, Set and Costume Design- *Lizzie* and *HMS Pinafore*. For National Theatre of Parramatta- *Girls in Boys Cars*, *Fade*, *Sorry Mum Project* and *Let me Know When You Get Home*.

For Pinchgut Opera-Set and Costume Design *Pleasures of Versailles*, *The Return of Ulysses* and *Athalia*, Costume Design for *Giustino* and *The Loves of Apollo and Daphne*.

Other design highlights- *The Iliad Out Loud* (Sydney Festival/Adelaide Festival), *Romeo and Juliet* (Bell Shakespeare), *Rainbow's End* (Moogahlin Performing Arts/Darlinghurst Theatre Company), *Funatorium- Captain Hook's Pirate Party* (Sydney Opera House), *Alice in Wonderland* (Sydney Festival). For Sport for Jove- *Loves Labour's Lost*, *No End of Blame* and *Antigone*. For Australian Theatre for Young People - *M. Rock* and *The Trolleys*.

Melanie's collaboration with Ballroom Projects *Threads* won 'Best Kids' award at Melbourne Fringe. She was nominated for two Sydney Theatre Awards for *HMS Pinafore* (Hayes Theatre Co.) and received an APDG Award nomination for *Athalia* (Pinchgut Opera). She has won two Sydney Theatre Awards for *Antigone* (Sport for Jove).

She is a graduate of The Victorian College of the Arts with a Bachelor of Creative Arts.



CREATIVES



VERITY HAMPSON

CO-LIGHTING DESIGNER

Verity's lighting designs for theatre include: for Griffin: *A Strategic Plan, And No More Shall We Part, Angela's Kitchen, Beached, Dealing With Clair, Dogged, Ghosting the Party, Jailbaby, Orange Thrower, Pony, The Bleeding Tree, The Boys, The Bull, The Moon and the Coronet of Stars, The Floating World, Superheroes, This Year's Ashes, The Turquoise Elephant*; for Griffin Independent: *The Brothers Size, The Cold Child, Crestfall, Family Stories: Belgrade, Live Acts On Stage, Music, The New Electric Ballroom, References to Salvador Dali*

Make Me Hot, Way to Heaven; for Griffin/Bell Shakespeare: *The Literati*; for Bell Shakespeare: *A Midsummer Night's Dream, Julius Caesar, Titus Andronicus*; for Belvoir: *An Enemy of the People, The Blind Giant is Dancing, The Drover's Wife, Faith Healer, Ivanov, Sami in Paradise, Winyanboga Yurringa*; for Black Swan/Sydney Theatre Company: *City of Gold*; for CAAP/Sydney Festival: *Double Delicious*; for Dancenorth: *Dungarri Nya Nya*; for Ensemble Theatre: *A Doll's House, Baby Doll, Fully Committed, The One*; for Hayes Theatre Co: *Lizzie*; for Malthouse Theatre: *Wake in Fright*; for Queensland Theatre: *Death of a Salesman*; and for Sydney Theatre Company: *7 Stages of Grieving, A Raisin in the Sun, Blackie Blackie Brown, Fences, Grand Horizons, Hamlet: Prince of Skidmark, Home, I'm Darling, Machinal, Little Mercy*. Verity is a recipient of the Mike Walsh Fellowship and has won three Sydney Theatre Awards, a Green Room Award and an APDG Award for Best Lighting Design.



CREATIVES



YUET YEE LUNA, NG

CO-LIGHTING DESIGNER

Yuet Yee Luna, Ng (she/her) is an emerging Sydney-based lighting designer born and raised in Hong Kong. She is passionate about storytelling through theatre and other art mediums in collaboration with other artists who share different cultural and identity backgrounds. Luna recently worked as lighting designer in Christine Pan's opera song cycle premiere *The Parts We Give* at Brand X (2025) produced by Blush Opera, as co-lighting designer in *Mary Jane* (2025), produced by Mi Todo Productions, *Iphigenia in Splott* (2025), *Sitting, Screaming* (2024)

produced by New Ghosts Theatre Company, *Snowflake* (2024) produced by Good Times Theatrics and JB Theatre Co, and *Anomalies* (2024) at The Old Fitz Theatre; lighting designer in *The Queens City of The South* (2024), *Joan Marie* (2024) at Qtopia Loading Dock theatre; lighting designer in *The 13th Month* (2024) produced by Peg On a Line Production at Flightpath Theatre; and lighting designer and deputy stage manager in *BOOM* (2023) produced by Slanted Theatre at KXT on Broadway. Luna is excited to be a part of this incredible team and can't wait to bring this play into the theatre.



STEVE TOULMIN

COMPOSER

Steve's credits as Composer/Sound Designer include: for Sydney Theatre Company: *Black is the New White*, *A Flea In Her Ear*, *Power Plays*, *Little Mercy*, *Edward Gant's Amazing Feats of Loneliness* (with La Boite); for Belvoir: *Barbara and the Camp Dogs*, *Hir*, *The Rover*, *The Blind Giant is Dancing*, *Jasper Jones*, *Ivanov*, *La Traviata*, *Blue Wizard*, *Is this thing on?*, *20 Questions*, *Scorched*, *The Seed*; for Griffin Theatre Company: *Whitefella Yella Tree*, *Dogged*, *Feather in the Web*, *Kill Climate Deniers*, *The Homosexuals*, or 'Faggots' (with Malthouse), *Gloria*, *The Bleeding Tree*,

Beached, *A Hoax* (with La Boite); for Bell Shakespeare: *Othello*, *Richard III*; for La Boite: *Tender Napalm*, *Julius Caesar*, *Hamlet*; for Queensland Theatre: *Switzerland*, *That Face*; for Ensemble Theatre: *Great Falls*, *Liberty Equality Fraternity*, *Circle Mirror Transformation*; for Strut & Fret: *Blanc De Blanc Encore*, *Life*, *Fun House*, *Blanc De Blanc*; for Sydney Festival: *44 Sex Acts In One Week*, *Maureen*, *All The Sex I've Ever Had*. Events: Papua New Guinea's 40th Year of Independence Celebrations, EKKA Arena Spectacular (2013-2015).

CREATIVES



JOHNNY YANG

SOUND DESIGNER

Johnny (he/him) is a Chinese-Kiwi Australian composer, multi-instrumentalist, and researcher, and graduate from the Sydney Conservatorium. His passion lies in writing music to a narrative and being a puzzle piece to the bigger picture, bringing out the emotions of the story and touching the heartstrings of the audience for a fully immersive experience.

Some of his key collaborations in theatre productions include new Australian plays at Belvoir 25A *Beyond the Break*, and *RUINS* which was awarded for '2024

Best Sound Design and Composition of an Independent Production' from Sydney Theatre Awards.

Johnny has worked in collaboration with all sorts of media ranging from art music to dance, theatre, games, and many more. He also nurtures aspiring composers through tutoring, and spends time on instrumental and conducting practices.



ARON MURRAY

AV 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

CREATIVES



IZZY MORRISSEY

PRODUCTION MANAGER

Izzy (she/her) is a recent graduate of the National Institute of Dramatic Arts (NIDA), receiving a BFA in Technical Theatre & Stage Management. She is an emerging lighting artist and production manager who is interested in various mediums of live performance. With a background in visual arts, Izzy has used her knowledge of art theory and practice to influence her eye for lighting as well as her problem solving. Izzy is excited to continue exploring the different forms and performance styles. With previous experience in

large-scale sports events, gallery installations, and live performances, Izzy continues to grow as a multi-medium artist.



TAYLAH CROUCH

STAGE MANAGER

Taylah Crouch is an upcoming stage manager and theatre practitioner, currently finishing her third year at NIDA completing a BFA in Technical Theatre and Stage Management. She has recently worked on the NIDA production of *Nine* as the production Stage Manager and continues to look forward to working in stage management in the future.

CREATIVES



LINDA NICHOLLS-GIDLEY

ACCENT 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*.



CREATIVES



CHRISTOPHER TOMKINSON

CREATIVE PRODUCER

"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

ASSISTANT DIRECTOR & 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).



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, driving strong audience engagement and ticket sales. His innovative campaigns for productions like *Venus & Adonis*, *Timon of Athens*, and *Isolde and Tristan*, have boosted brand recognition,

as well as his behind-the-scenes mini-doc series and co-directed concept trailers for *The Player Kings* campaign.

David is also a successful actor, having performed in numerous productions, including *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), and *I Hate People; or Timon of Athens* (Sport for Jove, 2024), and is currently undertaking the title role of *Macbeth* in Sport for Jove's 2025 Education tour.

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



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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.

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THANK YOU

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We would also like to thank our friends Belinda Crawford & Belvoir Theatre Company, and Hazel Fisher & Sydney Theatre Company.

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The Shakespeare Carnival Director

Education Coordinator

Production Manager

Assistant Producer

“ NOTHING IS SACRED OR BEYOND
THE PALE ONCE THE WICK IS LIT... ”

(Introduction to Infidelity and Other Affairs by Kate Legge)



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and EDDIE BRICKELL'S

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Presented by Sport for Jove and Hayes Theatre Co.

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