

MARY STUART



Adapted by Kate Mulvany after Friedrich Schiller
Directed by Marion Potts

About the show

Kate Mulvany's adaptation of Schiller's blockbuster *Mary Stuart* reimagines the fateful rivalry between Mary, Queen of Scots, and Elizabeth I. In a world where men wield power, these two women fight for survival – through strategy, betrayal, and sheer force of will.

Mulvany's sharp-witted, contemporary take strips the historical epic down to its rawest stakes. Directed by Marion Potts (Malthouse Theatre, Bell Shakespeare), this production will crackle with psychological intensity and political intrigue.

Can power ever be shared, or must one woman always fall?

Director's Note

Kate Mulvany's *Mary Stuart* is an adaptation of Schiller's 19th-century drama, enriched by her own research and curiosity about the fateful relationship between Mary Stuart, Queen of Scots, and Elizabeth I, Queen of England – cousins, rivals, and leaders bound together by time, place, birthright, and of course, gender.

It's a story that has fascinated people across centuries. Dramatists like Schiller, as well as opera composers, writers, and filmmakers, have all found new lenses through which to examine it – refracting their own time, place, and perspective in fresh and revealing ways. Each invites us to see history as a set of living possibilities rather than a static collection of facts.

Here, for the first time, we experience this story through the lens of a contemporary Australian female playwright. Kate has spoken about Mary and Elizabeth often being portrayed as pawns on a chessboard; her perspective, on the contrary, is that they are working tirelessly to rewrite the rules of the game itself. The two women are surrounded by a coterie of men who are as inept and bungling as they are powerful and dangerous. The queens do their best to "manage" them, even as their womanhood is politicised, weaponised, and exploited for the agendas of those around them. It is their tactical, acute, moment-to-moment response to this fate that the play highlights so brilliantly.

The play opens and closes with four chops of an axe. This is a hyper-brutal universe where primitive instincts rule – where animals are, perhaps, more human than we are. Our production situates us in an abstracted environment born of abattoirs, prisons, torture chambers, and asylums – but within it, small female microcosms struggle to hold their space, find alternative colours, and assert their voice. They are also the ones left to clean up the mess.

We also explore the ongoing duality of the queens. In many ways, they are each other's flipside: emotional vs. rational, sexualised vs. virginal, Catholic vs. Protestant. Yet they are also mirror images of one another – Elizabeth's court is her prison, and Mary's fate is, in many ways, Elizabeth's deathblow.

Finally, we became interested in the theatricality of this world itself. There is something inherently performative about being a queen. The court is a stage, complete with wigs, white makeup, and ornate costumes designed to communicate status, class, and gender, and where features are exaggerated, often exposing the characters' own vanity. It's a highly codified world much like that of the theatre and we explore the fluid boundary between where the world of the theatre and that of the fiction begin and end.

– **Marion Potts**

The Company

Principal Cast

(in order of appearance)

Mary Stuart:	Violeta Brau Mugica
Paulet:	Samuel McGown
Mortimer:	Theo Clarke
A Young Girl:	Kristin Mitchell***
Burleigh:	Jonah Stewart
Elizabeth:	Madeline Flood
Aubespine:	Ari Patrick Tjandra
Leicester:	Ren Watson
Shrewsbury:	Quinn Chambers
Davison:	Alpha Sylla

Understudies (Diploma of Stage and Screen Performance)

Amman Hassan (Aubespine)
Charlie Edwards (Leicester)
Christian Wallace (Shrewsbury / Davison)
Ella Proberts (Mary Stuart / Elizabeth / Young Girl)
Grace Mantaj (Mary Stuart / Elizabeth / Young Girl)
Hamish Coates (Burleigh / Paulet)
Jonah Day (Mortimer)

Writer:	Kate Mulvany*
Director:	Marion Potts*
Costume Designer:	Mia MacCormick
Lighting Designer:	Poppy Townsend
Set & Props Designer:	Amelie Brown

Sound Designer/
Composer: **Finlay Hogan**
 Intimacy Consultant: **Bree Peters***
 Voice Coach: **Patrick Klavins***
 Assistant Director: **Esther Dougherty**
 Assistant Director: **Jason Forrest**
 Production Stage
Manager: **Guinevere Fisher**
 Deputy Stage Manager: **Isabella Muslado**
 Construction Manager: **Josh Abbott****
 Costume Supervisor: **Siann Lau**
 Props Supervisor: **Rachael Palazzi**
 Head Electrician: **Max Bradley**
 Leading Hand Set: **Jonathon Hartley**
 Costume Maker: **Emilia Lilischkis**
 Costume Maker: **Grace Miles**
 Costume Maker: **Imahn Pholi**
 Costume Maker: **Jackson Lorrigan**
 Costume Maker: **Mali Smedts**
 Costume Maker: **Sean Farnworth**
 Costume Maker: **Sophy Simson**
 Assistant Stage
Manager: **Sophie Aloï**
 Assistant Stage
Manager: **Emily Stewart**
 Costume Design
Assistant: **Jake Molloy**

Set/Props Design
Assistant: **Sophia Gionis**
 Costume Assistant/
Dresser: **Maddie Pawlak**
 Dresser: **Tenile Paine***
 Properties Assistant: **Amelia De Villiers**
 Floor Electrician/
Board Operator: **Bonnie Ranger**
 Microphone Technician: **Jade Dunleavy**
 Make-up Artist: **Daniela Rose**
 Technical Crew
Coordinator: **Alexandria White**
 Environmental
Sustainability
Coordinator: **Jonathon Hartley**

 Harpsichord
performed by **Noah Bloom***

***Guest Artist**
****NIDA Staff**
*****Diploma of Musical Theatre**

Contains strong language, adult themes, sexual and
physical violence, blood, loud sound effects, strobe lighting.
This production is suitable for 15 years and over.

Mary Stuart

05 Nov 2025 – 12 Nov 2025