

**SYDNEY
THEATRE
CO**

**ANNUAL
REPORT
2022**



ACKNOWLEDGEMENT OF COUNTRY

Sydney Theatre Company acknowledges the Gadigal of the Eora nation who are the traditional custodians of the land and waters on which the Company gathers. We pay our respects to Elders past and present, and we extend that respect to all Aboriginal and Torres Strait Islander people with whom we work and with whom we share stories.

AIMS OF THE COMPANY

“To provide first class theatrical entertainment for the people of Sydney – theatre that is grand, vulgar, intelligent, challenging and fun. That entertainment should reflect the society in which we live thus providing a point of focus, a frame of reference, by which we come to understand our place in the world as individuals, as a community and as a nation.”

**Richard Wherrett, 1980
Founding Artistic Director**

CHAIR'S REPORT: ALAN JOYCE AC

It is my pleasure to present the Chair's Report for Sydney Theatre Company's 2022 Annual Report. As we reflect on the year gone by, I am pleased to report that the Company has continued to make significant progress in achieving its goals.

Despite the ongoing challenges posed by the COVID-19 pandemic, Sydney Theatre Company has continued to produce high-quality theatrical productions that have engaged and entertained audiences throughout the year. Our team has been dedicated and passionate about delivering exceptional theatre experiences, and we are proud of the results.

During the year, we successfully presented a diverse range of productions, from classic plays to contemporary works, showcasing the talents of both established and emerging artists. We also prioritized our commitment to diversity and inclusion, ensuring that our programming reflected the broad range of voices and perspectives that make up our community.

In addition to our productions, we continued to invest in our education and outreach programs, which aim to inspire and engage young people in the world of theatre. These programs include workshops, internships, and partnerships with schools, universities, and other community organisations. We believe that by investing in the next generation of artists and theatre-goers, we are contributing to the future of our industry.

While the year has not been without its challenges, I am pleased to report that Sydney Theatre Company has remained financially stable throughout, posting a modest operating surplus of \$44,055. This result is in no small part to the additional support Sydney Theatre Company has received from the NSW State Government and the Federal Government through their various COVID-19 support packages. The COVID-19 support the Company received over 2022 was an essential part of commencing the long journey to recovery that is in front of us, and we thank them for that support. Sydney Theatre Company recorded an overall surplus of \$1,544,055, taking into account the contributions received for the Wharf Renewal Project.

My heartfelt thanks also go to the many donors who support the incredible work of artists by supporting Sydney Theatre Company. As a donor myself I know the impact that giving to STC has, and now as Chair I can confidently report that those donations are both valued highly and carefully used.

On behalf of the Board of Sydney Theatre Company, I want to thank the management and staff who have shown remarkable resilience and adaptability in the face of adversity. I am looking forward to working closely with Kip and Anne.

As we remain committed to our mission of producing world-class theatre that engages and inspires our audiences. We are excited about the possibilities that the future holds and look forward to continuing to innovate and evolve as a Company.

Having only recently taken up the mantle of Chair at Sydney Theatre Company, I write this report from the position of benefitting from the care and leadership of my predecessor Ian Narev and the whole Board at STC. I extend my personal thanks to Ian for the work he did as Chair over the last seven years.

Finally, I would like to thank our audiences for their ongoing support of Sydney Theatre Company. We could not have achieved what we have without your continued belief in our mission and dedication to theatre.

Yours sincerely,

Alan Joyce AC
Chair of the Board



Zahra Newman and Bert LaBonté in *A Raisin in the Sun*. Photo: Joseph Mayers

ARTISTIC DIRECTOR'S REPORT: KIP WILLIAMS



Richard Roxburgh in *The Tempest*. Photo: Daniel Boud

2022 at STC was a triumphant return to full strength: an artistically rich and diverse season of theatre that delivered strong box office results, great critical acclaim, and showcased a broad, varied and inspiring range of Australian talent to audiences around Sydney and across Australia.

Due to the ongoing impacts of the pandemic, the 2022 Season was launched in two parts. Act 1 of 2022 was conceived to offer audiences the joy, wonder and connection that only live theatre can bring. The year began with four ingenious comedic reflections on the state of contemporary life, three of which were remounts of productions that were affected by COVID cancellations.

After two years of challenging delays, Glace Chase's incredible *Triple X*, a co-production with Queensland Theatre directed by Associate Director Paige Rattray, burst onto the Wharf 1 stage and won the adoration it so deserved as one of the most honest and moving queer stories we've ever had on our stages. This work was the first trans love story ever produced on the mainstage, and we were so proud to see audiences embrace it.

Then came the return of Resident Director Jessica Arthur's hilarious, and deeply relatable production of *Grand Horizons* by Bess Wohl, which provided much-needed warmth and wit. This of-the-moment trio was rounded out by the acerbic workplace comedy by Anchuli Felicia King: *White Pearl*, directed by Priscilla Jackman and co-produced with Riverside's National Theatre of Parramatta. We were thrilled to finally bring this work to The Wharf following its debut at Riverside Theatres in 2019.

Next, our Associate Director Paige Rattray collaborated with an unbelievably funny ensemble to mount a side-splitting new production of Noël Coward's *Blithe Spirit* which, if you can believe it, managed to crank up the camp wit of this classic script to even greater heights, featuring side-splitting performances from the cast, including Bessie Holland, Megan Wilding and Courtney Act, in her STC debut.

It was so wonderful to mount the return season of *The Picture of Dorian Gray* in the Roslyn Packer Theatre, following its acclaimed season at Adelaide Festival. After selling out houses in Sydney, *Dorian Gray* then moved to Melbourne where it premiered in RISING Festival, presented by Michael Cassel Group at Arts Centre Melbourne. The production went on to sell out its 10-week run, with five-star reviews

across the board from Melbourne critics. By the end of 2022, over 120,000 people had seen *Dorian* across 124 performances.

Along with these joyful Act 1 productions, we also had the great honour of co-producing *Wudjang: Not The Past* with our neighbours at Bangarra Dance Theatre, for Sydney Festival. *Wudjang* marked Stephen Page's final original work as Bangarra's Artistic Director after his legendary 31-year tenure. The work was a remarkable combination of dance, music and spoken theatre, a feat of art-making and a fitting tribute to Stephen's extraordinary artistry. *Wudjang* then played Adelaide Festival and at Hobart's Theatre Royal.

Resident Director Shari Sebbens began Act 2 of 2022 with a bold and galvanising new production of playwright and actor Meyne Wyatt's electrifying work of semi-autobiographical theatre – *City of Gold*, co-produced with Black Swan State Theatre Company.

Across the road at the Roslyn Packer Theatre, a new work from another exciting young Australian writer: Emme Hoy's *The Tenant of Wildfell Hall*, a bracing and luscious adaptation of Anne Brontë's watershed feminist novel of Victorian England, directed by Resident Director Jessica Arthur. We were thrilled to partner with NIDA to commission this work.

Celebrated playwright Michelle Law made her STC debut with another commission, *Top Coat* – a politically-astute, wackily hilarious and candy-coloured body-swap comedy directed by our Directing Associate Courtney Stewart. Soon after the show's final performance, Courtney was appointed as the new Artistic Director of La Boite Theatre in Brisbane – a brilliant achievement for an incredibly talented young artist.

In August came the premiere of the second part in my Gothic cine-theatre trilogy, *Strange Case of Dr Jekyll and Mr Hyde*. In continuing the formal and philosophical explorations the creative team and I began with *Dorian Gray*, *Strange Case of Dr Jekyll and Mr Hyde* was another triumph of collaboration between all the departments of this Company, as we again created magic out of this dark, complex and exhilarating classic story of a self, divided. We were thrilled to receive a rare five-star review from The Sydney Morning Herald for this production.

Legendary director Wesley Enoch returned to STC with a powerful, elegant and thoroughly moving production of Lorraine Hansberry's

towering American classic, *A Raisin in the Sun*. This production marked the play's first-ever mainstage presentation in Australia, and featured breath-taking performances from the entire ensemble, headed up by Bert LaBonté and Zahra Newman.

Beloved playwright Angela Betzien returned to STC for the first time since 2016 with *Chalkface*, a love song to the teaching profession and a whip-smart workplace comedy that had us all in stitches. A co-production with State Theatre Company South Australia, *Chalkface* also marked Jessica Arthur's final production as our Resident Director. I've no doubt she will continue to wow audiences around the globe with her talent and skill and we keenly await her return to STC with 2023's *The Dictionary of Lost Words*. I want to thank Jess for her remarkable six years as Resident Director and for her invaluable support and irreplicable contribution to the artistic life of our Company.

Paige Rattray's production of *The Lifespan of a Fact* by Jeremy Kareken & David Murrell and Gordon Farrell opened at Roslyn Packer Theatre where its complex and provocative mix of real-life facts and larger-than-life fictions engaged us in gripping debate over the role of the media and the state of integrity in a post-truth world. Sigrid Thornton wowed in her STC debut, and Charles Wu and Gareth Davies had audiences in fits of laughter.

Three fantastic female artists – Heather Mitchell, Suzie Miller and Priscilla Jackman – along with an equally fantastic creative team, joined forces to create *RBG: Of Many, One*, a critically adored and wildly uplifting tribute to a true force of nature, the one and only Ruth Bader Ginsburg. This special production, another STC commission, struck a powerful chord with audiences and will be talked about for many years to come.

We closed out the year with my new production of Shakespeare's *The Tempest* in which a team of superb actors and some of the country's best theatre-makers delved into the play's complex relationship with themes of colonialism and land rights, whilst also creating stage magic of the highest order and winning widespread critical acclaim, featuring a standout performance from Guy Simon as Caliban. It was so special to have Richard Roxburgh back at STC for the first time in six years. His Prospero was one for the ages.

The long shadow of the pandemic was still present in 2022 with a number of performance cancellations throughout the year but, despite a few challenges, it felt gratifying to deliver our first complete season of theatre since 2019. Indeed, due to the interruptions of the Wharf Renewal Project, 2022 was also the first uninterrupted season that we have delivered since 2017! Hard to believe. It was particularly gratifying to feel the Company firing on all cylinders and offering the full plethora of theatrical experience that is our remit.

The breadth of work we created was rewarded with 23 nominations at the 2022 Sydney Theatre Awards, the most of any theatre company. These nominations were spread across seven productions, *The Tempest*, *City of Gold*, *RBG: Of Many, One*, *The Tenant of Wildfell Hall*, *Triple X*, *A Raisin in the Sun*, and *Strange Case of Dr Jekyll and Mr Hyde* – the latter two of which were nominated for Best Production. STC walked away with six awards on the night, including Best Supporting Performer for Peter Carroll in *The Tempest*, Best Director, Best Lighting, and Best Sound Design for *Jekyll & Hyde*, Best Stage Design for *A Raisin in the Sun*, and Best Lead Performer for Heather Mitchell

in *RBG*. In addition, our Melbourne season of *The Picture of Dorian Gray* received six Green Room Award nominations, which are yet to be announced.

Our Resident Artist program continued apace with 11 of our productions last year directed by Resident Directors and, though we had to say some bittersweet goodbyes, we were overjoyed to welcome Ian Michael as our new Richard Wherrett Fellow and we eagerly await his directorial debut with us in mid-2023. I'm also thrilled that our Design Associates Program cohort entered its second year with us. Each of the Design Associates – Kate Baldwin, Brendon Boney and James Lew – was engaged as a designer on at least one production in 2022 and all of them achieved impressive results. Angus Cerini passed the baton of Patrick White Playwrights Fellowship to Emme Hoy, while our third cohort of the Emerging Writers Group, Monikka Eliah, Michael Louis Kennedy, Kirsty Marillier, and Dylan Van Den Berg, entered their second year.

In 2020, as part of our broader Cultural Representation Pledge, STC committed that from 2021 onwards, 25% of our program would be written by Aboriginal and/or Torres Strait Islander, and/or culturally and linguistically diverse writers, with the same target for directors. In 2022, a third of our programmed and presented plays were written by Aboriginal and/or Torres Strait Islander, and/or culturally and linguistically diverse writers, while 27% were directed by Aboriginal and/or Torres Strait Islander, and/or culturally and linguistically diverse directors. We also committed to reassessing these commitments on a three-yearly basis. As we move toward that first reassessment in 2024, I am proud of the work my colleagues across the Company have put toward this initiative, and excited for the future steps we will take towards a more equitable and just industry. I am also pleased to report that for the fifth consecutive year, STC exceeded its gender parity targets for women directors and writers.

Finally, I would like to extend my personal thanks and best wishes to Ian Narev who served as Chair of the STC board for seven years before stepping down from the position in early 2023. Ian's expert stewardship, vision and passion for the artform will leave an indelible and deeply-appreciated mark on the Company, and he will be very missed. I am thrilled that Alan Joyce AC has stepped into the role as Chair, and I very much look forward to working with him in the years ahead. 2022 also marked the first year of our new Executive Director and my co-CEO, Anne Dunn. It has been the greatest of pleasures working with Anne across 2022 and I am so excited for what she will bring to our Company as we continue to grow from strength to strength.

This is a hugely exciting time for STC as we continue to create beloved, critically-lauded and meaningful art for this city and for the world. I am so grateful for the support we've received from our audiences, our donor family and sponsors, our government partners, and our community of artists and theatre-workers in 2022. This was a year of renewal and growth, and we complete this year newly invigorated to face the challenges and new theatrical possibilities of the future.

Kip Williams
Artistic Director & Co-CEO

EXECUTIVE DIRECTOR'S REPORT: ANNE DUNN

I am pleased to present the Executive Director's report for Sydney Theatre Company's 2022 Annual Report. My first year at Sydney Theatre Company was marked by artistic highs and getting to know the people that create magic on stage every night.

Despite the uncertainty and disruptions from COVID-19 that lingered throughout 2022, I am pleased to report that Sydney Theatre Company has posted a modest operating surplus of \$44,005 for the year. Our group result of \$1,544,055 includes restricted purpose donations for liabilities for Sydney Theatre Company's recent capital works to our home at Walsh Bay.

The improved operating result and growth in turnover year on year from 2021 can be attributed to a combination of factors, including a substantial increase to box office sales compared with the prior year's results, which were severely impacted by the COVID-19 pandemic and its related cancellations. Both the NSW State and Federal governments again provided additional support through COVID-19 sustainability and recovery programs and that support has been absolutely vital in assisting Sydney Theatre Company through this very challenging period.

Throughout 2022, Sydney Theatre Company remained dedicated to presenting a diverse and engaging program of performances that showcased the immense talent of our actors, directors, and creative teams. Despite the ongoing challenges posed by restrictions and uncertainty, we were able to stage 15 productions. The year also brought a welcome return to touring and co-productions. *The Picture of Dorian Gray* enjoyed sold-out performance seasons at Adelaide Festival and, in partnership with Michael Cassel Group, at Arts Centre Melbourne as part of RISING Festival, and our co-productions *White Pearl* (with Riverside's National Theatre of Parramatta) and *Chalkface* (with State Theatre Company South Australia) toured to Canberra and Parramatta. The increased challenges of delivering live performance following the COVID-19 pandemic were still being felt with 33 cancellations across the year, increased costs and changes to audience behaviour which has created some volatility in our box office results.

Sydney Theatre Company is committed to engaging with our community and nurturing the next generation of theatre-goers and artists. Across 2022 we were pleased to return to face-to-face delivery of our School Drama™ program as well as our various education initiatives including Work Experience Week, Schools Days at the theatre and Young Wharfies. It was also a delight to be able to reinstate our informative Night with the Artists talks and return to in-person

events for our audiences, donors and supporters. I would like to make special mention of our Lights Up Gala and the Walsh Bay Arts Precinct Open Day – both of which were terrific successes. Confidence continued to grow throughout the year and we were pleased to be in a position in October of returning to launching a full year's program for the 2023 Season.

As we move forward, Sydney Theatre Company remains committed to embracing the challenges and opportunities that lie ahead. We are optimistic about the gradual build in confidence of audiences returning to the theatre but we note there are industry challenges with skills shortages and rising costs. We will continue to work towards financial sustainability as we bring unique, thrilling and diverse artistic offerings to our audiences.

I extend my deepest gratitude to our dedicated board members and in particular thank Ian Narev, who recently stepped down as Chair, for his support and guidance across my first year in this role. I welcome Alan Joyce AC as our new Chair as we look ahead to the new year.

My sincere thanks also to the generous donors at all levels who have and continue to support Sydney Theatre Company. Each and every contribution is valuable and appreciated. Thanks to our corporate partners who not only support the company financially but also lend their expertise in various fields.

I would also like to thank the NSW Government and the Federal Government for their continued support of Sydney Theatre Company over the course of 2022. The arts needs leadership support from governments now more than ever, and we are particularly appreciative of the additional support that both the State and Federal Governments have provided to assist through this challenging period.

On a personal note I extend my heartfelt thanks to Kip, the artists, and all the team at Sydney Theatre Company who have made me feel welcome and whose talents and expertise continue to impress and inspire me. Getting to know this extraordinary Company from the inside has been a wonder, and the pleasure of walking through our workshops and seeing magical sets be brought into existence is a rare privilege.

Anne Dunn
Executive Director & Co-CEO



Heather Mitchell in *RBG: Of Many, One*. Photo: Prudence Upton

PLAYS AND PERFORMANCES

**Thank you STC Angels for your
unwavering commitment to our work.**

Frances Allan & Ian Narev

Anita Belgiorno-Nettis AM & Luca Belgiorno-Nettis AM

Louise Christie

Jane & Andrew Clifford

W & A Johnson Family Foundation

Alan Joyce AC & Shane Lloyd

The Neilson Foundation

Gretel Packer AM

Rebel Penfold-Russell OAM

Ruth Ritchie

Rosie Williams & John Grill on behalf of the Serpentine Foundation



Glace Chase and Josh McConville.
Photo: Prudence Upton

Sydney Theatre Company and Queensland Theatre present

TRIPLE X

BY GLACE CHASE
DIRECTED BY PAIGE RATTRAY
WORLD PREMIERE



"Triple X is expertly crafted and perfectly paced... The play walks a fine line between darkness and light, holding comedy and tragedy in a beautiful balance."

LIMELIGHT

SEASON	8 Jan – 26 Feb 51 Performances 12,036 Paid attendance	Wharf 1 Theatre
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CAST

Dexie
Glace Chase
Scotty
Josh McConville
Deborah
Christen O'Leary
Claire
Contessa Treffone
Jase
Elijah Williams
Understudies
Cheree Cassidy
Gus Murray
Charley Sanders
Anthony Taufa

CREATIVE TEAM

Designer
Renée Mulder
Lighting Designer
Ben Hughes
Composer & Sound Designer
Kelly Ryall
Assistant Director
Tait de Lorenzo
Fight Director & Intimacy Coordinator
Nigel Poulton
Original Voice & Text Coach
Charmian Gradwell
Voice & Text Coach
Leith McPherson
Design Realiser
Jeremy Allen

PRODUCTION TEAM

Production Manager
Kirby Brierty
Deputy Production Manager
Ryan Garreffa
Stage Manager
Sean Proude
Assistant Stage Manager
Bronte Macinnes
Hair, Wig, & Wardrobe Supervisor
Lauren A Proietti
Wardrobe Day Maintenance
Simone Edwards
Lighting Supervisor & Lighting Operator
Amy Robertson
Sound Supervisor
Luke Davis
Sound Operator
Sam Harper
Staging Supervisor
Ken Frost
Rehearsal Photographer
Brett Boardman
Production Photographer
Prudence Upton

RUNNING TIME
2hrs 30mins
including interval

CO-PRODUCER
QUEENSLAND THEATRE



Linda Cropper, Johnny Nasser, Vaishnavi Suryaprakash, Guy Simon and John Bell.
Photo: Prudence Upton

Sydney Theatre Company presents

GRAND HORIZONS

BY BESS WOHL
DIRECTED BY JESSICA ARTHUR
RETURN SEASON



"The cast, headed by veterans Bell and Cropper, is in top notch form, delivering Wohl's sharp, layered dialogue with pinpoint comic timing that left the audience roaring."

TIME OUT

SEASON	18 Feb – 5 Mar 17 Performances 10,576 Paid attendance	Roslyn Packer Theatre
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CAST

Bill
John Bell
Nancy
Linda Cropper
Carla
Vanessa Downing
Ben
Johnny Nasser
Tommy
Mansoor Noor
Brian
Guy Simon
Jess
Vaishnavi Suryaprakash
Understudies
Roy Joseph
Andrew McFarlane
Mansoor Noor
Emma O'Sullivan
Linden Wilkinson

CREATIVE TEAM

Designer
Renée Mulder
Associate Designer
Keerthi Subramanyam
Lighting Designer
Verity Hampson
Composer & Sound Designer
Clemence Williams
Assistant Director
Megan Wilding
Assistant Director (Understudies)
Sarah Hadley
Fight Director & Intimacy Coordinator
Nigel Poulton
Voice & Text Coach
Leith McPherson

PRODUCTION TEAM

Production Manager
Ryan Garreffa
Stage Manager
Elizabeth Webster
Assistant Stage Manager
Sybilla Wajon
Costume Coordinator
Sam Perkins
Backstage Wardrobe Supervisor
Nicole Artsetos

Wig Stylist

Diana Jalo
Lighting Realiser & Lighting Supervisor
Alex Mair
Lighting Operator
Travis Kecek
Lighting Programmer
Matt Quince
Sound Supervisor
Sam Harper
Sound Operator
Khyam Cox
Radio Microphone Technician
Zac Saric
Staging Supervisor
Ken Frost
Head Staging Technician
Anthony Arnold
Fly Operator
Zachary White
Staging Technician
Andrew Murray
Rehearsal & Production Photographer
Prudence Upton

RUNNING TIME
2hrs
including interval

ASSOCIATE PARTNER
Adina



Shirong Wu, Manali Datar, Melissa Gan, Kaori Maeda-Judge and Deborah An.
Photo: Philip Erbacher

Sydney Theatre Company and Riverside's National Theatre of Parramatta present

WHITE PEARL

BY ANCHULI FELICIA KING
DIRECTED BY PRISCILLA JACKMAN
RETURN SEASON



"It's funny, insightful and packed with extraordinary erudition."

SYDNEY MORNING HERALD

SEASON

11 Mar – 23 Apr
36 Performances
9,518 Paid attendance
Wharf 1 Theatre

ON TOUR

27 Apr – 7 May
9 Performances
1,815 Paid attendance
The Playhouse, Canberra Theatre Centre
Riverside Theatre, Parramatta

CAST

Soo-Jin Park
Deborah An
Priya Singh
Manali Datar
Sunny Lee
Melissa Gan
Marcel Benoit
Stephen Madsen
Ruki Minami
Kaori Maeda-Judge
Built Suttikul
Nicole Milinkovic
Xiao Chen
Shirong Wu
Understudies
Mayu Iwasaki
Jeanda St James
Jenny Wu

Projection Designer

Anchuli Felicia King
Dramaturg
Courtney Stewart
Voice & Text Coach
Leith McPherson

Sydney Theatre Company thanks the Gergensohn Foundation for their support of Australian Writing.

White Pearl was first developed through Playwriting Australia through its National New Play Development program and the National Play Festival in 2018.

PRODUCTION TEAM

Production Manager
Elizabeth Jenkins
Stage Manager
Natalie Moir
Assistant Stage Manager
Emma Paterson
Costume Coordinator
Sam Perkins
Costume Maintenance
Nyok Kim Chang
Lighting Supervisor
Raff Watt
Lighting Operator
Travis Kecek
Sound & Video Supervisor
Luke Davis
Staging Supervisor
Christopher Fleming
Staging Technician
Tyler Mason
Rehearsal & Production Photographer
Philip Erbacher

CREATIVE TEAM

Designer
Jeremy Allen
Lighting Designer
Damien Cooper
Composer & Sound Designer
Michael Toisuta
Composer & Associate Sound Designer
Me-Lee Hay

RUNNING TIME

1hr 25mins
no interval

CO-PRODUCER



Matt Day, Brigid Zengeni, Tracy Mann, Bessie Holland and Nancy Denis.
Photo: Prudence Upton

Sydney Theatre Company presents

NOËL COWARD'S BLITHE SPIRIT

DIRECTED BY PAIGE RATTRAY



"in the competent hands of director Paige Rattray, (*Blithe Spirit*) is an utter camp delight, summoning not just the titular spirit of Elvira, but that of Noël Coward himself."

ARTSHUB

SEASON

21 Mar – 14 May
53 Performances
20,773 Paid attendance

Drama Theatre,
Sydney Opera House

CAST

Charles Condomine
Matt Day
Mrs Bradman
Nancy Denis
Ruth Condomine
Bessie Holland
Elvira Condomine
Shane Jenek AKA Courtney Act
Dr Bradman
Tracy Mann
Edith
Megan Wilding
Madame Arcati
Brigid Zengeni
Understudies
Glenn Hazeldine
Stephanie Somerville

CREATIVE TEAM

Designer
David Fleischer
Lighting Designer
Damien Cooper
Associate Lighting Designer
Ben Hughes
Composer & Sound Designer
Clemence Williams
Magic & Illusions Consultant
Adam Mada
Assistant Director
Tait de Lorenzo
Fight & Movement Director
Nigel Poulton
Voice & Text Coach
Leith McPherson

PRODUCTION TEAM

Production Manager
Joe Fletcher
Stage Manager
Elizabeth Webster
Stage Manager
Isabella Kerdijk
Assistant Stage Manager
Brooke Kiss
Costume Coordinator
Scott Fisher
Backstage Wardrobe Supervisor
Nicole Artsetos
Wig, Hair & Make-Up Supervisor
Benjamin Moir
Wig Stylist
Lindsey Chapman
Lighting Supervisor
Doug Niebling
Sound Supervisor
Damien Herbert
Sound Engineer
Sam Harper
Staging Supervisor
Ken Frost
Rehearsal & Production Photographer
Prudence Upton

RUNNING TIME

2hrs 40mins
including interval



Eryn Jean Norvill.
Photo: Daniel Boud

Sydney Theatre Company presents

THE PICTURE OF DORIAN GRAY

BY OSCAR WILDE
ADAPTED & DIRECTED BY KIP WILLIAMS
RETURN SEASON



"Williams has surpassed his own benchmark once more.
Spectacularly so."

TIME OUT SYDNEY

SEASON

28 Mar – 14 May
44 Performances
32,868 Paid attendance
Roslyn Packer Theatre

ON TOUR

13 Mar – 20 Mar
9 Performances
8,408 Paid attendance
Adelaide Festival,
Her Majesty's Theatre,
Adelaide

PRESENTED BY MICHAEL CASSEL GROUP

5 Jun – 7 Aug
72 Performances
59,221 Paid attendance
RISING Festival, Playhouse,
Arts Centre Melbourne

CAST

Performer
Eryn Jean Norvill
Alternate Performer
Nikki Shiels

CREATIVE TEAM

Designer
Marg Horwell
Lighting Designer
Nick Schlieper
Composer & Sound Designer
Clemence Williams
Video Designer
David Bergman
Dramaturg & Creative Associate
Eryn Jean Norvill
Production Dramaturg
Paige Rattray
Assistant Director
Ian Michael
Original Voice & Text Coach
Danielle Roffe
Additional Voice & Text Coach
Leith McPherson
Resident Director
Tait de Lorenzo

PRODUCTION TEAM

Production Manager
Kirby Brierty
Stage Manager
Jaymii Knierum
Rehearsal Stage Manager
Sarah Smith
Deputy Stage Manager
Liam Barwick
Assistant Stage Manager
Nicola Stavar
Costume Coordinator
Sam Perkins
Backstage Wardrobe Supervisor
Simone Edwards
Hair, Wig & Makeup Supervisor
Lauren A Proietti
Lighting Supervisor
Andrew Tompkins
Lighting Realiser
Chris Twyman
Lighting Programmer
Corrine Fish
Head Lighting Technician
Amy Robertson
Lighting Operator
Andrew Williams
Sound Supervisor
Hayley Forward

Sound Operator

Annika Unsen
Sound Technician
Khyam Cox
Video Supervisor
Michael Hedges
Video Switcher
Ben Andrews
Focus Puller & Camera Operator
Josh Vellis
Camera Operator
Babi Bertoldi
Zoltan Jonas
Sam Steinle
Staging Supervisor, Head Staging Technician
David Tongs
Fly Supervisor
Zach White
Automation Operator
Liam Kennedy
Staging Technician
Ash Lyons
Scott Marcus
Rehearsal & Production Photographer
Daniel Boud

RUNNING TIME

2hrs
no interval

PRESENTING PARTNER

Allens >< Linklaters | 200

Original production supported by Frances Allan & Ian Narev, and Megan Grace & Brighton Grace.



Meyne Wyatt.
Photo: Joseph Mayers

Sydney Theatre Company and Black Swan State Theatre Company of WA present

CITY OF GOLD

BY MEYNE WYATT
DIRECTED BY SHARI SEBBENS



"Wyatt is mesmerising on stage, and this is yet more accolades for Shari Sebbens in the director's chair."

ARTSHUB

SEASON

7 May – 10 Jun
37 Performances
7,700 Paid attendance

Wharf 1 Theatre

CAST

Mateo Black
Mathew Cooper
Whitman/Andrews
St John Cowcher
Carina Black
Simone Detourbet
Cliffhanger
Ian Michael
Director/Simmonds/ Acting Commander
Myles Pollard
Dad
Trevor Ryan
Breythe Black
Meyne Wyatt

CREATIVE TEAM

Designer
Tyler Hill
Design Consultant
Zoë Atkinson
Lighting Designer
Verity Hampson
Composer & Sound Designer
Rachael Dease
Assistant Director
Daley Rangi
Video Designer
Michael Carmody
Fight Choreographer
Nastassja Kruger
Vocal Coach
Julia Moody
Lighting Associate
Jasmine Rysk

PRODUCTION TEAM

Production Manager (Perth)
Katie Moore
Production Manager (Sydney)
Ryan Garreffa
Senior Set Builder/Head Mechanist
Stephen Matthews
Stage Manager
Liam Murray
Assistant Stage Manager
Ayah Tayah
Backstage Wardrobe Supervisor
Siobhan Nealon
Lighting Operator
Doug Niebling
Sound Operator
Zac Saric
Rehearsal Photographer
Daniel J Grant
Production Photographer
Joseph Mayers

RUNNING TIME

2hrs 10mins
including interval

CO-PRODUCER



PRESENTING PARTNER

Allens >< Linklaters | 200



Nikita Waldron, Anthony Taufa, Tuuli Narkle and Eliza Scott.
Photo: Prudence Upton



Kimie Tsukakoshi and Amber McMahon.
Photo: Daniel Boud

Sydney Theatre Company presents

THE TENANT OF WILDFELL HALL

BY ANNE BRONTË
AN ADAPTATION BY EMME HOY
DIRECTED BY JESSICA ARTHUR
WORLD PREMIERE



"A bracing, sharp-witted and entertaining contemporary retelling of a provocative feminist classic"

LIMELIGHT

SEASON 21 Jun – 16 Jul Roslyn Packer Theatre
28 Performances
11,280 Paid attendance

CAST

Arthur Graham
Danielle Catanzariti
Gilbert Markham
Remy Hii
Rachel/Mrs Markham/Aunt
Tara Morice
Helen Graham
Tuuli Narkle
Arthur Huntingdon
Ben O'Toole
Reverend/Walter Hargrave
Steve Rodgers
Mary Millward/Milicent
Hattersley & Musician
Eliza Scott
Frederick Lawrence/Lord
Lowborough
Anthony Taufa
Eliza Millward/Annabella
Willmont
Nikita Waldron
Understudies
Danielle Catanzariti
Alfie Gledhill
Nicole Milinkovic

CREATIVE TEAM

Set Designer
Elizabeth Gadsby
Costume Designer
Renée Mulder

Lighting Designer

Trent Suidgeest
Composer & Sound Designer
Clemence Williams
Assistant Director
Megan Wilding
Fight Director & Intimacy Coordinator
Nigel Poulton
Choreographer
John Gardiner-Garden
Voice Coach
Jennifer White
Set Design Associate
Jeremy Allen

PRODUCTION TEAM

Production Manager
Elizabeth Jenkins
Deputy Production Manager
William Pippen
Stage Manager
Katie Hankin
Deputy Stage Manager
Sean Proude
Assistant Stage Manager
Kirsty Walker
Costume Coordinator
Scott Fisher
Backstage Wardrobe Supervisor
Nicole Artsetos

Wig Stylist

Lindsey Chapman
Costume Maintenance
Nyok Kim Chang
Lighting Supervisor
Alex Mair
Lighting Operator
Travis Kecek
Sound Supervisor
Luke Davis
Sound Operator
Khyam Cox
Sound Technician
Zac Saric
Staging Supervisor
Christopher Fleming
Head Mechanist
Kane Mott
Fly/Revolve Operator
Zachary White
Staging Technician
Andrew Murray
Rehearsal & Production Photographer
Prudence Upton

The Tenant of Wildfell Hall was co-commissioned and developed by the National Institute of Dramatic Art (NIDA) and Sydney Theatre Company.

RUNNING TIME

2hrs 45mins
including interval

Supported by
The Donor Syndicate

Sydney Theatre Company presents

TOP COAT

BY MICHELLE LAW
DIRECTED BY COURTNEY STEWART
WORLD PREMIERE



"The production itself is an incredible collaboration amongst emerging Asian-Australians in the drama industry, from the cast to the set designer (James Lew) and lighting designer (Kate Baldwin)."

TIME OUT SYDNEY

SEASON 25 Jun – 6 Aug Wharf 1 Theatre
43 Performances
8,376 Paid attendance

CAST

Barry/Jeremy/Karen & others
John Batchelor
Kate
Amber McMahon
Marcus & others
Matty Mills
Winnie
Kimie Tsukakoshi
Asami/Yuko
Arisa Yura
Understudies
Mathew Cooper
Shannon Dooley
Brooke Lee

CREATIVE TEAM

Designer
James Lew
Lighting Designer
Kate Baldwin
Composer & Sound Designer
Michael Toisuta
Assistant Director
Tiffany Wong
Fight Director & Intimacy Coordinator
Nigel Poulton
Voice & Dialect Coach
Jennifer White

PRODUCTION TEAM

Production Manager
Kirby Brierty
Deputy Production Manager
Ryan Garreffa
Stage Manager
Jenny Ainsworth
Assistant Stage Manager
Amy Robertson
Costume Supervisor
Sam Perkins
Head of Wardrobe
Mandy Coyle
Lighting Supervisor
Raff Watt
Lighting Operator
Doug Niebling
Sound Supervisor
Damien Herbert
Staging Supervisor
Scott Marcus
Rehearsal Photographer
Prudence Upton
Production Photographer
Daniel Boud

Top Coat was commissioned with the assistance of the Malcolm Robertson Foundation.

RUNNING TIME

80mins
no interval



Ewen Leslie and Matthew Backer.
Photo: Daniel Boud



Gayle Samuels, Zahra Newman and Bert LaBonté.
Photo: Joseph Mayers

Sydney Theatre Company presents

STRANGE CASE OF DR JEKYLL AND MR HYDE

BY ROBERT LOUIS STEVENSON
ADAPTED & DIRECTED BY KIP WILLIAMS
WORLD PREMIERE



"We sit spellbound... a reaction of wonderment to the mind-boggling virtuosity of the production"

SYDNEY MORNING HERALD

SEASON 6 Aug – 10 Sep
38 Performances
23,737 Paid attendance Roslyn Packer Theatre

CAST
Performer
Matthew Backer
Performer
Ewen Leslie
Understudy
Gabriel Fancourt

CREATIVE TEAM
Designer
Marg Horwell
Lighting Designer
Nick Schlieper
Composer
Clemence Williams
Sound Designer
Michael Toisuta
Video Designer
David Bergman
Associate Director
Ian Michael
Assistant Video Director
Sarah Hadley
Video Editor
Susie Henderson
Fight Director
Nigel Poulton
Voice & Text Coach
Charman Gradwell

PRODUCTION TEAM
Production Manager
Joe Fletcher
Production Coordinator
Hannah Waters
Stage Manager
Sarah Smith
Deputy Stage Manager
Briana Dunn
Assistant Stage Manager
Brooke Kiss
Costume Coordinator
Sam Perkins
Backstage Wardrobe Supervisor
Simone Edwards
Hair, Wig & Makeup Supervisor
Lauren A Proietti
Lighting Supervisor
Andrew Tompkins
Lighting Programmer
Corrine Fish
Lighting Operator
Travis Kecek
Lighting Technician
Jesse Greig
Alex Mair
Sound Supervisor
Luke Davis
Deputy Sound Supervisor
David Trumpmanis
Sound System Supervisor
Anthony Lorenz

Sound Operator
Khyam Cox
Sound Technician
Krystelle Quartermain
Video Supervisor
Michael Hedges
Deputy Video Supervisor
Cameron Smith
Camera Operator
Ben Sheen
EO Gill
Lucy Parakhina
Focus Puller
Tahira Donohoe Bales
Video Programmer/Operator
Thomas Bensley
Camera Assistant
Jen Atherton
Staging Supervisor
Chris Fleming
Head Mechanist
David Tongs
Flys Supervisor
Zachary White
Venue Head Mechanist
Kane Mott
Staging Technician
Jack Gordon
Andrew Murray
Rehearsal & Production Photographer
Daniel Boud

RUNNING TIME
1hr 50mins
no interval

Sydney Theatre Company presents

A RAISIN IN THE SUN

BY LORRAINE HANSBERRY
DIRECTED BY WESLEY ENOCH
AUSTRALIAN PREMIERE



"Lorraine Hansberry's magnum opus... superbly cast and designed"

SYDNEY MORNING HERALD

SEASON 27 Aug – 15 Oct
48 Performances
9,932 Paid attendance Wharf 1 Theatre

CAST
Mrs Johnson
Nancy Denis
Walter Younger
Bert LaBonté
Beneatha Younger
Angela Mahlatjie
Ruth Younger
Zahra Newman
Travis Younger
Gaius Nolan
Ibrahima Yade
Lena Younger
Gayle Samuels
George Murchison
Leinad Walker
Karl Lindner
Jacob Warner
Joseph Asagai/Bobo
Adolphus Waylee
Understudies
Henrietta Amevor
Damon Manns
Angela Nica Sullen

CREATIVE TEAM
Designer
Mel Page
Lighting Designer
Verity Hampson
Composer & Sound Designer
Brendon Boney
Associate Director
Zindzi Okenyo
Cultural Consultant
Charles Allen
Fight Director
Nigel Poulton
Intimacy Coordinator
Chloë Dallimore
Accent Coach
Armani Dorn
Voice Coach
Jennifer White
Community Engagement Consultant
Rebka Bayou

PRODUCTION TEAM
Production Manager
Ryan Garreffa
Stage Manager
Natalie Moir
Assistant Stage Manager
Vanessa Martin
Costume Coordinator
Scott Fisher
Wig Realiser
Lauren A Proietti
Backstage Head of Wardrobe
Nicole Artsetos
Wig Stylist
Diana Jalo
Lighting Supervisor
Doug Niebling
Lighting Operator
Anastasia Mowen
Sound Supervisor
Anthony Lorenz
Staging Supervisor
Scott Marcus
Chaperone
Zufan Emerson
Rehearsal & Production Photographer
Joseph Mayers

Production originally conceived by Shari Sebbens.

RUNNING TIME
2hrs 50mins
including interval



Susan Prior, Catherine McClements and Ezra Juanta.
Photo: Prudence Upton

Sydney Theatre Company and State Theatre Company South Australia present

CHALKFACE

BY ANGELA BETZIEN
DIRECTED BY JESSICA ARTHUR
WORLD PREMIERE



"(Jessica) Arthur does a tremendous job of trying to catch all the nuances and make the most of the skilled writing"

LIMELIGHT

SEASON

15 Sep – 29 Oct
47 Performances
16,697 Paid attendance
Drama Theatre,
Sydney Opera House

ON TOUR

3 Nov – 12 Nov
9 Performances
2,677 Paid attendance
Riverside Theatre, Parramatta
The Playhouse, Canberra Theatre Centre

CAST

Steve Budge
Ezra Juanta
Pat Novitsky
Catherine McClements
Cheryl Filch
Michelle Ny
Douglas Houston
Nathan O'Keefe
Denise Hart
Susan Prior
Anna Park
Stephanie Somerville
Understudies
Ana Maria Belo
Glenn Hazeldine
Shirong Wu

PRODUCTION TEAM

Production Manager
Ryan Garreffa
Stage Manager
Bridget Samuel
Assistant Stage Manager
Stephanie Lindwall
Costume Maintenance
Nyok Kim Chang
Lighting Supervisor
Amy Robertson
Sound Supervisor
Luke Davis
Sound Operator
Al Bremner
Staging Supervisor
Anthony Arnold
Production Photographer
Prudence Upton

FOR STCSA:

Production Manager
Gabrielle Hornhardt
Head of Audio
Andrew Howard
Carpenter
Grant Petrusevics
Assistant Stage Manager
Carmen Palmer
Rehearsal Photographer
Jessica Zeng

CREATIVE TEAM

Designer
Ailsa Paterson
Lighting Designer
Mark Shelton
Composer & Sound Designer
Jessica Dunn
Assistant Director
Clement Rukundo

RUNNING TIME

1hr 45mins
no interval

CO-PRODUCER



Supported by
Simona Kamenev.



Charles Wu, Sigrid Thornton, Gareth Davies and Maria Alfonsine.
Photo: Prudence Upton

Sydney Theatre Company presents

THE LIFESPAN OF A FACT

BY JEREMY KAREKEN & DAVID MURRELL
AND GORDON FARRELL
BASED ON THE BOOK BY JOHN D'AGATA AND JIM FINGAL
DIRECTED BY PAIGE RATTRAY



"a deeply thoughtful play [and] a helluva lot of fun"

TIME OUT

SEASON

20 Sep – 22 Oct
35 Performances
16,566 Paid attendance

Roslyn Packer Theatre

CAST

John D'Agata
Gareth Davies
Emily Penrose
Sigrid Thornton
Jim Fingal
Charles Wu
Musician
Maria Alfonsine
Understudies
Blazey Best
Sam O'Sullivan

PRODUCTION TEAM

Production Manager
Elizabeth Jenkins
Stage Manager
Tim Burns
Assistant Stage Manager
Sybilla Wajon
Costume Coordinator
Sam Perkins
Backstage Wardrobe Supervisor
Simone Edwards
Costume Maintenance
Lindsey Chapman
Lighting Supervisor
Alex Mair
Lighting Operator
Travis Kecek
Lighting Technician
Jesse Greig
Sound Supervisor
Anthony Lorenz
Sound Supervisor/Sound Operator
Ben Andrews
Sound Technician
Chloe Langdon
AV Supervisor
Cameron Smith
Props Coordinator
Alex Stuart

Staging Supervisor/Head Mechanist
Kane Mott
Flys Operator
Sean Waite
Rehearsal & Production Photographer
Prudence Upton

Presented by arrangement with Music Theatre International (Australasia).

Production originally conceived by Anne-Louise Sarks.

CREATIVE TEAM

Set Designer
Marg Horwell
Costume Designer
Emma White
Lighting Designer & Associate Set Designer
Paul Jackson
Composer & Sound Designer
Maria Alfonsine
AV Designer
Susie Henderson
Assistant Sound Designer
Damian De Boos-Smith
Assistant Director
Bernadette Fam
Fight Director
Nigel Poulton
Voice & Text Coach
Charmian Gradwell

RUNNING TIME

1hr 15mins
no interval



Heather Mitchell.
Photo: Prudence Upton

Sydney Theatre Company presents

RBG: OF MANY, ONE

BY SUZIE MILLER
DIRECTED BY PRISCILLA JACKMAN
WORLD PREMIERE



"Not only has our admiration for RGB soared but Mitchell, Miller, Jackman, designer David Fleischer, lighting designer Alexander Berlage and composer/sound designer Paul Charlier have all excelled in helping make her wisdom engrave itself on our souls."

SYDNEY MORNING HERALD

SEASON	29 Oct – 23 Dec 62 Performances 21,024 Paid attendance	Wharf 1 Theatre
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- CAST**
Ruth Bader Ginsburg
Heather Mitchell
- CREATIVE TEAM**
Designer
David Fleischer
Lighting Designer
Alexander Berlage
Composer & Sound Designer
Paul Charlier
Assistant Director
Sharon Millerchip
Voice & Accent Coach
Jennifer White
- PRODUCTION TEAM**
Production Manager
Elizabeth Jenkins
Stage Manager
Katie Hankin
Assistant Stage Manager
Brooke Kiss
Rehearsal Assistant Stage Manager
Sean Proude
Wig & Wardrobe Supervisor
Lauren A Proietti

- Costume Coordinator**
Scott Fisher
Lighting Supervisor/Operator
Jesse Greig
Lighting Programmer
Doug Niebling
Sound Supervisor
Hayley Forward
Sound Operator/Programmer
Khyam Cox
Sound Operator
Zac Saric
Staging Supervisor
Zachary White
Staging Technician
Scott Marcus
Rehearsal & Production Photographer
Prudence Upton

RUNNING TIME
1hr 35mins
no interval

Supported by Frances Allan & Ian Narev and Mark Coulter & Dr Adam Bayes.



Jason Chong, Chantelle Jamieson, Mandy McElhinney, Megan Wilding, Richard Roxburgh and Peter Carroll. Photo: Daniel Boud

Sydney Theatre Company presents

THE TEMPEST

BY WILLIAM SHAKESPEARE
DIRECTED BY KIP WILLIAMS



"A revered classic invested with fresh meaning by a company at the very top of their game."

TIME OUT

SEASON	15 Nov – 21 Dec 35 Performances 26,315 Paid attendance	Roslyn Packer Theatre
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- CAST**
Ariel
Peter Carroll
Antonio
Jason Chong
Sebastian
Chantelle Jamieson
Alonso
Mandy McElhinney
Ferdinand
Shiv Palekar
Prospero
Richard Roxburgh
Miranda
Claude Scott-Mitchell
Caliban
Guy Simon
Stephano
Aaron Tsindos
Gonzalo
Megan Wilding
Trinculo
Susie Youssef
Understudies
Danielle King
Ian Michael
Nicole Milinkovic
Liam Nunan
- Lighting Designer**
Nick Schlieper
Composer & Sound Designer
Stefan Gregory
Dramaturg
Shari Sebbens
Associate Director
Jessica Arthur
Fight & Movement Director
Nigel Poulton
Associate Fight & Movement Director
Tim Dashwood
Intimacy Coordinator
Chloë Dallimore
Voice & Text Coach
Charmian Gradwell
Design Associate (Lighting)
Kate Baldwin
Design Associate (Sound)
Brendon Boney
Design Associate (Set & Costume)
James Lew
- PRODUCTION TEAM**
Production Manager
Joe Fletcher
Stage Manager
Minka Stevens
Deputy Stage Manager
Khym Scott
Assistant Stage Manager
Sean Proude
Costume Coordinator
Sam Perkins
- Backstage Wardrobe Supervisor**
Simone Edwards
Dresser
Zoe Lawson
Make-Up & Wig Stylist
Lindsey Chapman
Costume Maintenance
Nyok Kim Chang
Lighting Supervisor
Alex Mair
Lighting Operator
Anastasia Mowen
Head Lighting Technician
Amy Robertson
Sound Supervisor
Anthony Lorenz
Sound Programmer
Jessica Dunn
Sound Programmer/Operator
Al Bremner
Sound Technician
Rose Mulcare
Staging Supervisor
Chris Fleming
Head Mechanist
Kane Mott
Head Fly Operator
Sean Waite
Revolve Operator
Zachary White
Rehearsal & Production Photographer
Daniel Boud

RUNNING TIME
2hrs
no interval



Bangarra Dance Theatre and Sydney Theatre Company in association with Sydney Festival present

WUDJANG: NOT THE PAST

BY STEPHEN PAGE AND ALANA VALENTINE
 CHOREOGRAPHED AND DIRECTED BY STEPHEN PAGE
 MUSIC BY STEVE FRANCIS
 WORLD PREMIERE



"A hugely ambitious, breathtaking production"

LIMELIGHT

SEASON 17 Jan – 12 Feb
 30 Performances
 16,463 Paid attendance

Roslyn Packer Theatre

CAST

Actors
 Elaine Crombie
 Jess Hitchcock
 Elma Kris
 Kirk Page
 Justin Smith

Musicians
 Brendon Boney
 Amaru Derwent
 Tessa Nuku
 Véronique Serret

Bangarra Dancers
 Beau Dean Riley Smith
 Rikki Mason
 Rika Hamaguchi
 Glory Tuohy-Daniell
 Baden Hitchcock
 Ryan Pearson
 Lillian Banks
 Bradley Smith
 Courtney Radford
 Kallum Goolagong
 Gusta Mara
 Kiarn Doyle
 Emily Flannery
 Maddison Paluch
 Daniel Mateo
 Janaya Lamb
 Jesse Murray

CREATIVE TEAM

Director
 Stephen Page

Choreographer
 Stephen Page and the
 Bangarra Dance Theatre
 Dancers

Composer
 Steve Francis

Set Designer
 Jacob Nash

Costume Designer
 Jennifer Irwin

Lighting Designer
 Nick Schlieper

Dramaturg
 Alana Valentine

Music Director
 Alan John

Assistant Director
 Kate Dunn

Associate Music Director
 Véronique Serret

Language Consultant
 Donna Page

PRODUCTION TEAM

Production Manager
 Cat Studley

Stage Manager
 Stephanie Storr

Head Electrician

Marshall Bull

Head of Wardrobe
 Jessica Hodgkinson

Front of House Sound Operator
 David Trumpmanis

Foldback/ Radio Microphone Technician
 Corey Wiles

Rigger & Head Mechanist
 Katie McDonagh

Assistant Stage Managers
 Rose Jenkins
 Vanessa Martin

Production Photographer
 Daniel Boud

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc, commissioned by Sydney Festival, Perth Festival and Adelaide Festival, and co-produced by Bangarra Dance Theatre and Sydney Theatre Company.

The tour of this production was coordinated by Bangarra Dance Theatre, performing at Adelaide Festival and Theatre Royal, Hobart.



RUNNING TIME

1hr 20mins
 no interval

CO-PRODUCER



ASSOCIATE PARTNER



AWARDS AND NOMINATIONS

PLAYING BEATIE BOW

2022 AUSTRALIAN WRITERS' GUILD AWARDS

Nominations

Stage - Adapted Prize – Kate Mulvany

FUN HOME

2022 GREEN ROOM AWARDS

Nominations

Design – Alicia Clements (Set)

Direction - Music – Mathew Frank

Direction - Stage or Technical – Dean Bryant (Stage Direction)

Outstanding Production

TRIPLE X

2022 SYDNEY THEATRE AWARDS

Nominations

Best Costume Design of a Mainstage Production – Renée Mulder

Best New Australian Work – Glace Chase

CITY OF GOLD

2022 SYDNEY THEATRE AWARDS

Nominations

Best Performer in a Supporting Role in a Mainstage Production
– Ian Michael

THE TENANT OF WILDFELL HALL

2022 SYDNEY THEATRE AWARDS

Nominations

Best Original Score of a Mainstage Production – Clemence Williams

THE PICTURE OF DORIAN GRAY

Presented by Michael Cassel Group

2022 GREEN ROOM AWARDS

Nominations

Best Production

Outstanding Performance – Eryn Jean Norvill

Outstanding Set Design – Marg Horwell (Set) and David Bergman (AV)

Outstanding Costume Design – Marg Horwell

Outstanding Direction – Kip Williams

Outstanding Ensemble (including technical crew)

STRANGE CASE OF DR JEKYLL AND MR HYDE

2022 SYDNEY THEATRE AWARDS

Winner

Best Direction of a Mainstage Production – Kip Williams

Best Lighting Design of a Mainstage Production – Nick Schlieper

Best Sound Design of a Mainstage Production – Michael Toisuta

Nominations

Best Mainstage Production

Best Costume Design of a Mainstage Production – Marg Horwell

Best Original Score of a Mainstage Production – Clemence Williams

A RAISIN IN THE SUN

2022 SYDNEY THEATRE AWARDS

Nominations

Best Mainstage Production

Best Direction of a Mainstage Production – Wesley Enoch

Best Performer in a Leading Role in a Mainstage Production
– Zahra Newman

Best Performer in a Supporting Role in a Mainstage Production
– Angela Mahlatjie

Best Stage Design of a Mainstage Production – Mel Page

CHALKFACE

2023 NSW PREMIER'S LITERARY AWARDS

Shortlist

Nick Enright Prize for Playwriting – Angela Betzien

RBG: OF MANY, ONE

2022 SYDNEY THEATRE AWARDS

Winner

Best Performer in a Leading Role in a Mainstage Production
– Heather Mitchell

Nominations

Best Lighting Design of a Mainstage Production – Alexander Berlage

THE TEMPEST

2022 SYDNEY THEATRE AWARDS

Winner

Best Performer in a Supporting Role in a Mainstage Production
– Peter Carroll

Nominations

Best Performer in a Supporting Role in a Mainstage Production
– Claude Scott-Mitchell

Best Stage Design of a Mainstage Production – Jacob Nash

Best Costume Design of a Mainstage Production – Elizabeth Gadsby

Best Sound Design of a Mainstage Production – Stefan Gregory

Best Original Score of a Mainstage Production – Stefan Gregory

PLAYS AND PERFORMANCES STATISTICS

PERFORMANCES

SUBSCRIPTION SEASON	No. of Performances	Paid Attendance
Triple X	51	12,036
Grand Horizons	17	10,576
White Pearl	36	9,518
Blithe Spirit	53	20,773
The Picture of Dorian Gray	44	32,868
City of Gold	37	7,700
The Tenant of Wildfell Hall	28	11,280
Top Coat	43	8,376
Strange Case of Dr Jekyll and Mr Hyde	38	23,737
A Raisin in the Sun	48	9,932
Chalkface	47	16,697
The Lifespan of a Fact	35	16,566
RBG: Of Many, One	62	21,024
The Tempest	35	26,315
Sub Total	574	227,398
SPECIAL PRESENTATION		
Wudjang: Not the Past	30	16,463
Sub Total	30	16,463
Total Subscription Season and Special Presentation	604	243,861

TOURING	No. of Performances	Paid Attendance
White Pearl (Canberra, Parramatta)	9	1,815
Chalkface (Parramatta, Canberra)	9	2,677
The Picture of Dorian Gray (Adelaide)	9	8,408
The Picture of Dorian Gray (Michael Cassel Group – RISING Festival, Melbourne)	72	59,221
Sub Total	99	72,121

READINGS	No. of Readings
Rough Draft #53	1
Where We Love is Home	1
Patrick White Playwrights Award Presentation	1
Rough Draft #54 A Fool in Love	1
Sub Total	3

CANCELLED PERFORMANCES

COVID-19 continued to impact Company activity in 2022.

SUBSCRIPTION SEASON	No. of Performances Impacted
White Pearl	9
Blithe Spirit	4
The Picture of Dorian Gray	1
City of Gold	2
Top Coat	2
Strange Case of Dr Jekyll and Mr Hyde	4
A Raisin in the Sun	2
The Tempest	6
Sub Total	30
SPECIAL PRESENTATION	
Wudjang: Not the Past	2
Sub Total	2
TOURING	
The Picture of Dorian Gray (Michael Cassel Group – RISING Festival, Melbourne)	1
Sub Total	1

TOTAL PERFORMANCES

TOTAL PERFORMANCES IN 2022	No. of Performances
Home Venues	607
Regional and National Touring	99
Grand Total Performances 2022	706
Total Paid Attendance 2022	315,982

ARTISTIC DEVELOPMENT

Investment in new work development and artistic talent continued to be a focus for STC in 2022.



NEW WORK DEVELOPMENT

This year saw three pieces of commissioned writing produced for the stage: *Top Coat* by Michelle Law, *Chalkface* by Angela Betzien, and *RBG: Of Many, One* by Suzie Miller. A co-commission between STC and NIDA, *The Tenant of Wildfell Hall* by Emme Hoy, was produced as part of the STC and NIDA Pathways Commission program that provides NIDA writing graduates the opportunity to have their work developed and considered for performance by the state's leading theatre company.

The Rough Draft program continued to prove itself an essential avenue for new work development. Commissions *Top Coat* and *Chalkface* were developed as part of the program. Two Rough Drafts were presented in 2022; Rough Draft #53 *Where We Love is Home* by Michelle Lim Davidson, and #54 *A Fool in Love*, by Van Badham after *La dama boba* by Lope de Vega. Both were directed by Resident Director Jessica Arthur, and showcased new work following a week of development with the playwright, director, actors and a creative team.

15 playwrights were on commission to bring new writing to STC: Van Badham, Angela Betzien, Andrew Bovell, Angus Cerini, Glace Chase, Marieke Hardy, Kim Ho, Emme Hoy, Anchuli Felicia King, Michelle Law, Nakkiyah Lui, Tommy Murphy, Joanna Murray-Smith, Andrew Upton and Meyne Wyatt.

The Emerging Writers Group, an initiative that supports new playwrights development, consisted of Monikka Eliah, Michael Louis Kennedy, Kirsty Marillier and Dylan Van Den Berg.

ARTISTIC TALENT

STC's resident artist and talent development programs continued the Company's dedication to artistic excellence and emerging artist development.

Associate Director Paige Rattray started the year off directing *Triple X*, followed by *Blithe Spirit* and *The Lifespan of a Fact*, and worked on *The Picture of Dorian Gray*. Resident Director Jessica Arthur brought *Grand Horizons* back for a return season, directed *The Tenant of Wildfell Hall* and *Chalkface*, and finished the year working on *The Tempest*. Resident Director Shari Sebbens kicked off Act 2 with *City of Gold*, and worked on *The Tempest*.

2021 Richard Wherrett Fellow Courtney Stewart was appointed as Directing Associate, directing *Top Coat* and working as Dramaturg on *White Pearl*. Ian Michael was announced as Richard Wherrett Fellow, working on *The Picture of Dorian Gray* and *Strange Case of Dr Jekyll and Mr Hyde* as part of the year-long mentorship program.

The Design Associate Program entered its second year. Design Associates Kate Baldwin (Lighting Design), Brendon Boney (Composition and Sound Design) and James Lew (Set and Costume Design) continued to develop their practice through experience on STC productions; Kate Baldwin and James Lew on *Top Coat*, and Brendon Boney on *A Raisin in the Sun*. All three associates ended the year with *The Tempest*, working as Design Associates in their respective fields.

Emme Hoy was named the 2022 Patrick White Playwrights Fellow, a year-long position that offers an Australian playwright the opportunity to deepen their relationship with STC through work with the Emerging Writers Group and new work development team, as well as a play on commission. Kamarra Bell-Wykes was awarded the Patrick White Playwrights Award, showcasing their play *Whose Gonna Love 'Em? I am that i AM* at the Awards.

Image above:

Matty Mills and Kimie Tsukakoshi in *Top Coat*.
Photo: Daniel Boud

CULTURAL REPRESENTATION AND GENDER PARITY

2022 performance on commitments

Sydney Theatre Company is committed to equity and inclusion, both in the work that we produce and across the Company as a whole.

In November 2020, as part of a wider Cultural Representation Pledge, STC made a number of commitments around the appointment of Aboriginal and Torres Strait Islander Peoples, and people from culturally and linguistically diverse communities (CALD) to key creative roles. These commitments included that 25% of our mainstage plays would be written by Aboriginal and Torres Strait Islander or CALD writers – with at least one play per year written by a First Nations writer, 25% of our mainstage plays would be directed by Aboriginal and Torres Strait Islander or CALD directors, and 50% of assistant director positions would be taken up by Aboriginal and Torres Strait Islander or CALD directors. We first reported on these commitments in the 2021 Annual Report, alongside commitments around gender parity; that 50% of our mainstage plays would be written by female writers and 50% of our mainstage plays would be directed by female directors.

In 2022, STC met or surpassed these quotas with the following results:

- 4.5 of 15 (30%) mainstage plays were written by First Nations or CALD writers, this included two plays – *Wudjang: Not the Past* and *City of Gold* – written by First Nations writers.
- 8.5 of 15 (57%) mainstage plays were written by female writers.
- 4 of 15 (27%) mainstage plays were directed by First Nations or CALD directors.
- 10 of 15 (67%) mainstage plays were directed by female directors.
- 9 of 16 (56%) assistant director positions were taken up by Aboriginal and Torres Strait Islander or CALD directors.

* The above KPIs were calculated per production. For productions with multiple creatives per role, the numbers were proportioned accordingly.

The Design Associate Program entered its second year, continuing to foster the professional development of First Nations and CALD artists. All three artists received mentorship across the year, each finishing the program as Design Associates in their respective fields on *The Tempest*, after making their STC mainstage debut in the following roles:

- Kate Baldwin, Lighting Designer for *Top Coat*
- Brendon Boney, Composer & Sound Designer for *A Raisin in the Sun*
- James Lew, Costume Designer for *Top Coat*



Meyne Wyatt in *City of Gold*. Photo: Joseph Mayers

EDUCATION AND COMMUNITIES



In 2022 Sydney Theatre Company continued to provide impactful experiences for young people, teachers and lifelong learners. Delivering enriching and accessible arts experiences through live performance, workshops, talks and online programs meant we could connect to just over 6,000 teachers and students in theatres, organisations and classrooms across Australia.

The program delivery has continued to be of exceptional standard despite ongoing difficulties in the current climate including staff shortages at schools and show cancellations.

EDUCATION IN NUMBERS

- 2,458 students and 97 teachers participated in School Drama™
- 2,881 students attended a Schools Day performance
- 432 students experienced a Backstage Tour
- 187 students participated in Connected
- 22 Year 11 students formed our Young Wharfies
- 24 students participated in Work Experience Week

SCHOOL DRAMA

School Drama, STC's primary school teacher professional development program delivered in partnership with The University of Sydney, reached classrooms in Sydney, Wilcannia, Melbourne, Darwin, Perth and Karratha. Throughout the year, 34 of our highly skilled Teaching Artists provided skills to teachers and students to demonstrate how drama can be used to support learning.

STC Education delivered a special intensive School Drama program at Wilcannia Central School, building on our first program delivered in 2021. The school, about 200km east of Broken Hill, has roughly 110 students, 90% of whom are Aboriginal. STC Teaching Artist, Alyson Evans, worked with teachers and their classes through a one-week intensive. A teacher at the school commented "Alyson worked with me last year and I have continued to use School Drama in the class. Many programs come in and out of the school, which is difficult. But School Drama is really working."

STC continued to provide offshoots of School Drama including a School Drama Virtual interactive video based on *Where the Forest Meets the Sea* by Jeannie Baker, and School Drama Staff Days to support teachers to help implement drama strategies to aid English and literacy learning.

TEACHER LEARNING

STC Education continued to deliver rigorous and curriculum-linked teacher professional development sessions in 2022. *The Tempest* Professional Learning event gave HSC English teachers special insight into how Kip Williams approached directing *The Tempest* and explored creative ways to teach Shakespeare.

A special event for teachers ran post-performance of *Chalkface*, held on the Drama Theatre stage. This post-show discussion engaged teachers in the topical themes of the show and featured Angela Betzien (Playwright), Professor Pasi Sahlberg (Finnish educator), Jihad Dib (Member for Lakemba), and Narelle Daniels (NSW Aboriginal Education Consultative Group).

CONNECTED

Connected continued to provide organisations with drama-based workshops to develop English language skills. Connected workshops in 2022 were held in the Asylum Seekers Centre, MTC Australia centres in Campsie, Redfern, Fairfield and Cabramatta and also in Armidale for Ezidi community members.

Currency Press published *Connecting Through Drama* written by the program's creators, The University of Sydney's Victoria Campbell and STC Director of Education and Communities Zoe Hogan.

In 2022, UNESCO featured the Connected program as a best-practice case study. In addition to being included in UNESCO's *From Radio to Artificial Intelligence: Review of Innovative Technology in Literacy and Education for Refugees, Migrants and Internally Displaced Persons* report, Connected was also selected as one of four international case studies. The story particularly highlights the work of STC during COVID lockdowns to deliver Connected workshops to refugee communities in Sydney.

EQUITY TICKETING

As part of a commitment to equity, community engagement and diversity in the arts, STC implemented a pilot equity ticketing program. Equity tickets are for those facing social or financial barriers to attending theatre; 883 tickets were distributed, including 681 community performance tickets for *Wudjang: Not the Past* and *City of Gold*.

BACKSTAGE TOURS

In 2022, we were thrilled to reopen our doors to students for our interactive behind-the-scenes Backstage Tours. The education team, along with actor Glenn Hazeldine and Teaching Artist Estevan Martin, delivered backstage tours to 432 students.

SCHOOLS DAYS

Teachers were eager to bring their students back to live theatre in 2022. Across eight Schools Days we had 2,881 students in attendance. Our vibrant Schools Days are jam-packed with pre-show discussions with key creatives and post-show Q&As with the cast. One teacher commented, "Having Kip (Williams) speak before and all creatives after (the show) meant that this became one of the most

fulsome educational experiences of my career. We had several non-binary, trans and queer kids among our 40 students. They felt so safe and happy yesterday."

Our Priority Schools Program continued to provide discounted or free tickets to theatre, backstage tours and workshops for a number of schools in Western Sydney and regional areas.

YOUNG WHARFIES

Young Wharfies is a year-long program that strengthens students' theatrical literacy and helps create a new generation of informed and active theatre audiences. In 2022, a diverse group of 22 Year 11 students were selected for the program. The students attended six pre-show workshops including a masterclass with Eryn Jean Norvill, playwriting with STC Emerging Writer Dylan Van Den Berg and design with STC Design Associate James Lew. Students attended six performances over the year including *The Picture of Dorian Gray*, *City of Gold* and *Top Coat*.

WORK EXPERIENCE WEEK

For the first time since 2019, STC's Work Experience Week was held in person at The Wharf. From 26 – 30 Sep, 24 Year 10 and 11 students from across NSW participated in an immersive and interactive program.

Staff from every department at STC contributed to the program, participating in panel discussions, facilitating workshops and practical activities, and sharing their expertise and passion for their work.



Images left to right:

STC Teaching Artist Bronwyn Batchelor teaching School Drama at Marie Bashir Public School. Photo: Clare Hawley

Students from Canley Vale Public School enjoying *Strange Case of Dr Jekyll and Mr Hyde* Schools Days. Photo: Joanna Shuen

2022 Work Experience Students at Sydney Theatre Company. Photo: Kalyani Jegendran

WALSH BAY ARTS PRECINCT OPEN DAY



Visitors taking in the Costume and Props Workshop Display. Photo: Katje Ford

The Walsh Bay Arts Precinct 2022 Open Day was a vibrant and captivating event that showcased the rich cultural offerings of the resident arts organisations. Held on 8 Oct, the Open Day drew in a diverse crowd of locals, tourists, artists, and art enthusiasts who were eager to explore the Precinct's thriving creative hub. All nine resident arts organisations participated in the event, which was generously supported by City of Sydney and Create NSW.

Over 3,500 visitors visited the Walsh Bay Arts Precinct on the day, and the event delivered a number of accessible activities for people to engage with. It was the first Open Day since the opening of Pier 2/3 and the refurbishment of Wharf 4/5.

One of the highlights of the Open Day was the guided tours that allowed visitors to see the newly refurbished and renovated spaces in both Wharf 4/5 and Pier 2/3, going backstage to areas not usually accessible by the public. Knowledgeable guides led groups through the refurbished heritage buildings, providing insights into the transformation of the area from its industrial origins to a vibrant artistic hub. Participants learned about the creative processes behind the performances and activities that take place within the precinct, gaining a deeper appreciation for the artistic work delivered by the resident companies.

Throughout the day, visitors had the opportunity to explore the precinct's numerous venues, each offering a unique artistic experience. At Sydney Theatre Company we opened our doors, giving visitors a glimpse into the world of theatrical productions. Patrons could explore the stages, dressing rooms, and even catch some props and costumes in the making. The open access allowed attendees to witness the creative magic that goes into bringing a play to life. Other organisations such as Sydney Dance Company and Bangarra Dance Theatre held dance workshops, inviting participants of all ages and skill levels to participate. The Artistic Directors In Conversation event gave attendees a unique opportunity to hear from a number of Artistic Directors about the importance of the precinct in adding to the cultural life of Sydney.

The day provided the opportunity to engage audiences and new visitors to the Precinct, building awareness of the arts companies and food and beverage operators that occupy the Precinct. It also provided an opportunity for increased collaboration and connection between the resident companies to work together on a holistic approach to venue activation and increase visitation to the area.



Guided behind-the-scenes tours of Sydney Theatre Company spaces. Photo: Katje Ford



Richard Tognetti, Artistic Director of Australian Chamber Orchestra; Rafael Bonachela, Artistic Director of Sydney Dance Company; Kip Williams, Artistic Director of Sydney Theatre Company; Peter Evans, Artistic Director of Bell Shakespeare; Fraser Corfield, Artistic Director of Australian Theatre for Young People; and Deputy Lord Mayor of the City of Sydney Jess Scully, at the Artistic Directors in Conversation event. Photo: Katje Ford

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Matthew Backer and Ewen Leslie in
Strange Case of Dr Jekyll and Mr Hyde.
Photo: Daniel Boud.

