

Sydney Theatre Company acknowledges the Gadigal people of the Eora nation who are the traditional custodians of the land 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

2019 in Numbers

178%

of core government funding spent on actors, creatives & writers

319,888

paid attendees to STC productions in 2019

83,287 people

saw an STC show outside of Sydney or overseas

4,175 students

and 167 teachers participated in the School Drama Program™

5 world premieres

11 commissioned playwrights

566 people employed

7 awards won

6,338 discounted tickets

for students to attend Schools Days and in-season performances

29 international performances

38% of program

world premiere Australian plays and adaptations

1,285 weeks of work

for actors. The equivalent of 25 full-time actors

358 participants

in Connected: Adult Language Learning through Drama program

Chairman's Report

IAN NAREV

As last year drew to a close, we all had good cause to feel positive about Sydney Theatre Company's position and prospects. 2019 had been a year of high audience engagement, critical acclaim for productions from Parramatta to Edinburgh, excellent progress towards the renovation of our home at The Wharf in Walsh Bay, and financial stability (notwithstanding the significant ongoing disruption of the works at The Wharf).

Three months later on 16 March 2020, our theatres went dark due to the COVID-19 pandemic and our world changed. We faced the sudden and complete loss of at least six months' revenue. Despite the air of optimism just weeks before, our Board and our auditors agreed that under the "Subsequent Events" part of our financial report, it was appropriate to note a material uncertainty as to the Company's ability to continue as a going concern. Whilst we had no choice but to note this uncertainty, we did have a choice about how to act.

Since the onset of the crisis, our Board and management team have worked hard to secure the Company's future. We did not retreat from our vision and hope for the best. Rather, we developed and implemented a plan to put us in the best position possible to emerge from this period as a vibrant theatre company. That plan means we could avoid large scale lay-offs (though the incomes of employees and casual workers were still significantly affected). And so although we could not put on shows, artists could continue to engage audiences through *STC Virtual*, planning could continue apace for future productions, and we could continue to work towards a reopening of The Wharf in early 2021. Of course the plan requires us to take risks, which is why the Board has adopted it with external advice under the "Safe Harbour" provisions of company law. But we believe strongly in the future of the Company and so the risks are well worth taking. We have received extraordinary support from artists, philanthropists and other theatre lovers. We are extremely grateful for the support of the Australian Government, particularly for its JobKeeper program which has supported a huge number of Australian businesses and their employees. At the time of writing, the NSW Government is also poised to support impacted organisations through its Restart and Recovery Package for the arts. As in the good times, this leadership by Australian Governments in investing in the arts sector provides us with stability and our donors and supporters with confidence.

2019 was the first full calendar year the Company spent working out of temporary premises while The Wharf was closed for renovations. Without the Wharf 1 and Wharf 2 theatres, the



Shiv Palekar in *The Beauty Queen of Leenane*. Photo: Brett Boardman

2019 season was smaller in terms of number of productions, with only thirteen productions rather than our more usual slate of fifteen or sixteen. The average size of each production grew as we relied more heavily on larger venues such as the Roslyn Packer Theatre (880 seats) and the Drama Theatre of the Sydney Opera House (540 seats).

In last year's annual report, I noted that for each year we operate during the closure of The Wharf, we incur a net downgrade to our usual operating budget of around \$2.5M. This downgrade includes foregone revenues (for instance, no

trading income from The Theatre Bar at the End of The Wharf) and additional costs such as hiring replacement venues and increased logistics expenses. We planned for these downgrades, which we have covered by drawing on reserves we had built up, and we consider them a part of the costs of the Wharf Renewal Project.

In addition to these downgrades, our accounts for 2019 reflect \$4.727M of non-cash losses, an increase of \$2.632M from 2018. These include \$1.225M relating to depreciation of the newly created right-of-use asset (pursuant to new accounting standards for leases) and an asset write-off of \$1.852M relating to the building project.

The combined impact of the disruption-related downgrade and the non-cash items led to an overall group deficit of \$4.77M (compared to a deficit of \$1.3M in 2018). In terms of EBITDA, STC's 2019 group result was a deficit of \$44,337 compared with a surplus of \$794,311 in 2018. Again, the year-on-year difference is primarily due to the business disruption from the closure of The Wharf. 2019 was a full year of disruption, compared to half a year in 2018. While our cash reserves remained relatively high at \$18M at the end of 2019, they consist primarily of donations received in advance towards the Wharf Renewal Project. Unrestricted reserves have been heavily drawn on to fund business disruption, leaving us in a vulnerable position in the context of COVID-19.

In 2019, Australian Governments conducted a review of the Major Performing Arts Partnership Framework. We welcome the introduction of the incoming National Performing Arts Framework which offers greater flexibility and transparency to the sector. We look forward to continuing our longstanding partnerships with the Australia Council, the Federal Government's arts funding and advisory board, and the NSW Government through Create NSW. The State Government is also our landlord at The Wharf and Roslyn Packer Theatre, and another major investor in the Wharf Renewal Program as part of its greater Walsh Bay Arts Precinct project.

All in all, it has been a challenging period in the life of the Company. I am grateful for the commitment and expertise of all members of the Board, and in particular Deputy Chair Ann Johnson, Chair of the STC Foundation and the Wharf Renewal Project Committee Gretel Packer, and Finance Committee Chair Mark Lazberger. Mark will reach the end of his maximum term on the Board at the upcoming AGM, though he has agreed to help out for a few more months given the current challenges. Mark has made a major contribution to the Company during

his six years on the Board, and we give him our heartfelt thanks. The Directors of the STC Foundation have continued to achieve stellar fundraising results, both for general artistic and operating purposes, and also for the Wharf Renewal Project. Our capital donors have made a generous investment in the future of the Company and we look forward to sharing our renewed premises at The Wharf with one and all in 2021. We also appreciate the ongoing support of members of the Chairman's Council who over time have directed their support to a number of different strategic projects.

Above all, I would like to thank the Company's people. During recent months, their passion for the Company, work ethic, and talent have shone like never before.

Patrick McIntyre will have just passed his ten-year anniversary as the Company's Executive Director. Every one of the Company's stakeholders owes Patrick a huge debt of gratitude. Throughout the last decade, he has developed a reputation inside the Company and in the broader arts community as a world-class arts leader. Over recent months we have been reminded again how richly he deserves this reputation. The Company benefits enormously from his partnership with Kip Williams. Kip continues to inspire international stars and up-and-comers alike with his artistic vision, and represents the Company with great passion.

Sydney Theatre Company's purpose is to provide Australian theatre artists with an opportunity to make their best and boldest work, and to share it with the largest and broadest audiences. All of us on the Board are proud of the Company's ability to continue to successfully wrestle with every challenge that comes into our path while continuing to deliver on that purpose.

We are most definitely – to paraphrase Stephen Sondheim – still here.

Artistic Director's Report

KIP WILLIAMS

Programming my second season for Sydney Theatre Company as Artistic Director started off with a big challenge: how to deliver on our artistic mission without having the Wharf theatres in the mix. The Wharf is not only our home of the intimate and small scale, it is also often where the experimental and the new have their place.

Despite this structural problem, I am very proud that we still managed to present a program of thirteen productions that featured five world-premiere Australian works and adaptations, with three of these appearing on our biggest stage, the Roslyn Packer Theatre. In addition, two further Australian classics were presented: the much loved *Cosí* and the rarely seen "lost classic" *The Torrents*.

2019 provided a thrilling and wide-ranging theatrical experience that spanned everything from the world premiere of Nakkiah Lui's brilliant *How to Rule the World*, which toured to Canberra, to Julia Leigh's moving *Avalanche: A Love Story*, a co-production with the Barbican Theatre in London that featured an astounding performance by English actor Maxine Peake, to the sizzling and ideas-packed *Banging Denmark* by Van Badham and *White Pearl* by Anchuli Felicia King, a co-production with Riverside's National Theatre of Parramatta. Lee Lewis' production of *Mary Stuart* in a extraordinary new adaptation by Kate Mulvany started the year off with a bang, featuring two towering performances from Helen Thomson and Caroline Brazier. Former Resident Director Sarah Goodes returned to us with her production of *Cosí*, an MTC co-production, and current Resident Director Jess Arthur gave us a visually spectacular reading of Lucy Kirkwood's *Mosquitoes*. Associate Director Paige Rattray brought us home with her fabulous production of *The Beauty Queen of Leenane* that closed the year. I was thrilled to direct Mia Wasikowska's STC debut in *Lord of the Flies*, and introduce STC to a new generation of incredible performers. I was also delighted to have the opportunity to further explore the enduring works of Tennessee Williams with a contemporary take on *Cat on a Hot Tin Roof* – and with a truly extraordinary cast led by Harry Greenwood, Pamela Rabe, Hugo Weaving and Zahra Newman giving a stellar turn as Maggie.

In the International Year of Indigenous Languages, it was an honour for STC to be invited to present *The Secret River* at the Edinburgh International Festival and in London at the National Theatre. To hear that wonderful cast speaking Dharug on the banks of the Thames was incredibly moving. My thanks to Production Patrons David Gonski AC and Orli Wargon OAM and Catriona Mordant AM & Simon Mordant AO, and Tour Patrons Ian Narev and Frances Allen and Gretel Packer, for their assistance

in making this major undertaking possible.

2019 was of course marked by the tragic passing of Ningali Lawford-Wolf in Edinburgh while on tour with *The Secret River*. Ningali was one of Australia's greatest performers and an admired and influential cultural leader. Her passing is a great loss to the Australian arts community and to our culture generally. I must salute the incredible work done by the cast and crew of *The Secret River* on tour, who pulled together and made sure the story made it to its birthplace, London, as Ningali wanted, and to Ningali's family who were part of all our decision making and proved to be passionate supporters of Ningali's vision of seeing the show taken to the UK. And of course, my total admiration and thanks go to Pauline Whyman who flew to London at the last minute and took on the role of "Dhirrumbin" with such authority under the most difficult circumstances imaginable.

With The Wharf out of action, 2019 was a smaller slate of production than our usual annual season, but it still managed to snare more than its fair share of award nominations and wins from the Helpmanns, Sydney Theatre Awards, Green Room Awards (Melbourne), NSW Premier's Literary Awards, Victorian Premier's Literary Awards, AWGIEs and Glugs. Most pleasing was seeing the breadth of shows recognised by industry and critics, with *Lord of the Flies*, *The Beauty Queen of Leenane*, *Cosí*, *Cat on a Hot Tin Roof*, *White Pearl* and *Mary Stuart* all being recognised. An incredibly gratifying result and a salute to the many talents we are proud to work with. My special thanks must go to our incredible technical production departments for their exemplary contribution to our creative output.

My thanks also to our co-producers Melbourne Theatre Company, Black Swan State Theatre Company, Riverside's National Theatre of Parramatta and the Barbican, and to Contemporary Asian Australian Performance (CAAP) with whom we continue to identify and develop the next generations of directors, writers and actors of Asian backgrounds. And to the many people who support our work at all scales, from Resident Artists and art form development to the realisation of large scale work: our production patrons, the Donor Syndicate, and to individual donors. Your generosity makes this possible.

Thanks also to our Richard Wherrett Fellow Shari Sebbens, Patrick White Fellow Nakkiah Lui, to our Emerging Writers' Group, CAAP Directors, our writers on commission and to my artistic collaborators, on staff and at large. I hope you all share my satisfaction and pride in the work we made together in 2019.

As I write, we are in the midst of planning our return to The Wharf – roll on 2021! Meanwhile, my best wishes to all from the COVID-19 lock-down. I look forward to seeing you back at the theatre as soon as it is safe to do so!

Kip Williams



Joseph Althouse in *Lord of the Flies*.
Photo: Zan Wimberley

Executive Director's Report

PATRICK MCINTYRE

Sydney Theatre Company is an experience business. We own very few assets, no proprietary processes or recipes, we produce nothing physical you can take home with you. The entire purpose of the organisation is to enable artists to make theatre, and to share those theatrical experiences with the broadest audiences possible. It's an important principle to return to in measuring success – and one that comes into particular focus as I write this, three months into a closure of all our theatres.

Why is our purpose so important? Think tank A New Approach – Australian Academy of the Humanities released a research report that found that “Middle Australians” – defined as middle-aged, middle-income swing voters from suburban and regional Australia – consider arts and culture to be essential to the Australian way of life.

The value of arts and culture was expressed through two key themes: creativity, imagination and inspiration; and participation, belonging and community. Imagination and belonging provide pleasure and so contribute to our well-being; but they also sound like two attributes that have never been more valuable in the crisis-prone, ever-changing and fast-moving 21st century.

With the temporary closure of The Wharf, our production output was necessarily smaller in 2019, with ticket sales declining in proportion. Even at reduced scale, we still provided moments of imagination and belonging to 342,816 ticket holders in Greater Sydney, Australia and in the UK. All up, through our performances, tours, education and community work we reached people in 70% of NSW State electorates and 94% of NSW Federal electorates.

To make this happen, 566 individuals were on our payroll throughout the year – 78% of these were the freelance, casual and contract workers who are the lifeblood of Australian theatre. And 90% were directly involved in making, operating and performing our shows (with the remainder engaged in the crucial areas of support, administration and revenue raising).

There is of course the small matter of money. STC is one of the largest non-profit theatre producers in the world and our total expenses in 2019 totalled some \$36M. In his report, our Chair has acknowledged the ongoing support of governments, and in his, Kip has acknowledged the generosity of major donors. I would like to add our thanks to our loyal corporate sponsors led by Presenting Partners Allens Linklaters, First Sentier Investors, oOh! Media and UBS; to donors who specifically support our education and community programs; to the Pier Group, a

volunteer group that has supported STC for as long as there has been an STC, chaired by Anne Schofield AM; and to the legions of people who opt to make smaller donations from time to time during the year, or with their subscription orders. The Company couldn't continue without the support of you all.

2019 saw huge progress on our Wharf Renewal Project, and it has been incredibly exciting to watch our vision for the project take physical shape. The new, flexible auditorium will allow theatre makers to create a range of new and different experiences, and the rehearsal studios, workshops and offices will all be safer, greener and more effective. The visitor experience will be enhanced (more toilets!) – and none of us can wait to get back to our favourite corner of The Theatre Bar at the End of The Wharf. The Wharf is not only a very special theatre facility. It's also an architectural and heritage icon and the preservation of “wharfiness” has been an important design principle. Our thanks to Create NSW and Infrastructure NSW for delivering the works, Richard Crookes Constructions, and our creative collaborators Hassell Architects, theatre consultants Charcoal Blue and heritage consultants Tropman and Tropman.

2019 was a special year for our School Drama™ program which celebrated its tenth anniversary. School Drama is a teacher professional learning program aimed at improving literacy outcomes in primary-aged children. The program is delivered by specially trained Teaching Artists working alongside teachers in primary classrooms for ninety minutes per week over seven weeks, although over the years various spin-off programs have been developed such as evening classes for teachers, programs in juvenile justice centres, and language learning programs for adults with refugee and migrant backgrounds. The program was delivered in six Australian states and territories, and for the first time, in New Zealand. We acknowledge our partnership with The University of Sydney with which we have developed and evaluated the program since its inception – and we also note the retirement from the University of Professor Emerita Robyn Ewing AM, joint creator of the School Drama program and an STC Program Associate. We congratulate her on her extraordinary career and thank her for her great (and ongoing!) partnership with the Company.

My thanks to the STC Board, Chaired by Ian Narev, and STC Foundation, Chaired by Gretel Packer, for their expertise, commitment and generosity across the year, and to all our staff who once again not only did exceptional work during the year but did so with creativity, resilience and an esprit de corps that is a joy to be part of.



Michelle Lim Davidson, TJ Power and Amber McMahon in *Bongino's Denmark*. Photo: Daniel Boud

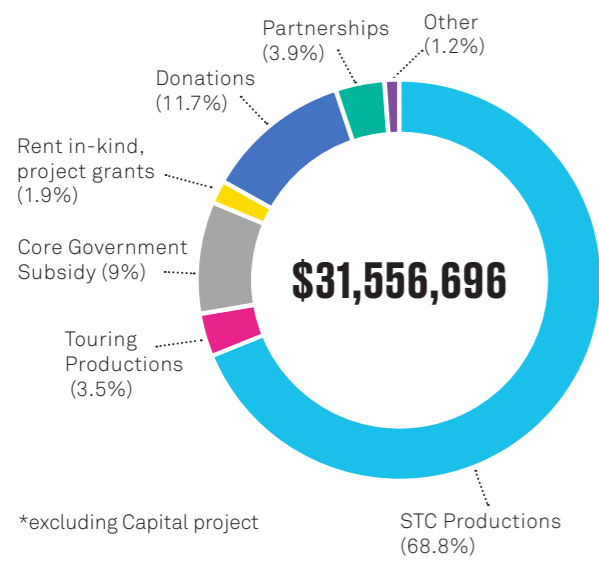
Key Performance Indicators

Stream	KPI	2019	2018	2017
Art	Main stage productions presented	13	15	16
	Average performers per play	7.38	7.63	8.87
	New Australian works and adaptations produced	6	11	6
	Writers under commission	11	14	13
	Readings and workshops	11	14	17
	Regional and national tours	3	3	3
	International tours and presentations	1	0	1
Business	Subscription season - net (\$'000)	2,011	786	1,464
	Non-subscription activities, Sydney - net (\$'000)	674	859	775
	Touring - net (\$'000)	-283	152	79
	Surplus/deficit (\$'000)	-4,771	-1,301	5,827
	Reserves as % of turnover*	48.04%	50.87%	38.76%
	Fundraising (net) not including capital gifts (\$'000)	2,667	3,355	1,600
	Group EBITDA, not including capital works (\$'000)	(2,627)	(1,817)	(3,041)
	<u>Paid attendance</u>			
	Subscription season	211,391	248,696	260,508
Non-subscription activities	29,964	75,975	137,322	
Subscribers	17,713	17,563	19,064	
Subscriber renewal	81.60%	75.18%	78.00%	
National, international touring	78,389	38,468	11,4531	
Education	<u>Workshops, programs, initiatives</u>			
	Participants	12,491	14,162	14,761
	<u>School Drama™</u>			
	Schools	52	53	52
	Teachers	167	160	147
	Students	4,175	4,000	3,675
	Number of school days performances	8	13	13
	Discounted tickets for students to attend schools days and in-season performances	6,338	7,027	6,351
Participants in Connected: Adult Language Learning through Drama program	358	200	88	

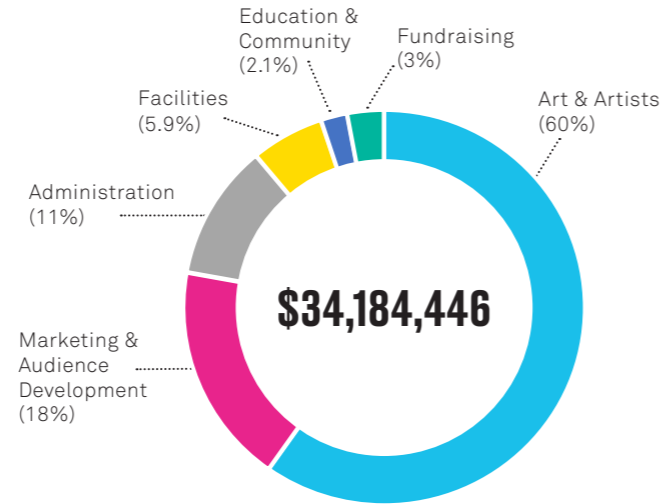


Noni Hazlehurst and Yael Stone in *The Beauty Queen of Leenane*. Photo: Brett Boardman

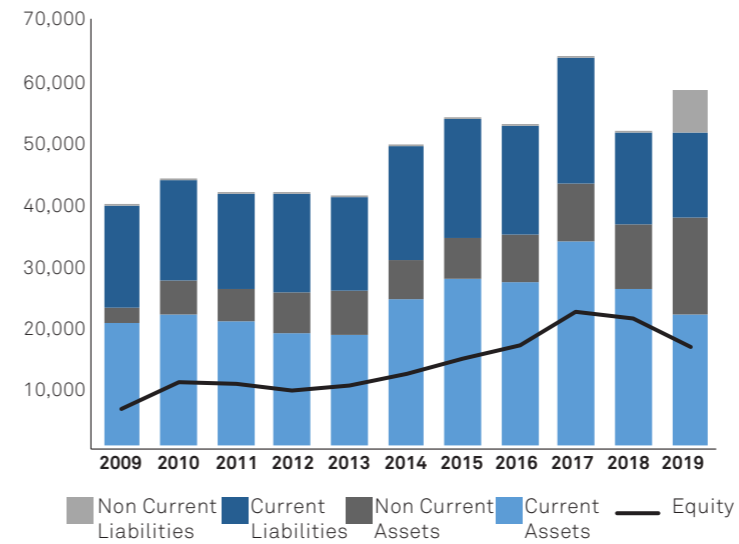
REVENUE*



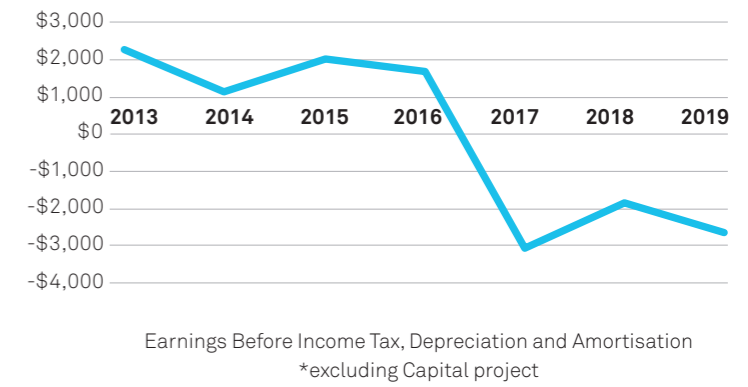
EXPENSES



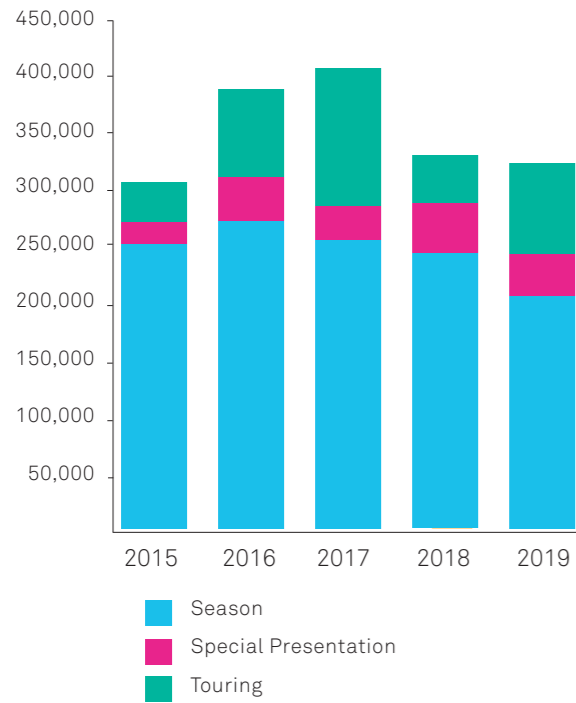
BALANCE SHEET 2009 TO 2019



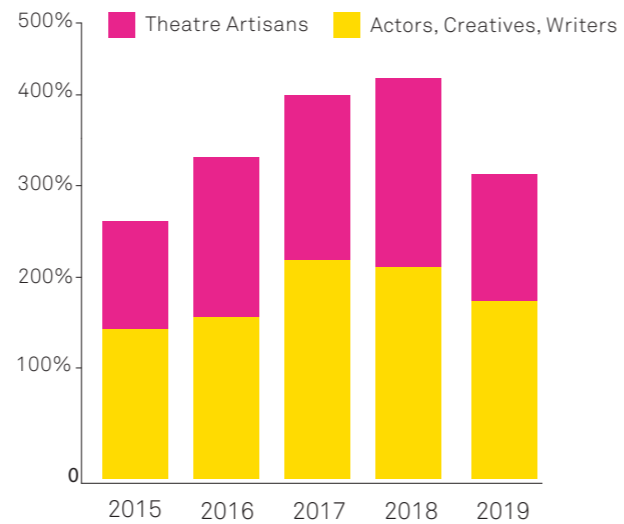
EBITDA 2013 TO 2019*



AUDIENCE NUMBERS

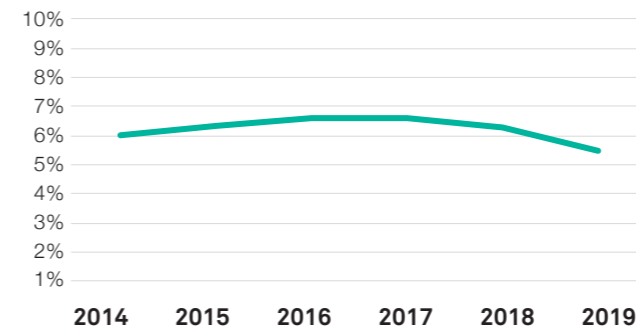


% SUBSIDY SPENT ON ARTISTS

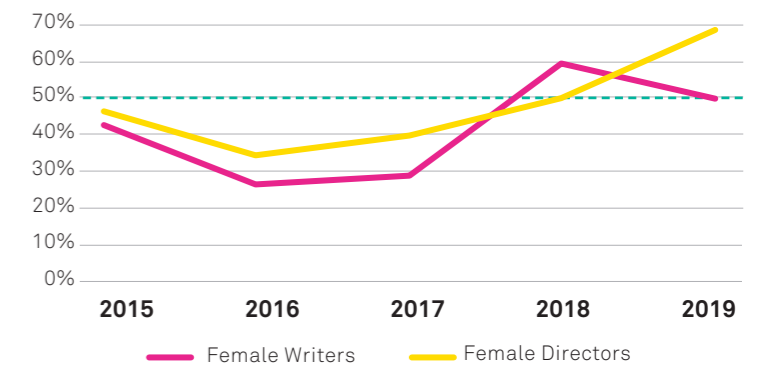


Percentage of annual federal and state Major Performing Arts grants spent on artist wages and royalties.

TICKETS SOLD OUTSIDE NSW



FEMALE WRITERS & DIRECTORS



Plays and Performances

Subscription Season	No of Performances	Paid Attendance
Mary Stuart	29	19,886
How to Rule the World	50	19,063
Mosquitoes	42	18,634
Cat on a Hot Tin Roof	45	30,782
The Torrents	42	19,035
Lord of the Flies	37	24,714
Banging Denmark	32	6,884
Avalanche: A Love Story	17	6,740
The Real Thing	52	21,171
Cosí	47	19,434
The Beauty Queen of Leenane	36	25,048
Sub Total	429	211,391
<u>Special Presentations</u>		
The Wharf Revue 2019: UNR-DACT-D	38	27,239
White Pearl	16	2,385
Total Subscription Season and Special Presentations 2019	483	241,015
Total Subscription Season and Special Presentations 2018	617	285,007
Total Subscription Season and Special Presentations 2017	709	282,592

Touring	No of Performances	Paid Attendance
How to Rule the World	5	1,687
The Secret River	29	24,735
Black is the New White	74	30,969
The Wharf Revue 2019	49	20,998
Sub Total	158	78,389
<u>Readings</u>		
Rough Draft #41 Frankenstein	1	124
Rough Draft #42 Siti Rubiyah	1	111
Rough Draft #43 Dead Meat	1	102
Rough Draft #44 Orange Thrower	1	147
Patrick White Playwrights Award	1	
Sub Total	5	484
Total Performances in 2019		
Home Venues	487	
Regional and National Touring	129	
International	29	
Grand Total Performances 2019	645	
Grand Total Performances 2018	724	
Grand Total Performances 2017	884	
Total Paid Attendance 2019		
		319,888
Total Paid Attendance 2018		
		324,232
Total Paid Attendance 2017		
		397,830

Purpose

Sydney Theatre Company is a place where artists and audiences meet to share stories, emotions and ideas

Vision

Based in Sydney and reflecting our home's distinctive personality, we will be one of the world's most original and exciting theatre companies

Mission

To create distinctive theatre of vision and scale that represents, includes and explores our community

To ensure a future for theatre

To build creative capacity in the community

To explore the issues of the day

To use our leadership position for industry advocacy and to influence positive change

Our Strategic Plan

STRATEGY ONE

Art Goal - rated

STCDNA

To create distinctive theatre works of vision and scale

A DEVELOPMENT POWERHOUSE

To support and promote new and diverse stories and voices

ON THE WORLD STAGE

To reinforce the Australian voice in global culture through inbound and outbound touring and collaborations

HIGHLIGHTS

1

Despite spending a second year away from its headquarters at The Wharf, the Company still presented thirteen productions in Sydney – including five apiece at the Roslyn Packer Theatre Walsh Bay and the Drama Theatre of the Sydney Opera House as well as in the Studio of the Sydney Opera House and a season at Riverside Theatres Parramatta as part of a co-production with Riverside's National Theatre of Parramatta.

2

STC assembled an extraordinary range of Resident Artists who collaborated in the development and creation of a broad range of works. This roll call of talent was headed by Artistic Director Kip Williams, Associate Director Paige Rattray, Resident Director Jess Arthur and Voice and Text Coach Charmian Gradwell. Shari Sebbens was appointed our Richard Wherrett Fellow for directing, and Nakkiah Lui was our Patrick White Playwrights Fellow. Now in its third year, STC's Emerging Writers Program continued and we welcomed James Elazzi, Jordyn Fulcher, Enoch Mailangai and Wendy Mocke to the Company. The program is a great way to welcome a new generation of voices onto our stages, whilst supporting their professional development, artistic vision and networks. Our partnership with Contemporary Asian Australian Performance (CAAP) continued with four Directors participating in the CAAP Directors Program, which aims to unearth and nurture Asian Australian Directors for the stage.

3

It was a very big year for playwright Nakkiah Lui, who continued her extraordinary run of plays with STC. Her world premiere *How to Rule the World* kicked off our year in the Drama Theatre ahead of dates at Canberra Theatre Centre – with Nakkiah also performing as a member of the cast! *Blackie Blackie Brown*, which premiered with us in 2018, enjoyed an encore season in Melbourne with our co-producers Malthouse Theatre. And the unstoppable *Black is the New White* was back for its third outing since premiering in the Wharf 1 Theatre in 2017, this year adding seasons in Perth, Adelaide and Melbourne to prior presentations in Brisbane, Canberra, Wollongong, Parramatta and Sydney (twice). This sharp, provocative and joyous work has now been seen by more than 68,000 people.

4

Our Rough Drafts program also enjoyed great success, with four week-long creative developments hosted for emerging and established artists. The importance of this development program cannot be overstated, with our 2019 production of *Banging Denmark* being just one example of a Rough Draft development turned successful mainstage commission. The program is also indicative of our commitment to building a more diverse pool of artists being programmed for Australian stages, with three of the works written by culturally and linguistically diverse playwrights.

5

STC has a long history of showcasing Australian theatre achievement on the world stage.

In August – September, a touring party of over 40 Australian actors, creatives and crew travelled to the United Kingdom to perform *The Secret River*, with dates at The King's Theatre in Edinburgh as part of the Edinburgh International Festival and at the National Theatre in London.

This was a tremendously exciting moment for STC. We were very interested to see how UK audiences would react to this powerful story about first contact between European and Dharug people of the Hawkesbury region of Sydney.

We were delighted that the media response was so positive and that the show was well received from an artistic standpoint. Importantly, reviewers and journalists also noted the importance of the tour as a form of cultural exchange exploring our shared histories. With 2019 being UNESCO's International Year of Indigenous Languages, it was a powerful moment to hear First Nations actors speaking the Dharug Language on the stages of London and Edinburgh. The tour further consolidated STC's global reputation for excellence.

“Congratulations on a successful tour and opening up opportunities to deepen understanding of Australia and our First Nations history on the international stage. Your success is also testament to the talent of Australia's artists and writers.”

SENATOR THE HON SIMON BIRMINGHAM
MINISTER FOR TRADE, TOURISM & INVESTMENT



Pictured from left to right: Resident Designer Elizabeth Gadsby, Richard Wherrett Fellow Shari Sebbens, CAAP Initiative Director Kenneth Moraleda, Artistic Director Kip Williams, Associate Director Paige Rattray, STC Emerging Writer Jordyn Fulcher, STC Emerging Writer Wendy Mocke, Patrick White Playwrights Fellow Nakkiah Lui, CAAP Initiative Director Courtney Stewart, STC Emerging Writer Enoch Mailangai, Resident Director Jessica Arthur, CAAP Initiative Director Tasnim Hossain, STC Emerging Writer James Elazzi, CAAP Initiative Director Jennifer Rani. Photo: Nick Walker



Heather Mitchell, Polly Rowe, Emme Hoy, Contessa Treffone, Jaymii Knierum and Imara Savage in *Rough Drafts #4 Frankenstein*. Photo: Nisha Agiasotis



Nakkiah Lui, Michelle Lim Davidson and Anthony Taufa in *How to Rule the World*. Photo: Prudence Upton

STRATEGY TWO

Business Goal - secure

CASH2020

Provide a solid capital base for the future

REVENUE2020

To continue as a world leader in audience development, CRM, business partnerships and fund raising

SYSTEMS2020

To continually develop and improve our management systems driving further operating efficiency

HIGHLIGHTS

1 STC is extremely grateful for the continued support of its donors. Gifts towards the Company's operating needs totalled \$3.692M in 2019, around 10.7% of all revenue.

Just one of the varied events that our philanthropy team produced in 2019 to raise money and to build closer relationships with our benefactors was the fabulous Toast. Toast brought to light the beloved actor Heather Mitchell's celebrated miniature artworks created by painting on pieces of toast – with canvases ranging in scale from baguette to sandwich loaf – which have become legendary in the theatre industry. Here, 33 new pieces were offered to the highest bidder in a spirited auction with proceeds going towards the support of STC artist programs. It was a novel approach to fundraising and we are indebted to the energy, passion and advocacy Heather brought to the event. Toast was held at the Sydney College of the Arts, hosted by Annabel Crabb and featured live entertainment by STC favourite actor Charles Wu.

In addition to gifts made towards our ongoing operations, \$2.755M was received towards the Wharf Renewal Project. We are particularly grateful to the individuals and organisations who have supported this transformative program of work. They are:

			The Paradise Family Foundation
	Frances Allan & Ian Narev		Ian Darling AO & Min Darling
John & Frances Ingham Foundation	Will & Jane Vicars		Mark & Anne Lazberger
Mark & Louise Nelson	W & A Johnson Family Foundation		The Chairman's Council
Anonymous	The Petre Foundation		Louise Christie

2

STC is privileged to be supported by a group of loyal and generous Corporate Partners. We thank them all, but in particular our Presenting Partners, Allens, UBS and Colonial First State Global Asset Management (known as First Sentier Investors from September 2019), each of whom has shown unwavering commitment to our work over many years.

Despite this support, the sponsorship environment continues to be difficult. The arts sector has experienced a ten-year structural downturn in sponsorship, and the current economic climate does not seem likely to facilitate recovery.

In order to broaden our connection with the corporate sector, therefore, we have developed a new corporate training program focussing on story-telling and creativity. Drawing on STC's recognised expertise in drama-based education, these workshops are designed to foster collaboration, imagination and experimentation. Initial pilots with our corporate partners have received positive feedback and we look forward to rolling them out more broadly. The new program, dubbed Rehearsal Thinking, was piloted in 2019 with a view to offering it to the market in 2020.

STC also partnered with research firm Nielsen and a range of other major performing arts companies, galleries and museums to develop insights into the behaviour and interests of arts audiences, their uniqueness as a potential market, and the reputational value of sponsoring the arts. The insights derived will help stimulate approaches to corporate investment.

3

STC is committed to continuous process, systems and structural reviews to maximise our operating and financial efficiency.

These range from small continuous improvements, such as renegotiating our photocopier lease with substantial savings; to systems improvements, such as embarking on a web and content management system upgrade to support our organisation's increasing dependence on IT, and investing in a new online induction system, 'Who's on Location', to automate and streamline our HR induction and procedural training. In 2019 we also implemented a team restructure, combining our two technical working teams at The Wharf and the Roslyn Packer Theatre to create one unified department.

These were all initiatives STC undertook in 2019 to keep the business running efficiently and effectively, to better support our artists, audiences, operations and art form.

STRATEGY THREE

Company Goal - loved

A GREAT PLACE TO WORK

To maintain and enhance a work place culture that makes STC an arts employer of preference

MATCH FIT

To ensure that training and resources support the Company's mission and goals

HIGHLIGHTS

1

If there's anything we love more than a bake-off, it's a bucket collection. In 2019, STC staff got busy supporting a wide range of charities and causes. Our post-show audience bucket collections raised over \$85,000 for Equity Fights AIDS, NSW Rural Fire Service and the Actors Benevolent Fund.

Our staff fundraising morning events raised almost \$5,000 for the Cancer Council, RSPCA, Actors Benevolent Fund, Cerebral Palsy Alliance and bushfire-related causes, and we continued with our annual goods donations for the Smith Family and Asylum Seekers Centre at Christmas time.

Donation appeals and dedicated raffles in support of Actors Benevolent Fund were also incorporated into Company fundraising events and campaigns, helping to raise funds as well as the profile of this important support provider in our industry.

Tickets to shows were donated to more than 166 charities to assist with their own fundraisers.

2

We come together to acknowledge important dates and moments of reflection in the year, such as International Women's Day and NAIDOC week. This year we held a NAIDOC morning tea for all staff, with bush-tucker inspired fare supplied by Indigenous caterers Goanna Hut. Aunty Donna Ingram, a proud Wiradjuri woman who calls Redfern her cultural home, provided an insightful personal account of the 2019 NAIDOC theme 'voice, treaty, truth'.

3

The safety and well-being of our workforce remained a priority in 2019.

As a member of Confederation of Australian Theatres (CAST), a body comprising the nine largest non-profit theatre organisations in the country, STC collaborated on developing and rolling out standardised policies and procedures governing appropriate workplace behaviour to ensure a consistency of approach across employers, and a higher degree of familiarity amongst freelance artists and other workers with processes and avenues for support.

We continued wellness sessions for our casts, in partnership with the Centre for Corporate Health, designed to bring awareness to mental health issues that may arise from factors such as the nature of the content of the show, stressors in and outside the rehearsal room and interpersonal conflict. CCH is also our ongoing provider of counselling services to all our employees.

4

Training was provided across a range of topics, from those directly connected to workplace skills to programs designed to encourage leadership, inclusivity and confidence.

From a technical skills perspective, specific training is provided to various individuals and departments across the organisation as needs, and for specific show-related matters as appropriate. For example, trans and gender diversity workshops, and disability awareness training sessions, were held for employees working on *Lord of the Flies*, and employees working on *The Secret River* participated in Dharug language workshops as well as First Nations cultural awareness training.

Mental Health training was also rolled out across the Company, to reduce stigma associated with mental health concerns, to provide tools to identify and support staff in need, and to communicate how STC can help.

We helped nurture the next generation of arts practitioners and administrators by hosting over 20 fellowships, secondments and internships in 2019, plus our ongoing support of Indigenous university students through CareerTrackers.



STC Staff at Climate Change protest 2019. Photo: Nisha Agiasotis

STRATEGY FOUR

Community Goal - valued

STAKEHOLDER SATISFACTION

To provide great experiences on and off stage

CREATIVE FUTURES

To promote art in schools and the community and to provide young people with stimulating theatre experiences

LEADERSHIP2020

To promote the value of the arts through outreach, touring, advocacy and engagement across sectors

HIGHLIGHTS

1 The Education and Communities team continued its incredible work in 2019, improving access to the arts in schools and communities across the country, and providing young people with stimulating theatre experiences.

A very proud moment for the Company was the 10 year anniversary of School Drama™, our primary school teacher professional learning program delivered in partnership with The University of Sydney.

This year the program, in all delivery formats, reached over 5,600 teachers and students in Australia, across six states and territories, and launched in New Zealand. School Drama would not be possible without partnerships with HotHouse Theatre and Murray Arts (Albury-Wodonga); Brown's Mart Theatre (Darwin); Canberra Theatre Centre (ACT); Brisbane Catholic Education (QLD); Applied Theatre Consultants Ltd (Auckland); Drama Victoria and Deakin University (VIC) and Barking Gecko (WA) .

This brings the number of teachers and students who have benefited from this in-depth, highly-acclaimed program to over 35,000.

We also continued our important work delivering drama and literacy workshops to approximately 70 students in Juvenile Justice Centres across Western Sydney and Regional NSW.

Over 6,300 students attended STC performances, with every ticket subsidised to improve access. For some students, this was their first experience seeing live theatre.

Our multi-year Priority Schools Program continued with five disadvantaged schools in Western Sydney, providing workshops, complimentary theatre tickets and subsidised participation in School Drama.

We welcomed 48 high-school students to STC for immersive engagement activities through our Young Wharfies and Work Experience programs.

2 Across the year, we partnered with organisations including Asylum Seekers Centre, STARTTS (NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors), MTC Australia and The University of Sydney's Refugee Language Program on delivering our Connected program, which adapts School Drama approaches to support confidence, social connection and English language learning with adult learners from migrant and refugee backgrounds.

We were awarded Best Project at the 2019 STARTTS Humanitarian Awards for Connected. The Humanitarian Awards are held each year to acknowledge those who have made an outstanding positive contribution to supporting refugees in NSW.

3 We are passionate about expanding access to our work through regional touring.

Over 53,000 audience members enjoyed our three touring productions (*The Wharf Revue*, *How to Rule the World* and *Black is the New White*) from Wollongong to Wagga Wagga.



Participants in the School Drama program. Photo: Hon Boey

4 Nationwide, we are highly engaged in a number of conversations across the industry relating to more effective, unified lobbying and advocacy for the performing arts, to better position the industry with the public and the government.

Our industry is a major economic driver. The Federal Government's own statistics show that Australia's creative and cultural activity contributes more than \$11 billion (6.4% share of GDP) with close to 600,000 people employed in the creative economy (5.5% of the workforce) .

Employing 566 individuals in 2019, STC plays a key role in ensuring this vital arts and cultural landscape thrives. We provide meaningful employment and sustainable careers for Australian theatre artists, artisans and other professionals, building the creative capacity of our community and supporting a stronger economy. We are very proud of this work and its impact.

And we're great value for money. We return to the Federal Government more than twice our Australia Council grant value in PAYG and other tax revenues generated by STC. In addition, with more than 5% of our 2019 ticket sales coming from outside NSW, we contributed approximately \$3million in tourism revenue for the State Government.

my classroom has allowed me to see significant progress in my students, especially in terms of their literacy!"

JESSICA TINDALL, GEORGES RIVER GRAMMAR

"I was pleased to read of the significant contribution the STC makes to our regions, especially as communities suffer through one of the worst droughts on record... We understand that the development of the arts and culture is critical to help our communities thrive ... thank you for your continued commitment to regional NSW."

THE HON. JOHN BARILARO MP, DEPUTY PREMIER, MINISTER FOR REGIONAL NSW, INDUSTRY AND TRADE

"School Drama went above and beyond my expectations. It is one of the most amazing professional development opportunities I have done and the immediate application of it in



Participants in the Connected program (MTC Blacktown) Photo: Hon Boey



The cast of *Lord of the Flies*, 2019. Photo: Zan Wimberley

STRATEGY FIVE

The People of Sydney

Goal - relevant

Our founding Artistic Director Richard Wherrett said that Sydney Theatre Company “exists to create first class theatrical entertainment for the people of Sydney.”

That was in 1978, and the city has changed a lot since then.

We are committed to ensuring the Company is an inclusive, exciting and safe place for all the people of Sydney to make and experience theatre. And hence this strategy informs actions across the whole Company.

Our goal is to ensure that Sydney sees itself on stage, in the audience and on staff.

The People of Sydney will inform the stories we tell and who tells them. It will develop new audiences and partnerships. And it will provide career entry points and pathways for more people.

We aim to increase engagement with theatre and the arts, promoting their relevance and value in terms of personal and communal well-being, and as a wellspring of inspiration and creativity.

The project is based on ongoing research to provide benchmarks and success metrics.

In the words of one Connected participant during the year, “this is a good idea to learn through drama... Refugees have a lot of trauma from their past, they are struggling, they cannot read mindfully, they are always thinking. This is a good idea to learn with laughing; no more stress.”

3
STC worked hard to ensure all our performances were as accessible as possible. We organised specific captioned performances and Auslan interpreted performances for audience members with hearing impairments, and touch tours and audio-described performances for audience members with visual impairments. We partnered with Accessible Arts to improve the usability of our website for people with different types of accessibility challenges.

We also partnered with Holdsworth Community to deliver drama workshops to 20 participants (young people and adults) living with an intellectual disability in Sydney.

Together with Accessible Arts, we also co-hosted an ‘In Conversation with Daniel Monks’ event, at which Kip Williams interviewed Daniel on his advocacy work as a leader within the disability arts community and his role in STC’s *Lord of the Flies*. The session was shared as an STC podcast.

HIGHLIGHTS

1
Our commitment to change and our investment in artists has yielded positive changes to date.

In 2019 – for the first time ever – all thirteen shows included performers from culturally and linguistically diverse backgrounds.

Our multi-year partnership with Contemporary Asian Australian Performance (CAAP) has helped to realise and promote the work of writers, performers and emerging directors from Asian cultural backgrounds.

In the coming years, we will be doing more to identify and develop more talent from all cultural backgrounds, particularly in behind the scenes roles such as lighting and sound designers, producers and administrators.

Three year average	1997-99	2007-09	2017-19
Plays written by female playwrights	21%	14%	51%
Plays written by people of colour	0%	0%	18%
Australian works	41%	45%	61%

2
We helped over 350 refugees, asylum seekers and migrants learn English and foster social connections through our ConnectEd Program.

ConnectEd was awarded ‘Best Project’ at the STARTTS 2019 ‘Humanitarian Awards’, which acknowledge those who have made an outstanding contribution to supporting refugees in NSW.

“One of theatre’s greatest strengths is that it allows you to imagine the experience of someone who is not like you. But it also does something else really powerful, in validating your experience by putting it on stage. Seeing yourself on stage is a really important part of feeling that you are valid in your world, and that goes for all forms of identity and lived experience. It’s something I am very passionate about, something I feel many artistic leaders in Australia are passionate about, and, whilst there’s plenty of work still to be done, we are heading towards making this the new normal.”

ARTISTIC DIRECTOR KIP WILLIAMS

STRATEGY SIX

STC 50

Goal - revitalised

Our STC50 program is about renewing our facilities to provide the coming generation of audiences, artists and workers with a more exciting, more flexible, more efficient and safer environment.

The centrepiece of the program is the Wharf Renewal Project, which came along in leaps and bounds over the course of 2019.

Funded by a unique dollar for dollar investment by private funders and the State Government, the Wharf Renewal Project will cement our reputation as one of the world's most distinctive and creative theatre companies, residing in one of the world's most exceptional theatre facilities.

The Wharf Renewal Project will be the first major refurbishment of our home base since it opened in 1984. It supports our mission by enabling artistic excellence and supporting economic viability.

In the short term, however, it poses critical business risks that must be managed. For every month the Company is off site during the construction phase, we experience higher costs and lost revenues. Maintaining our close, productive and positive workplace culture has been a challenge during the disruption phase.

When we move back in, STC will be at the centre of a revitalised cultural precinct in a city increasingly tilted towards Barangaroo, just around the corner, and further West. New public transport links, a re-densification of residential areas close to the city, and Sydney's burgeoning world city status are

other opportunities the project sets us up to capitalise upon.

To recap how far we've come, demolition works occurred in late 2018 / early 2019 leaving a completely empty 215 metre-long Wharf. Restoration works then took place, which involved a significant upgrade and reinforcement of structural timbers throughout The Wharf. This stage was necessary due to the age, wearing, exposure to salt air and inevitable termite damage experienced by the building over time. Throughout the process, extreme care was taken to ensure the preservation of items with heritage significance.

Once the underlying structural enhancements were complete, internal construction commenced in late 2019, starting from the northern end of the building and working south. The foundation works were also underway for our theatre spaces, installing the high acoustic build-ups and structural shell required.

Our Government Partners on the project, Create Infrastructure and Infrastructure NSW, are responsible for delivering The Wharf's external and internal works, as part of the broader Walsh Bay Arts Precinct renewal. With the build progressing well, they forecast that we are on track to move back to The Wharf in late 2020, with theatre programming to recommence in 2021.

The new world of artistic possibilities and audience experiences that we have long dreamt of together is starting to feel tantalisingly close.



Patrick McIntyre and Kip Williams, Wharf Renewal Construction
Photo: Prudence Upton



STC Wharf 1/ Neilson Family Gallery stair works. Photo: David Clare, First Light Photography

Plays and Performances



Helen Thomson, Caroline Brazier. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS

Mary Stuart

A NEW ADAPTATION BY KATE MULVANY, AFTER FRIEDRICH SCHILLER
DIRECTED BY LEE LEWIS

WORLD PREMIERE

★★★★½

"This production seizes attention and never lets go."

SYDNEY MORNING HERALD

29 PERFORMANCES
19,886 PAID
ATTENDANCE

CAST

MORTIMER
Fayssal Bazzi
MARY STUART
Caroline Brazier
PAULET
Simon Burke
SHREWSBURY
Peter Carroll
BURLEIGH
Tony Cogin
LEICESTER
Andrew McFarlane
DAVISON
Rahel Romahn
QUEEN ELIZABETH
Helen Thomson
AUBESPINE
Matthew Whittet
YOUNG GIRL
Darcey Wilson

CREATIVE TEAM

SET DESIGNER
Elizabeth Gadsby
COSTUME DESIGNER
Mel Page
LIGHTING DESIGNER
Paul Jackson
COMPOSER & SOUND DESIGNER
Max Lyandvert
CHOREOGRAPHER
John O'Connell
FIGHT DIRECTOR
Nigel Poulton
ASSISTANT DIRECTOR
Madeleine Humphreys
ASSISTANT SET DESIGNER
Charles Davis
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Genevieve Jones
STAGE MANAGER
Minka Stevens
DEPUTY STAGE MANAGER
Katie Hankin
ASSISTANT STAGE MANAGER
Ella Griffin
WIGS & MAKE-UP
Toni Paul
BACKSTAGE WARDROBE SUPERVISOR
Alicia Brown
DRESSER
Zoe Lawson
HEAD ELECTRICIAN
Andrew Tompkins
SOUND SUPERVISOR
Luke Davis
SOUND OPERATOR
David Trumpanis
RPT HEAD SOUND/RADIO MIC TECH
Kevin White
LIGHTING OPERATOR
Harry Clegg
HEAD MECHANIST
Steve Mason
HEAD FLYMAN
Chris Fleming
PRODUCTION & REHEARSAL PHOTOGRAPHER
Brett Boardman

RUNNING TIME
2 HOURS
NO INTERVAL

5 FEB – 2 MAR

PRODUCTION PATRON
THE VINE FOUNDATION

ROSLYN PACKER THEATRE



Gareth Davies, Michelle Lim Davidson, Anthony Taufu, Nakkiah Lui, Vanessa Downing. Photo: Prudence Upton

SYDNEY THEATRE COMPANY AND ALLENS PRESENT

How to Rule the World

BY NAKKIAH LUI
DIRECTED BY PAIGE RATTRAY

WORLD PREMIERE

★★★★

"One of Australia's most interesting writers continues to evolve, in this punchy, relevant play about power and race in Canberra."

THE GUARDIAN

50 PERFORMANCES
19,063 PAID
ATTENDANCE

ON TOUR

3 APR – 6 APR
5 PERFORMANCES
1,687 PAID
ATTENDANCE

The Playhouse,
Canberra Theatre
Centre, Canberra

CAST

ZAZA
Michelle Lim Davidson
MALE ENSEMBLE
Gareth Davies
FEMALE ENSEMBLE
Vanessa Downing
VIC
Nakkiah Lui
LEWIS LEWIS / TOMMY RYAN
Hamish Michael
PRIME MINISTER
Rhys Muldoon
CHRIS
Anthony Taufu

CREATIVE TEAM

DESIGNER
Marg Horwell
LIGHTING & AV DESIGNER
Emma Valente
COMPOSER & SOUND DESIGNERS
Paul Mac
Steve Francis
ASSISTANT DIRECTOR
Kenneth Moraleda
FIGHT DIRECTOR
Nigel Poulton
CHOREOGRAPHER
Kurt Phelan
VOICE & TEXT COACHES
Charmian Gradwell
Jess Chambers

PRODUCTION TEAM

PRODUCTION MANAGER
Kate Chapman
STAGE MANAGER
Sarah Smith
ASSISTANT STAGE MANAGER
Sean Proude
HEAD ELECTRICIAN
Corinne Fish
SOUND SUPERVISOR
Hayley Forward
FOH SOUND OPERATOR
Lauren Peters
WIG & HAIR SUPERVISOR
Lauren A. Proietti
BACKSTAGE WARDROBE SUPERVISOR
Carol Tee
DEPUTY HEAD ELECTRICIAN
Cameron Menzies
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Prudence Upton

RUNNING TIME
2 HOURS, 30 MINUTES
INCLUDING INTERVAL

11 FEB – 30 MAR

PRESENTING PARTNER
Allens < Linklaters

DRAMA THEATRE, SYDNEY OPERA HOUSE

PRODUCTION PATRON
SIMONA KAMENEV



Jacqueline McKenzie, Mandy McElhinney. Photo: Daniel Boud

SYDNEY THEATRE COMPANY PRESENTS

Mosquitoes

BY LUCY KIRKWOOD
DIRECTED BY JESSICA ARTHUR

AUSTRALIAN PREMIERE

★★★★

“*Mosquitoes* combines the epic sweep of *Chimerica* with the depth of characterisation of *The Children* and makes one fascinated to see what Kirkwood comes up with next.”

AUSTRALIAN BOOK REVIEW

42 PERFORMANCES
18,634 PAID
ATTENDANCE

CAST

KAREN
Annie Byron
BOSON
Jason Chong
JENNY
Mandy McElhinney
ALICE
Jacqueline McKenzie
HENRI
Louis Segulier
**GAVRIELLA/
POLICEWOMAN**
Angela Nica Sullen
NATALIE
Nikita Waldron
LUKE
Charles Wu

CREATIVE TEAM

DESIGNER
Elizabeth Gadsby
LIGHTING DESIGNER
Nick Schlieper
**COMPOSER & SOUND
DESIGNER**
James Brown
ASSISTANT DIRECTOR
Jennifer Rani
CHOREOGRAPHER
Niharika Senapati
**MOVEMENT & FIGHT
DIRECTOR**
Gavin Robins
VOICE & TEXT COACHES
Jess Chambers
Charmian Gradwell

PRODUCTION TEAM

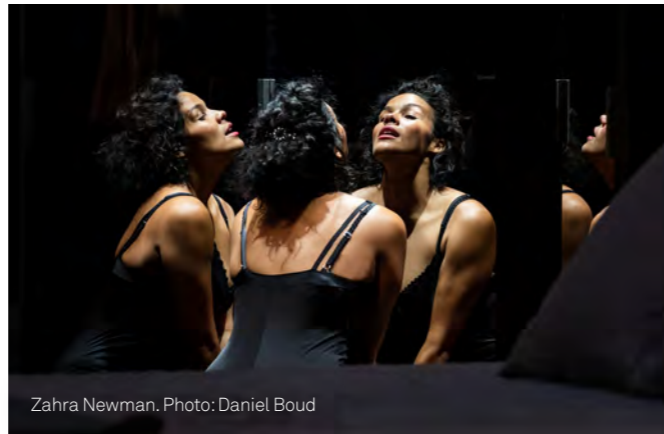
PRODUCTION MANAGER
Sarah Cowan
STAGE MANAGER
Natalie Moir
**ASSISTANT STAGE
MANAGER**
Jennifer Parsonage
**ASSISTANT STAGE
MANAGER (REHEARSALS)**
Nicola Stavar
**PRODUCTION
ELECTRICIAN**
Harry Clegg
SOUND SUPERVISOR
Ben Lightowlers
FOH SOUND OPERATOR
Steve Coyle
VIDEO SUPERVISOR
Kevin Ng
HAIR & WIG SUPERVISOR
Lauren A. Proietti
**BACKSTAGE WARDROBE
SUPERVISOR**
Alicia Brown
HAIR & WIG STYLIST
Fiona Cooper
Sutherland
**REHEARSAL
PHOTOGRAPHER**
Lisa Tomasetti
**PRODUCTION
PHOTOGRAPHER**
Daniel Boud

RUNNING TIME
2 HOURS, 20 MINUTES
INCLUDING INTERVAL

8 APR – 18 MAY

DRAMA THEATRE, SYDNEY OPERA HOUSE

PRODUCTION PATRON
THE DONOR SYNDICATE



Zahra Newman. Photo: Daniel Boud

SYDNEY THEATRE COMPANY AND UBS PRESENT

Cat on a Hot Tin Roof

BY TENNESSEE WILLIAMS
DIRECTED BY KIP WILLIAMS

“Kip Williams' production of this 20th Century classic shows what a master he is at capturing complexity... (the) superb cast sizzles.”

THE AUSTRALIAN

45 PERFORMANCES
30,782 PAID
ATTENDANCE

CAST

DIXIE
Addison Bourke
Lila Artemise Tapper
BUSTER
Tristan Bowes
Arie Trajceviski
REVEREND TOOKER
Peter Carroll
BRICK
Harry Greenwood
POLLY
Emily Harriss
Holly Simon
SONNY
Jye McCallum
Jerra Wright-Smith
GOOPER
Josh McConville
MAGGIE
Zahra Newman
BIG MAMA
Pamela Rabe
MAE
Nikki Shiels
BIG DADDY
Hugo Weaving
DOCTOR BAUGH
Anthony Brandon
Wong

CREATIVE TEAM

SET DESIGNER
David Fleischer
COSTUME DESIGNER
Mel Page
LIGHTING DESIGNER
Nick Schlieper
**COMPOSER & SOUND
DESIGNER**
Stefan Gregory
ASSISTANT DIRECTOR
Susanna Dowling
**MOVEMENT & FIGHT
DIRECTOR**
Nigel Poulton
VOICE & TEXT COACH
Charmian Gradwell
**CHILDREN'S
CHOREOGRAPHER**
Leslie Bell
**CHILDREN'S SINGING
TEACHER**
Daniel Edmonds

PRODUCTION TEAM

PRODUCTION MANAGER
Genevieve Jones
**DEPUTY PRODUCTION
MANAGER**
Lauren Makin
STAGE MANAGER
Minka Stevens
**DEPUTY STAGE
MANAGER**
Todd Eichorn
**ASSISTANT STAGE
MANAGER**
Jaymii Knierum
COSTUME COORDINATOR
Sam Perkins

**WIG, HAIR & MAKE-UP
SUPERVISOR**
Lauren A. Proietti
WARDROBE SUPERVISOR
Carol Chor Khim Tee

**PRODUCTION
ELECTRICIAN**
Padraig
O'Suilleabhain
HEAD ELECTRICIAN
Andrew Tompkins

**DEPUTY HEAD
ELECTRICIAN**
Harry Clegg
SOUND SUPERVISOR
Ben Lightowlers
SOUND OPERATOR
Hayley Forward

RADIO MIC TECHNICIAN
Lauren Peters

**VENUE SOUND
SUPERVISOR**
Kevin White

HEAD MECHANIST
Steve Mason

FLYMAN
Chris Fleming
CHILD CHAPERONE
Anne Carroll

**REHEARSAL
PHOTOGRAPHER**
Hon Boey

**PRODUCTION
PHOTOGRAPHER**
Daniel Boud

RUNNING TIME
2 HOURS, 50 MINUTES
INCLUDING 20 MINUTE
INTERVAL AND
5 MINUTE PAUSE

29 APR – 8 JUN

ROSLYN PACKER THEATRE

PRESENTING PARTNER
UBS

PRODUCTION PATRON
GRETEL PACKER



Luke Carroll, Celia Pacquola, Tony Cogin. Photo: Philip Gostelow

SYDNEY THEATRE COMPANY AND BLACK SWAN STATE THEATRE COMPANY PRESENT

The Torrents

BY ORIEL GRAY
DIRECTED BY CLARE WATSON

★★★★

“This production of *The Torrents* gives us back a play we should never have lost in the first place, nudging it to its rightful place alongside *Summer of the Seventeenth Doll* as a triumph of Australian theatre from our formative years.”

THE GUARDIAN

42 PERFORMANCES
19,035 PAID
ATTENDANCE

CAST

GWYNNE
Emily Rose Brennan
KINGSLEY
Luke Carroll
RUFUS TORRENT
Tony Cogin
BEN TORRENT
Gareth Davies
BERNIE
Rob Johnson
CHRISTY
Geoff Kelso
JOCK McDONALD
Sam Longley
JENNY MILFORD
Celia Pacquola
JOHN MASON
Steve Rodgers

CREATIVE TEAM

DESIGNER
Renée Mulder
LIGHTING DESIGNER
Lucy Birkinshaw
**COMPOSER & SOUND
DESIGNER**
Joe Paradise Lui
VOICE & DIALECT COACH
Luzita Fereday
DRAMATURG
Virginia Gay
**CONSULTANT TO
DRAMATURG**
Dr Merrilee Moss

PRODUCTION TEAM

**PRODUCTION MANAGER
(BSSTC)**
Stewart Campbell
**PRODUCTION MANAGER
(STC)**
Genevieve Jones
STAGE MANAGER
Hugo Aguilar López
**ASSISTANT STAGE
MANAGER (BSSTC)**
Anastasia Julien-
Martial
**ASSISTANT STAGE
MANAGER
(STC)**
Vanessa Martin
**PRODUCTION
ELECTRICIAN**
Cameron Menzies
SOUND SUPERVISOR
Ben Lightowlers
FOH SOUND OPERATOR
Steve Coyle
COSTUME SUPERVISOR
Simone Edwards
WIG STYLIST
Toni Paul
**REHEARSAL &
PRODUCTION
PHOTOGRAPHER**
Philip Gostelow

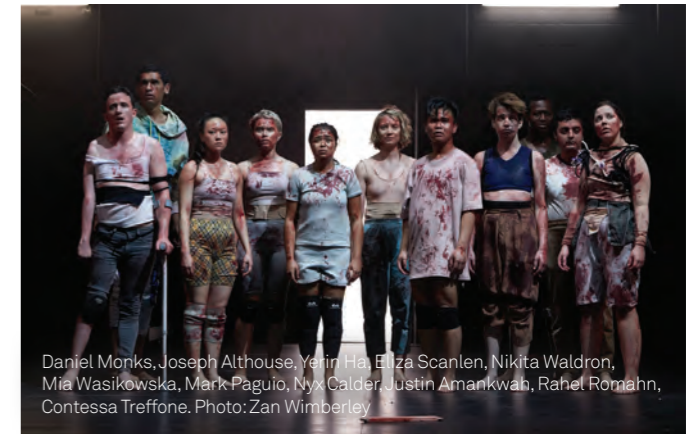
RUNNING TIME
1 HOUR, 40 MINUTES
NO INTERVAL

18 JUL – 24 AUG

DRAMA THEATRE, SYDNEY OPERA HOUSE

BLACK SWAN
STATE THEATRE
COMPANY

ASSOCIATE PARTNER
Adina
apartment hotels



Daniel Monks, Joseph Althouse, Yerin Ha, Eliza Scanlen, Nikita Waldron, Mia Wasikowska, Mark Paguio, Nyx Calder, Justin Amankwah, Rahel Romahn, Contessa Treffone. Photo: Zan Wimberley

SYDNEY THEATRE COMPANY PRESENTS

Lord of the Flies

BY WILLIAM GOLDING
ADAPTED FOR THE STAGE BY NIGEL WILLIAMS
DIRECTED BY KIP WILLIAMS

★★★★

“Gripping, intense production. Kip Williams has delivered a powerful warning about the dangers inherent in political structures, us-and-them dichotomies and the manufacturing of fear.”

SYDNEY MORNING HERALD

37 PERFORMANCES
24,714 PAID
ATTENDANCE

CAST

SIMON
Joseph Althouse
HENRY
Justin Amankwah
BILL
Nyx Calder
MAURICE
Yerin Ha
ROGER
Daniel Monks
SAM
Mark Paguio
PIGGY
Rahel Romahn
ERIC
Eliza Scanlen
JACK
Contessa Treffone
PERCIVAL
Nikita Waldron
RALPH
Mia Wasikowska
BOY
Liam Barnsley
Shae Luckman

CREATIVE TEAM

SET DESIGNER
Elizabeth Gadsby
COSTUME DESIGNER
Marg Horwell
LIGHTING DESIGNER
Alexander Berlage

**COMPOSER & SOUND
DESIGNER**
James Brown
ASSISTANT DIRECTOR
Heather Fairbairn
**MOVEMENT & FIGHT
DIRECTORS**
Tim Dashwood
Dr Lyndall Grant
**ADDITIONAL FIGHT
DIRECTION**
Nigel Poulton
DRAMATURG
Eryn Jean Norvill
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Sarah Cowan
STAGE MANAGER
Natalie Moir
**DEPUTY STAGE
MANAGER**
Katie Hankin
**ASSISTANT STAGE
MANAGER**
Jennifer Parsonage
**WIG, HAIR &
MAKE-UP SUPERVISOR**
Lauren A. Proietti
COSTUME COORDINATOR
Sam Perkins
**BACKSTAGE WARDROBE
SUPERVISOR**
Carol Chor Khim Tee
COSTUME MAINTENANCE
Nyok Kim Chang
DRESSER
Alicia Brown
LIGHTING SUPERVISOR
Corinne Fish

HEAD ELECTRICIAN
Harry Clegg
LIGHTING OPERATOR
Oscar Gruchy
SOUND SUPERVISOR
Hayley Forward
FOH SOUND OPERATOR
David Trumpmanis
SOUND TECHNICIAN
Lauren Peters
RADIO MIC TECHNICIAN
Kevin White
HEAD MECHANIST
Chris Fleming
HEAD OF FLYS
Kane Mott
MECHANIST
Ash Lyons
CHILD CHAPERONE
Anne Carroll
**REHEARSAL
PHOTOGRAPHER**
Hon Boey
**PRODUCTION
PHOTOGRAPHER**
Zan Wimberley

RUNNING TIME
1 HOUR,
55 MINUTES
NO INTERVAL

23 JUL – 24 AUG

ROSLYN PACKER THEATRE

PRODUCTION PATRONS
FRANCES ALLAN & IAN NAREV AND ALAN JOYCE & SHANE LLOYD



Amber McMahon, Michelle Lim Davidson. Photo: Prudence Upton

SYDNEY THEATRE COMPANY PRESENTS

Banging Denmark

BY VAN BADHAM
DIRECTED BY JESSICA ARTHUR

WORLD PREMIERE

★★★★

“Van Badham’s eyebrow-raising new play is a hilarious look at modern dating.”

TIME OUT SYDNEY

32 PERFORMANCES
6,884 PAID
ATTENDANCE

CAST

ANNE TOFT
Michelle Lim Davidson
TOBY BELLO
Patrick Jhanur
ISHTAR MADIGAN
Amber McMahon
JAKE NEWHOUSE / GUY DEWITT
TJ Power
DENYSE KIM
Megan Wilding

CREATIVE TEAM

DESIGNER
Renée Mulder
LIGHTING DESIGNER
Veronique Benett
COMPOSER & SOUND DESIGNER
Clemence Williams
ASSISTANT DIRECTOR
Tasnim Hossain
FIGHT & MOVEMENT DIRECTOR
Gavin Robins

PRODUCTION TEAM

PRODUCTION MANAGER
Lauren Makin
STAGE MANAGER
Elizabeth Webster
ASSISTANT STAGE MANAGER
Brooke Kiss
LIGHTING SUPERVISOR
Louise Mason
SOUND SUPERVISOR
Luke Davis
COSTUME COORDINATOR
Catherine Mayne
COSTUME MAINTENANCE
Roslyn Keem
REHEARSAL PHOTOGRAPHER
Lisa Tomasetti
PRODUCTION PHOTOGRAPHER
Prudence Upton

RUNNING TIME
1 HOUR, 40 MINUTES
NO INTERVAL

26 JUL – 24 AUG THE STUDIO, SYDNEY OPERA HOUSE



Maxine Peake. Photo: ©The Other Richard

SYDNEY THEATRE COMPANY PRESENTS

A BARBICAN THEATRE AND FERTILITY FEST PRODUCTION
CO-PRODUCED BY SYDNEY THEATRE COMPANY AND AUDIBLE

Avalanche: A Love Story

BY JULIA LEIGH
DIRECTED BY ANNE-LOUISE SARKS

AUSTRALIAN PREMIERE

★★★★★

“Maxine Peake is captivating.”

THE STAGE, UK

17 PERFORMANCES
6,740 PAID
ATTENDANCE

CAST

WOMAN
Maxine Peake
CHILDLING
Kaan Guldur
Jethro Jensen
Hannah Sistrom
Amy Wahhab

CREATIVE TEAM

DESIGNER
Marg Horwell
LIGHTING DESIGNER
Lizzie Powell
RELIGHT
Stevie Porter
COMPOSER & SOUND DESIGNER
Stefan Gregory
SOUND ASSOCIATE
Peter Rice
DRAMATURGS
Penny Black (script)
Kirsty Housley (production)
Hilary Bell (pre-production)
MOVEMENT COACH
Imogen Knight
CHILDREN’S DIRECTOR (SYDNEY REHEARSALS)
Jessica Arthur
CASTING DIRECTOR
Lisa Makin

PRODUCTION TEAM

BARBICAN THEATRE COMPANY STAGE MANAGER
Tim Speechley
DEPUTY STAGE MANAGER
Lucinda Hamlin
ASSISTANT STAGE MANAGER & WARDROBE
Adam Moore-White
TECHNICAL DIRECTOR
Simon Bourne
PRODUCTION MANAGER
Lee Tasker
PRODUCTION ADMINISTRATOR
Caroline Hall

RUNNING TIME
1 HOUR, 30 MINUTES
NO INTERVAL

29 AUG – 14 SEP ROSLYN PACKER THEATRE

audible **barbican** FERTILITY FEST



Geraldine Hakewill, Shiv Palekar. Photo: Lisa Tomasetti

SYDNEY THEATRE COMPANY PRESENTS

The Real Thing

BY TOM STOPPARD
DIRECTED BY SIMON PHILLIPS

★★★★

“The Real Thing is the real deal, and a richly rewarding night of theatre.”

LIMELIGHT MAGAZINE

52 PERFORMANCES
21,171 PAID
ATTENDANCE

CAST

HENRY
Johnny Carr
MAX
Charlie Garber
CHARLOTTE
Rachel Gordon
ANNIE
Geraldine Hakewill
BILLY
Shiv Palekar
DEBBIE
Julia Robertson
BRODIE
Dorje Swallow

CREATIVE TEAM

DESIGNER
Charles Davis
LIGHTING DESIGNER
Nick Schlieper
COMPOSER & SOUND DESIGNER
James Brown
ASSISTANT DIRECTOR
Claudia Osborne
DIALECT COACH
Jess Chambers

PRODUCTION TEAM

PRODUCTION MANAGER
Genevieve Jones
STAGE MANAGER
Minka Stevens
ASSISTANT STAGE MANAGER
Nicola Stavar
PRODUCTION ELECTRICIAN
Kayla Burrett
SOUND SUPERVISOR
Hayley Forward
HEAD MECHANIST
Eric Duffy
REVOLVE OPERATOR
Doug Neibling
COSTUME COORDINATOR
Samantha Perkins
WARDROBE SUPERVISOR
Carol Chor Khim Tee
COSTUME MAINTENANCE
Nyok Kim Chang
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Lisa Tomasetti

RUNNING TIME
2 HOURS, 20 MINUTES
INCLUDING INTERVAL

9 SEP – 26 OCT DRAMA THEATRE, SYDNEY OPERA HOUSE

PRODUCTION PATRON

THE PETRE FOUNDATION



Robert Menzies, Glenn Hazeldine, Sean Keenan, Bessie Holland, Katherine Tonkin, Esther Hannaford. Photo: Jeff Busby

SYDNEY THEATRE COMPANY PRESENTS

A SYDNEY THEATRE COMPANY AND MELBOURNE THEATRE COMPANY PRODUCTION

Cosi

BY LOUIS NOWRA
DIRECTED BY SARAH GOODES

★★★★½

“... there’s a timelessness to the themes, and a liveliness to this production, that should win every heart and make audiences proud of Australian theatre, while being entertained, amused and exercised by the profound questions *Cosi* raises about it.”

THE AGE

47 PERFORMANCES
19,434 PAID
ATTENDANCE

CAST

ZAC/NICK
Gabriel Fancourt
JULIE/LUCY
Esther Hannaford
HENRY
Glenn Hazeldine
CHERRY
Bessie Holland
LEWIS
Sean Keenan
ROY
Robert Menzies
DOUG
Rahel Romahn
RUTH
Katherine Tonkin
JUSTIN
George Zhao

CREATIVE TEAM

SET DESIGNER
Dale Ferguson
COSTUME DESIGNER
Jonathon Oxlade
LIGHTING DESIGNER
Niklas Pajanti
COMPOSER & SOUND DESIGNER
Chris Williams
ASSOCIATE SOUND DESIGNER
Amy Holley
ASSISTANT DIRECTOR
Rachel Chant
FIGHT CHOREOGRAPHER
Dr Lyndall Grant

PRODUCTION TEAM

PRODUCTION MANAGER
Genevieve Jones
STAGE MANAGER
Jess Maguire
ASSISTANT STAGE MANAGER
Jaymii Knierum
SOUND OPERATOR
Kevin White
MECHANIST
Doug Niebling
WARDROBE SUPERVISOR
Simone Edwards
WARDROBE MAINTENANCE
Carol Tee
PRODUCTION PHOTOGRAPHER
Jeff Busby

RUNNING TIME
2 HOURS, 40 MINUTES
INCLUDING INTERVAL

1 NOV – 14 DEC DRAMA THEATRE, SYDNEY OPERA HOUSE

MTC MELBOURNE THEATRE COMPANY



Yael Stone, Noni Hazlehurst. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS

The Beauty Queen of Leenane

BY MARTIN MCDONAGH
DIRECTED BY PAIGE RATTRAY

★★★★★

"The best acting we've seen on a Sydney stage this year; the kind of performances that don't just seep into your heart and mind, but seem to take up space in your body as you watch them unfold."

TIME OUT SYDNEY

36 PERFORMANCES
25,048 PAID
ATTENDANCE

CAST

MAG FOLAN
Noni Hazlehurst
PATO DOOLEY
Hamish Michael
RAY DOOLEY
Shiv Palekar
MAUREEN FOLAN
Yael Stone

CREATIVE TEAM

DESIGNER
Renée Mulder
ASSISTANT DESIGNER
Veronique Benett
LIGHTING DESIGNER
Paul Jackson
COMPOSER & SOUND DESIGNER
Steve Francis
ASSISTANT DIRECTOR
Deborah Brown
FIGHT & MOVEMENT DIRECTOR
Nigel Poulton
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Kate Chapman
STAGE MANAGER
Todd Eichorn
ASSISTANT STAGE MANAGER
Sarah Smith
COSTUME COORDINATOR
Sam Perkins
WIG, MAKE-UP & WARDROBE SUPERVISOR
Lauren A. Proietti
LIGHTING SUPERVISOR
Andrew Tompkins
LIGHTING OPERATOR
Harry Clegg
SOUND SUPERVISOR
Ben Lightowlers
SOUND OPERATOR
Hayley Forward
SOUND TECHNICIAN
Lauren Peters
STAGING SUPERVISOR
Eric Duffy
AUTOMATION OPERATOR
Kane Mott
PRODUCTION & REHEARSAL PHOTOGRAPHER
Brett Boardman

RUNNING TIME
2 HOURS, 10 MINUTES
INCLUDING INTERVAL

18 NOV – 21 DEC ROSLYN PACKER THEATRE

PRODUCTION PATRONS

W & A JOHNSON FAMILY FOUNDATION AND JANE & ANDREW CLIFFORD



Lena Cruz. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS

The Wharf Revue 2019: UNR-DACT-D

WRITTEN AND CREATED BY JONATHAN BIGGINS, DREW FORSYTHE AND PHILLIP SCOTT
DIRECTED BY JONATHAN BIGGINS AND DREW FORSYTHE

★★★★★

"Unr-dact-d is theatre-cabaret-revue at the sharp end of excellence."

STAGE NOISE

37 PERFORMANCES
27,239 PAID
ATTENDANCE

ON TOUR
5 SEP - 21 SEP
31 OCT - 7 DEC
49 PERFORMANCES
20,998 PAID
ATTENDANCE

Glen St Theatre, Belrose
Riverside Theatres, Parramatta
Joan Sutherland Performing Arts Centre, Penrith
IMB Theatre, Illawarra Performing Arts Centre, Wollongong
The Playhouse, Canberra Theatre Centre, Canberra
Civic Theatre, Orange
Civic Theatre, Wagga Wagga
Whitehorse Centre, Nunawading

CAST

Simon Burke
Lena Cruz
Helen Dallimore
Drew Forsythe
Andrew Worboys

CREATIVE TEAM

CO-DIRECTORS
Jonathan Biggins
Drew Forsythe
MUSICAL SUPERVISOR
Phillip Scott
MUSICAL DIRECTOR
Andrew Worboys
DESIGNER
Charles Davis
LIGHTING DESIGNER
Matt Cox
SOUND & VIDEO DESIGNER
Ben Lightowlers
ADDITIONAL VIDEO CONTENT
Todd Decker

PRODUCTION TEAM

PRODUCTION MANAGER
Barry Searle
STAGE MANAGER
Tim Burns
SOUND & AV OPERATOR
Ben Andrews
HEAD ELECTRICIAN / LIGHTING REALISER
Cameron Menzies
COSTUME CO-ORDINATOR
Scott Fisher
HEAD MECHANIST
Chris Fleming
WIG STYLIST
Margaret Aston
REHEARSAL PHOTOGRAPHER
Lisa Tomasetti
PRODUCTION PHOTOGRAPHER
Brett Boardman

RUNNING TIME
1 HOUR, 30 MINUTES
NO INTERVAL

25 SEP – 26 OCT ROSLYN PACKER THEATRE

ASSOCIATE PARTNER

KPMG



Merlynn Tong, Deborah An, Vaishnavi Suryaprakash, Catherine Van-Davies, Shirong Wu, Mayu Iwasaki. Photo: Philip Erbacher

SYDNEY THEATRE COMPANY AND RIVERSIDE'S NATIONAL THEATRE OF PARRAMATTA PRESENTS

White Pearl

BY ANCHULI FELICIA KING
DIRECTED BY PRISCILLA JACKMAN

AUSTRALIAN PREMIERE

★★★★½

"A dazzling production that has you riding the roller-coaster plot with your jaw on the floor at the brazen, daring brilliance of the writing."

LIMELIGHT MAGAZINE

16 PERFORMANCES
2,385 PAID
ATTENDANCE

CAST

SOO JIN PARK
Deborah An
RUKI MINAMI
Mayu Iwasaki
MARCEL BENOIT
Matthew Pearce
PRIYA SINGH
Vaishnavi Suryaprakash
SUNNY LEE
Merlynn Tong
BUILT SUTTIKUL
Catherine Van-Davies
XIAO CHEN
Shirong Wu

CREATIVE TEAM

DRAMATURG
Courtney Stewart
SET AND COSTUME DESIGNER
Jeremy Allen
LIGHTING DESIGNER
Damien Cooper
COMPOSER AND SOUND DESIGNER
Michael Toisuta
COMPOSER AND ASSOCIATE SOUND DESIGNER
Me-Lee Hay
PROJECTION DESIGNER
Anchuli Felicia King
VOICE AND DIALECT COACH
Amy Hume

PRODUCTION TEAM

STAGE MANAGER
Katie Hankin
ASSISTANT STAGE MANAGER
Georgina Pead
COMMUNITY ENGAGEMENT
Margaret Cortez
PRODUCTION PHOTOGRAPHER
Phil Erbacher

RUNNING TIME
1 HOUR, 25 MINUTES
NO INTERVAL

24 OCT – 9 NOV

NATIONAL THEATRE OF PARRAMATTA

LENNOX THEATRE, RIVERSIDE PARRAMATTA

SUPPORTING OUTREACH PATRON
GIRGENSOHN FOUNDATION



Anthony Taufa, Melodie Reynolds-Diarra, Vanessa Downing, Tom Stokes, Miranda Tapsell, Tony Briggs, Tuuli Narkle, Geoff Morrell. Photo: Jeff Busby

SYDNEY THEATRE COMPANY PRESENTS

Black is the New White

BY NAKKIAH LUI
DIRECTED BY PAIGE RATTRAY

★★★★

"Playwright Nakkiah Lui invades the theatrical terra nullius with irresistible comedic force."

THE AGE

ON TOUR
11 SEP – 1 DEC
74 PERFORMANCES
30,969 PAID
ATTENDANCE

Black Swan, Heath Ledger Theatre, Perth
Melbourne Theatre Company, Sumner Theatre, Melbourne
State Theatre Company of South Australia, Dunstan Playhouse, Adelaide

CAST

RAY GIBSON
Tony Briggs
NARRATOR
Luke Carroll
MARIE SMITH
Vanessa Downing
DENNISON SMITH
Geoff Morrell
ROSE JONES
Kylie Bracknell
Kaarlijilba Kaardn (Perth)
Tuuli Narkle (Melbourne, Adelaide)
JOAN GIBSON
Melodie Reynolds-Diarra
FRANCIS SMITH
Tom Stokes
CHARLOTTE GIBSON
Miranda Tapsell
SONNY JONES
Anthony Taufa

CREATIVE TEAM

SET AND COSTUME DESIGNER
Renée Mulder
LIGHTING DESIGNER
Ben Hughes
COMPOSER AND SOUND DESIGNER
Steve Toulmin
TOUR DIRECTOR
Julia Patey
VOICE AND TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Lauren Makin
STAGE MANAGER
Natalie Moir
ASSISTANT STAGE MANAGER
Vanessa Martin
TOUR HEAD MECHANIST
Joseph Gleeson
TOUR HEAD ELECTRICIAN
Corinne Fish
TOUR SOUND SUPERVISOR
Luke Davis
TOUR HEAD CARPENTER
Nick Horne
PRODUCTION PHOTOGRAPHER (MELBOURNE)
Jeff Busby
PRODUCTION PHOTOGRAPHER (PERTH)
Toni Wilkinson

RUNNING TIME
2 HOURS, 30 MINUTES
INCLUDING INTERVAL

Originally commissioned by Sydney Theatre Company with the support of the Malcolm Robertson Foundation.

Original production supported by the STC Donor Syndicate and Presenting Partner Allens.



TOURING PRESENTATION

Major 'Moogy' Sumner. Photo: Ryan Buchanan

SYDNEY THEATRE COMPANY PRESENTS

The Secret River

BY KATE GRENVILLE
AN ADAPTATION FOR THE STAGE BY ANDREW BOVELL
DIRECTED BY NEIL ARMFIELD

★★★★★

"A compelling historical epic.. It's unforgettable and frankly – given our ongoing need to look at the legacy of empire – unmissable"

THE TELEGRAPH, UK

ON TOUR

2 AUG - 7 SEP
29 PERFORMANCES
24,735 PAID ATTENDANCE

King's Theatre,
Edinburgh

Olivier Theatre,
National Theatre,
London

CAST

SAL THORNHILL
Georgia Adamson

DAN OLDFIELD
Joshua Brennan

DICK THORNHILL
Toby Challenor

NGALAMALUM
Shaka Cook

WANGARRA, BRANYIMALA
Marcus Corowa

WILLIAM THORNHILL
Nathaniel Dean

MRS HERRING
Melissa Jaffer

BURYIA
Elma Kris

DHIRRUMBIN, DULLA DJIN
Ningali Lawford-Wolf
(Edinburgh)

Pauline Whyman
(London)

NARABI
Dylan Miller

THOMAS BLACKWELL
Colin Moody

GARRAWAY
Jacob Narkle

Wesley Patten

WILLIE THORNHILL
Rory Potter

SMASHER SULLIVAN
Jeremy Sims

LOVEDAY
Bruce Spence

YALAMUNDI
Major 'Moogy'
Sumner

SAGITTY BIRTLES, SUCKLING, TURNKEY
Matthew Sunderland

GILYAGAN, MURULI
Dubs Yunupingu

CREATIVE TEAM

ARTISTIC ASSOCIATE
Stephen Page

SET DESIGNER
Stephen Curtis

COSTUME DESIGNER
Tess Schofield

LIGHTING DESIGNER
Mark Howett

COMPOSER
Iain Grandage

MUSICAL DIRECTOR/ MUSICIAN
Isaac Hayward

SOUND DESIGNER
Steve Francis

TOUR DIRECTOR
Geordie Brookman

DRAMATURG
Matthew Whittet

VOICE & TEXT COACH
Charmian Gradwell

ADDITIONAL MUSIC
Trevor Jamieson

FIGHT AND MOVEMENT DIRECTOR
Scott Witt

LANGUAGE CONSULTANT
Richard Green

PRODUCTION TEAM

SENIOR PRODUCER
Ben White

ASSOCIATE PRODUCER
Zoe O'Flanagan

COMPANY MANAGER
Sarah Stait

TOURING COMPANY MANAGER
Amelia Mullinar

AUNTY IN RESIDENCE
Aunty Glendra Stubbs

PRODUCTION MANAGER
Kate Chapman

STAGE MANAGER
Sarah Smith

DEPUTY STAGE MANAGER
Todd Eichorn

ASSISTANT STAGE MANAGERS
Jaymii Knierum
Georgiane Deal

PRE-TOUR COSTUME COORDINATORS
Catherine Mayne and
Scott Fisher

WIGS, MAKE-UP AND WARDROBE SUPERVISOR
Lauren A Proietti

HEAD MECHANIST
Steve Mason

HEAD OF LIGHTING
Andrew Tompkins

FOH SOUND OPERATOR

David Bergman

RADIO MIC TECHNICIAN

Olivia Benson

REHEARSAL CHAPERONE

Jai Greenaway

PRODUCTION PHOTOGRAPHER

Ryan Buchanan

FOR NATIONAL THEATRE

PROJECT PRODUCER
Christine Gettins

ASSISTANT PROJECT PRODUCER
Debbie Farquhar

PRODUCTION MANAGER
Anna Fox

DEPUTY PRODUCTION MANAGER
Heather Doule

STAGE MANAGER
Alison Rankin

STAGE MANAGER
Abi Duddleston

LIGHTING SUPERVISOR
Jack Williams

LIGHTING PROGRAMMER
Laura Choules

SOUND AND VIDEO SUPERVISOR

Alex Caplen

STAGE SUPERVISOR

Alan Gribben

RIGGING SUPERVISOR

James 'Luka' Goodsall

RUNNING TIME
2 HOURS, 50 MINUTES
INCLUDING INTERVAL

The Secret River 2019 tour was supported by Ian Narev & Frances Allan, Gretel Packer and original commissioning patrons Catriona Mordant AM & Simon Mordant AM and David Gonski AC & Orli Wargon OAM.

EDINBURGH
INTERNATIONAL
FESTIVAL

National
Theatre

Awards

THE BEAUTY QUEEN OF LEENANE

Sydney Theatre Awards

Paige Rattray, Best Direction of a Mainstage Production

Hamish Michael, Best Male Actor in a Supporting Role of a Mainstage Production

Renée Mulder, Best Stage Design of a Mainstage Production

Paul Jackson, Best Lighting Design of a Mainstage Production

Sydney Theatre Awards Nominations
Best Mainstage Production

Noni Hazlehurst, Best Female Actor in a Leading Role in a Mainstage Production

Yael Stone, Best Female Actor in a Leading Role in a Mainstage Production

Shiv Palekar, Best Male Actor in a Supporting Role of a Mainstage Production

Renée Mulder, Best Costume Design of a Mainstage Production

Steve Francis, Best Sound Design of a Mainstage Production

Glugs Awards Nominations
Most Outstanding Mainstage Production

Noni Hazlehurst, Most Outstanding Female Actor in a Supporting Role

CAT ON A HOT TIN ROOF

Glugs Awards

Most Outstanding Mainstage Production

Glugs Awards Nominations

Hugo Weaving, Most Outstanding Male Actor in a Supporting Role

Pamela Rabe, Most Outstanding Female Actor in a Supporting Role

COSÍ (CO-PRODUCTION WITH MELBOURNE THEATRE COMPANY)

Sydney Theatre Awards Nominations

Bessie Holland, Best Female Actor in a Supporting Role in a Mainstage Production

Robert Menzies, Best Male Actor in a Supporting Role in a Mainstage Production

WHITE PEARL (CO-PRODUCTION WITH RIVERSIDE'S NATIONAL THEATRE OF PARRAMATTA)

Sydney Theatre Awards

Best Ensemble

THE REAL THING

Sydney Theatre Awards Nominations

Johnny Carr, Best Male Actor in a Leading Role in a Mainstage Production

Glugs Awards Nomination

Most Outstanding Mainstage Production

LORD OF THE FLIES

Sydney Theatre Award Nominations

Joseph Althouse, Best Newcomer

Nyx Calder, Best Newcomer

MARY STUART

Sydney Theatre Awards

Mel Page, Best Costume Design of a Mainstage Production

Sydney Theatre Awards Nominations

Paul Jackson, Best Lighting Design of a Mainstage Production

Max Lyandvert, Best Original Score of a Mainstage Production

Helpmann Award Nominations

Helen Thomson, Best Female Actor in a Play

GOING DOWN (CO-PRODUCTION WITH MALTHOUSE THEATRE)

Green Room Award Nominations

Michele Lee, Writing for the Australian Stage Award

Leticia Cáceres, Direction Award

Catherine Van-Davies, Performers Award

Ensemble Award

AWGIE Award Nominations

Michele Lee, David Williamson Prize

NSW Premier's Literary Award Nominations

Michele Lee, Nick Enright Prize for Playwriting

Victorian Premier's Literary Award Shortlist

Michele Lee, Drama Award

BLACKIE BLACKIE BROWN: THE TRADITIONAL OWNER OF DEATH (CO-PRODUCTION WITH MALTHOUSE THEATRE)

Green Room Awards

Elizabeth Gadsby
Mike Greany (Oh Yeah Wow)
Emily Johnson
Verity Hampson

Set/Costume/AV Designer Award

Green Room Award Nominations

Production Award

Nakkiah Lui, Writing for the Australian Stage Award

Steve Toulmin, Music Composition and Sound Design Award

SAINT JOAN

Helpmann Award Nominations

Imara Savage
Best Direction of a Play

Nick Schlieper
Best Lighting Design

Sarah Snook
Best Female Actor in a Play

THE LONG FORGOTTEN DREAM

Helpmann Award Nominations

Mark Howett, Best Lighting Design

Wayne Blair
Best Male Actor in a Play

AWGIE Award Nominations
H Lawrence Sumner,
David Williamson Prize

NSW Premier's Literary Award Nominations

H Lawrence Sumner
Nick Enright Prize for Playwriting

THE CHILDREN (CO-PRODUCTION WITH MELBOURNE THEATRE COMPANY)

Green Room Award Nominations

Sarah Peirse, Performers Award

Helpmann Award Nominations

Best Production of a Play

Nakkiah Lui, Best New Australian Work

Declan Greene, Best Direction of a Play

Ash Flanders, Best Male Actor in a Supporting Role in a Play

THE HARP IN THE SOUTH: PART ONE AND PART TWO

AWGIE Awards

Kate Mulvany, Major Award

Kate Mulvany, David Williamson Prize for Excellence in Writing for Australian Theatre

Helpmann Award Nominations
Best Production of a Play

Kate Mulvany, Best New Australian Work

Kip Williams, Best Direction of a Play






Renée Mulder, Best Costume Design

Helen Thomson, Best Female Actor in a Supporting Role in a Play

Our Donors

Wharf Renewal Project

We gratefully acknowledge the leadership gifts for STC's Wharf Renewal Program.

	   	\$10,000 - \$14,999	Anonymous, Dr John Yiannikas, Edward Federman, Ms Anne Galbraith, I Kallinikos, The Alexandra & Lloyd Martin Family Foundation, Oranges & Sardines Foundation, Louise Taggart & Peter Homel, Turnbull Foundation
	Frances Allan & Ian Narev Ian Darling AO & Min Darling John & Frances Ingham Foundation Will & Jane Vicars	\$5,000 - \$9,999	Anonymous (4), Wayne Adams in memory of Liz O'Neill OAM, Patty Akopiantz, Ellen Borda, David Z. Burger Foundation, Geoffrey Cousins AM & Darleen Bungey, John & Libby Fairfax, Y Faros & P McIntyre, Ross & Jinnie Gavin, Judi Hausmann, Bill & Alison Hayward, Sally Herman, The Hilmer Family Endowment, Alexandra Joel, Sam Meers AO, Karen Moses, Natasha Nankivell, Amy Payten, Ms Christina Pender, Victoria Rati, Jan Swinhoe, Victoria Taylor, Susan & Ian Thomas, Alison Watkins, Sarah Whyte, James & Clytie Williams, Yim Family Foundation, Carla Zampatti AC
Mark & Anne Lazberger	Mark & Louise Nelson W & A Johnson Family Foundation The Chairman's Council	The Petre Foundation Louise Christie	
STC Foundation	Chair Ann Johnson (Jan – July), Gretel Packer (August -) <i>Directors</i> Anita Belgiorno-Nettis AM, Cate Blanchett AC, John Connolly, Mandy Foley, Judi Hausmann, Frances Ingham, Justin Miller, Heather Mitchell AM, Paul Robertson AO, Anne Schofield AM, Alex Schuman	\$2,000 - \$4,999	Anonymous (3), Colin & Richard Adams, Michael Adena & Joanne Daly, Lyn Baker & John Bevan, Christine Bishop, Anthony & Leda Booth, Janice Burke, JT Clark, Dr Bishnu Dutta & Ms Jayati Dutta, Mandy Foley, Marguerite Gregan & Billy Bennett, Priscilla Guest, Evan Hughes, Richard & Elizabeth Longes, Judith McKernan, Karen Michael, Timothy & Eva Pascoe, Robin & Jacqui Shnier, Dr Peter & Mrs Diana Southwell-Keely, John & Christina Stitt, Josie & Graeme Thompson, Lynne Watkins & Nicholas Harding
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1 Jan – 31 Dec 2019

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Executive Director
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Polly Rowe
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Casting Coordinator
Caitlin Brass
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Ben White
Associate Producers
Skye Kunstelj, Zoe O'Flanagan
Company Manager
Sarah Stait
Artistic Administrator
Jonathan Ware
Voice & Text Coach
Charmian Gradwell

RESIDENT ARTISTS

Resident Director Jessica Arthur

Resident Designer Elizabeth Gadsby
Patrick White Playwrights Fellow
Nakkiah Lui (from Mar)
Richard Wherrett Fellow
Shari Sebbens
STC Writers Under Commission
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Application and Database Manager
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Building Facilities Manager Barry Carr

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Marketing Manager, Season & Audience Engagement Sophie Withers (from May)
Digital Marketing Manager Elyssa Haratsis (on parental leave from Jun), Alexia Saeck (from Jun)
Marketing Manager, Campaigns
Bianca Oram
Content Manager Carl Nilsson-Polias (to Jul), Jordan Smith (to Aug)
Content Specialist Patrick Carey (from Sept)
Marketing Coordinator, Campaigns
Christine Petrou (to Jun), Ellie Sulway
Digital Marketing Coordinator
Alexia Saeck (to Jun), Ben Allison (from Jun)

Marketing Coordinator, Season & Audience Engagement
Anika Chapman
Marketing Assistant, Campaigns
Ellie Sulway (to Jun)
Lead Graphic Designer Nisha Agiasotis
Graphic Designer Nadia Dubrovic, Shara Parsons (from Jun to Sept)
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Data Analyst Aista Adhikari
Public Relations Manager
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Publicist Angelina Grien
Customer Services and Ticketing Manager
Beth Deguara, Jenn Mawhinney (to Nov)
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Roslyn Packer Theatre Box Office Manager
Chelsea Nelson
STC Box Office Manager Jo Jenkins
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Director, External Relations and Private Giving Danielle Heidbrink
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Nikki Waterhouse (from June), Sally Crawford (to June)
Major and Legacy Gifts Manager
Rebecca Warren
Individual Giving Manager
Sally Crawford (from June)
Annual Giving and Analytics Manager
Joshua Forward
Donor Engagement & Special Events Executive Rebecca Mclean-Chan (Parental leave from June), Jake Bayassari (June - Nov)
Event Project Manager Rita Mastrantone

(from Nov)
Legacy Gifts & Donor Services Executive
Belinda Partyga (to March)
Philanthropy Coordinator Timothy Mannering (from April)
Philanthropy Special Projects
Glenn Hazeldine
STC Pier Group
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Education & Community Programs Manager Zoe Hogan
Education Projects Manager
Lisa Mumford (from Aug), Jacqui Cowell (to Dec)
Education Coordinator Kaylee Hazell
School Drama Program Associate
Professor Emerita Robyn Ewing AM
Teaching Artists
Georgia Adamson, Michelle Robin Anderson, Tegan Arazny, Bronwyn Batchelor, Natasha Beaumont, Victoria Campbell, Danielle Catran, Brandon Christine, Gemma Cleary, Jacqui Cowell, Alyson Evans, Gail Evans, Rowan Freeman, Kaylee Hazell, Zoe Hogan, Felix Jozeps, Olivia Karaolis, Suzannah McDonald, Rachel McNamara, Jenelle Saunders, John Nicholas Saunders, Courtney Stewart, Jennifer White, Linden Wilkinson, Kate Worsley

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Corporate Partnerships Manager
Miranda Purnell
Corporate Partnerships Executive
Rita Mastrantone (to Apr)
Corporate Partnerships Coordinator
Laura Berri (from May)
Wharf Renewal Communications Manager
Gabrielle Keen

TECHNICAL, PRODUCTION AND WHARF RENEWAL

Director, Technical, Production and Wharf Renewal Jono Perry

Wharf Renewal Project Manager
Paul Bearne (to Nov), Julian Messer (from Nov)
Production Managers Kate Chapman, Genevieve Jones, Sarah Cowan (to Sept), Barry Searle (from May)
Deputy Production Manager
Lauren Makin
Production Administrator
Jack Audas Preston
Head of Stage Management
Minka Stevens
Resident Stage Manager Sarah Smith
Technical Manager Barry Searle (to Mar)
Head of Technical Operations
Andrew Richards (from May)
Staging Manager Stephen Mason
Staging Supervisor Chris Fleming, Eric Duffy
Sound & AV Manager Ben Lightowlers
Sound & AV Supervisor Hayley Forward, Kevin White
Sound & AV Technician Luke Davis
Head of Lighting
Pádraig Ó Súilleabháin (to May)
Lighting Manager
Josh Neufeld (from Jun)
Lighting Supervisor Andrew Tompkins, Harry Clegg, Corinne Fish
Theatre Technician
Cameron Menzies (to Jul)
Head of Production Chris Mercer (to May) Daniel Murtagh (from May)
Head of Set Construction James McKay (to Jan), Boaz Shemesh (from Feb)
Deputy Head of Set Construction
Boaz Shemesh (to Feb), Nicholas Horne (from Mar)
Set Constructors Michael Apoifis, Andrew Craig, Mark Rowley
Head of Props Alex Stuart
Props Buyer / Maker Traleen Ryan
Props Maker Emily Adinolfi
Head of Scenic Art Emelia Simcox (to Jul), Neil Mallard (from Jul)
Deputy Head of Scenic Art Ron Thiessen
Draftsperson Andrew Powell, William Phippen
Logistics Coordinator Morgan Hunwicks
Storeman Allan Vella
Driver / Buyer Ashley Trotter
Costume Manager Scott Fisher
Costume Coordinator Sam Perkins
Costumiers Joanna Grenke, Mary Anne Lawler

Wig, Make-up and Wardrobe Supervisor
Lauren A. Proietti

ROSLYN PACKER THEATRE

Head of Technical Kevin Sigley (to March)
Venue Manager Kerry Ireland (to Dec)
Venue Coordinator Milica Pajic (to May), Hannah Waters (from Jul)
Roslyn Packer Theatre House Manager
Alex Plavsic (to Jun)
Stage Door Attendant
Errol Robertson

SYDNEY THEATRE COMPANY OVERSEAS REPRESENTATIVE

Thompson Turner Productions (New York)
Henny Finch (UK)

STC CASUAL AND SEASONAL STAFF

Costume
Charlie Aplin, Megan Ashforth, Margaret Aston, Sandra Bardwell, Natalie Beeson, Alicia Brown, Nyok Kim Chang, Fiona Cooper-Sutherland, Keeradenan Dahl-Helm, Simone Edwards, Hazel Fisher, William Fisher, Diane Kanara, Roslyn Keam, Zoe Lawson, Catherine Mayne, Rick McGill, Mathilde Montredon, Thomas Nation, Toni Paul, Catherine Rennie, Jane Seldon, Olivia Simpson, Kia Snell, Ian Tatton, Carol Tee, Claire Westwood,
Hair & Wig
Margaret Aston, Carla D'Annunzio, Teresa Hinton, Diane Kanara, Patricia Kershaw, Toni Paul, Dynae Wood
Season Tickets Staff
Season Tickets Customer Services Supervisors (Jul-Dec)
Nola Grant-Whyte, Chloe Brisk, Jade Chan
Season Tickets Customer Services Representatives (Aug-Nov)
Alana Birtles, Libby Bramble, Anne-Marie Brockenhuus-Schack, Nico Bruni, Alison Cooper, Angus Crampton, Tom Crotty, Michelle Lim Davidson, Ivy D'Orsogna, Keziah Duguid, Lyn Gall, Felicity Giles, Persephone Hitzke-Dean, Petria Hogarth, Madeleine Holmes, Lucy

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Season Tickets Outbound Customer Service Team (Oct-Dec)
Chloe Brisk, Lada Volovelsky, Nicola Bruni, Felicity Giles, Petria Hogarth, Caroline Levien, Luke Patterson, Chris Shapones
Front of House Casual
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Lighting
Suzanne Brooks, Kayla Burrett, Matthieu Dromelet, Simon Edie, Jason Fripp, Blake Garner, Oscar Gruchy, Stephen Hendy, Andrew Hutchison, Jason Jones, Renae Kenward, Matthew Kruzmetra, Louise Mason, Romy McKanna, Cameron Menzies, Mahlo Llué Mills, Cloda O'Loughlin, Garrick Palmer, Philip Paterson, Sophie Power, Matthew Quince, Amy Robertson, Ryan Shuker, Mali Tauro-Cesca, Jeffrey Wheeler, Richard Whitehouse, Andrew Williams
Props
Jason Lowe
Mechanists
Carl Avery, Clive Criddle, Lewis Dean, Eric Duffy, Jason Edwards, , Maria Del Rocio Eiras Carrancio, Cole Goddard, Carl Greenham, Timothy Hill, Matthew Hinton, Shane Kinerson, Grace Llanwarne, Ganbold Lundaa, Ashley Lyons, Maite Masch Marchiori, Tyler Mason, Kane Mott, Tarn Mott, Geoffrey Murray, Douglas Niebling, Ulisses Palla, Simon Ridgeon, Zachary Saric, Nathan Seymour, John Shedden, Ethan Shepherd, David Tongs, Zachary White, Maurice Zancanaro
Scenic Bon Atkinson, Stephen Chaumont, Yolanda El Khouri, Max Elbourne, Jessica Fitzpatrick, James Jones, Stephanie Simcox, Thomas Thorby-Lister, Stefan von Reiche
Set Construction
Allan Clayton, Joseph Gleeson, Otto Heutling, Archie McKay, Dean Steiner, Darran Whatley
Sound
Benjamin Andrews, Olivia Benson, David Bergman, Khyam Cox, Steven Coyle, Luke Davis, Samuel Harper, Damien Herbert, Jessica Legg, Jessica McCloughan, Wridley Moss, Kevin Ng, Lauren Peters, David Trumpanis, Timothy Walker, Kevin White
Stage Management
Tim Burns, Georgiane Deal, Todd Eichorn, Ella Griffin, Katie Hankin, Brooke Kiss, Jaymii Knierum, Vanessa Martin, Natalie Moir, Jennifer Parsonage, Nicola Stavar, Ayah Tayeh, Elizabeth Webster
Stores
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STC Archives' Oral Historian
Dr Margaret Leask

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NSW 2000

Drama Theatre
Sydney Opera House
Bennelong Point
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Riverside Parramatta
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Annual Report 2019

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Contributing Writer Libby Gauld
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