

SYDNEY
THEATRE
CO

ANNUAL REPORT

2016



Richard Higgins and Matt Kelly in *Hamlet: Prince of Skidmark*. Photo: Prudence Upton



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*



Ursula Yovich in *The Golden Age*. Photo: Lisa Tomasetti

Strategic Plan

PURPOSE

Theatre is a place for ideas

VISION


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

MISSION


- 1 To create distinctive theatre of vision and scale
- 2 To ensure a future for theatre
- 3 To assist building creative capacity in the community
- 4 To explore the issues of the day

2016 in Numbers

136% OF CORE GOVERNMENT FUNDING SPENT ON **ACTORS' AND CREATIVES' WAGES**



382,576 PAID **ATTENDEES** TO STC'S 2016 PROGRAM



23 TEACHING ARTISTS EMPLOYED

3,591 STUDENTS AND **133** TEACHERS PARTICIPATED IN THE SCHOOL DRAMA™ PROGRAM

78,915 PEOPLE SAW AN **STC SHOW** OUTSIDE OF SYDNEY



6 WORLD PREMIERES




12 PLAYWRIGHTS ON COMMISSION




856 NATIONAL AND INTERNATIONAL PERFORMANCES



MORE THAN **200,000** PEOPLE ATTENDED THE ROSLYN PACKER THEATRE




MORE THAN **\$300,000** OF TICKET PRICE SAVINGS PASSED ON TO 5,501 SUNCORP TWENTIES CUSTOMERS



OVER \$21M IN TOTAL TICKET INCOME



87% AVERAGE CAPACITY HOUSES



1,477 WEEKS OF WORK FOR ACTORS



331 ACTORS AND CREATIVES EMPLOYED





Rory Potter, Nathaniel Dean, Ningali Lawford-Wolf, Kelton Pell and Shaka Cook in *The Secret River*. Photo: Heidrun Löhr

Ian Narev

CHAIR

2016 was another very successful year for Sydney Theatre Company. But it was not an easy one. At the start of the year, we were optimistic about the transition of the artistic leadership of the company from Andrew Upton to Jonathan Church. Jonathan has an exceptional reputation in the theatre world, and during his time with us we saw his calibre as an Artistic Director and as a person. However, we also saw the challenges of managing a global career from Australia. In May, we agreed with Jonathan that these challenges were insurmountable. Both Jonathan and the company had the best of intentions when the appointment was made; and the decision to part was very difficult. As we reflect on the year, I want once again to pay tribute to Jonathan's talent and energy, which had a significant impact on the 2016 season.

The recruitment process for Jonathan's successor provided an opportunity for the board to consult with a wide variety of theatre makers. From a strong field of candidates, and following a three-stage process managed closely by the board, we were delighted to appoint Kip Williams to the role. We were drawn to his vision for the company, his values and his passion, as well as his track record of creating some of the country's most exciting theatre in recent years. Kip was already on staff as Resident Director, so his transition was smooth, and his impact felt immediately. His ascension to the role is an endorsement of previous Artistic Director Andrew Upton's resident artist program, as were the appointments during the year of Resident Director Sarah Goodes to the role of Associate Director of Melbourne Theatre Company, and Richard Wherrett Fellow Paige Rattray as Associate Artistic Director of Queensland Theatre.

Organisations are defined by how well they overcome challenges. Despite this unexpected turn of events, STC delivered an excellent artistic program across our four stages, with works ranging from the world premiere of Angela Betzien's *The Hanging*, an STC commission, to the return of *The Secret River* and a re-envisioned *A Midsummer Night's Dream*.

303,661 tickets were sold to Sydney performances (up from 282,622 in 2015) and a further 78,915 outside of Sydney. We also made major strides towards the delivery of our planned renewal of our headquarters at The Wharf. We finalised our master plan, entered into an MOU with Infrastructure NSW and Arts NSW (now Create NSW), lodged the DA, and, by the end of the year, raised over \$20M in private investment against a target of \$35M.

On top of this, *The Present* commenced previews on Broadway: the first season ever on the Great White Way performed by an all-Australian cast.



Helen Christinson and Harriet Dyer in *A Flea In Her Ear*. Photo: Brett Boardman

We had a solid year off stage. The business generated an operating surplus across its three main business units (Sydney Theatre Company, Roslyn Packer Theatre and STC Foundation) of \$262K (\$618K in 2015). Our consolidated group result, which includes monies received towards our capital raising, stands at \$2.312M (\$2.668M in 2015). We are very grateful for the rock solid support that we received again in 2016 from the Australian Federal Government through the Australia Council, its arts funding and advisory body, and the NSW State Government through Arts NSW (now Create NSW). The STC Foundation also continued its invaluable role. We are indebted to the Foundation's directors as well as the many private donors who support the company with gifts of all sizes.

In a year of such change, we have seen the very best of the STC team, across all departments, which has risen magnificently to each of the opportunities and challenges presented in 2016. Led by first Jonathan and then Kip as Artistic Director, and by Executive Director Patrick McIntyre, this is a company of talented and dedicated people united by the common purpose of supporting the ambition, invention and success of Australian theatre makers.

I would also like to thank my colleagues on the STC Board. Their experience and commitment to the company have served us very well. I want particularly to acknowledge Ann Johnson, my Deputy Chair as well as Chair of the STC Foundation, who worked tirelessly for the company in 2016, and whose wisdom and judgement are indispensable.

With strong leadership in place and strong artistic momentum, we are very optimistic about the new year. Longer term, the renewal of The Wharf will be an essential part of the company's continuing excellence and sustainability for the coming generation, providing more effective work places, new opportunities for revenue generation and – most importantly – new opportunities for theatrical creation which will challenge, stimulate and delight artists and audiences.

Ian Narev
Chair

Patrick McIntyre

EXECUTIVE DIRECTOR

Theatre is a resilient art form grounded in our urge to gather together to share experiences, stories and ideas. STC's statement of purpose, "theatre is a place for ideas", is borne out by the ongoing strength of our audiences, and their thoughtful and enthusiastic responses to a wide variety of material – the new and the classic, the confronting and the comforting, and, as it says on the pack, the laughter and the tears.

Indeed, last year, more than 380,000 people attended STC performances in Sydney, around the country and in the USA. A great response to what we thought was a great year on stage, with a bold and wide-ranging series of productions.

For the company, our biggest non-theatre focus in 2016 was the need to renew our headquarters at The Wharf. Opened more than 33 years ago, The Wharf has become a cultural icon in Sydney for artists, audiences and general visitors. But a generation's worth of wear and tear cannot be overlooked, and nor can an over-riding ambition to keep The Wharf an exciting place for theatre artists and audiences. Founding Artistic Director Richard Wherrett's original hope was to create a truly flexible theatre to suit all theatrical imaginations, and that is what we now hope to do in the coming years. The challenge we have set ourselves is to make the facilities more efficient and more flexible without sacrificing any of the intrinsic "wharfiness" that makes this such a special place.

Our landlord the NSW Government is a partner in the Renewal Project. In 2016, we signed an MOU with Infrastructure NSW and Arts NSW (now Create NSW) towards the integrated delivery of the works proposed for our tenancy at Pier 4/5 with those of the Government's Walsh Bay Arts Precinct Project. This project will transform the future of Walsh Bay and make it one of the world's most significant cultural precincts. When works are complete in 2019, Pier 2/3 next door will be the home of Australian Chamber Orchestra, Bell Shakespeare and Australian Theatre for Young People, as well as featuring a large space left in its raw industrial state for events including Biennale of Sydney and Sydney Writers Festival. A new waterfront square will be added between the two piers for public events, and the premises of Sydney Philharmonia Choirs, Sydney Dance Company and Bangarra Dance Theatre in the Shore Sheds and downstairs on Pier 4/5 will be refurbished.

Also investing in our future are those generous individuals who have contributed leadership gifts to help us realise the Renewal Project. I acknowledge the extraordinary generosity and leadership of the following benefactors who stepped up early in the process to ensure that



Ashleigh Cummings in *The Hanging*. Photo: Lisa Tomasetti

this project is a success: Packer Family Foundation and Crown Resorts Foundation, The Paradise Family Foundation, Luca Anita Belgiorno-Nettis Foundation, Frances Allan and Ian Narev, Mark and Anne Lazberger, the W&A Johnson Foundation, and the Chairman's Council. This outstanding private support is also a testament to the leadership of our STC Foundation, chaired by Ann Johnson, which also oversaw an increase in regular donations to the company from \$2.69m in 2015 to \$3.30m in 2016.

We remain grateful for the ongoing support of our extremely loyal family of Corporate Partners, led by Major Sponsors Audi (sponsor of Audi Night with the Actors) and Suncorp (sponsor of the subsidised ticket program Suncorp Twenties.) In addition to contributing \$2.49m to the business, our sponsors support us in many other ways including the development of new audiences.

2016 was a year of swings and roundabouts which we faced with the full support of an extraordinarily generous and engaged board of directors chaired by Ian Narev. The company is incredibly fortunate to be guided by individuals of such commitment, energy and broad-ranging perspectives, all of whom are committed to the idea of STC being the best place to make and enjoy theatre.

To everyone who worked with and for the company in 2016 – the freelance, casual, contract and permanent staff across our many and varied departments – my thanks and admiration for your talent, hard work and, perhaps most of all, your incredible esprit de corps under any and all circumstances.

I started the year in partnership with Jonathan Church, whose boundless enthusiasm for theatre in all its forms was an inspiration, and finished it with Kip Williams in the role of Artistic Director. With the country's largest theatre company being piloted by one of our most visionary theatre makers, it's hard not to feel excited about the future.

Patrick McIntyre
Executive Director



Heather Mitchell and Tom Conroy in *Hay Fever*. Photo: Lisa Tomasetti

Kip Williams

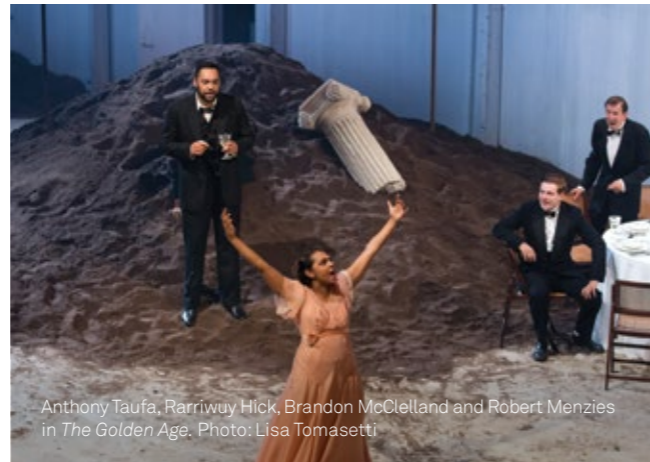
ARTISTIC DIRECTOR

Becoming the Artistic Director of Sydney Theatre Company has been an incredibly exciting and humbling experience.

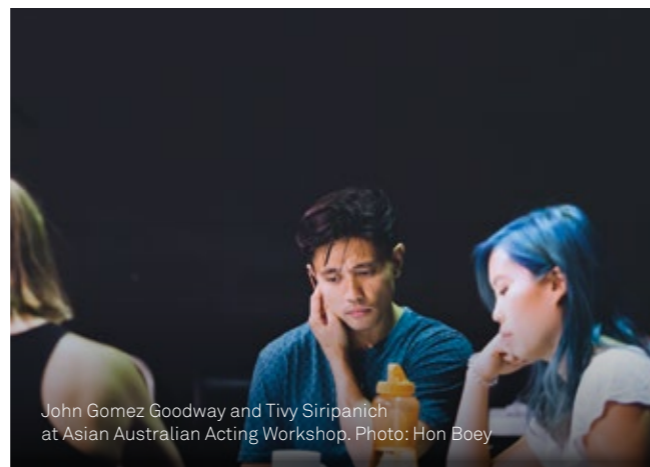
I've grown up within this company. In 2011, Andrew Upton gave me my first job out of drama school when he invited me to be his Assistant Director on *The White Guard*. In 2012, he and Cate Blanchett made me a resident artist, appointing me Directing Associate. In 2013, I was made Resident Director alongside Sarah Goodes. Over the course of my six and a half years working on The Wharf, I've worked directly on 18 productions, whilst being witness to the birth of many more. It's been an extraordinary way to learn about this remarkable company, and has placed me in the fortunate position of having made work with some of the country's most senior theatre practitioners as well as being closely connected with an exciting new generation of emerging artists. There is so much talent in Sydney and around the country. Programming my first season for 2018 is already an exercise in sifting brilliant ideas. I can't wait to share my first program when we launch this September.

In stepping into this role I would like to thank Andrew and Cate, whose resident artist program provided such a strong platform for my practice, and whose support and guidance has been invaluable. I would also like to acknowledge Jonathan Church, who brought new and inspiring perspectives to the company, and who continued to foster my place within it. After Jonathan left the company, as Interim Artistic Director I was supported so generously by the company's formidable artistic and programming teams. I would like to pay tribute especially to Casting Director Serena Hill, Literary Manager Polly Rowe, and Director of Programming and Artistic Operations Rachael Azzopardi for their incredible effort in completing work on the 2017 program with me and Executive Director Patrick McIntyre. I would also like to thank Patrick for his remarkable leadership and support during this period. The resulting program – led initially by Jonathan but finalised by the STC crew – is a testament to the ideas of all involved and has generated a terrific response from audiences to date, with more than 19,000 subscribers and counting signing up.

And so to report on 2016!



Anthony Taufa, Rarriwuy Hick, Brandon McClelland and Robert Menzies in *The Golden Age*. Photo: Lisa Tomasetti



John Gomez Goodway and Tivy Siripanich at Asian Australian Acting Workshop. Photo: Hon Boey



Robert Menzies and Paula Arundell in *A Midsummer Night's Dream*. Photo: Brett Boardman

At STC we are privileged to make work on the land of the Gadigal people of the Eora Nation, and I acknowledge their elders past and present, the traditional custodians of this land. In 2016, we made work in the Wharf theatres, Roslyn Packer Theatre, and the Drama Theatre at the Sydney Opera House, and we again showcased the diversity of theatrical voices from across the country. It seems extraordinary that Louis Nowra's epic *The Golden Age* had not received a main stage production since 1987, and it was a delight for me to direct the extraordinary revival cast including Sarah Peirse in a Helpmann Award-winning performance. For it to sit in the program alongside the return of *The Secret River* was a unique opportunity to experience two very different theatrical voices investigating our colonial past and its ongoing ramifications. *The Secret River* went on to play sell-out seasons at Arts Centre Melbourne and in Brisbane in partnership with QPAC and Queensland Theatre. We are so proud that this major work by director Neil Armfield and playwright Andrew Bovell based on the novel by Kate Grenville has been seen by so many across the country. Australian voices were central to the 2016 season, and new Australian premieres for 2016 included Angela Betzien's inventive detective mystery, *The Hanging*, directed by Resident Director Sarah Goodes; Sue Smith's moving *Macchu Picchu*, co-produced with State Theatre Company South Australia; and *Power Plays*, five short works by writers emerging and emerged on the one bill – Melissa Bubnic, Michele Lee, Nakkiah Lui, Hannie Rayson and Debra Thomas. We also saw some of our finest actors grace our stages. Rose Byrne and Damon Herriman returned to the company after too-long absences to appear with Lachy Hulme in Mamet's ever-provocative *Speed-the-Plow*,

directed by Andrew Upton. Andrew's outrageous adaptation of *A Flea in Her Ear*, directed by fellow provocateur Simon Phillips, played out simultaneously at the Drama Theatre. Former Artistic Director Robyn Nevin soared opposite John Howard in Arthur Miller's *All My Sons*. A highlight for me was exploring the dark yet still magical heart of *A Midsummer Night's Dream* – for which 21.8% of casual ticket buyers were under 30. It was thrilling to hear that the NSW Board of Studies (now the NSW Education Standards Authority) reassessed the thematic investigation of this play in light of our production. In terms of international work, we treated Sydney audiences to London's Almeida Theatre production of *King Charles III* – a brilliant piece of writing by Mike Bartlett – and also 1927's innovative *Golem*. All in all, it was a bold mix of story and form, the details of which can be found in these pages.

STC is constantly developing new works and artists through our Rough Drafts, workshops and commissioning programs. The 2016 Rough Draft program saw the return of Patrick White Award-winner Anna Barnes, and new writer Howard Sumner. In 2016, we established a relationship with CAAP (Contemporary Asian Australian Performance, formerly Performance 4a). This saw the company partner on developmental workshops for directors and actors of Asian Australian backgrounds, and we hosted Playwriting Australia and CAAP's Lotus Lounge playwriting workshop, which allowed us to spot the talented Disapol Savetsila and subsequently program his *Australian Graffiti* in 2017.

The company's work was again seen interstate and in regional centres in 2016. *The Wharf Revue* was seen by 22,813 people in 12 towns on its way to The Wharf for its traditional end-of-year run, and the conversation-starter *Disgraced*, directed by Resident Director Sarah Goodes, toured to Wollongong and Parramatta. On top of this, ahead of its opening night in January 2017, *The Present* commenced its run of previews at the Ethel Barrymore Theatre, New York, marking the first ever all-Australian production on Broadway. The 13-strong, all-Australian cast was led by Cate Blanchett and Richard Roxburgh and, if it's possible, all gave finer, richer performances in New York – one of the most gratifying outcomes of returning to existing productions.

Starting in 2009, Sydney Theatre Company's School Drama™ program has gone from strength to strength. 2016 marked the biggest year of School Drama to date, with 21 Teaching Artists working alongside 133 teachers and around 3,591 students on a unique co-mentoring literacy program. The program has expanded from working in Greater Sydney to now include delivery in Adelaide (in partnership with State Theatre Company South Australia), Albury-Wodonga (in partnership with HotHouse Theatre and Murray Arts), Darwin, and Melbourne (in partnership with Drama Victoria, Victorian Curriculum and

Assessment Authority and Deakin University). 2016 also saw former Artistic Director Andrew Upton launch *The School Drama Book: Drama, Literature & Literacy in the Creative Classroom* by Professor Robyn Ewing AM (Sydney University) and John Nicholas Saunders (STC's Education Manager) published by Currency Press, and *The School Drama Companion*, a multi-touch book developed in partnership with Apple. School Drama also broadened its reach by running 50 workshops with young men and women in Juvenile Justice Centres in New South Wales. It also reached 986 educators at conferences and staff development days and 250 pre-service teachers at university. STC also initiated a pilot building on our expertise with School Drama, using drama to support English language learning with adult refugees, migrants and asylum seekers.

Our resident artists in 2016 were Resident Directors Sarah Goodes and myself, Richard Wherrett Fellow Paige Rattray, Patrick White Playwrights' Fellow Kate Mulvany to May and Tommy Murphy from June, and Resident Designer Elizabeth Gadsby, along with Voice and Text Coach Charmian Gradwell. Retaining a cohort of talented and engaged artists at the centre of the company is vitally important, both for the company and for the national theatre ecology. Based in large part on their achievements as STC residents, both Sarah and Paige have been lured away by peer companies. We farewelled Sarah who is now an Associate Director at Melbourne Theatre Company, and Paige, who took up the role of Associate Artistic Director of Queensland Theatre. We miss them as friends and artists, but look forward to collaborating with them as co-producers! At the end of 2016, we welcomed Imara Savage as our incoming Resident Director. Imara is familiar to us all as a director of rare brilliance, having directed on a number of occasions for STC, including the 2016 comedic highlight *Hay Fever*.

Extraordinary leadership gifts have allowed artists to create and invent freely from the very start, and are a humbling act of a trust in the company. I'm very grateful to Production and Artist Development Patrons: Gretel Packer, John and Frances Ingham, David Gonski and Orli Wargon, Simon and Catriona Mordant, Danita Lowes and David Fite, Rebel Penfold-Russell, The Petre Foundation, The Girgensohn Foundation and The Donor Syndicate. Likewise our education supporter The Raymond E Purves Foundation; and the Neilson Foundation and Upton Blanchett Family who support the core business of what we do. I, and Sydney, owe these remarkable theatre lovers a great deal of thanks - we couldn't do it without them.

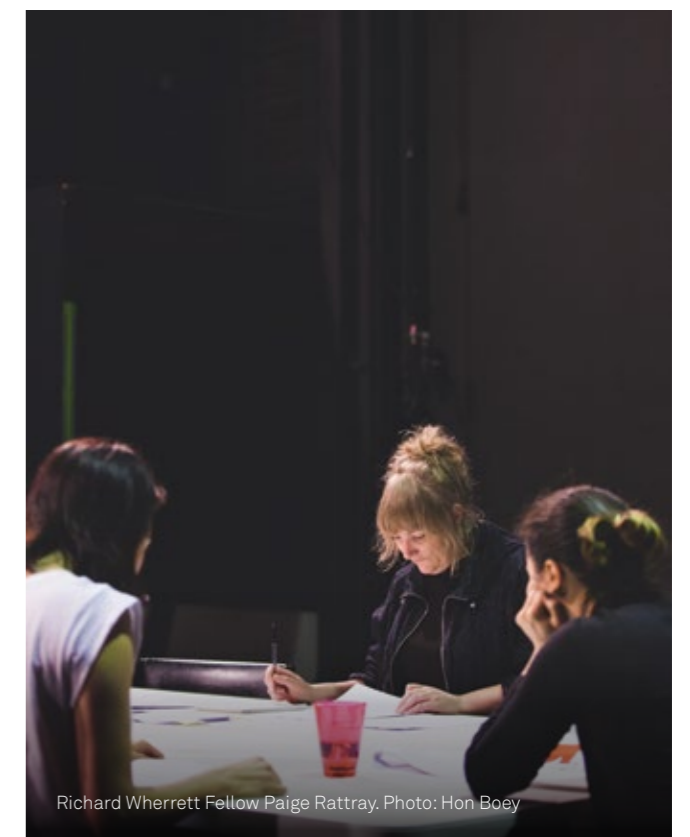
2016 was a year of great depth and revelation on the stages, and one of transition and consolidation backstage. It is so thrilling to be at the helm of this great company as we forge into the future, and I look forward to seeing you all at the theatre in 2017 and beyond.

Kip Williams

Kip Williams
Artistic Director



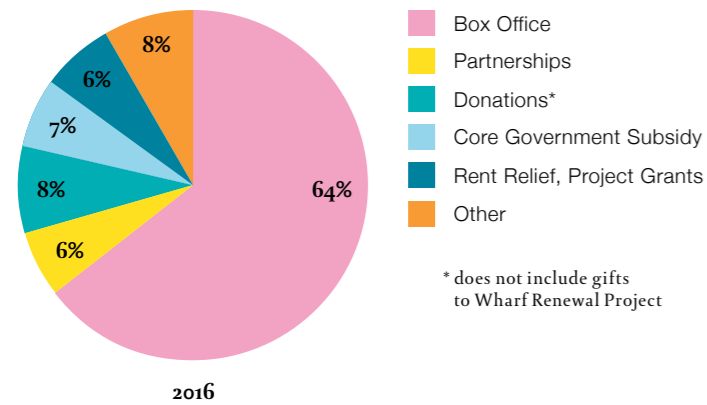
Luke Carroll, Zoe Hogan and students of Plunkett Street Public School. Photo: Hon Boey



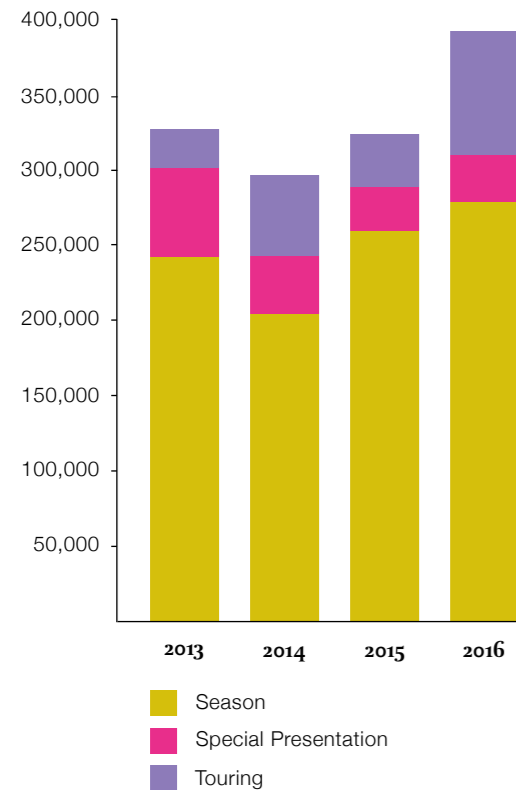
Richard Wherrett Fellow Paige Rattray. Photo: Hon Boey

Key Performance Indicators

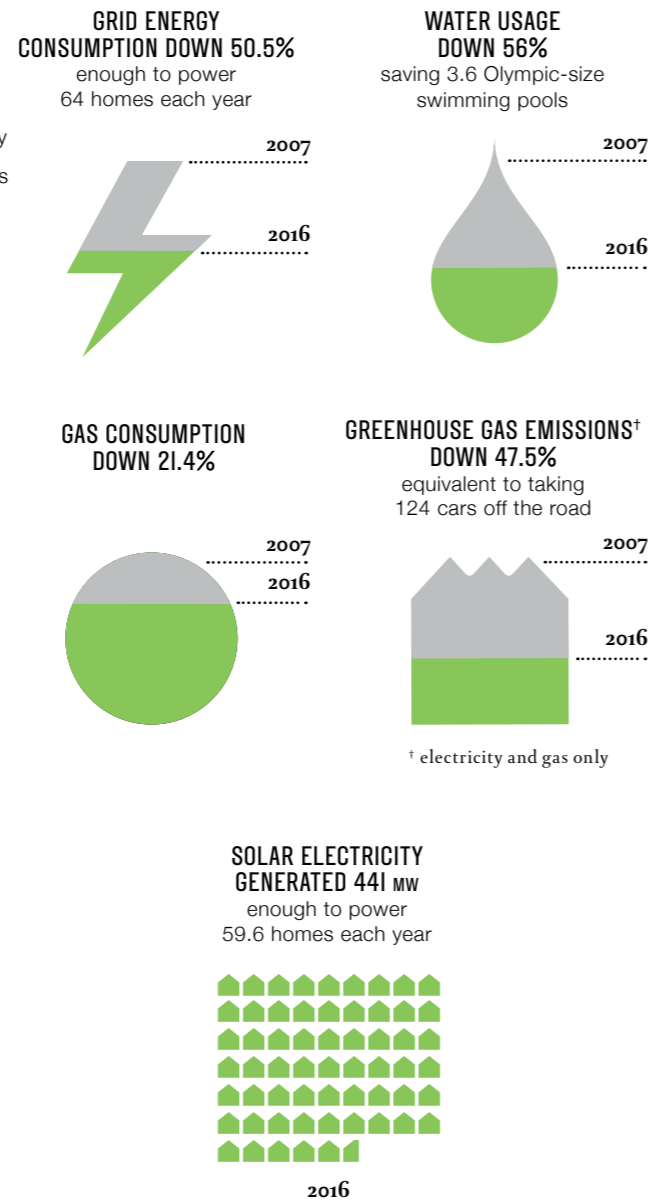
INCOME STREAMS



AUDIENCE NUMBERS



GREENING THE WHARF



Environmental results verified by COzero

Stream	KPI	2016	2015	2014	
Art	Main stage productions presented	16	15	16	
	Average rehearsal time (STC produced & co-produced shows only)	4.21 weeks	4.46 weeks	4.36 weeks	
	Average performers per play	8.38	7.14	7.36	
	New Australian works and adaptations produced	6	4	7	
	Writers under commission	12	15	9	
	Readings and workshops	16	6	7	
	Regional and national tours	5	2	2	
	International tours and presentations	0*	1	1	
	Business	Subscription season - net (\$'000)	4,311	4,960	2,495
Non-subscription activities - net (\$'000)		410	721	815	
Touring - net (\$'000)		317	257	915	
Net overheads (including funding and development income) (\$'000)		(2,726)	(3,270)	(2,428)	
Surplus/deficit (\$'000)		2,312	2,668	1,797	
Reserves as % of turnover		40.15%	37.86%	32.45%	
Total raised (Net) including Foundation (\$'000)		4,576	4,100	4,363	
Paid attendance					
Subscription season		272,783	253,262	197,792	
Non-subscription activities		109,793	65,377	90,912	
Subscriber members	19,493	20,513	15,261		
Subscriber renewal	70%	61%	65%		
Community/ Education	In-community productions presented	0	0	1	
	Workshops, programs, initiatives	43	37	21	
	Participants	14,565	9,890	12,813	
	School Drama™				
	Participating schools	47	36	34	
	Participating teachers	133	111	86	
Participating students	3,325	2,889	2,177		

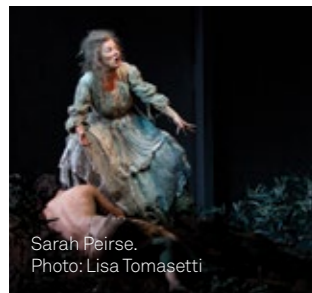
* *The Present* previewed from 17 December 2016 at the Ethel Barrymore Theatre, New York. As it opened on 8 January 2017, it will be included as an international presentation in the 2017 Annual Report.



Leon Ford in *A Flea in Her Ear*.
Photo: Brett Boardman

PLAYS AND PERFORMANCES

The Year in Reviews



Sarah Peirse.
Photo: Lisa Tomasetti

THE GOLDEN AGE

“Thrillingly ambitious in its scope and imagination”

★★★★★

The Daily Telegraph



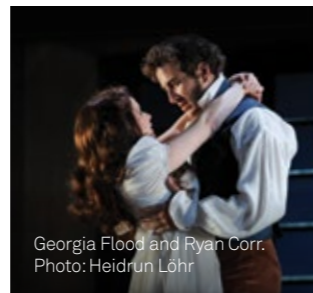
Madeleine Madden, Ningali Lawford-Wolf and Frances Djulibing. Photo: Heidrun Lohr

THE SECRET RIVER

“Extraordinary theatre laced with enchantment and truth”

★★★★★

Sydney Morning Herald



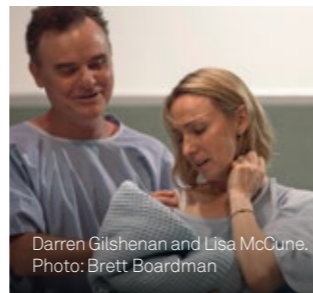
Georgia Flood and Ryan Corr. Photo: Heidrun Lohr

ARCADIA

“Expect to be engaged, enthralled, amused and entertained in rare and satisfying fashion. Not to be missed.”

★★★★★

Stage Noise



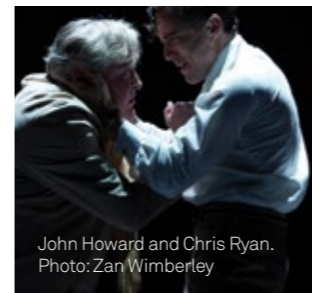
Darren Gilshenan and Lisa McCune. Photo: Brett Boardman

MACHU PICCHU

“Underpinned by lived-in, authentic performances by Lisa McCune and Darren Gilshenan”

★★★★★

Time Out Sydney



John Howard and Chris Ryan. Photo: Zan Wimberley

ALL MY SONS

“*All My Sons* resonates as powerfully as ever. By the end I felt as if I had been holding my breath.”

★★★★★

Sunday Telegraph



Ashleigh Cummings, Luke Carroll and Genevieve Lemon. Photo: Lisa Tomasetti

THE HANGING

“An extraordinarily well-executed psychological thriller by Angela Betzien, directed under the steady hand of Sarah Goodes.”

★★★★★

Limelight Magazine

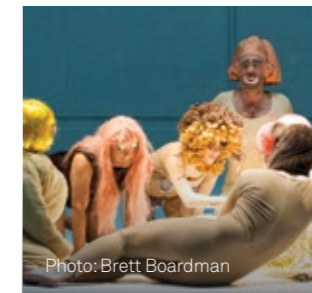


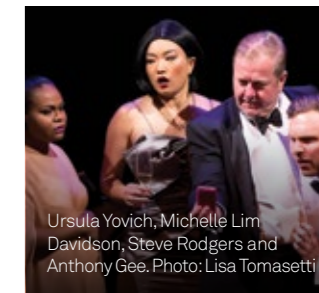
Photo: Brett Boardman

A MIDSUMMER NIGHT'S DREAM

“This is a production which is constantly engaging and intriguing, inviting you to lean forward and wonder what the company might pull out next.”

★★★★★

Daily Review

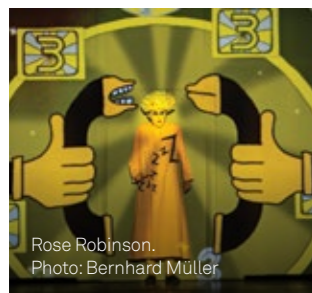


Ursula Yovich, Michelle Lim Davidson, Steve Rodgers and Anthony Gee. Photo: Lisa Tomasetti

POWER PLAYS

“A remarkably coherent evening of comedy and satirical reflection.”

The Australian



Rose Robinson. Photo: Bernhard Müller

GOLEM

“This is a significant work of theatre not just for the ideas, brilliant and funny acting, quirky and memorable script (boasting many, many great lines), but because it is truly innovative.”

The Guardian



Photo: Johan Persson

KING CHARLES III

“Fiendishly clever... an extraordinary treat for audiences.”

Time Out Sydney



Heather Mitchell, Briallen Clarke, Tom Conroy and Harriet Dyer. Photo: Lisa Tomasetti

HAY FEVER

“In a top-drawer cast... [Heather] Mitchell carries all before her. Her Pre-Raphaelite beauty is intoxicating, as is her way with a seductive phrase. “I’ve been pruning the calceolarias,” she throatily purrs... It’s an invitation to unimagined delights that seduces us all.”

The Australian

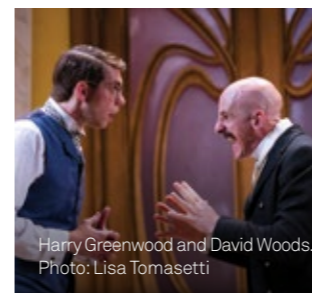


Sachin Joab and Shiv Palekar. Photo: Prudence Upton

DISGRACED

“*Disgraced* is a 90-minute roller-coaster ride through some of the most thrilling theatre you’re ever likely to see.”

The Daily Telegraph

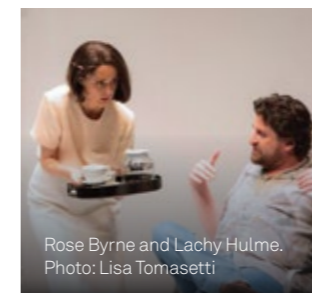


Harry Greenwood and David Woods. Photo: Lisa Tomasetti

A FLEA IN HER EAR

“The audience eats it up; barely a minute goes by without an eruption of shrieking laughter and all eyes are glued to the stage to keep up with the frenetic volley of venomous jibes and hilarious pratfalls.”

Arts Hub

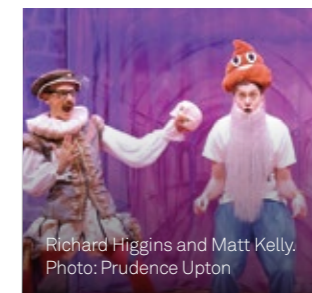


Rose Byrne and Lachy Hulme. Photo: Lisa Tomasetti

SPEED-THE-PLOW

“Whether you are here as a fan of Byrne or an admirer of Mamet, you are in for a good night.”

Sydney Morning Herald



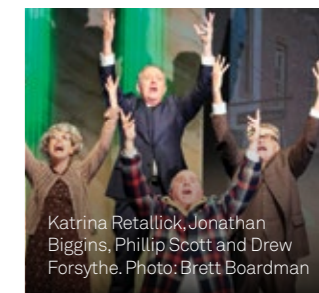
Richard Higgins and Matt Kelly. Photo: Prudence Upton

HAMLET: PRINCE OF SKIDMARK

“One of the funniest introductions to Shakespeare imaginable.”

★★★★★

Sunday Telegraph



Katrina Retallick, Jonathan Biggins, Phillip Scott and Drew Forsythe. Photo: Brett Boardman

THE WHARF REVUE 2016

“It’s frequently dark, sophisticated and, as well as being awfully clever, is also totally idiotic and hilarious.”

Stage Noise



Rarriwuy Hick and Brandon McClelland. Photo: Lisa Tomasetti

SYDNEY THEATRE COMPANY PRESENTS

THE GOLDEN AGE

BY LOUIS NOWRA

40 PERFORMANCES
10,882 PAID ATTENDANCE

CAST

BETSHEB
Rarriwuy Hick
PETER ARCHER/JAMES
Remy Hii
FRANCIS
Brandon McClelland
WILLIAM ARCHER/MELORNE
Robert Menzies
STEF/PRIVATE CORRIS
Liam Nunan
DR SIMON/MARY/ANGEL
Zindzi Okenyo
AYRE/MRS WITCOMBE
Sarah Peirse
MAC/MR TURNER/GEORGE ROSS
MP/GERMAN MAN
Anthony Taufa
ELIZABETH ARCHER
Ursula Yovich

CREATIVE TEAM

DIRECTOR
Kip Williams
DESIGNER
David Fleischer
LIGHTING DESIGNER
Damien Cooper
COMPOSER & SOUND DESIGNER
Max Lyandvert
DRAMATURG
Paige Rattray
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Kate Chapman
STAGE MANAGER
Charlotte Barrett
ASSISTANT STAGE MANAGER
Mel Dyer
HEAD MECHANIST
David Tongs
COSTUME COORDINATOR
Rebecca Bethan Jones
BACKSTAGE WARDROBE
SUPERVISOR
Martelle Hunt
WARDROBE MAINTENANCE
Rosalie Lester
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Lisa Tomasetti
RUNNING TIME
2 HRS 20 MINS INCLUDING
INTERVAL



Kelton Pell and Nathaniel Dean. Photo: Heidrun Löhr

SYDNEY THEATRE COMPANY AND ALLENS PRESENT

THE SECRET RIVER

BY KATE GRENVILLE
AN ADAPTATION FOR THE STAGE BY ANDREW BOVELL

22 PERFORMANCES
15,628 PAID ATTENDANCE

ON TOUR

25 FEB – 19 MAR
24 PERFORMANCES
16,703 PAID ATTENDANCE

Queensland Theatre
Company, Playhouse,
QPAC, Brisbane

Playhouse, Arts
Centre Melbourne,
Melbourne

CAST

SAL THORNHILL
Georgia Adamson
DAN OLDFIELD
Joshua Brennan
DICK THORNHILL
Toby Challenor
WANGARRA/BRANYIMALA
Shaka Cook
WILLIAM THORNHILL
Nathaniel Dean
BURYIA
Frances Djulibing
MRS HERRING
Jennifer Hagan
MUSICIAN
(SYDNEY & BRISBANE)
Isaac Hayward

MUSICIAN (MELBOURNE)

Iain Grandage
NGALAMALUM
Trevor Jamieson
DICK THORNHILL
Heath Jelovic
DHIRRUMBIN/DULLA DJIN
Ningali
Lawford-Wolf
GILYAGAN/MURULI
Madeleine Madden
THOMAS BLACKWOOD
Colin Moody
GARRAWAY/DULLA DJIN'S CHILD
Jeremiah Mundine
GARRAWAY/DULLA DJIN'S CHILD
Wesley Patten
YALAMUNDI
Kelton Pell
SMASHER SULLIVAN
Richard Piper
WILLIE THORNHILL
Rory Potter
NARABI
James Slee
LOVEDAY
Bruce Spence
SABITTY BIRTLES/SUCKLING/
TURNKEY
Matthew
Sunderland

CREATIVE TEAM

DIRECTOR
Neil Armfield
ARTISTIC ASSOCIATE
Stephen Page
SET DESIGNER
Stephen Curtis
COSTUME DESIGNER
Tess Schofield
LIGHTING DESIGNER
Mark Howett
COMPOSER & MUSICAL DIRECTOR
(MELBOURNE)
Iain Grandage
MUSICAL DIRECTOR
(SYDNEY & BRISBANE)
Isaac Hayward
SOUND DESIGNER
Steve Francis
TOUR DIRECTOR
Kip Williams
LANGUAGE CONSULTANT
Richard Green
DRAMATURG
Matthew Whittet
VOICE & TEXT COACH
Charmian Gradwell
ADDITIONAL MUSIC
Trevor Jamieson
FIGHT DIRECTOR
Scott Witt
AUNTY IN RESIDENCE
Glendra Stubbs

PRODUCTION TEAM

PRODUCTION MANAGER
John Colvin
COMPANY MANAGER
Annelies Crowe
STAGE MANAGER
Georgia Gilbert
DEPUTY STAGE MANAGER
Sarah Smith
ASSISTANT STAGE MANAGERS
Todd Eichorn
Jaymii Knierum
COSTUME SUPERVISOR
Christine Mutton
WIG, MAKE-UP & WARDROBE
SUPERVISOR
Lauren A. Proietti
DRESSER & WARDROBE
MAINTENANCE
Jane Seldon
HEAD MECHANIST
Steve Mason
TOUR HEAD MECHANIST
Eric Duffy
HEAD FLY OPERATOR
Chris Fleming
FLOOR MECHANIST
David Stabback

TOUR LIGHTING REALISER/ HEAD ELECTRICIAN

Andrew Tompkins
LIGHTING BOARD OPERATOR
Harry Clegg
HEAD OF SOUND
Kevin White
FOH SOUND OPERATOR
David Bergman
RADIO MIC TECHNICIAN
Olivia Benson
CHILD CHAPERONE
Kathryn Drummond
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Heidrun Löhr

RUNNING TIME
2 HRS 50 MINS INCLUDING
INTERVAL



Georgia Flood. Photo: Heidrun Löhr

SYDNEY THEATRE COMPANY PRESENTS

ARCADIA

BY TOM STOPPARD

58 PERFORMANCES
29,199 PAID ATTENDANCE

CAST

LADY CROOM
Blazey Best
SEPTIMUS HODGE
Ryan Corr
CHLOE COVERLY
Honey Debelle
HANNAH JARVIS
Andrea Demetriades
JELLABY
Jonathan Elsom
THOMASINA COVERLY
Georgia Flood
CAPTAIN BRICE, RN
Julian Garner
EZRA CHATER
Glenn Hazeldine
BERNARD NIGHTINGALE
Josh McConville
GUS COVERLY/AUGUSTUS
COVERLY
Will McDonald
VALENTINE COVERLY
Michael Sheasby
RICHARD NOAKES
Justin Smith

CREATIVE TEAM

DIRECTOR
Richard Cottrell
SET DESIGNER
Michael Scott-
Mitchell
COSTUME DESIGNER
Julie Lynch
LIGHTING DESIGNER
Damien Cooper
MUSIC & SOUND DESIGNER
Steve Francis
ASSISTANT DIRECTOR
Phillip Rouse
VOICE & TEXT COACH
Charmian Gradwell
CHOREOGRAPHER
Pamela French

PRODUCTION TEAM

PRODUCTION MANAGER
Chris Mercer
STAGE MANAGER
Minka Stevens
ASSISTANT STAGE MANGER
Vanessa Martin
COSTUME SUPERVISOR
Rebecca Elson
HAIR & WIG STYLIST
Nicola Waters
BACKSTAGE WARDROBE
SUPERVISOR
Rosalie Lester
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Heidrun Löhr
RUNNING TIME
2 HRS 45 MINS INCLUDING
INTERVAL

THE SECRET RIVER WAS 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, SYDNEY FESTIVAL, PERTH INTERNATIONAL ARTS FESTIVAL, AND THE CENTENARY OF CANBERRA

PRODUCTION PATRON

GRETEL PACKER

AUDI NIGHT WITH THE ACTORS
PARTNER



WHARF | THEATRE

14 JAN – 20 FEB

COMMISSIONING & TOURING PATRONS

DAVID GONSKI AC &
ORLI WARGON OAM

CATRIONA &
SIMON MORDANT AM

PRESENTING PARTNER

Allens > Linklaters

ROSLYN PACKER
THEATRE

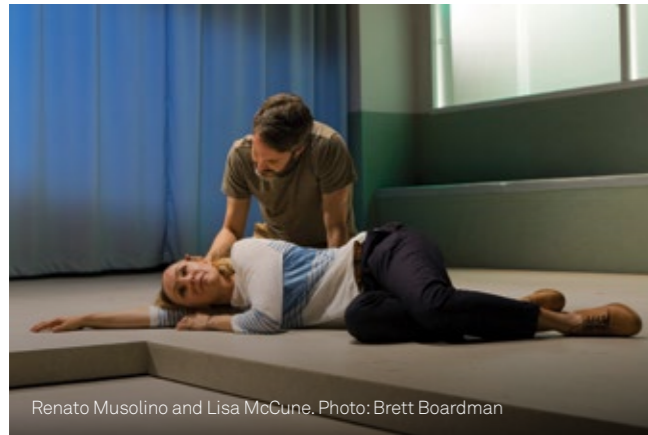
1 FEB – 20 FEB

PRODUCTION PATRON

THE PETRE FOUNDATION

DRAMA THEATRE

8 FEB – 2 APR



Renato Musolino and Lisa McCune. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS
A SYDNEY THEATRE COMPANY AND STATE THEATRE COMPANY SOUTH AUSTRALIA PRODUCTION

MACHU PICCHU

BY SUE SMITH

WORLD PREMIERE

41 PERFORMANCES
11,590 PAID ATTENDANCE

CAST

KIM/NURSE JEN/BACKUP SINGER/GUILT
Elena Carapetis
PAUL
Darren Gilshenan
MARTY/ELVIS
Luke Joslin
LUCY/PAIN/BACKUP SINGER
Annabel Matheson
GABBY
Lisa McCune
LOU
Renato Musolino

CREATIVE TEAM

DIRECTOR
Geordie Brookman
SET & COSTUME DESIGNER
Jonathon Oxlade
LIGHTING DESIGNER
Nigel Levings
COMPOSER
Alan John
SOUND DESIGNER
Andrew Howard
ASSISTANT DIRECTOR
Yasmin Gurreeboo
PRODUCTION CONSULTANT
Christopher Petridis
ANIMATOR
Morgan Read

PRODUCTION TEAM

PRODUCTION MANAGER (STCSA)
Gavin Norris
PRODUCTION MANAGER (STC)
Chris Mercer
STAGE MANAGER
Stephanie Fisher
ASSISTANT STAGE MANAGER
Tim Burns
ASSISTANT STAGE MANAGER (REHEARSAL)
Laura Palombella
VENUE TECHNICIAN
Cameron Menzies
HEAD MECHANIST
David Tongs
REHEARSAL PHOTOGRAPHER
James Hartley
PRODUCTION PHOTOGRAPHER
Brett Boardman
RUNNING TIME
2 HRS 20 MINS INCLUDING INTERVAL



Shamira Turner. Photo: Bernhard Müller

SYDNEY THEATRE COMPANY PRESENTS
A 1927, SALZBURG FESTIVAL, THÉÂTRE DE LA VILLE PARIS AND YOUNG VIC CO-PRODUCTION

GOLEM

CREATED BY 1927

12 PERFORMANCES
8,877 PAID ATTENDANCE

CAST

ANNIE/JENNY 1/COURTING CONTRAPTION GIRL 1
Esme Appleton
JULIAN/PHIL SYLOCATE/PJ/ VOICE OF PUB/LANDLORD/LES MISERABLES
Will Close
PENNY/JENNY 2/HER
Lillian Henley
JOY/GRAN/CHEF/RUBY/WIFE OF LES/COURTING CONTRAPTION GIRL 2
Rose Robinson
ROBERT
Shamira Turner
VOICE OF GOLEM
Ben Whitehead
ADDITIONAL VOICEOVER
Suzanne Andrade

CREATIVE TEAM

WRITER & DIRECTOR
Suzanne Andrade
ANIMATION, FILM & DESIGN
Paul Barritt
COSTUME DESIGN
Sarah Munro
COMPOSER
Lillian Henley
SOUND DESIGN
Laurence Owen
ASSOCIATE DIRECTION & DESIGN
Esme Appleton
ANIMATION ASSOCIATE
Derek Andrade
DRUMS AND PERCUSSION
Will Close
DRAMATURG
Ben Francombe
PROJECTION SCREEN DESIGN
James Lewis

PRODUCTION TEAM

SET BUILD
Joe Marchant & West Yorkshire Playhouse
COSTUME CONSTRUCTION
Sarah Munro
COSTUME CONSTRUCTION ASSISTANT
Martha Copeland
PRODUCTION MANAGER (1927)
Helen Mugridge
PRODUCTION MANAGER (STC)
Kate Chapman
HEAD MECHANIST
Steve Mason
HEAD ELECTRICIAN
Harry Clegg
DEPUTY HEAD ELECTRICIAN
Andrew Tompkins
HEAD SOUND
Kevin White
SOUND TECHNICIAN
Chris Prosho
PRODUCER
Jo Crowley
RUNNING TIME
1 HR 30 MINS NO INTERVAL



Katie Brayben (in mask) (UK production). Photo: Johan Persson

SYDNEY THEATRE COMPANY AND ADShel PRESENT
THE ALMEIDA THEATRE PRODUCTION

KING CHARLES III

BY MIKE BARTLETT

AUSTRALIAN PREMIERE

36 PERFORMANCES
28,921 PAID ATTENDANCE

CAST

CHARLES
Robert Powell
KATE
Jennifer Bryden
HARRY
Richard Glaves
JAMES REISS
Dominic Jephcott
SPENCER, NICK, SIR GORDON, ARCHBISHOP, PAUL
Geoffrey Lumb
JESS
Lucy Phelps
CAMILLA
Carolyn Pickles
WILLIAM
Ben Righton
MR STEVENS
Giles Taylor
MR EVANS
Tim Treloar
SARAH, GHOST, TV PRODUCER
Beatrice Walker
COOTSEY, SPEAKER, TERRY, SIR MICHAEL, ROBERTS
Paul Westwood
UNDERSTUDY CAMILLA
Emily Swain

ENSEMBLE, UNDERSTUDY KATE, JESS, GHOST
Emily-Celine Thomson
ENSEMBLE, UNDERSTUDY HARRY, COOTSEY, SPENCER
Ryan Whittle
UNDERSTUDY MR EVANS, MR STEVENS, JAMES REISS
Karl Wilson

CREATIVE TEAM

DIRECTOR
Rupert Goold with Whitney Mosery
DESIGNER
Tom Scutt
COMPOSER
Jocelyn Pook
LIGHTING DESIGNER
Jon Clark
SOUND DESIGN
Paul Arditti
MUSICAL DIRECTOR
Belinda Sykes
CASTING
Joyce Nettles
ASSOCIATE DIRECTOR
Sara Joyce
ASSOCIATE DESIGNER
Eleri Lloyd
ASSOCIATE LIGHTING DESIGNER
Rob Casey

PRODUCTION TEAM

PRODUCTION MANAGER (UK)
Leigh Porter
PRODUCTION MANAGER (STC)
Jeff Warnick
COMPANY STAGE MANAGER
Simon Bannister
DEPUTY STAGER MANAGER
Julia Crammer
ASSISTANT STAGE MANAGER
Tom Lewer
HEAD OF SOUND
David Darlington
WARDROBE MISTRESS
Emma Mansfield
HEAD MECHANIST
Steve Mason
PRODUCTION ELECTRICIAN
Harry Clegg
HEAD ELECTRICIAN
Andrew Tompkins
HEAD SOUND
Kevin White
HEAD FLY OPERATOR
Kane Mott
DEPUTY HEAD FLY OPERATOR
Chris Fleming
RUNNING TIME
2 HRS 45 MINS INCLUDING INTERVAL



Heather Mitchell and Josh McConville. Photo: Lisa Tomasetti

SYDNEY THEATRE COMPANY PRESENTS

HAY FEVER

BY NOEL COWARD

45 PERFORMANCES
22,302 PAID ATTENDANCE

CAST

JACKIE CORYTON
Briallen Clarke
SIMON BLISS
Tom Conroy
RICHARD GREATHAM
Alan Dukes
SOREL BLISS
Harriet Dyer
CLARA
Genevieve Lemon
DAVID BLISS
Tony Llewellyn-Jones
SANDY TYRELL
Josh McConville
JUDITH BLISS
Heather Mitchell
MYRA ARUNDEL
Helen Thomson

CREATIVE TEAM

DIRECTOR
Imara Savage
DESIGNER
Alicia Clements
LIGHTING DESIGNER
Trent Suidgeest
COMPOSER & SOUND DESIGNER
Max Lyandvert
ASSISTANT DIRECTOR
Lucas Jervies
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Kate Chapman
STAGE MANAGER
Tanya Leach
ASSISTANT STAGE MANAGER
Keiren Smith
WIG, MAKE-UP & WARDROBE SUPERVISOR
Lauren A. Proietti
REHEARSAL PHOTOGRAPHER
Brett Boardman
PRODUCTION PHOTOGRAPHER
Lisa Tomasetti
RUNNING TIME
2 HRS 15 MINS INCLUDING INTERVAL

MACHU PICCHU WAS SUPPORTED BY THE AUSTRALIAN WRITERS' FOUNDATION, WITH THE GENEROUS SUPPORT OF KIM WILLIAMS AM

ASSOCIATE PARTNER
Adina apartments hotels
STATE SA THEATRE COMPANY
WHARF 1 THEATRE
3 MAR – 9 APR

1927
ROSALYN PACKER THEATRE
16 MAR – 26 MAR

PRESENTING PARTNER
ADShel
ALMEIDA THEATRE
ROSALYN PACKER THEATRE
31 MAR – 30 APR

AUDI NIGHT WITH THE ACTORS PARTNER
OOO
DRAMA THEATRE
11 APR – 21 MAY



Sachin Joab. Photo: Prudence Upton

SYDNEY THEATRE COMPANY PRESENTS
DISGRACED
BY AYAD AKHTAR

AUSTRALIAN PREMIERE

50 PERFORMANCES
16,219 PAID ATTENDANCE

ON TOUR

8 JUN – 25 JUN
14 PERFORMANCES
5,690 PAID ATTENDANCE

IMB Theatre,
Illawarra Performing
Arts Centre,
Wollongong

Riverside Theatres,
Parramatta

The Playhouse,
Canberra Theatre
Centre, Canberra

CAST

JORY
Paula Arundell
ISAAC
Glenn Hazeldine
AMIR
Sachin Joab
ABE
Shiv Palekar
EMILY
Sophie Ross
Geraldine Hakewill

CREATIVE TEAM

DIRECTOR
Sarah Goodes
DESIGNER
Elizabeth Gadsby
LIGHTING DESIGNER
Damien Cooper
COMPOSER & SOUND DESIGNER
Steve Francis
ASSOCIATE SOUND DESIGNER
Michael Toisuta
ASSISTANT DIRECTOR
Scarlet McGlynn
VOICE & TEXT COACH
Charmian Gradwell
DIALECT COACH
Paige Walker

PRODUCTION TEAM

PRODUCTION MANAGER
John Colvin
STAGE MANAGER
Sarah Smith
ASSISTANT STAGE MANAGER
Todd Eichorn
VENUE TECHNICIAN
Cameron Menzies
BACKSTAGE WARDROBE
SUPERVISOR
Rosalie Lester
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Prudence Upton
RUNNING TIME
1 HR 30 MINS NO INTERVAL



John Howard and Jack Ruwald. Photo: Zan Wimberley

SYDNEY THEATRE COMPANY AND UBS PRESENT
ALL MY SONS
BY ARTHUR MILLER

39 PERFORMANCES
24,489 PAID ATTENDANCE

CAST

BERT
Toby Challenor
SUE BAYLISS
Anita Hegh
JOE KELLER
John Howard
DR JIM BAYLISS
Bert LaBonte
FRANK LUBEY
John Leary
GEORGE DEEVER
Josh McConville
KATE KELLER
Robyn Nevin
ANN DEEVER
Eryn Jean Norvill
BERT
Jack Ruwald
CHRIS KELLER
Chris Ryan
LYDIA LUBEY
Contessa Treffone

CREATIVE TEAM

DIRECTOR
Kip Williams
DESIGNER
Alice Babidge
LIGHTING DESIGNER
Nick Schlieper
COMPOSER & SOUND DESIGNER
Max Lyandvert
ASSISTANT DIRECTOR
Elsie Edgerton-Till
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Chris Mercer
STAGE MANAGER
Minka Stevens
DEPUTY STAGE MANAGER
Karen McGregor
ASSISTANT STAGE MANAGER
Jaymii Knierum
WIG, MAKE-UP & WARDROBE
SUPERVISOR
Lauren A. Proietti
PRODUCTION ELECTRICIAN
Pádraig Ó
Súilleabháin
RPT HEAD ELECTRICIAN
Andrew Tompkins

RPT DEPUTY HEAD ELECTRICIAN
Harry Clegg

RPT HEAD SOUND
Kevin White

FOH SOUND OPERATOR
Hayley Forward

PRODUCTION SOUND
Dave Bergman

RADIO MIC TECHNICIAN
Lauren Peters

RPT HEAD MECHANIST
Steve Mason

RPT HEAD FLYMAN
Chris Fleming

RPT FLOOR MECHANIST
Jason Edwards
Carl Avery

WARDROBE MAINTENANCE
Martelle Hunt

CHAPERONE
Anne Carroll

REHEARSAL PHOTOGRAPHER
Hon Boey

RUNNING TIME
2 HRS 20 MINS INCLUDING
INTERVAL



Luke Carroll and Ashleigh Cummings. Photo: Lisa Tomasetti

SYDNEY THEATRE COMPANY PRESENTS
THE HANGING
BY ANGELA BETZIEN

WORLD PREMIERE

49 PERFORMANCES
14,266 PAID ATTENDANCE

CAST

DETECTIVE FLINT
Luke Carroll
IRIS HOCKING
Ashleigh Cummings
MS CORROSSI
Genevieve Lemon

CREATIVE TEAM

DIRECTOR
Sarah Goodes
DESIGNER
Elizabeth Gadsby
LIGHTING DESIGNER
Nicholas Rayment
COMPOSER & SOUND DESIGNER
Steve Francis
VIDEO DESIGNER
David Bergman
ASSISTANT DIRECTOR
Priscilla Jackman
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Kate Chapman
STAGE MANAGER
Tanya Leach
ASSISTANT STAGE MANAGER
Jennifer Parsonage
VENUE TECHNICIAN
Romy McKanna
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Lisa Tomasetti
RUNNING TIME
1 HR 30 MINS NO INTERVAL



Paula Arundell. Photo: Brett Boardman

SYDNEY THEATRE COMPANY AND COMMONWEALTH BANK PRESENT
A MIDSUMMER NIGHT'S DREAM
BY WILLIAM SHAKESPEARE

45 PERFORMANCES
20,632 PAID ATTENDANCE

CAST

HIPPOLYTA/TITANIA
Paula Arundell
PUCK
Matthew Backer
LYSANDER
Rob Collins
HELENA
Honey Debelles
ROBIN STARVELING/COBWEB
Emma Harvie
FRANCIS FLUTE/PEASEBLOSSOM
Jay James-Moody
DEMETRIUS
Brandon McClelland
NICK BOTTOM
Josh McConville
THESEUS/OBERON
Robert Menzies
PETER QUINCE
Susan Prior
HERMIA
Rose Riley
SNUG/MOTH
Rahel Romahn
EGEUS/TOM SNOUT/MUSTARD
SEED
Bruce Spence

CREATIVE TEAM

DIRECTOR
Kip Williams
SET DESIGNER
Robert Cousins
COSTUME DESIGNER
Alice Babidge
LIGHTING DESIGNER
Damien Cooper
COMPOSER
Chris Williams
SOUND DESIGNER
Nate Edmondson
ASSISTANT DIRECTOR
Alastair Clark
VOICE & TEXT COACH
Jess Chambers

PRODUCTION TEAM

PRODUCTION MANAGER
John Colvin
STAGE MANAGER
Sarah Smith
DEPUTY STAGE MANAGER
Mel Dyer
ASSISTANT STAGE MANAGER
Jaymii Knierum
SOUND OPERATOR
Luke Davis
BACKSTAGE WARDROBE
SUPERVISOR
Martelle Hunt
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Brett Boardman
RUNNING TIME
2 HRS 30 MINS INCLUDING
INTERVAL

WHARF | THEATRE
16 APR – 4 JUN

PRESENTING PARTNER
UBS

ROSLYN PACKER
THEATRE
4 JUN – 9 JUL

SUPPORTED BY
THE DONOR SYNDICATE

WHARF | THEATRE
28 JUL – 10 SEP

PRESENTING PARTNER
CommonwealthBank

DRAMA THEATRE
12 SEP – 22 OCT



Ursula Yovich and Michelle Lim Davidson. Photo: Lisa Tomasetti

SYDNEY THEATRE COMPANY PRESENTS

POWER PLAYS

FIVE NEW SHORT PLAYS BY MELISSA BUBNIC, MICHELE LEE, NAKKIAH LUJ, HANNIE RAYSON AND DEBRA THOMAS

WORLD PREMIERE

39 PERFORMANCES
7,004 PAID ATTENDANCE

CAST

Vanessa Downing
Anthony Gee
Michelle Lim Davidson
Steve Rodgers
Ursula Yovich

CREATIVE TEAM

DIRECTOR
Paige Rattray
DESIGNER
David Fleischer
LIGHTING DESIGNER
Ross Graham
COMPOSER & SOUND DESIGNER
Steve Toulmin
VOICE COACH
Jess Chambers

PRODUCTION TEAM

PRODUCTION MANAGER
Sally Withnell
STAGE MANAGER
Tim Burns
ASSISTANT STAGE MANAGER
Shannyn Miller
VENUE TECHNICIAN
Max Wilkie
PRODUCTION PHOTOGRAPHER
Lisa Tomasetti

RUNNING TIME
1 HR 40 MINS NO INTERVAL



Helen Christinson and Harriet Dyer. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS

A FLEA IN HER EAR

BY GEORGES FEYDEAU
IN A NEW ADAPTATION BY ANDREW UPTON

WORLD PREMIERE

52 PERFORMANCES
22,987 PAID ATTENDANCE

CAST

LUCIENNE HOMENIDES DE HISTANGUA
Helen Christinson
RAYMONDE CHANDEBISE
Harriet Dyer
ETIENNE/OLYMPE
Leon Ford
CAMILLE CHANDEBISE
Harry Greenwood
DR FINACHE/BAPTISTE
Sean O'Shea
ANTOINETTE/EUGENIE
Kelly Paterniti
CARLOS HOMENIDES DE HISTANGUA/AUGUST
Justin Smith
MARCEL TOURNEL/RUGBY
Tim Walter
VICTOR EMMANUEL CHANDEBISE/POCHE
David Woods

CREATIVE TEAM

DIRECTOR
Simon Phillips
DESIGNER
Gabriela Tylesova
LIGHTING DESIGNER
Nick Schlieper
COMPOSER & SOUND DESIGNER
Steve Toulmin
ASSOCIATE SET DESIGNER
Elizabeth Gadsby
ASSOCIATE COSTUME DESIGNER
Alicia Clements
ASSISTANT DIRECTOR
Imara Savage
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Kate Chapman
STAGE MANAGER
Minka Stevens
DEPUTY STAGE MANAGER
Charlotte Barrett
ASSISTANT STAGE MANAGER
Katie Hankin
WIG, MAKE-UP & WARDROBE SUPERVISOR
Lauren A. Proietti
WIG STYLIST
Diane C. Kanara
DRESSER
Simone Edwards
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Brett Boardman

RUNNING TIME
2 HRS 20 MINS INCLUDING INTERVAL



Rose Byrne and Damon Herriman. Photo: Lisa Tomasetti

SYDNEY THEATRE COMPANY AND COLONIAL FIRST STATE GLOBAL ASSET MANAGEMENT PRESENT

SPEED-THE-PLOW

BY DAVID MAMET

44 PERFORMANCES
31,517 PAID ATTENDANCE

CAST

KAREN
Rose Byrne
BOBBY GOULD
Damon Herriman
CHARLIE FOX
Lachy Hulme

CREATIVE TEAM

DIRECTOR
Andrew Upton
DESIGNER
David Fleischer
LIGHTING DESIGNER
Nick Schlieper
SOUND/SYSTEMS DESIGNER
David Gilfillan
ASSOCIATE LIGHTING DESIGNER
Chris Twyman
ASSISTANT DIRECTOR
Paige Rattray
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Chris Mercer
STAGE MANAGER
Georgia Gilbert
ASSISTANT STAGE MANAGER
Todd Eichorn
WARDROBE SUPERVISOR
Martelle Hunt
PRODUCTION ELECTRICIAN
Corinne Fish
RPT HEAD ELECTRICIAN
Andrew Tompkins
RPT DEPUTY HEAD ELECTRICIAN
Harry Clegg

SOUND SUPERVISOR
Ben Lightowers
RPT HEAD SOUND
Kevin White
FOH SOUND OPERATOR
Hayley Forward
RPT HEAD MECHANIST
Steve Mason
RPT HEAD FLYMAN
Chris Fleming
RPT FLOOR MECHANISTS
Jason Edwards
Dave Stabback
SCENIC ARTIST
Emelia Simcox
REHEARSAL PHOTOGRAPHER
Brett Boardman
PRODUCTION PHOTOGRAPHER
Lisa Tomasetti

RUNNING TIME
1 HR 35 MINS NO INTERVAL

SPECIAL PRESENTATION



Richard Higgins and Matt Kelly. Photo: Prudence Upton

SYDNEY THEATRE COMPANY PRESENTS

THE TRAGEDY OF HAMLET: PRINCE OF SKIDMARK

A BADAPTION OF THE BARD
BY THE LISTIES

WORLD PREMIERE

36 PERFORMANCES
9,101 PAID ATTENDANCE

CAST

Richard Higgins
Matt Kelly
Olga Miller

CREATIVE TEAM

CREATED BY
Declan Greene
Richard Higgins
Matt Kelly
DIRECTOR
Declan Greene
DESIGNER
Renée Mulder
LIGHTING DESIGNER
Verity Hampson
COMPOSER & SOUND DESIGNER
Jed Palmer
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Kate Chapman
STAGE MANAGER
Tim Burns
VENUE TECHNICIAN
Romy McKanna
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Prudence Upton
RUNNING TIME
1 HR NO INTERVAL

PRODUCTION PATRON
REBEL PENFOLD-RUSSELL

WHARF 2 THEATRE

17 SEP – 22 OCT

AUDI NIGHT WITH THE ACTORS PARTNER



DRAMA THEATRE

31 OCT – 17 DEC

PRODUCTION PATRONS
JOHN AND
FRANCES INGHAM

PRESENTING PARTNER



ROSLYN PACKER
THEATRE

8 NOV – 17 DEC

WHARF 1 THEATRE

16 JUN – 17 JUL

SPECIAL PRESENTATION



Katrina Retallick. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS

THE WHARF REVUE 2016: BACK TO BITE YOU

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

WORLD PREMIERE

74 PERFORMANCES
21,777 PAID ATTENDANCE

ON TOUR

24 AUG – 15 OCT
42 PERFORMANCES
16,707 PAID ATTENDANCE

Q Theatre,
Joan Sutherland
Performing Arts
Centre, Penrith

Riverside Theatres,
Parramatta

IMB Theatre,
Illawarra
Performing Arts
Centre, Wollongong

The Playhouse,
Canberra Theatre
Centre, Canberra

Glen Street Theatre,
Belrose

CAST

Jonathan Biggins
Drew Forsythe
Paige Gardiner
Katrina Retallick
Phillip Scott

CREATIVE TEAM

MUSICAL DIRECTOR
Phillip Scott
LIGHTING DESIGNER
Matthew Marshall
SOUND & VIDEO DESIGNER
David Bergman

PRODUCTION TEAM

PRODUCTION MANAGER & SET
REALISER
Barry Searle
STAGE MANAGER
Nicole Robinson
HEAD ELECTRICIAN & LIGHTING
OPERATOR
Cameron Menzies
SOUND & AV OPERATOR
Jason Jones
COSTUMES
Scott Fisher
Nick Godlee
WIG STYLIST
Margaret Aston
VIDEO ARTIST
Todd Decker
MUSIC TRACKS
Andrew Worboys
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Brett Boardman
RUNNING TIME
1 HR 30 MINS NO INTERVAL

ON TOUR



Phillip Scott. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS

THE WHARF REVUE CELEBRATING 15 YEARS

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

17 PERFORMANCES
6,106 PAID ATTENDANCE

Adelaide Cabaret
Festival, Her
Majesty's Theatre,
Adelaide

Ulumbarra Theatre,
Bendigo

Whitehorse Centre,
Nunawading

Theatre Royal,
Hobart

Civic Theatre,
Newcastle

Orange Civic
Theatre, Orange

Gardens Theatre,
Brisbane

CAST

Jonathan Biggins
Amanda Bishop
Drew Forsythe
Phillip Scott

CREATIVE TEAM

MUSICAL DIRECTOR
Phillip Scott
LIGHTING DESIGNER
Matthew Marshall
SOUND & VIDEO DESIGNER
David Bergman

PRODUCTION TEAM

SET REALISER & PRODUCTION
MANAGER
Barry Searle
STAGE MANAGER
Nicole Robinson
HEAD ELECTRICIAN
Cameron Menzies
SOUND & AV OPERATOR
Jason Jones
COSTUMES
Scott Fisher
Leonie Grace
WIG STYLIST
Margaret Aston
VIDEO ARTIST
Todd Decker
MUSIC TRACKS
Andrew Worboys
PRODUCTION PHOTOGRAPHER
Brett Boardman
RUNNING TIME
1 HR 40 MINS NO INTERVAL

INTERSTATE



Sarah Peirse. Photo: Brett Boardman

MELBOURNE THEATRE COMPANY PRESENTS
A SYDNEY THEATRE COMPANY PRODUCTION

SWITZERLAND

BY JOANNA MURRAY-SMITH

48 PERFORMANCES
18,360 PAID ATTENDANCE

CAST

EDWARD
Eamon Farren
PATRICIA HIGHSMITH
Sarah Peirse

CREATIVE TEAM

DIRECTOR
Sarah Goodes
DESIGNER
Michael Scott-
Mitchell
LIGHTING DESIGNER
Nick Schlieper
COMPOSER AND SOUND
DESIGNER
Steve Francis
VOICE AND DIALECT COACH
Charmian Gradwell

PRODUCTION TEAM

STAGE MANAGER
Lisette Drew
ASSISTANT STAGE MANAGER
Vanessa Martin
PRODUCTION PHOTOGRAPHY
Brett Boardman
RUNNING TIME
1 HR 40 MINS NO INTERVAL



Eryn Jean Norvill and Robyn Nevin in *All My Sons*.
Photo: Zan Wimberley

ASSOCIATE PARTNER



WHARF | THEATRE

19 OCT – 23 DEC



TOURING

15 JUN – 16 JUL

THE AUSTRALIAN PREMIERE PRODUCTION OF SWITZERLAND WAS GENEROUSLY SUPPORTED BY
KIM WILLIAMS AM AND CATHERINE DOVEY



SUMMER THEATRE,
MELBOURNE

17 SEP – 29 OCT

Plays and Performances

Subscription Season	<u>No of Performances</u>	<u>Paid Attendance</u>
King Lear (from 1 January 2016)	11	9,280
The Golden Age	40	10,882
The Secret River	22	15,628
Arcadia	58	29,199
Machu Picchu	41	11,590
Golem	12	8,877
King Charles III	36	28,921
Hay Fever	45	22,302
Disgraced	50	15,219
All My Sons	39	24,489
The Hanging	49	14,256
A Midsummer Night's Dream	45	20,632
Power Plays	39	7,004
A Fleer in Her Ear	52	22,987
Speed-the-Plow	44	31,517
Sub Total	583	272,783
Special Presentations		
The Tragedy of Hamlet: Prince of Skidmark	36	9,101
The Wharf Revue 2016: Back to Bite You	74	21,777
Sub Total	110	30,878
Total Subscription Season and Special Presentations 2016	693	303,661
Total Subscription Season, Family, Community and Special Presentations 2015	678	282,622

Touring	<u>No of Performances</u>	<u>Paid Attendance</u>
The Secret River (Brisbane, Melbourne)	24	16,703
The Wharf Revue 2015 (Adelaide, Bendigo, Nunawading, Hobart, Newcastle, Orange, Brisbane)	17	6,106
Disgraced (Wollongong, Paramatta, Canberra)	14	5,690
The Wharf Revue 2016 (Penrith, Parramatta, Wollongong, Canberra, Belrose)	42	16,707
Switzerland (Melbourne)	48	18,360
The Present (New York City) (to 31 December 2016)	15	15,349
Sub Total	160	78,915
Free Ticketed Events		<u>Free Attendance</u>
Rough Draft #30 - Something for Cate	1	181
Rough Draft #31 - Martyrs	1	158
Rough Draft #32 - Lethal Indifference	1	187
Sub Total	3	526
Total Performances in 2016		
Sydney Metropolitan Area	696	
National	145	
International	15	
Grand Total Performances 2016	856	
Total Paid Attendance 2016		382,576
Total Paid Attendance 2015		318,899

Our Donors

A special thank you to all of our generous donors who make our work possible. We applaud you!

Capital Renewal Program

We gratefully acknowledge the leadership gifts for STC's Capital Renewal Program as at 31 December 2016.



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The Paradise Family
Foundation

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BELGIORNO
NETTIS
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Carla Zampatti AC

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\$100,000 and above

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Packer Family Foundation
The Paradise Family Foundation
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Upton Blanchett Family
Will & Jane Vicars

\$50,000 – \$99,999

Anonymous, Anita & Luca Belgiorno-Nettis Foundation, The Girgensohn Foundation, David Gonski AC & Orli Wargon OAM, Catriona & Simon Mordant AM, Ms Rebel Penfold-Russell OAM, The Raymond E Purves Foundation

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Frances Allan & Ian Narev, Neil Balnaves AO, Anita & Luca Belgiorno-Nettis Foundation, Catherine & Phillip Brenner, Jillian Broadbent AO & Olev Rahn, Mark Burrows AO, Robert Cameron AO & Paula Cameron, Michael & Helen Carapiet, Jane & Andrew Clifford, Judy Crawford & Robin Crawford AM, Rowena Danziger AM & Ken Coles AM, Ian & Min Darling, Julie & Stephen Fitzgerald, David Gonski AC & Orli Wargon OAM, John M Green & Jenny Green, Ann & Warwick Johnson, Keith & Maureen Kerridge, Mark & Anne Lazberger, Sandra Levy AO, Liz & Walter Lewin, Tony Llewellyn-Jones, Charlotte & Adrian MacKenzie, Martin McCallum, Catriona & Simon Mordant AM, Gretel Packer, The Paradise Family Foundation, Petre Foundation, Robert Purves AM & Bronwyn Darlington, Paul Robertson AM & Lenore Robertson, Ian & Kelly Saines, Tony Scotford, Helen Silver AO & Harrison Young, Fred Street AM & Dorothy Street, Geoff & Henrietta Summerhayes, TAG Family Foundation, Vaux Family Education & Learning Foundation, Will & Jane Vicars, Kim Williams AM & Catherine Dovey, Peter Young AM & Susan Young

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Anonymous (2), Wayne Adams in memory of Liz O'Neill OAM, Patty Akopiantz, Philip Bacon AM, Ellen Borda, Ms Jillian Broadbent AO, Michele Brooks, David Z. Burger Foundation, John & Julie Connolly, Geoffrey Cousins AM & Darleen Bungey, Anne & David Craig, John & Libby Fairfax, Y Faros & P McIntyre, Matthew & Kimberley Grounds, Julie Hannaford, Bill & Alison Hayward, Sally Herman, Fraser Hopkins, I Kallinikos, Lowy Family Group, Belinda Hutchinson AM, Richard Kuo & Sam Meers, Karen Moses, Natasha Nankivell, Brian Nebenzahl OAM RFD & Jocelyn Nebenzahl, PlayfairTan, Ruth Ritchie, Louise Taggart & Peter Homel, Susan Thomas, Alison Watkins

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Anonymous (19), Janet Abernethy & Richard Willis, In memory of Lance Bennett, Victor Baskir, David & Miriam Bennett, Andrew Andersons, Lyn Baker & John Bevan, Annette & Kevin Burges, Mr James Butler/Promotions, Nerida & Craig Caesar, Joseph Catanzariti, Rosemarie Clay, Christopher Cosier & Christopher Webber, Jane Douglass AM, Diane & John Dunlop, Firehold Pty Ltd, Nick Greiner, Priscilla A M Guest, Cameron Hanson & Bridget Thomson, Donald Hector & Sandra Ollington, Andreas & Danielle Heidbrink, Jennifer Hershon, Stuart & TK Irvine, Julia Jane Pty Limited, Dr Theresa Jacques, Margaret Johnston, Marcus & Jessica Laithwaite, Richard Lancaster, The McBriarty Family, Mr & Mrs G. McConnochie, Linus McGeary, Judith McKernan, Nicole & Sean McPeake, Helen & Phil Meddings, David Millons AM, Andree Milman, Patricia Novikoff, Sue O'Keefe in memory of Lynda Shearer, Christina Pender, Dr John Pitt, Raffi Qasabian & John Wynter, Judy Ranka, Anne Schofield AM, John Sheahan & Shannon Gregory, Dr Peter & Mrs Diana Southwell-Keely, Annabel Spring & Peter Stokes, Gai Wales, Antony Whitlam, James & Clytie Williams, Danika Windrim, Phillip & Suzy Wolanski

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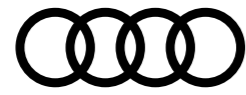
Bequest

We also gratefully acknowledge those individuals who have chosen to leave us a gift in their Will.

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Our Staff

1 Jan – 31 Dec 2016

BOARD OF DIRECTORS

David Gonski AC (Chair from Feb), Ian Narev (Chair from Feb), Ann Johnson (Deputy Chair), The Hon Bruce Baird AM, Jonathan Biggins (to Jul), Jonathan Church (to Aug), Toni Cody, John Connolly, Mark Lazberger, Patrick McIntyre, Justin Miller (to May), Gretel Packer, Daniel Petre AO, Kip Williams (from Nov), Peter Young AM

FOUNDATION DIRECTORS

Ann Johnson (Chair), Lucinda Aboud, Anita Belgiorio-Nettis, Cate Blanchett, John Connolly (from Apr), Mandy Foley, Judi Hausmann, Frances Ingham, Justin Miller, Heather Mitchell (from Feb), Gretel Packer, Paul Robertson AC (from Apr), Anne Schofield AM (from Feb), Alex Schuman (from Feb)

EXECUTIVE

Artistic Director Jonathan Church (to May), Kip Williams (from Nov)
Interim Artistic Director Kip Williams (from Aug to Nov)
Executive Director Patrick McIntyre

Executive Administrator
Laura Hough (to Jul), Vicky Hopper (from Jul)

ARTISTIC

STC Writers Under Commission
Jonathan Biggins, Melissa Bubnic, Brendan Cowell, Michele Lee, Nakkiah Lui, Kate Mulvany, Joanna Murray-Smith, Hannie Rayson, Disapol Savetsila, Debra Thomas, Alana Valentine, Tom Wright

Director, Programming & Artistic Operations Rachael Azzopardi
Literary Manager Polly Rowe
Casting Director Serena Hill
Casting Coordinator Alicia Johnston (from Feb)
Senior Producer Ben White
Associate Producer Zoe O'Flanagan
Company Manager Annelies Crowe
Artistic Administrator Liam Mangan

Voice & Text Coach Charman Gradwell
Resident Director Kip Williams (to Aug), Sarah Goodes (to Oct), Imara Savage (from Nov)
Resident Designer Elizabeth Gadsby
Patrick White Playwrights' Fellow
Kate Mulvany (to May), Tommy Murphy (from Jun)
Richard Wherrett Fellow Paige Rattray

FINANCE AND ADMINISTRATION

Director, Finance and Administration
Francisca Peña
Human Resources Manager Kate Crisp
Human Resources Officer Patricia Hennessy (to Feb)
Human Resources Coordinator
Courtney Giles (from May)
Accountant Helen Ban
Accounts Officer Julie Staggs
IT Manager Nich Young
IT Support Service Alex Boling
Application and Database Manager Sarah Coffey
Receptionist Lauren Fitzsimmons (to Sep), Laura Berri (from Sep)
Project Director, STC50 Julia Pucci
Archivist Judith Seeff

MARKETING AND CUSTOMER SERVICES

Director, Marketing and Customer Services Nicole McPeake
Marketing Manager,
Season and Communications
Stephanie Zappala Bryant
Digital Marketing Manager
Elyssa Haratsis
Marketing Manager, Campaigns
Gabrielle Keen
Content Manager Carl Nilsson-Polias
Marketing Coordinator Christine Petrou (maternity leave from Dec), Alexia Saeck (from Dec)
Digital Marketing Coordinator
Sophie Withers
Marketing Assistant Sarah Brown
Marketing Assistant, Season Tickets and CRM Alexia Saeck (from May to Dec)
Lead Graphic Designer Hon Boey
Graphic Designer Christine Messinesi
Insights & Analytics Manager Alex Bosi
Data Analyst Sarah Whelan (to Apr), Omar Al Abdallah (from May)

Media Relations Manager Tim McKeough
Publicist Katherine Stevenson
Customer Services and Ticketing Manager
Beth Deguara (maternity leave from Nov), Jenn Mawhinney (from Nov)
Ticketing Specialists Tomoko Tamura, Heath Wilder
Ticketing Coordinator
Bonnie Pares-Carr (from Jun)
Season Tickets Manager
Louise Davidson
Roslyn Packer Theatre Box Office
Manager John Calvi
Wharf Box Office Manager Jo Jenkins (from Mar)
Customer Service Supervisors
Tamar Cranswick, Nola Grant-Whyte, Lisa Griffiths, Kaylee Hazell, Bradley Hinde, Jonathan Palmer
Customer Service Representatives
Nancy Alexander, Geetha Balakrishnan, Jacqueline Bartlett (to Aug), Lorena Biasotti (to Oct), Loretta Cain (to May), Andrew Castle (to Sep), Alick Draper (from Oct to Dec), Quinn Gibbes, Lucinda Gleeson (from Apr), Fiona Hallenan-Barker, Marietta Hargreaves, Tom Hatfield, Anthea Hewett, Elizabeth Jenkins (from Oct to Dec), James McQuillan, Fiona Moody, Ildiko Susany, Faith Treacy (to Jul), Amy Wanless, Kennie Ward (to Jul), Jennifer White, Laura White (to May), Chris Williams

PHILANTHROPY

Director, Private Support
Danielle Heidbrink
Major Gifts and Engagement Manager
Amelia Jones (maternity leave from Mar)
Annual Giving Manager Libby Gauld (maternity leave from Dec)
Donor Hospitality Executive
Georgia Shepherd
Donor Program Executive
Nikki Waterhouse
Donor Program Administrator
Georgie Neve
STC Pier Group Anne Schofield AM (Chair), Peggy Carter, Eve Heath, Graham Jennings, Richard Lyle, Virginia Pearce

COMMUNITY

Education Manager John Saunders
Education Projects Officer
Hannah Brown (to Apr), Lisa Mumford (from Apr)
Education Ticketing Coordinator
Walter Mansfield
Education Development Officer
Zoe Hogan
Education Systems & Client Services
Travis Green (to Feb)
School Drama Program Associate
Robyn Ewing AM
Education Artists Georgia Adamson, Michelle Anderson, Bronwyn Batchelor, Natasha Beaumont, Hannah Brown (to Jul), Victoria Campbell, Danielle Catran, Mel Dodge, Alyson Evans, Rowan Freeman, Kaylee Hazell, Zoe Hogan, Felix Jozeps, Anna Martin, Suzannah McDonald, Rachel McNamara, Lisa Mumford, Carla Nirella, Jena Prince, Julia Richardson, John Saunders, Courtney Stewart, Jennifer White, Linden Wilkinson, Kate Worsley

PARTNERSHIPS

Director, Partnerships Rebecca Cuschieri
Project Manager Corporate Partnerships
Mary Stollery (to Dec)
Corporate Partnerships Executive
Miranda Purnell
Corporate Partnerships Coordinator
Frankie Greene

HOUSE SERVICES

Building Facilities Manager Barry Carr
House Services Manager
Martyn Nightingale (to Aug), Charlotte Grien (from Oct)
House Managers
Edward Whitmarsh-Knight, Laszlo Hajdu, Milan Monk, Lee Horton, Charlotte Grien (to Oct)

PRODUCTION

Director, Technical and Production
Jono Perry
Production Managers Kate Chapman, John Colvin, Chris Mercer, Jeffrey Warnick (from Mar to Apr), Sally

Withnell (from Jul to Oct)
Production Administrator
Jack H Audas Preston
Head of Stage Management
Georgia Gilbert
Resident Stage Manager Minka Stevens
Technical Manager Barry Searle
Head of Sound Ben Lightowers
Sound Supervisor David Bergman
Senior Head Mechanist Eric Duffy
Head of Lighting Pádraig Ó Súilleabháin
Deputy Head of Lighting Corinne Fish
Theatre Technician Cameron Menzies
Production Workshops Manager
John Preston
Head of Set Construction James McKay
Deputy Head of Set Construction
Boaz Shemesh
Set Constructors Michael Apoifis, Andrew Craig, Mark Rowley
Draft Person Andrew Powell
Head of Stores and Maintenance
Gary Everingham
Storeman Allan Vella
Head of Props Alex Stuart
Props Maker Josep Berenguel (to Jun), Emily Adinolfi (from Jun)
Props Buyer / Maker Traleen Ryan
Head of Scenic Art Hilary Burrows
Scenic Artist Ron Thiessen
Driver / Buyer Ashley Trotter
Costume Manager Scott Fisher
Costume Coordinator Sam Perkins
Costumiers Joanna Granke, Mary Anne Lawler, Martin Roberts (to Oct), Ruth Tickle
Wig, Make-up and Wardrobe Supervisor
Lauren A Proietti

ROSLYN PACKER THEATRE WALSH BAY

Head of Technical Kevin Sigley
Venue Manager Phoebe Meredith (maternity leave from Sep), Kerry Ireland (from Sep)
Head Mechanist Stephen Mason
Head Fly Operator Chris Fleming
Deputy Fly Operator Jason Edwards
Head Electrician Andrew Tompkins
Deputy Head Electrician Harry Clegg
Head of Sound Kevin White
Roslyn Packer Theatre House Manager
Alex Plavsic
Events Manager Fiona Boidi (from Aug)
Venue and Events Coordinator Lillian Silk
Stage Door Attendant Errol Robertson

STC CASUAL AND SEASONAL STAFF

Costume Seasonal Nyok Kim Chang, Rebecca Elson (to Feb), Martelle Hunt, David Jennings, Rosalie Lester, Catherine Mayne (from Aug), Sarah Mckinley, Robyn Murphy, Christine Mutton
Costume Casual Jessica Allison, Megan Ashforth, Patrick Barker (to Feb), Tarra Broderick (to Feb), Sophia Cameron (to Feb), Rebecca Jones (to Apr), Rosalie Lester (to Oct), Judith Loxley (from Jan), Rick McGill, Sarah McKinley, Suzannah McRae, Cheryl Pike (to Feb), Catherine Rennie, Jane Seldon, Osha Shealey, Sally Steele, Laurie Verling (from May)
Hair & Wig Seasonal Diane Kanara (from Oct), Nicola Waters
Hair & Wig Casual Margaret Aston
Lighting Casual Aiden Brennan (from Jun), Suzanne Brooks, Kayla Burrett, Matthew Byrne (to Jun), Matthew Cox (to Feb), Michael Delpin (from Dec), Blair Dutney (to Feb), Simon Edie, Jason Edwards, Brent Forsstrom-Jones, Eleanor Garnett, Ian Garrard, Ross Graham, Mark Harris, Andrew Hutchison (from Jun), William Jacobs, Renae Kenward, James Lister (to Feb), Louise Mason, Romy McKanna, Scott Milander (from May), Paul Najor, Maree O'Connell, Lachlan O'Dea, Philip Paterson, Sophie Pekbilimli, Sophie Power, Michael Rice, Gemma Rowe, Adam Smith (from Dec), Paul Smith (from Dec), Thomas Walsh (from Sep), Jeffrey Wheeler, Max Wilkie, Andrew Williams
Set Construction Seasonal
Allan Clayton, Nicholas Horne
Set Construction Casual
Reuben Alexander, Nicholas Blum (from Jan), Joseph Gleeson (from Mar), Ryan Leech, Scott Marcus, Mac Nordman, David Rogers (to Aug), Ken Villa (to Oct)
Scenic Art Casual Joel Gardyne, Jeremy Hastings, Matthew Jordin (from Jul), Ganbold Lundaa (from Oct) Neil Mallard, Philip Parr (from Oct), Karen Scribbins, Emelia Simcox, Jemima Snars (from Jan)
Props Seasonal Emily Adinolfi (to Jun)
Props Casual Sophie Fletcher, Sandra Lawry (to Feb), Jason Lowe (from Jan)
Sound Seasonal Olivia Benson, Philip Charles, Luke Davis, Hayley Forward,

Jason Jones, Lauren Peters, Timothy Walker (from Dec)
Sound Casual Liam Bray, Kevin Davidson, Luke Davis, Sam Harper, Jason Jones, Bede Schofield, Louis Thorn, Michael Toisuta, Moss Wridley
Stores Casual Jack Barrueto (from Jan to Sep), Lewis Baulch (to Oct), Matthew Bayley (to Aug), Stuart Brown, Shayne Burrell, Adam Croft (to Jan), Aaden Griffiths, Jordan Griffiths, Harry Harvey (from Feb), Jules Hernandez (to Mar), Bruno Kelson (to May), Harold Lander, David Lee, Jee Leong, Ashley Lyons, Akira Matsumoto, Jack Murphy, Kevin Rigby (from Sep), Daniel Roe, John Rohde, Matthew Sy (from Jan)
Mechanists Seasonal Gemma Rowe, David Stabback, David Tongs
Mechanists Casual Carl Avery, Liam Barwick (to Feb), Epeli Batidamuni (to Jan), Gareth Brown, Clive Criddle (from May), Grant Finlay, Andrew Frith (from Dec), Cole Goddard, Timothy Hill (from May), Craig Hull (from Aug), Terence Hulme, Martin Jenkins, Jason Keir, Liam Kennedy, Rida Knight, Kane Mott, Tarn Mott, Geoffrey Murray, Ulisses Palla, Sally Reid (from May), Nathan Seymour, John Shedden, David Stabback, Titus Terron, Jasper Williams (to Feb), Wayne Williams (from May), Bradley Wooster, Maurice Zancanaro
Stage Management Seasonal Charlotte Barrett (to Dec), Roxzan Bowses, Tim Burns, Melanie Dyer (to Oct), Todd Eichorn, Karen Faure, Edwina Guinness, Katie Hankin, Brooke Kiss, Jaymii Knierum, Tanya Leach, Vanessa Martin, Shannyn Miller, Natalie Moir (from Nov), Amelia Mullinar, Jennifer Parsonage (from Apr), Sean Proude (from Jun), Nicole Robinson, Keiran Smith (to May), Sarah Smith
Stage Management Casual Tim Burns, Tanya Leach, Ned Matthews, Shannyn Miller, Nicole Robinson, Keiran Smith
Front of House Casual James Barrow, Oliver Beard (from Jul), Caitlin Berry, Macushla Cross, Patrick Cullen, Michael Cutrupi (to Feb), Scarlet English, Chloe Fournier, Kate Fraser, Sean Goodwin (to Jul), Angelina Grien, Marcella Grien (to May), Caitlin Harris, Nicholas Hiatt (to Jun), Lee Horton, Myles Horton, Yvette Hymann, Shannon Johnson, Felicity Keep (to Mar), Kirsty Kiloh, Grainne King, Steve Martin,

Imogen McCluskey (from Sep), Alison Meredith (from Jul), Milan Monk, Milica Pajic, Jodie Payne, Chloe Perrett (from Jul), Genevieve Reynolds, Whitney Richards, Amelia Robertson-Cunningham, Jessica Rogers, Alison Rubie (from Jul), Tamara Saunders (to Jun), Rorie Seddon, Bethany Sheehan, Louise Sykes, Christian Witz (to May)
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Operations Coordinator RPT Casual
Emma Thompson-McLeod (to Mar)
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(Jul to Nov) Libby Bramble, Minette Brewin, Stephanie Broadbridge, Serena Chalker, Catherine Dibley, Sarah Drummond, Nicholas Dunn, David Stabback, Hannah Fulton, Callum Horan, Madeleine Jones, Clara Kahane, Caroline Levien, Vivian Lin, Tara McCabe, Olivia O'Flynn, Vashti Pontaks, Natalie Poros, Ernest Ridgeway, Matilda Ridgeway, Luke Rogers, Christine Sarraf, Chantal Sneddon, Raea Swan, Louise Sykes, Georgina Symes, Keila Terencio de Paula, June Terry Murtagh, Adrian Twigg
Customer Service Telemarketing Staff
(Oct to Dec) Geetha Balakrishnan, Fiona Hallenan-Barker, Ildiko Susany, Louise Sykes
Radio Mic Technicians
Olivia Benson, Lauren Peters
Archival Videographer Andrew Williams
Oral Historian for STC Archives' Oral History Project Dr Margaret Leask

STC OVERSEAS REPRESENTATIVES

STC London Representative
Diana Franklin (to Sep), Henny Finch (from Oct)
STC New York Representative
Stuart Thompson

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Roslyn Packer Theatre Walsh Bay
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Drama Theatre
Sydney Opera House
Bennelong Point
NSW 2000

*STC acknowledges the Traditional Custodians
of the lands on which we work, the Gadigal
people of the Eora Nation, and we pay our
respects to Elders past and present.*

Annual Report 2016
Project Manager Jonathan Ware
Graphic Designers Hon Boey,
Christine Messinesi

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