


SYDNEY THEATRE CO

ANNUAL REPORT 2018





Sydney Theatre Company acknowledges the Gadigal people and Bidjigal 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, present and emerging, 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*



2018 in Numbers

214% OF CORE GOVERNMENT FUNDING SPENT ON ACTORS CREATIVES & WRITERS



4,000 STUDENTS AND 160 TEACHERS PARTICIPATED IN THE SCHOOL DRAMA™ PROGRAM

30,031 PEOPLE SAW AN STC SHOW



OUTSIDE OF SYDNEY

323,475 PAID ATTENDEES TO STC PRODUCTIONS IN 2018



724 PERFORMANCES GLOBALLY

PERFORMANCES GLOBALLY



7,648 DISCOUNTED TICKETS FOR STUDENTS TO ATTEND SCHOOLS DAYS AND IN-SEASON PERFORMANCES



63% OF PROGRAM WORLD PREMIERE AUSTRALIAN PLAYS & ADAPTATIONS



13 SCHOOLS DAYS

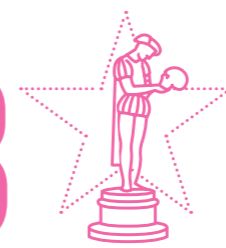


9 WORLD PREMIERES

12 PLAYWRIGHTS ON COMMISSION



28 AWARDS WON



1,449 WEEKS OF WORK FOR ACTORS THE EQUIVALENT OF 30 FULL-TIME ACTORS



200 PARTICIPANTS IN CONNECTED: ADULT LANGUAGE LEARNING THROUGH DRAMA PROGRAM



Chair's Report

IAN NAREV

2018 was a year of intense activity at Sydney Theatre Company, as we continued our artistic renewal and our investment in the future.

Reflections on the year should always start with the art. This was Kip Williams' first season as artistic director. The Board encouraged him to pursue a bold vision, and was willing to invest to support that vision, most notably for *The Harp in the South*. The season Kip put together explored power and social responsibility, generating lots of important, thought-provoking conversation. In the delivery of the constituent part of the season, Kip showed his ability to bring together and inspire a diverse group of established and up-and-coming artists. The resulting works were a major success in the eyes of artists, critics and, most importantly, audiences. Our post-show surveys in 2018 revealed record-high satisfaction with STC and its work, and this has led to high subscription renewal rates coming into 2019.

The success of Kip's season is all the more impressive given the practical challenges of programming around STC's temporary departure from The Wharf at Walsh Bay, our headquarters since 1984. In June we completely vacated The Wharf to facilitate a comprehensive Wharf Renewal Project. This project, the first major upgrade of our facilities in 34 years, has been planned to coincide with the NSW Government's rejuvenation of the Walsh Bay Arts Precinct. It will ensure that STC remains at the forefront of theatre practice, attracting and delighting artists and audiences for the coming decades.

This project is ambitious. From a financial point of view, it requires not only the \$60M specifically raised towards direct project costs, but significant draws from reserves to offset the negative operating impacts of the temporary loss of The Wharf's two theatres, co-located work spaces and hospitality business. This demand on financial resources will last until the beginning of 2021 when we re-occupy The Wharf and begin to take advantage of the artistic, operational and economic benefits the refurbishment will provide.

Managing a succession of planned deficit results is a risky proposition for a non-profit organisation, requiring careful oversight and planning. Every year that STC spends off The Wharf costs us approximately \$2.5M, comprised of foregone revenues, the costs of replacement venues, and specific project management and logistical costs. Not all of this cost can be recovered through changes to programming. This leaves the Board with a choice of significantly curtailing our output during the closure period, or tolerating operating losses. We have chosen the latter course. The



Hugo Weaving and Anita Hegh in *The Resistible Rise of Arturo Ui*. Photo: Daniel Boud

artistic momentum that STC has built up over years with artists and audiences is among STC's most precious assets. The Board believes, as do our artistic stakeholders, that cutting back would jeopardise this momentum. We consider that the short-term draw on reserves is a responsible investment in the future of STC, and will put STC on a stronger, more sustainable path once the revitalised premises are fully operational. We discuss this regularly as a Board. We have asked our artistic and management teams to put additional checks and balances in place to ensure financial conservatism and prudence. We also have in place a multi-year financial plan covering the period from 2017 to 2023 that covers cash inflows and outflows relating to both ongoing company operations and the Wharf Renewal Project. We expect that STC's budget will return to surplus in 2021, and that by the end of this planning period we will be on our way to replenishing our reserves. Our reserves are adequate for the task, having been built up during STC's strong financial performance between 2013 and 2017.

Our financial result for 2018, a group deficit of \$1.3 million, was consistent with the multi-year plan, though at the lower end of the range we expected. Beyond the impact of business disruption I have already described, two revenue drivers were particularly relevant to this result. The first was a continued decline in corporate sponsorship, which was more than \$1M below the level we had four years ago. While we are designing new approaches to corporate partnering, we do not consider that a return to historic levels is likely given industry trends. The other factor was single ticket box office revenues. Though our subscriber numbers remained strong, and responses to the program from an audience engagement viewpoint were outstanding, one-off sales for many shows fell short of our expectations.

The main reason we have the confidence to make ongoing investments and sustain momentum is the generosity of our key public and private supporters, which we do not take for granted, and for which we are extremely grateful. As one of the country's 29 designated Major Performing Arts organisations, we are privileged to receive multi-year funding via a multi-partite agreement between STC, The Australia Council for the Arts – the Federal Governments' arts funding and advisory body – and Create NSW. In 2018, this funding represented 7.4% of our total revenue, an important base from which to build. This figure is down from 11% twenty years ago and 28% in the early 1980s after the company's establishment. This demonstrates our success in attracting and maximising a broad range of support over time. We would like to also thank our loyal Season Ticket Holders, and the many people, foundations and

corporate partners who support us year after year.

While STC's value to the community is in the theatrical and educational experiences we produce and share, we also deliver a strong return on financial investment for our government partners. Indeed, we return to the Federal Government more than twice our grant value in PAYG and other tax revenues generated by STC, and we pay more back to the State Government in the form of cash rent and outgoings than we receive in grants. Beyond that, with more than 6% of our annual sales coming from outside NSW, we assist in generating significant cultural tourism revenue for the State Government. Outside of Sydney, our work was experienced by people living in all NSW Federal electorates and 80% of NSW State electorates through tours, educational and community programs.

It is my great privilege to work with a group of talented and dedicated directors on the STC board. It takes a good deal of ability, commitment and nerve to shepherd an organisation through such a period of change. As Deputy Chair and Chair of the Foundation, Ann Johnson's deserves special acknowledgement for her exceptional service. The directors of the STC Foundation also continue to contribute to STC's success by leading our philanthropic fundraising efforts, providing funds both for artistic and operational purposes, and for the Wharf Renewal project.

On behalf of the Board, I would like to thank our exceptional leaders, Patrick McIntyre and Kip Williams. The passion and vision that they bring to STC inspires their teams and all the wonderful artists with whom we are privileged to work. Their work, in turn, produces the art that makes such an important contribution to the Australian community.

Ian Narev
Chair

Artistic Director's Report

KIP WILLIAMS

2018 was a thrilling year on stage for STC and its success was in no small part due to the breadth of skill and imagination of Australia's incredible theatre practitioners: actors, writers and directors; designers; artisans and technicians. From Kate Mulvany's extraordinary adaptation of *The Harp in the South* to Nakkiah Lui's *Blackie Blackie Brown*, from Hugo Weaving's towering performance in *The Resistible Rise of Arturo Ui* to Emily Barclay's one woman feat in *Lethal Indifference*, and from the moving new work *Still Point Turning* to that iconoclastic take on *Saint Joan*, I feel in 2018 we stretched the possibilities of our art form like never before.

That's not the only thing we stretched. I know that this ambitious slate of work was a challenge for all concerned, from the countless hours put in by artistic teams in envisioning and creating the works, to the tireless commitment, innovation and skill brought by our awesome technical and production personnel. I appreciate the extraordinary efforts made by you all, and I hope you share my great satisfaction in the results we achieved together.

I also note with great pride that the slew of new works on our stages in 2018 was heartily embraced by our audiences, with sales levels remaining high, and audience satisfaction even higher. The consistently positive critical reactions to the year was a humbling icing on the cake. We were also thrilled to pick up five of the six theatre awards at the 2018 Helpmanns, including Best Production for *The Children*, and concluded the year winning eleven of twelve Sydney Theatre Awards, including Best Production for *The Harp in the South*.

It will come as a surprise to no one close to the company that 2018 was a very expensive year to realise. We at STC, and the theatre makers we support, are forever grateful to those private donors who have provided the resources for us to continue working at this scale and breadth. In particular, our Production Patrons, the Donor Syndicate and our Resident Artist Program Patrons made very substantial contributions to the realisation of our work in 2018 – as

well as buoying us with their conversation, curiosity and enthusiasm.

Aside from producing exciting work, I am also committed to increasing STC's relevance to the community through a greater commitment to inclusivity. I am very proud of the steps the company took towards this in 2018. More than half of our shows in 2018 were directed by women, and more than half were also written by women. This is the first time in STC's history that we have achieved parity in these fields, and we will do the same in 2019. Australian work made up 80% of the program – and 75% of these were world premiere Australian plays and adaptations. Three of the fifteen productions were written by Indigenous playwrights, and the season included the premiere of *Going Down*, the development of which was assisted by our ongoing partnership with Contemporary Asian Australian Performance. Our commissioning and artist development programs also demonstrate our ongoing commitment to inclusivity.

2018 also saw remarkable efforts from our Resident Artists, with Associate Director Paige Rattray, Resident Director Imara Savage, Directing Associate Jess Arthur, and Resident Designer Elizabeth Gadsby all producing superb works, and continuing to grow their craft within the company.

Developing a new generation of artists is one half our STC's work: the other is developing a new generation of audiences. In addition to the audience development programs undertaken each year, I would like to make special note of the incredible achievements of our education department. In particular, the School Drama program, developed with The University of Sydney, went from strength to strength, and in 2018 was delivered through a range of partnerships in metro and regional areas in six states and territories across Australia. School Drama was designed as a teacher professional development program, skilling teachers in the use of drama based activities to improve student literacy. More recently, the program has been trialled with equally strong outcomes in adult education with recent migrant and refugee groups. Again, these programs are only possible with the generous support and commitment of our Education Program Patrons.

2018 was my second year as Artistic Director, but the first season I have programmed. I'm incredibly proud of what we produced and look forward to another exciting year at the company in 2019.



Kip Williams
Creative Director

Executive Director's Report

PATRICK MCINTYRE

Committing to a long-term plan of action requires nerve, particularly in the non-profit sector which – perennially cash-strapped – often feels like it lives or dies on its annual result.

In his chair report, Ian has outlined the disruption to our business performance arising from the Wharf Renewal Project, and our approach to managing it.

We've been here before. For the three years 2010 to 2012, STC embarked on an initiative called the Business Transformation Project. Strategic planning had revealed a number of opportunities to the company in terms of audience development and fundraising that we needed to capture in order to address rising costs and slender reserves. Primarily, we needed more and different skills on the team, we needed to invest in a state-of-the-art ticketing and CRM platform, and we also needed to establish an in-house IT department to service this.

A seven-figure sum was required to realise these goals. Some of this was raised from private sources, but the remainder was self-funded, producing deficit results in 2011 and 2012. Once the new team members were in place, and the IT platform acquired and operational, the company enjoyed a period of annual surpluses which not only repaid the draw on reserves but went on to put the company into one of the strongest balance sheet positions in its history. From this position of stability, we were then able to contemplate the Wharf Renewal Project.

The Project is one of the largest undertaken by the company; accordingly, it represents one of our most challenging risks to manage. But we are confident that our long-term planning, underpinned by our seven-year Cash Strategy, will pay dividends.

We are indebted to our public and private supporters for their shared belief. Their commitment to our art form, and their confidence in our company's ability to deliver, is crucial. While many gifts are directed towards artistic and educational activities, other donors, from individuals to groups like The Chairman's Council, have helped boost the performance of the company through investments in our organisational capacity. For example, in 2018, donors supported research programs that have helped us better understand the make-up and motivations of our audience across age, geographic and cultural background segments. Gifts large and small comprised 11% of revenue, almost as large as core government grants and corporate sponsorship combined, demonstrating the ever-increasing importance of philanthropy to the company. We particularly salute

Anita and Luca Belgiorno-Nettis for their visionary gift in 2018 that will help fuel the next phase of the company's evolution.

In a fickle business environment, we are proud of the long-standing partnerships we have built with our family of corporate partners, led by presenting partners Allens Linklaters, Colonial First State Global Asset Management, Ooh! Media and UBS.

2018 was an incredible achievement for the staff of the company. Not only did we produce and present fifteen works in our home venues (one of them a seven hour, two part epic!), complete the world premiere run of *Muriel's Wedding*, and tour three productions for seventeen stops across four states, but we also moved the majority of our operations to temporary premises at Fox Studios Australia in order to turn The Wharf over to the builders for its makeover. A huge amount of skill, dedication, good will and sheer hard work was required to make this all happen – and that was what was unstintingly delivered by our people. Thanks and congratulations to everyone on an outstanding year.

My thanks also to the STC board, led by chair Ian Narev, and the STC Foundation, chaired by Ann Johnson. Their combined generosity, wisdom and experience is an enormous asset to the company, particularly during such a transformative period. Kip and I consider ourselves very lucky to be guided and supported by such a group of people.

As the current stewards of the company, we are acutely aware of the risks taken and the achievements of those boards, artistic directors and managers that have come before us. They have created a theatre company in Sydney that is significant by world standards, and we aim to continue that trajectory.

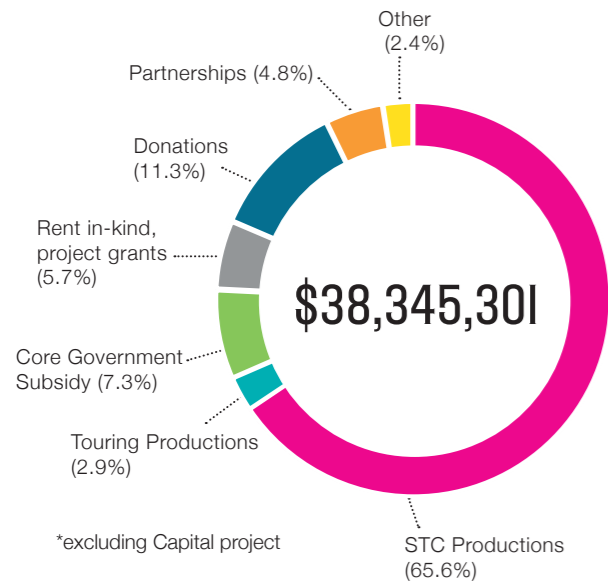


Patrick McIntyre
Executive Director

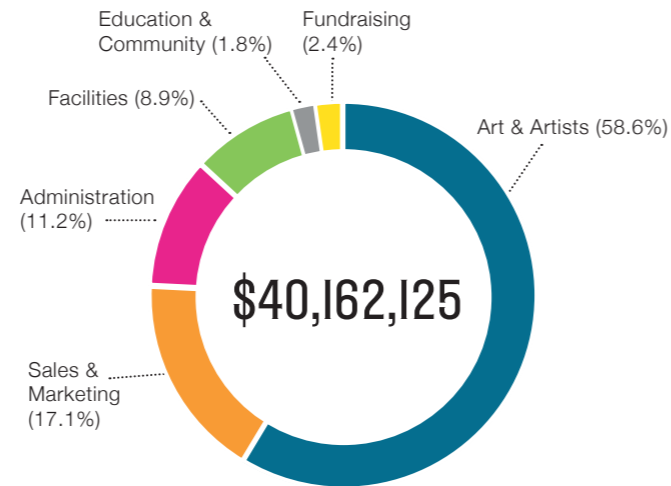


Shari Sebbens, Tara Morice and Sarah Peirse in *A Cheery Soul*. Photo: Hon Boey

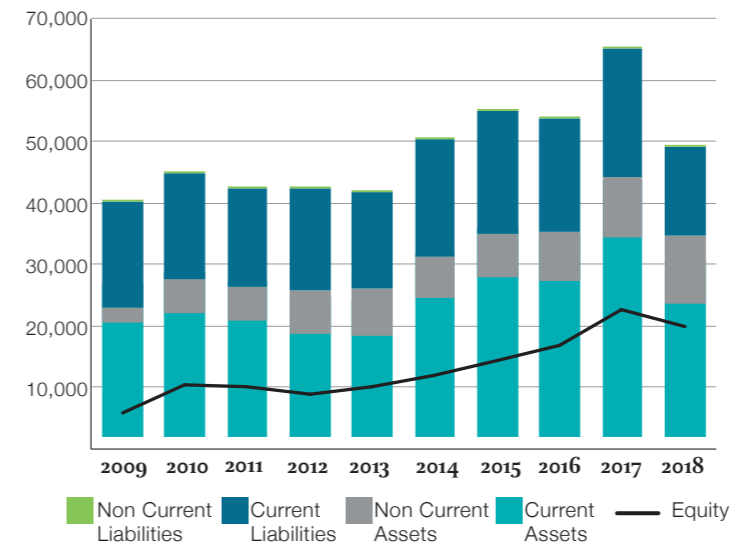
REVENUE*



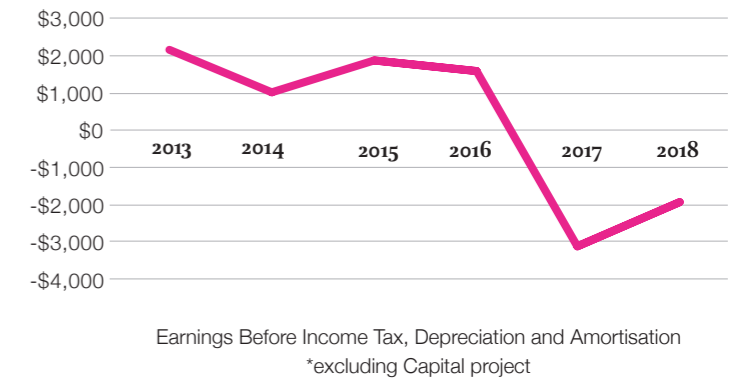
EXPENSES



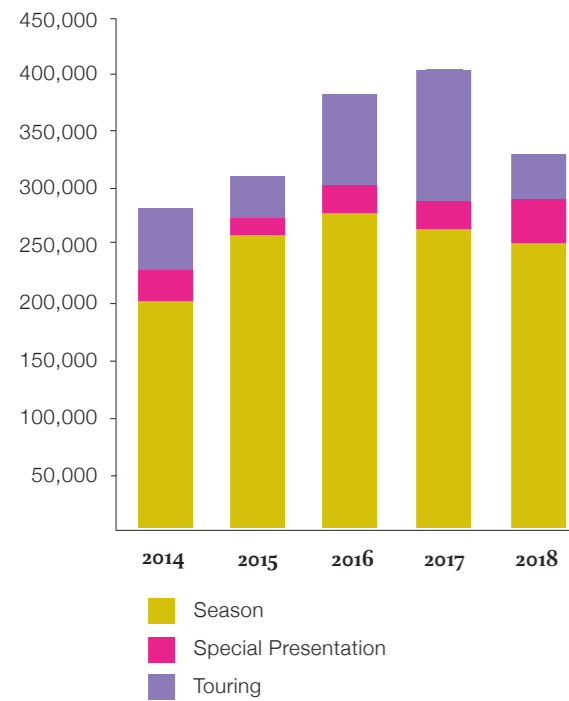
BALANCE SHEET 2009 TO 2018



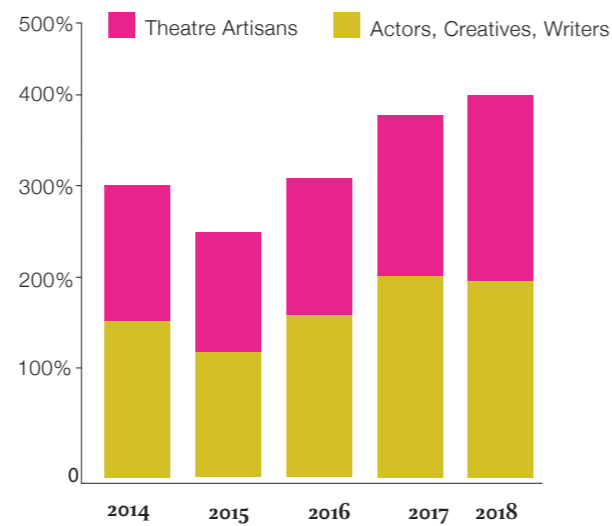
EBITDA 2013 TO 2018*



AUDIENCE NUMBERS

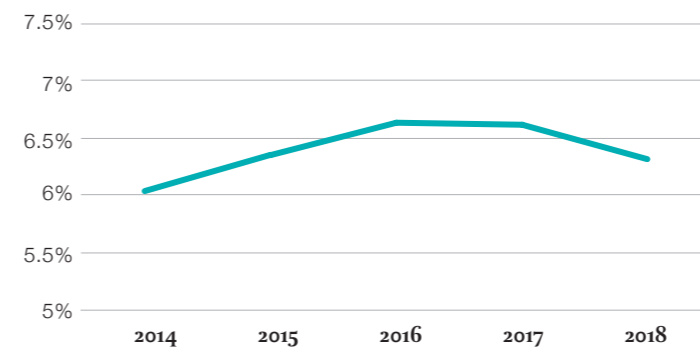


% SUBSIDY SPENT ON ARTISTS

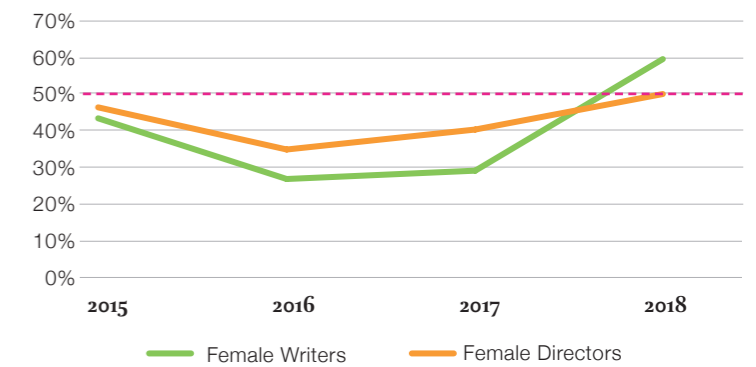


Percentage of annual federal and state Major Performing Arts grants spent on artist wages and royalties.

TICKETS SOLD OUTSIDE NSW



FEMALE WRITERS & DIRECTORS



Key Performance Indicators

Stream	KPI	2018	2017	2016	
Art	Main stage productions presented	15	16	15	
	Average performers per play	7.63	8.87	8.38	
	New Australian works and adaptations produced	11	6	6	
	Writers under commission	12	13	12	
	Readings and workshops	14	17	16	
	Regional and national tours	3	3	5	
	International tours and presentations	0	1	0	
Business	Subscription season - net (\$'000)	786	1,464	4,311	
	Non-subscription activities - net (\$'000)	859	775	410	
	Touring - net (\$'000)	152	79	317	
	Net overheads (including funding and development income) (\$'000)	-3,099	3,509	-2,726	
	Surplus/deficit (\$'000)	-1,301	5,827	2,312	
	Reserves as % of turnover	50.87%	38.76%	40.15%	
	Total raised - net (including Foundation) (\$'000)	7,005	11,650	4,576	
	<u>Paid attendance</u>				
		Subscription season	247,941	260,508	272,783
	Non-subscription activities	75,534	137,322	109,793	
	Subscribers	17,563	19,064	19,493	
	Subscriber renewal	75.18%	78.00%	70.00%	
Education	<u>Workshops, programs, initiatives</u>				
		Participants	14,162	14,761	14,565
	<u>School Drama™</u>				
		Schools	53	52	47
		Teachers	160	147	133
	Students	4,000	3,675	3,225	



The cast of *The Resistible Rise of Arturo Ui*. Photo: Daniel Boud

OUR BUSINESS PLAN

I. Art

Distinctive theatre of vision and scale

STC's artistic reputation is at a peak. Our 2018 season was big and bold and featured fifteen plays, including eleven Australian works, nine of them world premieres. Over 323,000 people bought a ticket to one of our productions. For the first time in STC's history, gender parity was exceeded in the employment of female directors and playwrights.

The season saw a number of important new Australian works. We were proud to stage two world premieres by Indigenous playwrights, Nakkiah Lui's hilarious *Blackie Blackie Brown: The Traditional Owner of Death* and H Lawrence Sumner's moving *The Long Forgotten Dream*. We were also delighted to bring back Lui's *Black is the New White* for a run at the Roslyn Packer Theatre ahead of national touring. Kate Mulvany's stage adaptation of Ruth Park's *The Harp in the South* trilogy was a great achievement. This uniquely Australian story, moving from turn-of-the-century rural New South Wales to the slums of 1940s Surry Hills, was adapted into two parts. Seventy-eight scenes were staged over six and a half hours by a cast of nineteen. We were also honoured to present the full-length STC play debuts of Anna Barnes (*Lethal Indifference*), Michele Lee (*Going Down*) and Priscilla Jackman (*Still Point Turning: The Catherine McGregor Story*).

This volume of new work contributed to the season achieving parity for female playwrights, whose underrepresentation in the classical canon is sometimes cited as one of the challenges achieving parity. Hopefully, our ongoing investment in female-authored plays will create a positive and significant legacy for future generations.

2018 also featured the very best of international writing, both old and new. The gender politics of Caryl Churchill's *Top Girls* enjoyed a timely revival. Lucy Kirkwood, one of the world's most exciting playwrights, placed the environmental realities of our time front and centre in *The Children*. Tom Wright created a new and distinctively Sydney adaptation of Bertolt Brecht's *The Resistible Rise of Arturo Ui*. Audiences were also treated to a bold revisiting of Nobel Laureate Patrick White's rarely produced masterpiece *A Cheery Soul* and Imara Savage's iconoclastic interpretation of George Bernard Shaw's *Saint Joan*.

STC continued to attract some of the great contemporary theatre makers, artists and creatives. We had familiar faces taking on titanic roles, including Sarah Peirse as Miss Docker and Heather Mitchell as Catherine McGregor. Hugo Weaving's extraordinary performance in *The Resistible Rise of Arturo Ui* earned him a Helpmann Award, Sydney Theatre Award and Glugs Award for Best Actor. We also celebrated a new generation of artists rising through the ranks, including Emily Barclay's stunning solo performance in *Lethal Indifference*, Sarah Snook's audacious *Saint Joan*, and Contessa Treffone and Rose Riley's heartbreaking resilience in *The Harp in the South*. We welcomed back Neil Armfield, Jennifer Irwin, Steve Francis and Michael Scott-Mitchell and welcomed new creative talents, including the evocative music and performance of William Barton in *The Long Forgotten Dream*, and the collaboration between video animators Oh Yeah Wow and illustrator Emily Johnson in *Blackie Blackie Brown*.

We were very pleased with the positive critical response to the season. At the 2018 Helpmann Awards STC received ten awards from 27 nominations, including Best Play, Best Direction (Sarah Goodes) and

Best Female Actor (Pamela Rabe) for *The Children*, our co-production with Melbourne Theatre Company. At the 2018 Sydney Theatre Awards, we were nominated for a record breaking 38 nominations of which we won eleven, including Best Production for *The Harp in the South*. STC received all four nominations in this category, for *Harp*, *The Resistible Rise of Arturo Ui*, *Saint Joan*, and *Blackie Blackie Brown*. It was the first time in the Awards' history that one company has achieved this.

We were also delighted with the audience response to the season and to our year-long program of Insight Events. Importantly, this season's exploration of power and social responsibility generated lots of thought-provoking conversation. On a grand scale, political leadership, climate change, domestic violence, reconciliation and diversity were explored. On the personal level, the rich tapestry of family, history, responsibility, truth and self-acceptance was played out.

Since 2014, STC has tracked audience responses to the company and its work via a post-show survey that asks audiences the questions: 'Would you recommend this show to a friend?' and 'Would you recommend STC to a friend?'. It is very heartening to note that the 2018 season generated the highest scores to date on both measures.

To bring our season to life we partnered with Malthouse Theatre, Melbourne Theatre Company and the Seymour Centre to co-produce four productions. Our collaborations with small, medium and large organisations are critical in helping us create distinctive theatre of vision and scale, and to growing broader industry capacity. We thank our fellow arts organisations for their partnership.

We also remain ever grateful to our corporate and philanthropic production supporters who helped make this incredible year of art possible for our artists, creatives and audiences.

Production sponsors: Adshel, Allens, Colonial First State Global Asset Management, Commonwealth Bank of Australia, UBS
Production patrons: The Donor Syndicate, The Girsensohn Foundation, Danita Lowes & David Fite, Gretel Packer, The Petre Foundation

A development powerhouse

Behind the scenes, STC's commitment to artist and art form development flourished.

Play commissions and our Rough Drafts developmental program continued to be important pathways for new work. Three of our 2018 productions came out of our Rough Drafts program – *Lethal Indifference*, *The Long Forgotten Dream* and *Still Point Turning*. Our 2019 season will feature *Banging Denmark* by Van Badham, which was developed through a Rough Draft in 2018.

As well as developing plays, STC's continued commitment to investing in artistic personnel paid dividends. Former Resident Directors Sarah Goodes and Sarah Giles made triumphant returns to STC, directing *The Children* and *Accidental Death of An Anarchist* respectively. Former Resident Designers David Fleischer and Renée Mulder worked alongside former Resident Director Kip Williams and former Patrick White Playwrights Fellow Kate Mulvany to bring *The Harp in the South* to life. Jessica Arthur, our 2017 Richard Wherrett Fellow, was promoted to Directing Associate and made her STC debut with *Lethal Indifference*. Former Richard Wherrett Fellow, Paige Rattray, returned to STC in the new position of Associate Director.

Opportunities were created for four emerging directors with the launch of a new program with Contemporary Asian Australian Performance (CAAP), the CAAP Directors Initiative. They will receive two years of skills development with key STC creatives and engagement as the Assistant Director for a mainstage production.

In May our Emerging Writers Group (EWG) was extended for a second year under the mentorship of Sue Smith, our 2017 Patrick White Playwrights Fellow. The interconnectedness of our development work alongside our mainstage program was

highlighted through Imara Savage's interpretation of George Bernard Shaw's *Saint Joan*. Together with EWG member Emme Hoy, they reframed and added additional text to the play to give Joy the central voice in her own story.

Artist patrons: Anonymous (2), Robert Cameron AO & Paula Cameron, Jane and Andrew Clifford, Ms Rowena Danziger AM & Mr Ken Coles AM, Megan Grace & Brighton Grace, Darin Cooper Foundation, Denton Family Foundation, The Lansdowne Foundation, The Neilson Foundation, Oranges & Sardines Foundation, Copyright Agency Cultural Fund, Ruth Ritchie, Sarah Whyte, Carla Zampatti AC

On the world stage

In 2018 plans were laid for STC's first international tour of our landmark production *The Secret River*. In August - September 2019 this production will be performed as part of the Edinburgh International Festival and in partnership with the National Theatre in London. We are delighted to be once again showcasing Australian theatre achievement internationally.

Continuing our commitment to bringing exceptional works and artists from abroad, we entered into a co-production of Julia Leigh's *Avalanche: A Love Story* with Barbican London and Fertility Fest. The production will premiere in London in May 2019 before touring to Sydney in August 2019. Acclaimed British actor Maxine Peake will make her STC debut.

2. Business

Wharf Renewal Project

A renewal of our home at The Wharf is underway. Opened in January 1984, The Wharf – a reconditioned timber shipping pier from the early 20th century – has been our artistic, production

and administrative centre as well as the location of our two most intimate theatre venues, Wharf 1 and Wharf 2. After a generation of wear and tear we are upgrading our facilities to keep pace with the evolution of theatre practice and technology, and to accommodate the needs of the business that have changed radically since the 1980s. For instance, we now have departments that did not exist back then such as marketing, sponsorship, philanthropy, HR and IT. The output of our production departments also increased in 2004 with the opening of the Roslyn Packer Theatre.

The refurbishment will retain the beloved character of The Wharf, while enhancing its heritage features. It will also provide better visitor experiences and accessibility, modernised and flexible theatres, and safer, more comfortable and efficient work spaces for our artists, craftspeople and staff. The 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.

We planned this project to coincide with the NSW Government's rejuvenation of the Walsh Bay Arts Precinct into a cultural and creative hub. In April 2017 the NSW Government announced a \$30 million contribution to our project, 50% of the total funds required, and incorporated our works into their broader precinct redevelopment. Together, the two projects will more than double the arts offering at Walsh Bay and position the precinct as a unique destination for all Sydneysiders and visitors to Sydney.

After seven years of planning, and in close consultation with the artistic community, the Project is fast becoming a reality. In June 2018 the full company decanted from The Wharf and relocated to our interim workspace at Fox Studios, as well as repurposed spaces with our Lilyfield and Roslyn Packer Theatre sites.

Our government partners on the project, Create NSW and Infrastructure NSW, are responsible for delivering The Wharf's external and internal works, as part of the broader Precinct works, alongside the appointed builder Richard Crookes Constructions. By year end, demolition and design

finalisation works were nearing completion and construction was about to commence.

STC is directly managing the second part of the Project, the technical and auditorium fit-out of our new theatres. We are supported by internationally-renowned theatre consultants Charcoalblue and our Creative Advisory Panel, made up of a number of Australia's leading theatre directors and designers.

We are also raising the additional funds required to complete the Project. We have received landmark gifts from long-time donors and supporters, led by the Packer Family Foundation and Crown Resorts Foundation. We are indebted to them for their transformative gifts and their leadership. Only with their support could we have embarked on such an ambitious artistic year and continued to produce great theatre, while reaching critical Renewal Project milestones.

Create NSW forecasts that we will be back at The Wharf in 2020 for theatre commissioning and testing. It is incredibly exciting to ponder the future of The Wharf, the cultural precinct and all the artistic possibilities that we will be returning home to.

Wharf Renewal Project Patrons: Crown Resorts Foundation, Packer Family Foundation, Neilson Foundation, The Paradise Family Foundation, Anita & Luca Belgiorio-Nettis Foundation, Frances Allan & Ian Narev, Ian Darling AO & Min Darling, John & Frances Ingham, Will & Jane Vicars, Mark & Anne Lazberger, Mark & Louise Nelson, W&A Johnson Family Foundation, The Chairman's Council, Anonymous, The Petre Foundation, Louise Christie

Business as usual

With the Wharf Renewal Project in full swing, a core focus of 2018 was balancing the extra time, resource and financial demands of this project with business as usual – to create distinctive theatre of vision and scale that represents, includes and explores our community.

Financial stability has been challenging. With The Wharf out of action for six months, we experienced loss of income from Wharf 1 and Wharf 2 shows, outside hires and The Theatre Bar at the End of the Wharf. Spread across three sites, our business operations have also become increasingly complex, with higher logistic, travel and overhead costs involved. Our business as usual fundraising has also been impacted by the capital campaign.

We developed improved financial reporting systems to help tackle these challenges. New cost reporting and management structures have enabled more timely and accurate control for technical and production expenditure. We also refined roles, responsibilities and processes around cost management and reporting. Our cash flow remains a primary focus area, with cost-efficiency strategies deployed across the whole organisation. Additionally, we have limited capex acquisitions to business critical purchases, to ease pressure on cash reserves without causing business disruption.

Compounding this operational complexity was a challenging year at the Box Office. This was in part due to the crowding of seasons in the first half of the year, driven by the closure of



Participants of a STC and CAAP directing workshop. Photo: Nisha Agiasotis

The Wharf from July, which caused unhelpful competition amongst our own offerings. Compounding the operational complexity was a challenging year at the box office. This was due in part to the crowding of seasons in the first half of the year, driven by the closure of the Wharf from July, which caused unhelpful competition amongst our own offerings. Anecdotal reports also suggest that prevailing economic conditions and consumer pessimism also appeared to soften the entertainment market.

In this environment, exploring all avenues of earned support to grow and diversify our revenue was a priority, alongside driving efficiencies and best practice in business thinking, systems and structures.

We submitted our new Strategic Plan and KPI reporting to The Australia Council for the Arts and Create NSW, reiterating our alignment to state and national cultural ambitions and policy. In response, we were pleased to have our next three years of funding confirmed under the Major Performing Arts Framework. We are grateful for the ongoing support of the Australian Government, through The Australia Council for the Arts, and the NSW Government through Create NSW.

STC is proud of the economic return on investment we contribute to the national and state economies, on top of our cultural impacts. For instance, we return more to the Federal government in the form of PAYG tax revenue than we receive from our core grant; and NSW State investment is amply repaid in the rent we pay at The Wharf, Roslyn Packer Theatre and the Lilyfield store, all of which are state owned. Additionally, with over 6% of tickets sold to customers outside of NSW, we contributed to around \$4.2M in tourism revenue in 2018.

The passion and generosity of our patrons continues to support us, and we thank all our donors. All donations, no matter how big or small, enable our artists and creatives to keep making wonderful theatre. Donors are also the main funders of our education and outreach activity, as well as our artist and art form development activity.

STC is supported by a very loyal cohort of corporate partners, many of which have been with us for over ten years. We particularly appreciate this commitment in the current challenging arts sponsorship environment. Arts sponsorship is a mature market; the sector has tracked closely in line with

CPI since 2001, with no growth in real terms. The number of sponsors supporting the sector remains flat. While we experienced a shortfall in cash income to target, this was partially offset by growth of in-kind support. We are exploring a number of different value propositions for the corporate market and we welcome the innovative approach of many of our partners to fully realise and leverage the power of arts partnerships. For example, Colonial First State Global Asset Management presented a thought-leadership event in association with STC, drawing upon the themes of *The Children*. Titled 'Changing the use-by date', the issues of intergenerational responsibility it explored.

Our Production Department is to be commended for supporting our efforts to diversify our revenue stream, undertaking paid production work for a number of outside presenters. Underpinning this was the implementation of a new company-wide logistics procedure that was designed to improve logistics co-ordination and operational leadership. We are exploring models to see if we can provide this external service on an ongoing basis, to generate revenue and support the industry.

The time, resource and financial challenges of balancing our Wharf Renewal Project with our core business will continue for our time off The Wharf. With close and careful management, we expect to return to full operational capacity in The Wharf by the start of 2021, and to take advantage of the operational and economic benefits the refurbishment will provide that will allow us to replenish our reserves. We thank the full Company for their efforts during this challenging – but incredibly exciting – time.

The People Of Sydney

STC's founding Artistic Director Richard Wherrett had a vision for the company: "to provide first class theatrical entertainment for the people of Sydney". To better support this, we launched a new over-arching strategic priority for the Company in 2018 called 'The People of Sydney', to ensure that our stories and our people better reflect the dynamism and diversity of our city. Our goal is to ensure that Sydney sees itself on stage, in the audience and on staff. The project includes art form development, programming and audience development initiatives, and is based on ongoing, longitudinal cultural research of our audience to provide benchmarks and success metrics that will allow us to measure our progress.

In 2018 on stage, our productions presented diverse stories and diverse casts. One particular highlight was *Going Down* by playwright Michele Lee, the story of a Hmong-Australian writer. Following this production, *Going Down* was shortlisted for both the 2019 New South Wales and Victorian Premiers' Literary Awards.

The company has entered into a three-year Memorandum of Understanding with Riverside Theatres to collaborate on programming and audience development initiatives in Western Sydney. While we have a long, successful history of touring work to Riverside, in 2018 we co-presented a season

of *Black is the New White*, collaborating on marketing and audience development activities. We also laid the groundwork for the 2019 Riverside season of *White Pearl*, a co-production with National Theatre of Parramatta.

Demand for our \$20 *Twenties* tickets continued to be strong, with this program remaining invaluable for new audience development. We also experimented with initiatives for youth audiences. STC partnered with Shopfront, a youth-led arts co-operative, to participate in a new digital platform for young people aged 15-19, called Playwave. Playwave helps encourage arts attendance by bringing down price points and making ticket purchases easy, and is supported by the City of Sydney.

Making our shows as physically accessible as possible remains a priority. Wheelchair access, guide dog support and hearing enhancement and headsets were available for all performances. We hosted eleven Captioned Performances for audience members with hearing impairments. We also presented three Auslan interpreted performances, and six Audio Described performances with pre-show tactile tours, for audience members with visual impairments. Making sure all artists, arts workers and audiences have full, inclusive access to The Wharf is a guiding pillar of our renewal project.

3. Company

Match fit

STC strives to be a place where everyone feels safe and supported.

In early 2018 STC took part in the first 'Safe Theatres Forum' which brought together 47 participants from around Australia, who made a joint commitment to making lasting cultural change within the theatre sector in this country. We thank the founders of Safe Theatres, Eryn Jean Norvill and Sophie Ross, for their leadership.

One of the outcomes of this gathering was an agreement between the nine major Australian theatre companies to work together to standardise workplace policies and procedures across the industry, building familiarity with these amongst the many freelance artists who work across the country.

We also introduced wellness sessions for our casts, to bring awareness to mental health issues that may arise from the content of our shows, plus stressors in and outside the rehearsal room. Mental health training programs were also facilitated to provide tools to help identify and support staff in need and explain how STC can help. Amongst the support structures available is STC's Employee Assistance Program which provides independent, confidential counselling for all staff and artists.

STC also invested in a broad array of technical training and professional development for staff across the business.

A great place to work

Maintaining our close, productive and positive workplace culture was a priority this year, with the move off The Wharf and our staff spread across three sites.

The departure from The Wharf saw a number of 'so long for now' events that provided a great sense of collegiality for our staff, artists, creatives, supporters and friends. Highlights included an Open Day for STC staff past and present to visit and reminisce on The Wharf before renovation; an industry night of celebration for the final performance on The Wharf in its current iteration with the closing night of *Blackie Blackie Brown*; and a 'Last Supper' in the empty workshop for Renewal Project donors, to thank them for making the project possible. In our archives, we were thrilled to rediscover footage of Ruth Cracknell reading David Williamson's *Ode to The Wharf* at the 1984 opening of The Wharf, introduced by STC's founding Artistic Director Richard Wherrett and then Premier Neville Wran. This footage was restored and screened for our staff farewell party and now lives on our website for everyone to enjoy.

The decant period also saw a number of welcome events at our new workspaces, including a special 'Welcome to Country' at Fox Studios, hosted by Aunty Donna Ingram, where we acknowledged the Bidjigal people and Gadigal people of the Eora Nation on whose land we work and share stories.

Throughout the year we have also continued important events which bring our company together, including our quarterly company meetings, our annual 'town hall' for casual front of house and box office staff and our staff Christmas party. These were special moments to acknowledge the enormity of the year and celebrate our achievements together.

STC believes in supporting the charitable interests of our staff. In 2018 we donated \$20,000 worth of mainstage tickets to 116 local charities; raised \$9,000 for Lou's Place, a women's refuge,



through post-show collections for the final four performances of *Lethal Indifference*; supported the Actors Benevolent Fund with two fundraising initiatives; and collected food and toiletries for the Asylum Seekers Centre through our Christmas giving tree. We were proud of this contribution and of the generosity of our staff.

We were also proud to acknowledge our eight staff members who reached their ten-year milestone with the company. They were accordingly presented with a Preston Award, STC's long-service award named after our longest serving staff member, John Preston. JP clocked up 38 years with STC before his retirement and continues to be an important part of the life of the company.

4. Community

Supporting programs that promote the arts and provide young people with stimulating theatre experiences is part of STC's DNA. Over 14,000 students, teachers and community members were reached through our education and community programs in 2018. In NSW alone, we reached students and teachers in all NSW Federal Electorates and 80% of NSW State electorates.

Education Patrons: Crown Resorts Foundation, Packer Family Foundation, Simona and Leon Kamenev, Vaux Family Education & Learning Foundation, Michele Brooks & Andrew Michael, The University of Sydney, City of Sydney

Students

Over 7,000 school students attended STC performances, with every ticket subsidised to improve access. For some students, this was their first experience seeing live theatre. Their visits are supported by bespoke online resources and documentaries produced by the STC Education team, which helped attract over 45,000 page views to the Education pages of our website.

Our Priority Schools Program continued with five schools in Western Sydney, which focuses on reducing socio-economic and geographic barriers to arts participation. We supported 170 students with complimentary tickets, drama workshops and backstage tours.



Participants in a Connected workshop at MTC Australia, Fairfield. Photo: Matt Cartwright

STC also welcomed 45 students to our free student learning programs *Young Wharfies* and *Work Experience Week*, designed to foster the next generation of artists and arts industry leaders. We awarded scholarships to help enable students from outside of Sydney to participate.

"My time at STC was the most incredible experience of my life. I have made so many friends and learned so much about my passion that I now know what I want to do when I get out of school. I'm grateful for everyone I have met during the week and I hope that I am able to do something like working at STC one day." Work Experience Participant, Regional NSW

Teachers

2018 was the biggest year to date for *School Drama*, our seven week artist-in-residence program for primary school teachers, using process drama-based strategies with quality children's literature to improve teaching and learning.

Over 6,000 students and teachers participated in *School Drama* from schools in Sydney, Wollongong, Albury-Wodonga, Melbourne, Darwin, Brisbane, and Canberra. The program was also delivered in Perth and Auckland, New Zealand, for the first time.

Our industry leadership with *School Drama* is widely acknowledged and we are focused on expanding this reach. In 2018, team members spoke at a number of national and state-based education and drama conferences, plus the prestigious International Drama in Education Research Institute conference. STC has also commissioned an in-depth five year evaluation of the program to better understand its long-term impact, with project partner The University of Sydney.

We thank our *School Drama* collaborators: Barking Gecko Theatre Company, Canberra Theatre Centre and ACT Education Directorate, Brown's Mart Theatre, HotHouse Theatre and Murray Arts, University of Auckland and Applied Theatre Consultants, Victorian Curriculum and Assessment Authority, Drama Victoria, Deakin University, and Brisbane Catholic Education.

"School Drama Hub was highly engaging, practical and the best professional learning I have been involved in throughout my 15 years of teaching. I cannot recommend this program highly enough." Lisa Phillips, Teacher at Manly Vale Public School

"Whalan Public School has forged an ongoing partnership with STC over the last three years. We are extremely grateful for these opportunities as they have impacted on our students' wellbeing. We have seen greater confidence in our students and the 'cherry on the cake' has been their prodigious improvements in writing which we attribute directly to the impact of the School Drama Program." Helen Polios, Deputy Principal at Whalan Public School

Community

Our program with schools within juvenile justice centres continued. We delivered 38 drama workshops to around 70 young people at Dorchester Education and Training Unit (Airds, NSW) and Shepherds Park Education and Training Unit (Wagga Wagga, NSW). The program utilises storytelling and

drama to explore motivation, engagement and empathy, with a focus on building self-confidence and collaborative skills. Feedback from teachers and students is positive, and in many cases, students with very low literacy levels are engaging with quality literature for the first time. There are notable shifts in confidence levels.

"As trust [and] confidence developed, the boys began to demonstrate their ability to express their emotions, demonstrate compassion and imagination through creative writing and drama" Luciano Valeo, Dorchester Education and Training Unit

Our *Connected: Adult Language Learning through Drama* program also continued, where drama strategies are used to improve language and communication skills with refugees, migrants and asylum seekers across Sydney, while increasing participants' sense of social connectedness and wellbeing. STC partnered with Asylum Seekers Centre, MTC Australia, Red Cross, Fairfield Intensive English Centre and STARTTS (NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors) to deliver the weekly program, reaching over 200 participants, with around nine contact hours per participant. A formal evaluation program with Western Sydney University and The University of Sydney is underway.

"We've seen really great enthusiasm for the project here, primarily for the chance to practise English, but also because our clients have found it an enjoyable and fun way switching off from their worries. Unusual friendships have formed without common languages, and I think that is down to the drama group – it is a safe way of getting to know others and find a common thread to connect." Jenny Tracey, Asylum Seekers Centre

"Funny, fantastic. We learn something new and we have fun. To meet new people to learn to have fun and enjoy, to share new ideas. I learnt some vocabulary and pronunciation. Everything is good. I am happy" Connected participant

In 2018 STC was pleased to launch a new partnership with Holdsworth Community, delivering yearlong drama workshops to young people and adults with intellectual disabilities to help improve their social skills, and verbal and non-verbal expression of ideas. Feedback from the twenty participants and family members has been very positive and



Participant in an STC drama workshop at Holdsworth Community. Photo: Hon Boey

we are delighted this program will continue in 2019.

"Patrick loves the Drama Program. We are so delighted that Patrick has had the opportunity to take part in this program with the support of Holdsworth and STC. It is fabulous to see his confidence and communication skills grow as he works with the group." Lucy Ricardo, parent.

"The rewards of working with the participants in our class throughout the year have been immeasurable both professionally and personally. Having taught for over 25 years I have never experienced such joy, candour, patience and kindness of spirit in participants. Each and every week our class presents unique insights to the complexities of living with disability"

BRONWYN BATCHELOR, STC TEACHING ARTIST

Advocacy and Leadership

A core tenet of STC's work is promoting the value of the arts nationally through touring, advocacy and engagement across sectors.

In 2018 our theatre productions were seen by 30,000 people outside of Sydney. We toured three productions, *Black is the New White*, *Hamlet: Prince of Skidmark* and *The Wharf Revue 2019*. In total 96 performances were staged: eighteen performances in Western Sydney, sixteen in Northern Sydney, twenty in Regional NSW, nineteen in Canberra, nineteen in Brisbane and four in regional Victoria.

STC continued its industry leadership by supporting a number of small, medium and large cultural organisations. This included providing in-kind production and technical support to a number of smaller theatre companies including Hayes Theatre, The Old Fitz, Kings Cross Theatre, New Theatre and La Mama Theatre. Our decant from The Wharf also enabled us to donate decommissioned lighting stock and theatre seats to sixteen organisations, including schools and community groups.

STC supported training initiatives for the next generation of theatre practitioners. We hosted seven students on secondment from NIDA and one student each from TAFE NSW, Toi Whakaari (New Zealand) and the Royal Academy of Dramatic Art (United Kingdom). STC was delighted to have two CareerTracker interns spend time with us,

Djanala Dvagelli and Ruby Rose Betham, in the education and technical teams respectively.

Theatre has always stimulated both visionary conversations and practical action. In this vein, our long-term commitment to 'Greening The Wharf' has helped transform The Wharf into an inspirational example of environmental leadership. Despite being off The Wharf for six months, STC's sustainability focus continued in the areas of energy, water, waste and green design. The Production department made significant environmental savings by reusing old flats, floors and stored materials. STC's Green Team continued to raise levels of awareness within the company and four 'Green Gnome' Awards were presented to staff members who demonstrated STC's commitment to sustainability. With construction underway on site, the solar panels above The Wharf and the rainwater harvesting system below The Wharf have been switched off. Green design has been at the forefront of our Wharf Renewal Project and 'Greening The Wharf' will enter a new, reinvigorated phase of its lifecycle once we are back home and operational.

In a year you would expect 'business as usual' to be disrupted, we have continued to produce outstanding theatre and operate as one, united company. Congratulations to all STC staff, artists and creatives who have helped make this possible.



Sarah Snook in *Saint Joan*. Photo: Brett Boardman

PLAYS AND PERFORMANCES



Contessa Treffone, Kate Box, Helen Thomson, Heather Mitchell and Michelle Lim Davidson. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS
TOP GIRLS
 BY CARYL CHURCHILL

“Caryl Churchill’s *Top Girls* remains one of the greatest plays written about women’s rights, the patriarchy and the intersection of same with social class. This new Sydney Theatre Company staging, led by director Imara Savage, sets the bar high and early for the best production of 2018.”

TIME OUT SYDNEY

45 PERFORMANCES
 19,735 PAID ATTENDANCE

CAST

PATIENT GRISELDA/NELL/
 JEANINE
 Paula Arundell

ISABELLA BIRD/JOYCE/
 MRS KIDD
 Kate Box

LADY NIJO/WIN
 Michelle
 Lim Davidson

WAITRESS/KIT/SHONA
 Claire Lovering

POPE JOAN/LOUISE
 Heather Mitchell

MARLENE
 Helen Thomson

DULL GRET/ANGIE
 Contessa Treffone

CREATIVE TEAM

DIRECTOR
 Imara Savage

SET DESIGNER
 David Fleischer

COSTUME DESIGNER
 Renée Mulder

LIGHTING DESIGNER
 Damien Cooper

COMPOSER & SOUND DESIGNER
 Max Lyandvert

ASSISTANT DIRECTOR
 Madeleine
 Humphreys 23

VOICE & TEXT COACH
 Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
 Kate Chapman

STAGE MANAGER
 Sarah Smith

ASSISTANT STAGE MANAGER
 Jennifer Parsonage

WIG, MAKEUP & WARDROBE
 SUPERVISOR
 Lauren A. Proietti

DRESSER
 Carol Chor Khim
 Tee

HEAD MECHANIST
 David Tongs

REHEARSAL PHOTOGRAPHER
 Nisha Agiasotis &
 Christine Messinesi

PRODUCTION PHOTOGRAPHER
 Brett Boardman

RUNNING TIME
 2 HOURS 20 MINUTES,
 INCLUDING INTERVAL



Emily Barclay. Photo: Prudence Upton

SYDNEY THEATRE COMPANY PRESENTS
LETHAL INDIFFERENCE
 BY ANNA BARNES

“An exceptional work... marvellously subtle, humane, intelligent and mesmerising”

STAGE NOISE

WORLD PREMIERE

23 PERFORMANCES
 6,129 PAID ATTENDANCE

CAST

WOMAN
 Emily Barclay

CREATIVE TEAM

DIRECTOR
 Jessica Arthur

DESIGNER
 Mel Page

LIGHTING DESIGNER
 Alexander Berlage

COMPOSER & SOUND DESIGNER
 Clemence Williams

VOICE & TEXT COACH
 Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
 Mark Haslam

STAGE MANAGER
 Natalie Moir

VENUE TECHNICIAN
 Cameron Menzies

REHEARSAL PHOTOGRAPHER
 Christine Messinesi

PRODUCTION PHOTOGRAPHER
 Prudence Upton

RUNNING TIME
 1 HOUR 35 MINUTES,
 NO INTERVAL

PRODUCTION PATRONS

THE DONOR SYNDICATE

DRAMA THEATRE

12 FEB – 24 MAR

WHARF 1 THEATRE

17 FEB – 10 MAR



Anthony Taufa, Vanessa Downing, Shari Sebbens, Melodie Reynolds-Diarra, Tony Briggs and Geoff Morrell. Photo: Prudence Upton

SYDNEY THEATRE COMPANY PRESENTS

BLACK IS THE NEW WHITE

BY NAKKIAH LUI

“A wonderfully quick-witted, sharp-as-a-tack Australian Rom Com with a lot of heart that keeps the audience laughing – or gasping – all the way.” ★★★★★

LIMELIGHT

RETURN SEASON

13 PERFORMANCES
7,920 PAID ATTENDANCE

ON TOUR
1 FEB – 31 MARCH
33 PERFORMANCES
14, 312 PAID ATTENDANCE

Playhouse, QPAC,
Brisbane

IMB Theatre, Illawarra
Performing Arts Centre,
Wollongong

Riverside Theatres
Parramatta, Sydney

The Playhouse, Canberra
Theatre Centre, Canberra

CAST

RAY GIBSON
Tony Briggs

NARRATOR
Luke Carroll

MARIE SMITH
Vanessa Downing

ROSE JONES
Nakkiah Lui
(Parramatta, Canberra)
Miranda Tapsell
(Brisbane, Sydney,
Wollongong)

DENNISON SMITH
Geoff Morrell

JOAN GIBSON
Melodie
Reynolds-Diarra

CHARLOTTE GIBSON
Shari Sebbens

FRANCIS SMITH
Tom Stokes

SONNY JONES
Anthony Taufa

CREATIVE TEAM

DIRECTOR
Paige Rattray

DESIGNER
Renée Mulder

LIGHTING DESIGNER
Ben Hughes

COMPOSER & SOUND DESIGNER
Steve Toulmin

VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Whitney Eglington

STAGE MANAGER
Todd Eichorn

ASSISTANT STAGE MANAGER
Vanessa Martin

BACKSTAGE WIG & WARDROBE
SUPERVISOR
Diane Kanara

REHEARSAL PHOTOGRAPHER
Hon Boey

PRODUCTION PHOTOGRAPHER
Prudence Upton

RUNNING TIME
2 HOURS 35 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.

ROSLYN PACKER THEATRE

28 FEB – 10 MAR



Brent Hill, Colin Moody (on screen), Ursula Yovich, Hugo Weaving and Ivan Donato. Photo: Daniel Boud

SYDNEY THEATRE COMPANY AND UBS PRESENT

THE RESISTIBLE RISE OF ARTURO UI

BY BERTOLT BRECHT
TRANSLATED BY TOM WRIGHT

“Compelling, innovative and utterly relevant. It is irresistible.”

★★★★★

SYDNEY MORNING HERALD

WORLD PREMIERE

42 PERFORMANCES
32,137 PAID ATTENDANCE

CAST

CLARK, THEATRE DIRECTOR,
COURT APPOINTED PHYSICIAN
Mitchell Butel

DOGSBOROUGH
Peter Carroll

IGNATIUS DULLFLEET, MAUL-
BEER, HOOK,
1ST MILLSTREAMIAN
Tony Cogin

GIRI, YOUNG DOGSBOROUGH
Ivan Donato

BETTY DULLFLEET, CARRU-
THERS, DELLER, DEFENCE
ATTORNEY
Anita Hegh

RAGG, GAFFLES, GAZILLO,
PROSECUTOR, SHORT MAN,
PRIEST
Brent Hill

ROMA
Colin Moody

DOCKDAISY, COUNSEL,
2ND MILLSTREAMIAN
Monica Sayers

ARTURO UI
Hugo Weaving

INNA, SCHUSSEL, MULLET,
WAITER
Charles Wu

GIVOLA, MAGISTRATE
Ursula Yovich

CREATIVE TEAM

DIRECTOR
Kip Williams

SET DESIGNER
Robert Cousins

COSTUME DESIGNER
Marg Horwell

LIGHTING DESIGNER
Nick Schlieper

COMPOSER & SOUND DESIGNER
Stefan Gregory

CINEMATOGRAPHER
Justine Kerrigan

ASSISTANT DIRECTOR
Alastair Clark

FIGHT DIRECTOR
Nigel Poulton

VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Di Misirdjieff

STAGE MANAGER
Minka Stevens

DEPUTY STAGE MANAGER
Katie Hankin

ASSISTANT STAGE MANAGER
Jaymii Knierum

WIG, MAKEUP & WARDROBE
SUPERVISOR
Lauren A. Proietti

DRESSERS
Simone Edwards
Alicia Brown
Carol Chor Khim
Tee

DAY MAINTENANCE
Nyok Kim Chang

SOUND SUPERVISOR
Ben Lightowlers

FOH SOUND OPERATOR
Tim Walker

RADIO MIC TECHNICIAN
Lauren Peters

VIDEO SUPERVISOR
Dave Bergman

VIDEO MIXER
Jason Jones

CAMERA OPERATORS
Philip Charles
Daniel Boules

RPT HEAD ELECTRICIAN/
PRODUCTION ELECTRICIAN
Andrew Tompkins

RPT DEPUTY HEAD ELECTRI-
CIAN/LIGHTING OPERATOR
Harry Clegg

RPT HEAD SOUND
Kevin White

RPT HEAD MECHANIST
Steve Mason

RPT HEAD FLYMAN
Chris Fleming

RPT DEPUTY FLYMAN
Jason Edwards

RPT FLOOR MECHANISTS
Kane Mott
Carl Avery

REHEARSAL PHOTOGRAPHER
Hon Boey

PRODUCTION PHOTOGRAPHER
Daniel Boud

RUNNING TIME
2 HOURS 10 MINUTES,
NO INTERVAL

PRESENTING PARTNER



PRODUCTION PATRONS

DANITA LOWES & DAVID FITE

ROSLYN PACKER THEATRE

21 MAR – 28 APR



Catherine Davies and Jenny Wu. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS
A SYDNEY THEATRE COMPANY AND MALHOUSE THEATRE PRODUCTION

GOING DOWN

BY MICHELE LEE

"[Michele] Lee's is a fresh, funny voice and this is an undeniably ambitious piece of theatre."

LIMELIGHT

WORLD PREMIERE

44 PERFORMANCES
6,896 PAID ATTENDANCE

CAST

MATT DELANDER/ENSEMBLE
Paul Blenheim
NATALIE YANG
Catherine Davies
ENSEMBLE
Josh Price
TILDA GAMBLE/ENSEMBLE
Naomi Rukavina
LU LU JAYADI/MUM/
ENSEMBLE
Jenny Wu

CREATIVE TEAM

DIRECTOR
Leticia Cáceres
DESIGNER
The Sisters Hayes
LIGHTING DESIGNER
Sian James-Holland
COMPOSER & SOUND DESIGNER
THE SWEATS

PRODUCTION TEAM

DRAMATURG
Mark Pritchard
ADDITIONAL DRAMATURGY
Polly Rowe
PRODUCTION MANAGER (MALHOUSE)
David Miller
PRODUCTION MANAGER (STC)
Lauren Makin
STAGE MANAGER
Kate Middleton-Olliver
Lyndie Li Wan Po
VENUE TECHNICIAN
Philip Paterson
REHEARSAL PHOTOGRAPHER
Phoebe Powell
PRODUCTION PHOTOGRAPHER
Brett Boardman
RUNNING TIME
1 HOUR 30 MINUTES,
NO INTERVAL



Sarah Peirse and Pamela Rabe. Photo: Jeff Busby

SYDNEY THEATRE COMPANY AND COLONIAL FIRST STATE GLOBAL ASSET MANAGEMENT PRESENT
A SYDNEY THEATRE COMPANY AND MELBOURNE THEATRE COMPANY PRODUCTION

THE CHILDREN

BY LUCY KIRKWOOD

"The cast are stellar... a tremendously funny work."

★★★★
DAILY REVIEW

AUSTRALIAN PREMIERE

54 PERFORMANCES
21,836 PAID ATTENDANCE

CAST

ROSE
Sarah Peirse
HAZEL
Pamela Rabe
ROBIN
William Zappa

CREATIVE TEAM

DIRECTOR
Sarah Goodes
DESIGNER
Elizabeth Gadsby
LIGHTING DESIGNER
Paul Jackson
COMPOSER & SOUND DESIGNER
Steve Francis
VOICE & DIALECT COACH
Geraldine Cook-Dafner

PRODUCTION TEAM

PRODUCTION MANAGER (MTC)
Michele Preshaw
PRODUCTION MANAGER (STC)
Kate Chapman
STAGE MANAGER
Christine Bennett
ASSISTANT STAGE MANAGER
Jennifer Parsonage
FOH SOUND OPERATOR
Steven Coyle
REHEARSAL/ PRODUCTION
PHOTOGRAPHER
Deryk McAlpin
REHEARSAL PHOTOGRAPHER
Jeff Busby
RUNNING TIME
2 HOURS,
NO INTERVAL



Heather Mitchell and Andrew Guy. Photo: Philip Erbacher

SYDNEY THEATRE COMPANY PRESENTS

STILL POINT TURNING: THE CATHERINE MCGREGOR STORY

BY PRISCILLA JACKMAN

BASED ON INTERVIEWS WITH CATHERINE MCGREGOR

"An uplifting work that celebrates individual courage and brings one transgender experience out of the shadows. It will bowl you over." ★★★★★

SYDNEY MORNING HERALD

WORLD PREMIERE

38 PERFORMANCES
9,371 PAID ATTENDANCE

CAST

RAHUL DAVID/ENSEMBLE
Nicholas Brown
YOUNG MALCOLM/GERMAN
DOCTOR/ENSEMBLE
Andrew Guy
DR AMAR/SANDRA/ENSEMBLE
Chantelle Jamieson
MALCOLM/FATHER/ENSEMBLE
Ashley Lyons
CATHERINE MCGREGOR
Heather Mitchell
AYLA/MOTHER/ENSEMBLE
Georgina Symes

CREATIVE TEAM

DIRECTOR
Priscilla Jackman
DESIGNER
Michael Scott-Mitchell
LIGHTING DESIGNER
Nick Schlieper
COMPOSER & SOUND DESIGNER
Steve Francis
ASSISTANT DIRECTOR
Charles O'Grady
CONSULTANT
Kelly Glanney
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Mark Haslam
STAGE MANAGER
Tanya Leach
ASSISTANT STAGE MANAGER
Sean Proude
BACKSTAGE WIG AND
WARDROBE SUPERVISOR
Dyna Wood
VENUE TECHNICIAN
Cameron Menzies
FOH SOUND OPERATOR
Luke Davis
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Philip Erbacher
RUNNING TIME
1 HOUR 35 MINUTES,
NO INTERVAL



Elaine Crombie (on screen projection) and Megan Wilding. Photo: Daniel Boud

SYDNEY THEATRE COMPANY PRESENTS
A SYDNEY THEATRE COMPANY AND MALHOUSE THEATRE PRODUCTION

BLACKIE BLACKIE BROWN: THE TRADITIONAL OWNER OF DEATH

BY NAKKIAH LUI

"Nakkiah Lui's ferocious new comedy will have you on the edge of your seat from start to finish."

★★★★★
LIMELIGHT

WORLD PREMIERE

47 PERFORMANCES
6,360 PAID ATTENDANCE

CAST

JOHN SMITHSON/VARIOUS
Ash Flanders
JACQUELINE BLACK
Megan Wilding
Dafara Williams

CREATIVE TEAM

DIRECTOR
Declan Greene
DESIGNER
Elizabeth Gadsby
ANIMATION & VIDEO
Oh Yeah Wow
LIGHTING &
PROJECTION DESIGNER
Verity Hampson
COMPOSER & SOUND DESIGNER
Steve Toulmin
FOLEY ARTIST AND ASSISTANT
SOUND DESIGNER
Nate Edmondson
CONCEPT ARTIST
Emily Johnson
FIGHT DIRECTOR
Nigel Poulton
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Whitney Eglington
STAGE MANAGER
Ryan Tate
REHEARSAL STAGE MANAGER
Todd Eichorn
VENUE TECHNICIAN
Romy McKanna
FOH SOUND OPERATOR
Jason Jones
PRODUCTION PHOTOGRAPHER
Daniel Boud
RUNNING TIME
1 HOUR 30 MINUTES,
NO INTERVAL

THE CREATIVE DEVELOPMENT OF *BLACKIE BLACKIE BROWN* WAS PRODUCED BY PERFORMING LINES WITH SUPPORT FROM ACMI, THE AUSTRALIA COUNCIL FOR THE ARTS AND CREATE NSW.

MALHOUSE
THEATRE

WHARF 2 THEATRE

23 MAR – 5 MAY

MTC
MELBOURNE
THEATRE
COMPANY

PRESENTING PARTNER
Colonial
First State
Global Asset Management

DRAMA THEATRE

29 MAR – 19 MAY

WHARF 1 THEATRE

21 APR – 26 MAY

MALHOUSE
THEATRE

WHARF 2 THEATRE

12 MAY – 30 JUN



Sarah Snook. Photo: Brett Boardman

SYDNEY THEATRE COMPANY AND COMMONWEALTH BANK PRESENT

SAINT JOAN

BY GEORGE BERNARD SHAW

“A striking production full of fascinating ideas and stark images that will be hard to forget.”

★★★★★

LIMELIGHT



Wayne Blair. Photo: Heidrun Löhr

SYDNEY THEATRE COMPANY AND ALLENS PRESENT

THE LONG FORGOTTEN DREAM

BY H LAWRENCE SUMNER

“This powerful production is a generational family drama, an epic of indigenous dispossession and a ghost story. It is beautifully produced and acted, and it includes a performance by Wayne Blair that is the best I have seen in his career.”

THE AUSTRALIAN

WORLD PREMIERE



Heather Mitchell, Lucia Mastrantone, Jack Finsterer and Guy Simon. Photo: Daniel Boud

SYDNEY THEATRE COMPANY PRESENTS

THE HARP IN THE SOUTH: PART ONE AND PART TWO

BY RUTH PARK
AN ADAPTATION FOR THE STAGE BY KATE MULVANY

“The Australian theatrical canon has a new epic... leading with the heart to tell a saga of love, loss and family that begins in emigration from Ireland, but belongs proudly to Surry Hills.” ★★★★★

THE AUSTRALIAN

WORLD PREMIERE

28 PERFORMANCES
17,870 PAID ATTENDANCE

CAST

DAUPHIN/KING/ASSESSOR/
GEORGE
Gareth Davies
INQUISITOR/ARCHBISHOP
John Gaden
GENERAL/EXECUTIONER
Brandon McClelland
PRIEST
Sean O'Shea
OFFICER/PROSECUTOR
Socratis Otto
JOAN
Sarah Snook
BROTHER/BLUEBEARD/JULIAN
Anthony Taufa
EARL/CAPTAIN
David Whitney
BISHOP
William Zappa

CREATIVE TEAM

DIRECTOR
Imara Savage
SET DESIGNER
David Fleischer
COSTUME DESIGNER
Renée Mulder

LIGHTING DESIGNER
Nick Schlieper
COMPOSER & SOUND DESIGNER
Max Lyandvert
ADDITIONAL TEXT
Imara Savage
Emme Hoy
ASSISTANT DIRECTOR
Clemence Williams
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Kate Chapman
Genevieve Jones
STAGE MANAGER
Natalie Moir
DEPUTY STAGE MANAGER
Dani Ironside
ASSISTANT STAGE MANAGER
Vanessa Martin
HAIR, WIG & MAKE-UP
SUPERVISOR
Lauren A. Proietti
BACKSTAGE WARDROBE
SUPERVISOR
Simone Edwards
SOUND SUPERVISOR
Luke Davis
FOH SOUND OPERATOR
Tim Walker

RADIO MIC TECHNICIAN
Olivia Benson
PRODUCTION ELECTRICIAN
Pádraig O
Súilleabháin
SOUND SUPERVISOR
Luke Davies
RPT HEAD ELECTRICIAN
Andrew Tompkins

RPT DEPUTY HEAD
ELECTRICIAN/ LIGHTING
OPERATOR
Harry Clegg

RPT HEAD SOUND
Kevin White
RPT HEAD MECHANIST
Steve Mason

RPT HEAD FLYMAN
Chris Fleming

RPT DEPUTY FLYMAN
Jason Edwards

REHEARSAL PHOTOGRAPHER
Hon Boey

PRODUCTION PHOTOGRAPHER
Brett Boardman

RUNNING TIME
1 HOUR 30 MINUTES,
NO INTERVAL

38 PERFORMANCES
12,545 PAID ATTENDANCE

CAST

SIMONE TUCKER/DEBORAH
Jada Alberts
Shakira Clanton
JEREMIAH TUCKER
Wayne Blair
NORTH/MANDEEPT
Nicholas Brown
YOUNG JEREMIAH
Brodi Cubillo
GLADYS DAWSON/ERICA
Melissa Jaffer
LIZZIE/SOUTH SPIRIT
Ningali
Lawford-Wolf
YOUNG JEREMIAH
Wesley Patten
PASTOR HENRY GILLES/
OLD MAN GILLIES/KEITH
Justin Smith
KING TULLA
Ian Wilkes
Phil Dean Walford

CREATIVE TEAM

DIRECTOR
Neil Armfield
SET DESIGNER
Jacob Nash
COSTUME DESIGNER
Jennifer Irwin
LIGHTING DESIGNER
Mark Howett
COMPOSER & MUSICIAN
William Barton
SOUND DESIGNER
Steve Francis
ASSISTANT DIRECTOR
Deborah Brown
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Mark Haslam
STAGE MANAGER
Sarah Smith
DEPUTY STAGE MANAGER
Jessica Lawes
ASSISTANT STAGE MANAGER
Jaymii Knierum
SHOW HEAD MECHANIST
David Tong
BACKSTAGE WIG &
WARDROBE SUPERVISOR
Dyna Woods
DRESSER
Diane Kanara
CULTURAL SUPPORT ADVISOR
Sigrid Herring
REHEARSAL PHOTOGRAPHER
Lisa Tomasetti
PRODUCTION PHOTOGRAPHER
Heidrun Löhr
RUNNING TIME
2 HOURS 15 MINUTES,
INCLUDING INTERVAL

THE LONG FORGOTTEN DREAM RECEIVED DEVELOPMENT THROUGH SYDNEY THEATRE COMPANY'S ROUGH DRAFT PROGRAM

PART 1 - 29 PERFORMANCES
21,320 PAID ATTENDANCE

PART 2 - 27 PERFORMANCES
18,560 PAID ATTENDANCE

CAST

THADY DARCY
Joel Bishop
FAIRGROUND ANNOUNCER/
KIDGER/DOCTOR EVANS/
GUS MACINTOSH
Luke Carroll
Kirk Page
Damien Strouthos
FATHER DRISCOLL/PATRICK
DIAMOND/BRETT'S DAD/
HOTDOG SELLER
Tony Cogan
UNDERSTUDY THADY DARCY
Finn Dauphinee
MARTIN DARCY/
ADULT HUGH DARCY
Jack Finsterer
Josh McConville
NOEL CAPPER/PUBLICAN/
BARFLY/TOMMY MENDEL/
SAILOR/BILL BRIGGS/BUMPER
REILLY/FRANKY
Benedict Hardie
BETTY DULLFLEET,
CARRUBERTIE/MAUREEN/
THIRSTY WOMAN/LOLLY
MOLLY/LYNETTE/BERNICE/
NURSE WATKINS/SUSE/MINNIE
Emma Harvie

ELSPETH/ADULT MARGARET
DARCY
Anita Hegh
FAIRGROUND NUN/BETSY/
CLOTHES SELLER/SISTER
THEOPHILUS/PHYLLIS/MRS
SICILIANO/LYNDALL/FLORRIE
Lucia Mastrantone

ENY KILKER/MRS WILEY
Heather Mitchell

ALF/FLO/MISS SHEILY/MRS X/
SISTER BEATRIX/MRS KILROY/
SHIRLEY
Tara Morice

YOUNG HUGH DARCY/BARFLY/
POLICE OFFICER/LOLLY'S
MAN/STEVIE/SAILOR/DOCTOR/
BRETT/TUG
Ben O'Toole
YOUNG MARGARET/ROIE DARCY
Rose Riley

HERB LENNON/JOHNNY
SHEILY/HARRY DRUMMY/
SAILOR/ERNEST BLAINNEY/
REPORTER/DOCTOR
Rahel Romahn

THADY DARCY
Jack Ruwald
JER/SOLDIER/BOOKSELLER/
POLICE OFFICER/
PHOTOGRAPHER/CHARLIE
ROTHE
Guy Simon

JOHN KILKER/BARFLY/FATHER
COOLEY/MR KILROY/JOSEPH
MENDEL/MR GUNNARSON/
EYE DOCTOR
Bruce Spence
FRANCES DARCY/ENID/DELIE
STOCK/DENISE/BRETT'S MUM
Helen Thomson
JOSIE/DOLOUR DARCY
Contessa Treffone

TUG O' WAR COMPETITOR/
LICK JIMMY/SAILOR/DOCTOR/
REPORTER/CAVES ATTENDANT/
USHER
George Zhao

CREATIVE TEAM

DIRECTOR
Kip Williams
SET DESIGNER
David Fleischer
COSTUME DESIGNER
Renée Mulder
LIGHTING DESIGNER
Nick Schlieper
COMPOSER
THE SWEATS
SOUND DESIGNER
Nate Edmondson
MUSICAL DIRECTOR
Luke Byrne
ASSISTANT DIRECTOR
Jessica Arthur
MOVEMENT & FIGHT DIRECTOR

Nigel Poulton
VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Dominic Hamra
DEPUTY PRODUCTION MANAGER
Lauren Makin
STAGE MANAGER
Minka Stevens
DEPUTY STAGE MANAGER
Todd Eichorn
ASSISTANT STAGE MANAGERS
Katie Hankin
Jennifer Parsonage
COSTUME SUPERVISOR
Catherine Mayne
HAIR, WIG & MAKE-UP
SUPERVISOR
Lauren A. Proietti
BACKSTAGE WARDROBE
SUPERVISOR
Simone Edwards
DRESSER
Carol Tee
Alicia Brown
WIG STYLIST
Toni Paul
WIG MAINTENANCE
Patricia Kershaw
COSTUME ASSISTANT
Lauren Peters

COSTUME MAINTENANCE
Nyok Kim Chang

SOUND SUPERVISOR
Ben Lightowers

FOH SOUND OPERATOR
Tim Walker

SWING FOH SOUND OPERATOR/
RADIO MIC TECHNICIAN
Jess Legg
RADIO MIC TECHNICIAN
Olivia Benson

HEAD MECHANIST
Steve Mason

FLYMAN
Chris Fleming

REVOLVE OPERATOR
Carl Avery

FLOOR MECHANISTSS
Jason Edwards
Sam Harper
Ashley Lyons
Kane Mott
Nathan Seymour
David Tong
(Swing)

CHILD CHAPERONES
Jessica Savin
Jai Greenaway
PRODUCTION ELECTRICIAN
Pádraig O
Súilleabháin

DEPUTY PRODUCTION
ELECTRICIAN
Jeff Wheeler

RPT HEAD ELECTRICIAN
Andrew Tompkins

RPT DEPUTY HEAD
ELECTRICIAN/LIGHTING
OPERATOR
Harry Clegg

RPT HEAD SOUND
Kevin White

RPT HEAD SOUND
Steve Mason

RPT HEAD FLYMAN
Chris Fleming

RPT DEPUTY FLYMAN
Jason Edwards

REHEARSAL PHOTOGRAPHER
Lisa Tomasetti

PRODUCTION PHOTOGRAPHER
Daniel Boud

RUNNING TIME
PART ONE:
3 HOURS 45 MINUTES,
INCLUDING 20 MINUTE
INTERVAL AND 10 MINUTE
PAUSE

PART TWO:
2 HOURS 20 MINUTES,
INCLUDING 20 MINUTE
INTERVAL

PRESENTING PARTNER

Commonwealth Bank
of Australia

ROSLYN PACKER THEATRE

5 JUN - 30 JUN

PRESENTING PARTNER

Allens < Linklaters

PRODUCTION PATRON

THE GIRGENSOHN
FOUNDATION

DRAMA THEATRE

23 JUL - 25 AUG

ASSOCIATE PARTNER

Adina
apartment hotels

PRODUCTION PATRON

GRETEL PACKER

ROSLYN PACKER THEATRE

16 AUG - 6 OCT



Bessie Holland, Julie Forsyth, Caroline Brazier and Susie Youssef. Photo: Daniel Boud

SYDNEY THEATRE COMPANY AND ADShel PRESENT

ACCIDENTAL DEATH OF AN ANARCHIST

BY DARIO FO
IN A NEW ADAPTATION BY FRANCIS GREENSLADE WITH SARAH GILES

“Outrageously funny – this is a high-energy cast with no weak links and Amber McMahon is an absolute maniac.”

★★★★★

LIMELIGHT

WORLD PREMIERE

54 PERFORMANCES
23,146 PAID ATTENDANCE

CAST

SUPERINTENDENT
Caroline Brazier
INSPECTOR BERTOZZO
Julie Forsyth
INSPECTOR PISANI
Bessie Holland
MARIA FELETTI/CONSTABLE 1
Annie Maynard
THE MANIAC
Amber McMahon
CONSTABLE 2
Susie Youssef

CREATIVE TEAM

DIRECTOR
Sarah Giles
DESIGNER
Jonathan Oxlade
LIGHTING DESIGNER
Trent Suidgeest
ASSISTANT DIRECTOR
Heather Fairbairn
COMPOSER & SOUND DESIGNER
Stefan Gregory
MOVEMENT DIRECTORS
Mike Finch
Nigel Poulton
CHOREOGRAPHER
Sarah Black
LITERAL TRANSLATION
Thomas McPherson
VOICE & TECH COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Whitney Eglington
STAGE MANAGER
Natalie Mar
ASSISTANT STAGE MANAGER
Brooke Kiss
SOUND OPERATOR
Steven Coyle
BACKSTAGE WARDROBE SUPERVISOR
Diana Kanara
REHEARSAL PHOTOGRAPHER
Grant Sparkes-Carroll
REHEARSAL PHOTOGRAPHER
Lisa Tomasetti
PRODUCTION PHOTOGRAPHER
Daniel Boud
RUNNING TIME
2 HOURS 30 MINUTES,
INCLUDING INTERVAL



Sarah Peirse (on screen) and Tara Morice (in car). Photo: Daniel Boud

SYDNEY THEATRE COMPANY PRESENTS

A CHEERY SOUL

BY PATRICK WHITE

“Kip Williams is at his best in the deft marshalling of complex forces and multiple angles, and *A Cheery Soul* is no exception, the staging complex but beautifully and precisely choreographed.”

★★★★★

LIMELIGHT

43 PERFORMANCES
16,706 PAID ATTENDANCE

CAST

MISS PERRY/BABY PORTEOUS/
CHORUS/SECOND BOY
Emma Harvie
MRS CUSTANCE/MRS TOLE/
CHORUS/MRS BLEEKER
Anita Hegg
HIRE CAR MAN/MISS DANDO/
VIOLET PORTEOUS/FIRST BOY/
MRS FURZE
Jay James-Moody
REV WAKEMAN/YOUNG TOM
LILLIE
Brandon McClelland
MRS LILLIE/SECOND GIRL/
CHORUS
Tara Morice
MISS DOCKER
Sarah Peirse
SECOND FURNITURE REMOVAL
MAN/MATRON/MRS WATMUFF/
CHORUS/GIRL'S VOICE (ON
TELEPHONE)/FIRST GIRL
Monica Sayers
MRS HIBBLE/MR BLEEKER
Shari Sebbens
MRS WAKEMAN/MAID/YOUNG
MILLICENT LILLIE/CHAUFFEUR
Nikki Shiels
FURNITURE REMOVAL MAN/
MRS ANSTRUTHER/MRS
PINFOLD/CHORUS/MAN'S
VOICE (ON TELEPHONE)/LITTLE
GIRL/SWAGGIE
Bruce Spence

MR CUSTANCE/MRS JEBB/
CHORUS/MR LICKISS/MR
FURZE/CHORUS
Anthony Taufu

CREATIVE TEAM

DIRECTOR
Kip Williams
DESIGNER
Elizabeth Gadsby
COSTUME DESIGNER
Alice Babidge
LIGHTING DESIGNER
Nick Schlieper
COMPOSER
Clemence Williams
VIDEO & SOUND DESIGNER
David Bergman
ASSISTANT DIRECTOR
Benjamin Sheen
VOICE & TECH COACH
Charmian Gradwell
PRODUCTION TEAM
PRODUCTION MANAGER
Genevieve Jones
STAGE MANAGER
Sarah Smith
DEPUTY STAGE MANAGER
Todd Eichorn
ASSISTANT STAGE MANAGER
Jaymii Knierum
HAIR, WIG & MAKE-UP
SUPERVISOR
Lauren A. Proietti

COSTUME TECH COORDINATOR
Catherine Mayne

BACKSTAGE WARDROBE
SUPERVISOR
Carol Chor
Khim Tee

COSTUME MAINTENANCE
Nyok Kim Chang
SOUND SUPERVISOR
Luke Davis

VIDEO SUPERVISOR
Charlie Kember

VIDEO OPERATOR
Philip Paterson

FOH SOUND OPERATOR
Hayley Forward

HEAD ELECTRICIAN
Corinne Fish

HEAD MECHANIST
David Tong

REHEARSAL PHOTOGRAPHER
Hon Boey

PRODUCTION PHOTOGRAPHER
Daniel Boud

RUNNING TIME
2 HOURS 35 MINUTES,
INCLUDING INTERVAL

SPECIAL PRESENTATION



Courtney Stewart, Richard Higgins and Matt Kelly. Photo: Prudence Upton

SYDNEY THEATRE COMPANY AND SEYMOUR CENTRE PRESENT

A SYDNEY THEATRE COMPANY PRODUCTION

THE TRAGEDY OF HAMLET: PRINCE OF SKIDMARK A BADAPTATION OF THE BARD

BY THE LISTIES

“One of the funniest introductions to Shakespeare imaginable.”

★★★★★

SUNDAY TELEGRAPH

RETURN SEASON

22 PERFORMANCES
6,909 PAID ATTENDANCE

ON TOUR

25 JUL – 18 AUG
21 PERFORMANCES
3,135 PAID ATTENDANCE

Riverside Theatres,
Parramatta

The Playhouse,
Canberra Theatre
Centre, Canberra

Wagga Wagga Civic
Theatre, Wagga
Wagga

IMB Theatre,
Illawarra Perform-
ing Arts Centre,
Wollongong

Glen St Theatre,
Belrose

CAST

Richard Higgins
Matt Kelly
Courtney Stewart
CREATIVE TEAM
CREATED BY
Declan Greene
Richard Higgins
Matt Kelly

DIRECTOR
Declan Greene

TOUR DIRECTOR
Paige Rattray

DESIGNER
Renée Mulder

LIGHTING DESIGNER
Verity Hampson

COMPOSER & SOUND DESIGNER
Jed Palmer

VOICE & TEXT COACH
Charmian Gradwell

PRODUCTION TEAM

PRODUCTION MANAGER
Genevieve Jones
STAGE MANAGER
Tim Burns
VENUE TECHNICIAN
Romy McKanna
REHEARSAL PHOTOGRAPHER
Hon Boey
PRODUCTION PHOTOGRAPHER
Prudence Upton
RUNNING TIME
1 HOUR, NO INTERVAL

SPECIAL PRESENTATION



Rachael Beck, Douglas Hansell, Jonathan Biggins and Drew Forsythe. Photo: Brett Boardman

SYDNEY THEATRE COMPANY PRESENTS

THE WHARF REVUE 2018: DÉJÀ REVUE

WRITTEN AND CREATED BY JONATHAN BIGGINS AND DREW FORSYTHE

“So hysterical that twice I was brought to tears.”

★★★★★

SYDNEY MORNING HERALD

38 PERFORMANCES
30,157 PAID ATTENDANCE

ON TOUR

13 SEP – 10 NOV
47 PERFORMANCES
21,021 PAID ATTENDANCE

Riverside Theatres,
Parramatta

Q Theatre,
Joan Sutherland
Performing Arts
Centre, Penrith

Whitehorse Centre,
Nunawading

Glen St Theatre,
Belrose

IMB Theatre,
Illawarra Perform-
ing Arts Centre,
Wollongong

The Playhouse,
Canberra Theatre
Centre, Canberra

Wagga Wagga
Civic Theatre,
Wagga Wagga

Newcastle Civic
Theatre, Newcastle

CAST

Rachael Beck
Jonathan Biggins
Simon Burke
Drew Forsythe
Douglas Hansell
James Millar
Andrew Worboys

CREATIVE TEAM

DESIGNER
Charles Davis
MUSICAL DIRECTOR
Andrew Worboys
LIGHTING DESIGNER
Todd Cox
VIDEO & SOUND DESIGNER
David Bergman

PRODUCTION TEAM

PRODUCTION MANAGER
Barry Searle
STAGE MANAGER
Tim Burns
SOUND & AV OPERATOR
Sam Harper
HEAD ELECTRICIAN / LIGHTING
REALISER
Cameron Menzies
COSTUME CO-ORDINATOR
Scott Fisher
WIG STYLIST
Margaret Aston
EXTRA VIDEO CONTENT
Todd Decker
REHEARSAL PHOTOGRAPHER
Lisa Tomasetti
PRODUCTION PHOTOGRAPHER
Brett Boardman
RUNNING TIME
1 HOUR 40 MINUTES,
NO INTERVAL

PRODUCTION PATRON

THE PETRE
FOUNDATION

DRAMA THEATRE

10 SEP – 27 OCT

DRAMA THEATRE

5 NOV – 15 DEC

SEYMOUR

EVEREST THEATRE,
SEYMOUR CENTRE

4 JUL – 22 JUL

ASSOCIATE PARTNER

KPMG

THE WHARF
REVUE

ROSLYN PACKER THEATRE

13 NOV – 15 DEC

Awards

TOP GIRLS

Sydney Theatre Awards
Kate Box,
Best Supporting Actress

Renee Mulder,
Best Costume Design

BLACKIE BLACKIE BROWN

Sydney Theatre Awards
Verity Hampson,
Best Lighting Design

*Co-produced with
Malthouse Theatre*

THE LONG FORGOTTEN DREAM

Sydney Theatre Awards
William Barton,
Best Original Score

THE RESISTIBLE RISE OF ARTURO UI

Sydney Theatre Awards
Hugo Weaving, Best Actor

Mitchell Butel, Best
Supporting Actor

Robert Cousins,
Best Stage Design

Stefan Gregory,
Best Sound Design

Helpmann Awards

Hugo Weaving, Best Male Actor
in a Leading Role

Anita Hegh, Best Female Actor
in a Supporting Role in a Play

Glugs Awards

Hugo Weaving,
The Norman Kessell Memorial
Award for the Most Outstanding
Performance by an Actor in
a Leading Role (tied with
Mitchell Butel - *An Act of God* -
Darlinghurst Theatre Company)

THE CHILDREN

Helpmann Awards
Best Play

Sarah Goodes,
Best Direction of a Play

Pamela Rabe,
Best Female Actor in a
Leading Role

*Co-produced with
Melbourne Theatre Company*

THE HARP IN THE SOUTH: PART ONE AND PART TWO

Sydney Theatre Awards
Kip Williams, Best Director

Kate Mulvany,
Best New Australian Work

Best Mainstage Production

Glugs Awards

The Micki and Robert Davis
Memorial Award for the Most
Outstanding Main Stage
Production

Kaye Mulvany, The John West
Memorial Award for the Most
Outstanding New Australian
Performed Work

Heather Mitchell, The Norman
Kessell Memorial Award for the
Most Outstanding
Performance by an Actress in a
Leading Role

Contessa Treffone, The Jeffrey
Joynton Smith Memorial Award
for the Most Outstanding
Performance by an Actress in a
Supporting Role

MURIEL'S WEDDING THE MUSICAL

Helpmann Awards
Isaac Hayward,
Best Music Direction

Kate Miller-Heidke and Keir
Nuttall, Best Original Score

Andrew Hallsworth, Best
Choreography in a Musical

Gabriela Tylesova,
Best Costume Design

Michael Waters,
Best Sound Design

Glugs Awards

Award for the Most
Outstanding Main Stage
Musical

AWGIE Awards

Music Theatre Award,
PJ Hogan with Kate Miller-
Heidke & Keir Nuttall (lyrics)
and Benny Andersson, Björn
Ulvaeus & Stig Anderson
(lyrics)

David Williamson Prize For
Excellence in Writing for
Australian Theatre,
PJ Hogan with Kate Miller-
Heidke & Keir Nuttall (lyrics)
and Benny Andersson, Björn
Ulvaeus & Stig Anderson
(lyrics)

*Co-produced with
Global Creatures*



Elaine Crombie (projection) and Megan Wilding in Sydney Theatre Company and Malthouse Theatre Company's Production of *Blackie Blackie Brown: The Traditional Owner of Death*. Photo: Daniel Boud

Plays and Performances





Subscription Season	No of Performances	Paid Attendance
Muriel's Wedding The Musical (from 1/1/18)	32	27,410
Top Girls	45	19,735
Lethal Indifference	23	6,129
Black is the New White	13	7,920
The Resistible Rise of Arturo Ui	42	32,137
Going Down	44	6,896
The Children	54	21,836
Still Point Turning	38	9,371
Blackie Blackie Brown	47	6,360
Saint Joan	28	17,870
The Long Forgotten Dream	38	12,545
The Harp in the South Part One	29	21,320
The Harp in the South Part Two	27	18,530
Accidental Death of an Anarchist	54	23,146
A Cheery Soul	43	16,706
Sub Total	557	247,941
Special Presentations		
Hamlet: Prince of Skidmark	22	6,909
The Wharf Revue 2018	38	30,157
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
Black is the New White	33	14,312
Hamlet: Prince of Skidmark	18	3,135
The Wharf Revue 2018	47	21,021
Sub Total	101	38,468
Readings		Attendance
Rough Draft #37 Meat Eaters	1	226
Rough Draft #38 Wonnangatta	1	closed performance
Rough Draft #39 The Listies	1	closed performance
Rough Draft #40 Triple X	1	110
Patrick White Playwrights' Award - Mirror's Edge	1	104
Sub Total	5	440
Total Performances in 2018		
Home Venues	623	
Regional and National Touring	101	
International	0	
Grand Total Performances 2018	724	
Grand Total Performances 2017	884	
Total Paid Attendance 2018		323,475
Total Paid Attendance 2017		397,830

Donors

Wharf Renewal Project

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

	  	The Paradise Family Foundation	\$10,000 - \$14,999	Anonymous, Ruth Armytage AM, Ms Jillian Broadbent AO, Nerida and Craig Caesar, Darin Cooper Foundation, Edward Federman, Ms Anne Galbraith, Judi Hausmann, I Kallinikos, Maple-Brown Family Foundation Ltd, The Alexandra and Lloyd Martin Family Foundation, Oranges & Sardines Foundation, Sarah Whyte, Dr J. Yiannikas, Peter Young AM and Susan Young				
		Frances Allan & Ian Narev	Ian Darling AO & Min Darling	John & Frances Ingham	Will & Jane Vicars	\$5,000 - \$9,999	Anonymous (3), Mr Wayne Adams, Patty Akopiantz, Anthony and Leda Booth, Ellen Borda, David Z. Burger Foundation, Geoffrey Cousins AM and Darleen Bungey, Anita and Richard Dammary, John B Fairfax AO, Y Faros and P McIntyre, Ross & Jinnie Gavin, Julie Hannaford, Bill and Alison Hayward, Sally Herman, The Hilmer Family Endowment, Katia Khvatova, Helen and Michael Markiewicz, Alexandra Joel, Belinda Hutchinson AM, Sam Meers, Karen Moses, Natasha Nankivell, G I Peirce, Victoria Rati, Carolyn Kay & Simon Swaney, Jan Swinhoe, Louise Taggart and Peter Homel, Victoria Taylor, Susan and Ian Thomas, Turnbull Foundation, Alison Watkins	
Mark & Anne Lazberger	Mark & Louise Nelson	W & A Johnson Family Foundation	The Chairman's Council	Anonymous	The Petre Foundation	Louise Christie		
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1 Jan – 31 Dec 2018

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Production Managers John Colvin (to Feb), Kate Chapman, Whitney Eglington (to Oct), Mark Haslam (to Sep), Lauren Makin (from Feb), Sarah Cowan (from Dec)
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Head of Stage Management Minka Stevens
Resident Stage Manager Sarah Smith
Technical Manager Barry Searle
Head of Sound Ben Lightowlers
Deputy Head of Sound Dave Bergman (to Sep)
Senior Head Mechanist Eric Duffy
Head of Lighting Pádraig Ó Súilleabháin
Deputy Head of Lighting Corinne Fish
Theatre Technician Cameron Menzies
Head of Production Chris Mercer
Head of Set Construction James McKay
Deputy Head of Set Construction Boaz Shemesh
Set Constructors Michael Apoifis, Andrew Craig, Mark Rowley
Draftsperson Andrew Powell, William Pippen
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Storeman Allan Vella
Head of Props Alex Stuart
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Costume Coordinator Sam Perkins
Deputy Costume Supervisor Catherine Mayne
Costumiers Joanna Grenke, Mary Anne Lawler

Costumier/Tailor Emily Lewis (to Feb)
Wig, Make-up and Wardrobe Supervisor
Lauren A. Proietti

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Venue Coordinator Milica Pajic (to Jul), Claire Robinson (from Aug to Dec)
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Deputy Fly Operator Jason Edwards (to Oct)
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Annual Report 2018
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Contributing Writer Libby Gauld
Graphic Designer Nisha Agiasotis

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