



**SYDNEY  
THEATRE  
CO**

**Annual Report 2021**



Ewen Leslie, Geraldine Hakewill in *Julius Caesar*. Photo: Daniel Boud.

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

### **Aims of the Company**

“To provide first class theatrical entertainment for the people of Sydney – theatre that is grand, vulgar, intelligent, challenging and fun.

That entertainment should reflect the society in which we live thus providing a point of focus, a frame of reference, by which we come to understand our place in the world as individuals, as a community and as a nation.”

**Richard Wherrett, 1980**  
**Founding Artistic Director**

# Chairman's Report

## IAN NAREV

As 2021 dawned, Sydney Theatre Company people naïvely hoped that we might finally experience a “normal year”. After years of disruption from the Wharf Renewal Project, and then a COVID-dominated 2020, we felt that this might be the year in which we could focus our energy on producing work that is “grand, vulgar, intelligent, challenging and fun.”

Our optimism was strengthened by a memorable production of *Playing Beatie Bow*, which opened the new Wharf. Kip Williams and his team masterfully used the depth of the new theatre, and its capacity for breathtaking staging. We all felt a combination of pride, gratitude and relief. *Appropriate*, *Home I'm Darling* and *Fun Home* followed. And confidence grew.

The rest, as they say, was history. By the middle of the year crisis times had returned. The season of *Grand Horizons* was cut short and *The 7 Stages of Grieving* tour halted. Theatres went dark. Artists worried once again about their livelihoods. The Board and management team returned to survival planning.

I mentioned in my letter last year how touched we all were by the speed and passion with which the broader STC community came together. In 2021 we saw a repeat season. Intellectually, it was easier this time around. We could assess the likely impacts; we knew which steps to take; and we had confidence that lockdowns would pass, and that artists and audiences would return. But on the other hand, as for so many communities across Australia and beyond, STC's people felt the cumulative emotional strain. The challenge was in many ways harder.

Once again, the theatre community rose to that challenge, and prepared to return. I want to thank our artists, administrative teams, Board and Foundation Board members, government and private partners, and audiences. Each of these groups played an indispensable role in maintaining morale, planning for life after lockdowns, and ultimately ensuring that the Company could return with *Julius Caesar* and *Death of a Salesman*. Once again we were ready to return to the stage at the earliest opportunity. Once again, artistic teams had high quality work ready to launch. And once again audiences repaid our faith by returning to the theatre, encouraging our artists, and injecting energy into our plays.

Our financial results for the year, which you can see in the attached accounts, reflect the very unusual environment. The

headline financial outcome reflects the tangible commitment that the Federal and NSW Governments showed to the Arts. We are confident that their support will in the long-run prove to be a very rewarding investment for taxpayers. Our confidence is based on independent work undertaken during the year by Gautham Krishnan and his team from Boston Consulting Group (BCG), who gave so generously of their time and expertise. The BCG team quantified the direct and indirect value that STC provides to the community (as well as helping us define a path to post-COVID economic sustainability). Nonetheless, we are cognisant of the number of demands placed on government funding, and we don't take at all for granted the support we received. We would particularly like to acknowledge former Federal Minister for the Arts Paul Fletcher, former NSW Minister for the Arts Don Harwin, and Don's senior adviser Andrew Kirk. We thank them and their respective departments for the quality of the dialogue they maintained with us at all times, and the trust-based relationship we built together. I am pleased to say that we have started new relationships with Don's successor Ben Franklin, and Paul's successor Tony Burke in a similar vein. This continuity is due in no small part to the ongoing interest and efforts of the Australia Council and Create NSW.

We also want to acknowledge our community of donors. From our unfailingly generous and supportive Angels, to our Chairman's Council, to our individual theatre-lovers, their practical and emotional support has been critical to STC's ongoing ambition and indeed viability.

Amid all the turmoil of the year, there has also been considerable change within STC. As foreshadowed in my letter last year, our longstanding and highly respected Executive Director Patrick McIntyre left for his new role in October. Following an extensive search, we were delighted to appoint Anne Dunn as his successor. Anne had spent more than a decade at the helm of Sydney Dance Company. She was appointed towards the end of the financial year to which this report relates, and began four months ago. Her appointment was widely applauded throughout the arts community. From what we have seen of Anne over recent months, it is not hard to see why. We are delighted with the start she has made. I want to thank our whole team for managing the leadership transition so well. In particular, Danielle Heidbrink did an outstanding job in the Acting Executive Director role prior to Anne's arrival. We are fortunate to have someone of her skill and dedication in the

Company's leadership team. Finally, and by no means last, I want to acknowledge Kip Williams. Having worked very closely with Kip now for nearly six years, I can say that the world-leading talent we see from him as a theatre-maker is matched by his passion, dedication and vision as a Board colleague and artistic leader.

Beyond the wonderful art that we saw in 2021, my abiding memory of the year may well be the night of 22 June. We held a creative, energetic fundraising event on stage in the new Wharf. The festive air was accompanied by a strong sense of foreboding – days later, Sydney was locked down. The artists, team members, donors and supporters there all knew the lockdown was inevitable, and that it would usher in a further

period of uncertainty. Yet we celebrated as a community, and knew we would work together once again and that the Company would pull through. We may have been naïve at the start of the year. But we were, and remain, realistic about the power of a group of people united by a love of theatre.

*Ian Narev*



Callan Colley, Helen Thomson, Josh McConville, Brigid Zengeni in *Death of a Salesman*. Photo by Prudence Upton.

# Artistic Director's Report

## KIP WILLIAMS

Reflecting on 2021, it is remarkable that Sydney Theatre Company achieved such a level of artistic excellence despite the immense COVID-19 disruptions we faced for the second year in a row. Back home again at The Wharf after a nearly three-year absence, we staged ten phenomenal productions at our home venues and on tour around the country.

The year began with a celebration of our return to The Wharf in the world premiere production of Kate Mulvany's adaptation of Ruth Park's beloved novel, *Playing Beatie Bow*. A magical story set in and around The Rocks and a story for young and old, *Playing Beatie Bow* was a fitting first production at our newly renovated home in Walsh Bay. I was delighted to direct this production, welcoming a new generation of theatre-goers to STC and to explore the exciting new theatrical possibilities offered by the refurbishment. A huge thank you to the NSW Government and our Wharf Renewal Donors for making this extraordinary renovation possible.

We mounted five more productions in the first half of the year, including a number of productions rescheduled from our 2020 Season. With *The Wharf Revue: Good Night and Good Luck*, the comedy powerhouse took its final bow with STC, playing at both Sydney Opera House and an encore season at the Seymour Centre. Wesley Enoch returned to STC after 19 years to direct a cast including Sam Worthington and Mandy McElhinney in the Australian premiere of Brandon Jacob Jenkins' astonishing play *Appropriate*. Resident Director Jessica Arthur directed a vibrant and thought-provoking production of *Home, I'm Darling* by Laura Wade. The groundbreaking musical *Fun Home*, a co-production with Melbourne Theatre Company, reverberated in Roslyn Packer Theatre in a lauded new production by Dean Bryant. A shattering production of the First Nations Australian classic *The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman marked Resident Director Shari Sebbens' directorial debut with the Company, featuring a stellar performance from Elaine Crombie. *Grand Horizons*, Resident Director Jessica Arthur's hilarious and heartrending production of Bess Wohl's comedy, opened to great acclaim in June but was stopped in its tracks after just 18 performances due to the Greater Sydney lockdown.

The lockdown and COVID-related impacts following it, resulted in the cancellation of 345 performances spanning 12 productions and a Rough Draft presentation. Following these tragic cancellations, the team and I committed to bringing as

many of these productions to audiences as possible, and we were fortunately able to reschedule the majority of plays into our 2022 Season: *Triple X*, the return seasons of both *White Pearl* and *The Picture of Dorian Gray*, *A Raisin in the Sun* and *The Lifespan of a Fact*. Some cancelled touring dates were also able to be rescheduled into 2022 but unfortunately two productions – *The Dismissal* and *Fantastic Mr Fox* – were not rescheduled.

We triumphantly returned to the stage at the end of the year, fitting in two final productions to round off 2021 on a high note. My new cine-theatre production of *Julius Caesar* opened at The Wharf in November with a cast of Geraldine Hakewill, Ewen Leslie and Zahra Newman, featuring mobile phones and a cube of LED screens. And our Associate Director Paige Rattray brought us a beautiful production of Arthur Miller's poignant *Death of a Salesman* with an incredible ensemble cast. Despite capacity restrictions, we were thrilled to see audiences enthusiastically flock back to the theatre.

I'm always so proud to have our work recognised with award nominations and wins and 2021 was no exception. Although the Helpmann Awards did not take place for the year, the Company still earned nominations and awards across the NSW Premier's Literary Awards, Victorian Premier's Literary Awards, AWGIEs, Casting Guild of Australia Awards, and Broadway World Sydney Awards, while at the Sydney Theatre Awards we were the most nominated and awarded company, taking out the top award for Best Mainstage Production for *The Picture of Dorian Gray*. This recognition is testament to the talent and dedication of the creatives, cast and crew involved and a special thanks must go to our technical production departments for their exceptional contribution.

We also announced a number of exciting developments for the Company in 2021. In April, in line with our Cultural Representation Pledge, we announced the inaugural cohort of our new Design Associate Program: Kate Baldwin, Brendon Boney, and James Lew. The program aims to promote and foster the professional development of First Nations and CALD (culturally and linguistically diverse) artists to address current underrepresentation – particularly in the area of theatre design. I would like to thank Mark and Anne Lazberger for their enthusiastic support of this particular initiative.

In September, we were thrilled to announce our historic new 'First Look' agreement with Michael Cassel Group. This

partnership enables future STC productions to have the opportunity to be transferred or remounted as commercial productions to entertain audiences in new markets, with the intention of touring across Australia and internationally. As I write this report, *The Picture of Dorian Gray* has opened its commercial season in Melbourne as part of this agreement, with plans for an international tour to come.

In years of such highs and lows, I must thank many people for their support and hard work.

Thank you to our Resident Artists for all that you created, including: Resident Artists Paige Rattray, Jessica Arthur, Shari Sebbens and Courtney Stewart; our Emerging Writers Group; Contemporary Asian Performance (CAAP) Directors and our Patrick White Fellow Angus Cerini. I'd also like to thank our writers on commission and my artistic collaborators on staff and at large.

Thank you to the 2021 Angels, the special group of donors who stepped in to make sure we could continue making theatre. To the many people who support our work at all scales, from the Donor Syndicate, to individual donors: your generosity makes this possible.

My thanks also goes to our co-producers Melbourne Theatre Company, Riverside's National Theatre of Parramatta, Squabbalogic and Queensland Theatre. And to our production partners including Presenting Partner Allens Linklaters and Associate Partners Adina and KPMG.

I'd like to extend my thanks to the STC Board for their guidance and support during this difficult time.

Our wonderful Executive Director of more than a decade, Patrick McIntyre, departed the Company in October 2021. I'd like to thank Patrick for his vision, insight and verve over his tenure, especially these last few years. Thanks must also go to our Director of External Relations & Private Giving, Danielle Heidbrink, who capably stepped into the role during the period before our new Executive Director, Anne Dunn, commenced in February 2022. I'd like to welcome Anne; we have already felt the benefit of her tenacity and dedication to successfully navigating the Company out of this difficult period.

Writing from the perspective of 2022, it's hard not to be buoyed with the knowledge that we have been able to mount

a number of our lost productions from 2021. Despite the challenges we faced, I am so proud of what we all achieved. So finally, a huge thank you to our audience, who has stuck with us through two years of pandemic interruption and has given so much support and love to our wonderful Company. We are ultimately here for audiences, and it is so special to be reconnected with you all once more.

Kip Williams



Ewen Leslie and Zahra Newman in *Julius Caesar*. Photo: Daniel Boud.

# Executive Director's Report

## ANNE DUNN

After the challenges of 2020 it was wonderful to commence 2021 with a return to our home at The Wharf after extensive work had been completed as part of the Walsh Bay Arts Precinct. The newly configured Wharf theatres opened with *Playing Beatie Bow* on 22 February 2021 with houses initially constrained to 75% capacity due to Government safety regulations. On 5 March, Sydney Theatre Company became the first live performance venue in the state to be granted an exemption to return to 100% capacity by the NSW Government.

The return to The Wharf and the opening of the reimagined Wharf theatres, rehearsal rooms, offices and venue spaces including the Neilson Family Gallery and The Theatre Bar at the End of the Wharf, was the outcome of years of planning, support from many quarters and significant investment from the NSW Government and our own donor group. We were delighted when the Hassell-designed Sydney Theatre Company premises went on to win the 2021 Sulman Medal for Public Architecture.

Our sincere thanks and gratitude to our Wharf Renewal project partners and lead donors:

The NSW Government, Crown Resorts Foundation, Packer Family Foundation, Neilson Foundation, The Paradise Family Foundation, Anita & Luca Belgiorno Nettis Foundation, Frances Allen & Ian Narev, Ian Darling AO & Min Darling, John & Frances Ingham Foundation, Will & Jane Vicars, Mark & Anne Lazberger, Mark & Louise Nelson, W&A Johnson Family Foundation, The Chairman's Council, Anonymous, Les Schirato AM, The Petre Foundation, Louise Christie.

Of course the pandemic was not yet behind us and Sydney Theatre Company was once again severely impacted by COVID-19. For 5 months, our stages were dark and our rehearsal rooms quiet. 2021 saw STC deliver 432 performances, reaching 171,513 audiences. Sadly, 345 performances were cancelled due to COVID-19 in 2021.

Our audiences and donors were once again generous in their support with 81% of refunds for cancelled performances being directed back to the Company as donations or credit notes. Special thanks does go to the 7,830 members of our donor community who stepped up and contributed what they could. Included in this group are our Angels: Frances Allan & Ian Narev, Anita Belgiorno-Nettis AM & Luca Belgiorno-Nettis AM, Louise Christie, Jane & Andrew Clifford, W&A Johnson Family Foundation,

Alan Joyce AM & Shane Lloyd, The Neilson Foundation, Gretel Packer AM, Rebel Penfold-Russell OAM, Ruth Ritchie, Rosie Williams & John Grill on behalf of the Serpentine Foundation. The meaningful support that they have provided over this tumultuous period has been critical to the ongoing viability of the company and the artists the company works with.

We also thank our Corporate Partners who supported us through this challenging time, with particular thanks and acknowledgements to our Presenting Partners Allens Linklaters and UBS.

Sydney Theatre Company is grateful to the Federal and NSW State Governments for the support they gave the Company through the challenges of 2021. We thank the Federal Government for the support they provided through JobKeeper and JobSaver as well as the Sustainability Grants Program. The NSW Government provided additional support through the Performing Arts COVID Support Package program and we sincerely thank them.

The financial result for the Company of an operating deficit of (\$2,594,015) is reflective of the severe disruption to our business, with greater losses mitigated by the support of special government grants and donor contributions. The group result of (\$496,989) takes into account the cash inflows of committed philanthropic support for the Wharf Renewal Project.

Patrick McIntyre stepped away from STC in October 2021 after 11 and a half years as Executive Director. Danielle Heidbrink, STC's Director of External Relations & Private Giving, stepped into the role of Acting Executive Director until I was able to commence at STC in February 2022. Thanks must go to Patrick for the work he did in steering STC through such a challenging year and for the many years of thoughtful leadership he gave the Company. I also want to acknowledge and thank Danielle for the care and custodianship she, alongside Artistic Director Kip Williams, gave to the Company ahead of my commencement in the role.

The team at STC are accomplished and committed. They have risen to the many challenges the last couple of years have thrown at them and responded with energy, creativity and tenacity and I applaud them and thank them for that. They are a wonderful team to be joining.

The Board of Sydney Theatre Company have been unwavering in their support of the Company and have made me feel tremendously welcome. Their leadership over this period has been crucial to the sustainability of the Company going forward. 2021 was undoubtedly a challenging year, but it was pleasing to end it with theatres open, audiences returning and the team getting back to work on The Wharf.

Together with Kip, I very much look forward to taking this great company forward and bringing the joy, thoughtfulness, meaning and challenge of great theatre to our audiences.



The cast of *Fun Home*. Photo: Prudence Upton.

# Return to The Wharf

In February 2021, Sydney Theatre Company officially reopened its premises at The Wharf, welcoming audiences for the first time since 2018 to its newly renovated home on Sydney Harbour.

The 100-year-old timber shipping wharf at Walsh Bay – which was first transformed from a wool store to an award-winning theatre-making space in the 1980s – has been upgraded once again to improve facilities and access, and to modernise the theatre spaces.

The renovation – known as the STC Wharf Renewal Project – was guided by significant consultation from a cohort of theatre-makers and designers who work regularly with the Company, teamed with the expertise of specialist consultants including Hassell (architect), Charcoalblue (theatre consultant), Tropman & Tropman Architects (heritage architect), with construction completed by Richard Crookes Construction.

STC's long-awaited return home to The Wharf was marked by the critically acclaimed world premiere of Kate Mulvany's adaptation of Ruth Park's classic Sydney novel, *Playing Beatie Bow*, directed by STC Artistic Director, Kip Williams. This beloved Australian story is set in The Rocks, a historic Sydney precinct that surrounds the company's harbourside home, fitting for a return to The Wharf.



Photos: Brett Boardman.

## 2021 SULMAN MEDAL FOR PUBLIC ARCHITECTURE

In July 2021, the STC Wharf Renewal Project by Hassell was the recipient of the prestigious Sir John Sulman Medal for Public Architecture, awarded by the Australian Institute of Architects (NSW Chapter).

## BETTER THEATRES AND REHEARSAL SPACES

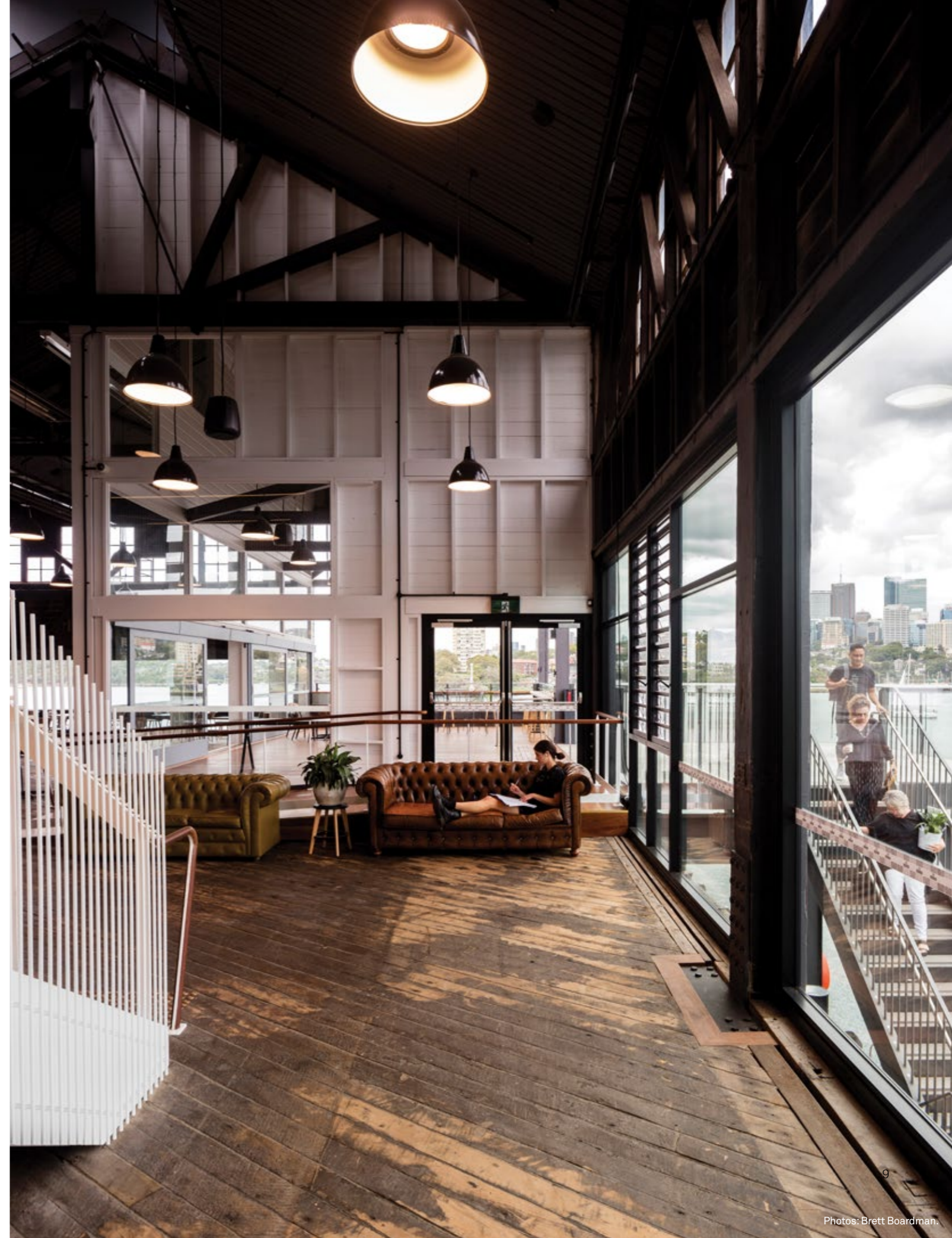
- Three flexible seating configurations in Wharf 1 - End On, Corner and In the Round – with up to 100 more seats in Wharf 1 Theatre.
- The ceiling height has been raised to allow for better sight lines.
- Assistive listening systems have been upgraded and extended to include rehearsal rooms.
- Rehearsal spaces are vastly improved, including better acoustics and larger floorspace.
- Addition of music/vocal coaching rooms and a recording studio.
- The lighting rig in Wharf 1 can now be lowered to the ground which is safer for technicians.
- New multipurpose space, the Neilson Family Gallery, above The Theatre Bar at the End of the Wharf for education, functions and venue hire.
- State-of-the-art sound system, the first of its kind to be installed in a theatre in the southern hemisphere

## ENHANCED VISITOR EXPERIENCE

- Three additional lifts – two along The Wharf for greater public accessibility and one new goods lift (there are now four lifts in total).
- More than double the number of toilets and increased number of accessible toilets.
- Ramp/lift access to 95 per cent of the building, including at the Bar, theatre and back of house entry points.
- Extra balcony space (gantries) off the Bar and at the Atrium.
- Acknowledging the heritage of the building, a mid-wharf Atrium now allows an east-west view in the middle of the building for the first time.
- Wharf 4/5 is the only remaining timber wharf in Sydney which has sight lines and public access end-to-end.

## BEHIND-THE-SCENES IMPROVEMENTS

- The ceiling height in the workshop has been raised to allow sets to be built in full height for the first time.
- New corridor which allows greater operational efficiency moving sets from workshop into rehearsal and theatre spaces.
- Larger kitchen and more storage space for The Theatre Bar at the End of the Wharf.
- Administrative offices have been updated to reflect changing business practice and staff size.



Photos: Brett Boardman.

# Plays and Performances

The vision and valour of our STC Angels sustained the Company throughout 2021, ensuring we could continue to make theatre. We thank and applaud you.

Frances Allan & Ian Narev

Anita Belgiorno-Nettis AM & Luca Belgiorno-Nettis AM

Louise Christie

Jane & Andrew Clifford

W & A Johnson Family Foundation

Alan Joyce AC & Shane Lloyd

The Neilson Foundation

Gretel Packer AM

Rebel Penfold-Russell OAM

Ruth Ritchie

Rosie Williams & John Grill on behalf of the Serpentine Foundation



Sofia Nolan, Catherine Vän-Davies. Photo: Daniel Boud.

SYDNEY THEATRE COMPANY PRESENTS

## Playing Beatie Bow

BY RUTH PARK

AN ADAPTATION FOR THE STAGE BY KATE MULVANY

DIRECTED BY KIP WILLIAMS

WORLD PREMIERE

★★★★

"Making that magic shine on the stage as it does on the page is the rabbit that playwright Kate Mulvany and director Kip Williams have pulled out of the hat."

SYDNEY MORNING HERALD

**75 PERFORMANCES**  
**20,218 PAID**  
**ATTENDANCE**

### CAST

Weyland/Mr Bow/Cast

Tony Cugin

Kathy/Cast

Lena Cruz

Dovey/Cast

Claire Lovering

Margaret/Granny

Heather Mitchell

Beatie Bow

Sofia Nolan

Judah/Jonah/Cast

Rory O'Keeffe

Johnny Whites/Cast

Guy Simon

Abigail Kirk/Cast

Catherine Vän-Davies

Gibbie/Vinnie/Cast

Ryan Yeates

### CREATIVE TEAM

Set Designer

David Fleischer

Costume Designer

Renée Mulder

Lighting Designer

Nick Schlieper

Composer

Clemence Williams

Sound Designer

David Bergman

Choral Director

Natalie Gooneratne

Additional Composition

Matthew Doyle

Dramaturg

Courtney Stewart

Assistant Director

Kenneth Moraleda

Fight, Movement &

Intimacy Director

Nigel Poulton

Voice and Text Coach

Danielle Roffe

### PRODUCTION TEAM

Production Manager

Genevieve Jones

Stage Manager

Minka Stevens

Deputy Stage Manager

Katie Hankin

Assistant Stage Manager

Brooke Kiss

Lighting Supervisor

Kyle Morey

Lighting Operator

Doug Niebling

Sound Supervisor

Hayley Forward

Sound Operator

Sam Harper

Mic Technician

Lauren Peters

Staging Supervisor/

Mechanist

David Tongs

Mechanist

Nathan Seymour

Costume Coordinator

Sam Perkins

Wardrobe Supervisor

Simone Edwards

Wig Stylist

Toni Paul

Rehearsal Photographer

Prudence Upton



Mandy McElhinney, Johnny Carr, Sam Worthington. Photo: Prudence Upton.

SYDNEY THEATRE COMPANY PRESENTS

## Appropriate

BY BRANDEN JACOBS-JENKINS

DIRECTED BY WESLEY ENOCH

AUSTRALIAN PREMIERE

★★★★

"Deeply human and funny, the tension tautly winding until it inevitably snaps."

THE GUARDIAN

**27 PERFORMANCES**  
**19,317 PAID**  
**ATTENDANCE**

### CAST

Rachael

Lucy Bell

Ainsley

Joel Bishop

Franz

Johnny Carr

Rhys

James Fraser

River

Brenna Harding

Cassidy

Ella Jacob

Toni

Mandy McElhinney

Ainsley

Robbi Morgan

Bo

Sam Worthington

The Appraiser

Luke Carroll

Meyne Wyatt

Ursula Yovich

### CREATIVE TEAM

Designer

Elizabeth Gadsby

Lighting Designer

Trent Suidgeest

Composer &

Sound Designer

Steve Francis

Assistant Director

Shari Sebbens

Fight & Movement

Director

Nigel Poulton

Voice & Text Coach

Danielle Roffe

### PRODUCTION TEAM

Production Manager

Lauren Makin

Stage Manager

Todd Eichorn

Assistant Stage Manager

Elizabeth Webster

Costume Coordinator

Scott Fisher

Wardrobe Supervisor

Brooke Cooper-Scott

Lighting Supervisor

Raff Watt

Lighting Operator

Philip Patterson

Lighting Operator

Amy Robertson

Lighting Programmer

Corinne Fish

Sound Supervisor

Ben Lightowlers

Sound Operator

David Trumpmanis

Radio Mic Technician

Ella Van Dam

Staging Supervisor/

Head Mechanist

Maithe Masch Marchioni

Flyman

Chris Fleming

Mechanist

Ash Lyons

Chaperone

Jessica Savin Reid

Rehearsal Photographer

Prudence Upton

**22 FEB – 1 MAY**

RUNNING TIME  
2 HOURS 50 MINS,  
INCLUDING INTERVAL

**WHARF 1 THEATRE**

**15 MAR – 10 APR**

RUNNING TIME  
2 HOURS 40 MINS,  
INCLUDING INTERVAL

**ROSLYN PACKER THEATRE**



Andrea Demetriades. Photo: Prudence Upton.

SYDNEY THEATRE COMPANY PRESENTS

## Home, I'm Darling

BY LAURA WADE  
DIRECTED BY JESSICA ARTHUR

★★★★★

"A roundly entertaining and sumptuous-looking comic foray into the false calls of nostalgia."

LIMELIGHT

**41 PERFORMANCES**  
**17,381 PAID**  
**ATTENDANCE**

### CAST

**Marcus**  
Gareth Davies  
**Judy**  
Andrea Demetriades  
**Fran**  
Chantelle Jamieson  
**Sylvia**  
Tracy Mann  
**Alex**  
Kirsty Marillier  
**Johnny**  
Anthony Taufa

### CREATIVE TEAM

**Designer**  
Genevieve Blanchett  
**Lighting Designer**  
Verity Hampson  
**Composer & Sound Designer**  
James Brown  
**Choreographer**  
Leslie Bell  
**Assistant Director**  
Justice Jones  
**Voice & Text Coach**  
Danielle Roffe

### PRODUCTION TEAM

**Production Manager**  
Genevieve Jones  
**Stage Manager**  
Natalie Moir  
**Assistant Stage Manager**  
Jaymii Knierum  
**Costume Coordinator**  
Mandy Coyle  
**Wig Realiser**  
Lauren A. Proietti  
**Wig Stylist**  
Hillary Daniels  
**Dresser**  
Alicia Brown  
**Lighting Supervisor**  
Kyle Morey  
**Sound Supervisor**  
Hayley Forward  
**Sound Operator**  
Ben Andrews  
**Staging Supervisor**  
Chris Fleming  
**Rehearsal Photographer**  
Prudence Upton



Mia Honeysett, Lucy Maunder, Maggie McKenna. Photo: Prudence Upton

SYDNEY THEATRE COMPANY AND MELBOURNE THEATRE COMPANY PRESENT

## Fun Home

MUSIC BY JEANINE TESORI | BOOK AND LYRICS BY LISA KRON  
BASED ON THE GRAPHIC NOVEL BY ALISON BECHDEL  
DIRECTED BY DEAN BRYANT

AUSTRALIAN PREMIERE

★★★★★

"After a visually inventive and emotionally rich night at the theatre, as you search for tissues, *Fun Home* reaches out a communal hand in love and forgiveness. Don't miss the chance to take it."

ARTSHUB

**36 PERFORMANCES**  
**21,010 PAID**  
**ATTENDANCE**

### CAST

**John**  
Gilbert Bradman  
**Xavier Daher**  
Xavier Daher  
**Ben Stabile**  
Ben Stabile  
**Small Alison**  
Karelina Clarke  
**Mia Honeysett**  
Mia Honeysett  
**Katerina Kotsopoulos**  
Katerina Kotsopoulos  
**Christian**  
Julien Daher  
**Jensen Mazza**  
Jensen Mazza  
**William Wheeler**  
William Wheeler  
**Roy/Mark/Pete/Bobby/Jeremy**  
Ryan Gonzalez  
**Joan**  
Emily Havea  
**Alison Bechdel**  
Lucy Maunder  
**Medium Alison**  
Maggie McKenna  
**Bruce Bechdel**  
Adam Murphy  
**Helen Bechdel**  
Marina Prior

### CREATIVE TEAM

**Music Director**  
Carmel Dean  
**Designer**  
Alicia Clements  
**Associate Designer**  
Isabel Hudson

### Lighting Designer

Matt Scott  
**Sound System Designer**  
Nick Walker  
**Choreographer**  
Andrew Hallsworth  
**Associate Director**  
Clemence Williams  
**Voice & Text Coach**  
Charmian Gradwell

### ORCHESTRA

**Music Director & Keyboard**  
Carmel Dean  
**Violin & Viola**  
Stephanie Zarka  
**Drums & Percussion**  
Alysa Portelli  
**Guitar**  
Michael Napoli  
**Reed Instruments**  
Abi McCunn  
**Cello**  
Rachel Valentine  
**Bass Guitar & Double Bass**  
Brendan Clarke

### PRODUCTION TEAM

**Production Manager**  
Tony Papp  
**Stage Manager**  
Sarah Smith  
**Deputy Stage Manager**  
Ash Kurrle  
**Assistant Stage Manager**  
Vanessa Martin

### Costume Coordinator

Sam Perkins  
**Backstage Wardrobe Supervisor**  
Rocio Eiras  
**Wig Realiser**  
Lauren A. Proietti  
**Wig Stylist**  
Toni Paul  
**Lighting Supervisor**  
Andrew Tompkins  
**Lighting Operator**  
Raff Watt  
**Sound Supervisor**  
Luke Davis  
**Sound Operator**  
Anthony Lorenz  
**Sound technician**  
Cass De Gooyer  
**Radio Mic Technician**  
Ella Van Dam  
**Staging Supervisor**  
Chris Fleming  
**Automation Operator**  
Oliver Davies  
**Fly System Operator**  
Maite Marchioni  
**Staging Technician**  
Anthony Arnold  
**Staging Technician**  
Scott Marcus  
**Child Chaperone**  
Angela Cascarino  
**Jacqueline O'Connor**  
Jacqueline O'Connor  
**Jessica Savin Reid**  
Jessica Savin Reid  
**Morgan Simon**  
Morgan Simon  
**Emily Squires**  
Emily Squires  
**Rehearsal Photographer**  
Prudence Upton

6 APR – 15 MAY

DRAMA THEATRE, SYDNEY OPERA HOUSE

RUNNING TIME  
2 HOURS 30 MINS,  
INCLUDING INTERVAL

27 APR – 29 MAY

RUNNING TIME  
1 HOURS 40 MINS,  
NO INTERVAL

ROSLYN PACKER THEATRE

CO-PRODUCER  
MTC MELBOURNE THEATRE COMPANY



Elaine Crombie. Photo: Joseph Mayers

SYDNEY THEATRE COMPANY PRESENTS

## The 7 Stages of Grieving

BY WESLEY ENOCH AND DEBORAH MAILMAN  
DIRECTED BY SHARI SEBBENS

★★★★

"Director, Shari Sebbens, has drawn out not only Crombie's capacity to channel the grief of experience but also her standup skills and musicality."

THE GUARDIAN

**33 PERFORMANCES**  
**9,181 PAID**  
**ATTENDANCE**

### CAST

**The Woman**  
Elaine Crombie

### CREATIVE TEAM

**Designer**  
Elizabeth Gadsby  
**Lighting & AV Designer**  
Verity Hampson  
**Composer & Sound Designer**  
Steve Francis  
**Assistant Director**  
Ian Michael

### PRODUCTION TEAM

**Production Manager**  
Genevieve Jones  
**Stage Manager**  
Todd Eichorn  
**Costume Coordinator**  
Scott Fisher  
**Lighting Supervisor**  
Josh Neufeld  
**Lighting Operator**  
Doug Niebling  
**Sound Supervisor**  
Luke Davis  
**Video Supervisor**  
Michael Hedges  
**Staging Supervisor**  
Nathan Seymour  
**Staging Technician**  
Lily McHugh  
**Rehearsal Photographer**  
Joseph Mayers

21 MAY – 19 JUN

WHARF 1 THEATRE

RUNNING TIME  
1 HOUR,  
NO INTERVAL



Linda Cropper, Johnny Nasser, Zindzi Okenyo, Guy Simon, John Bell. Photo: Prudence Upton

SYDNEY THEATRE COMPANY PRESENTS

## Grand Horizons

BY BESS WOHL  
DIRECTED BY JESSICA ARTHUR

AUSTRALIAN PREMIERE

★★★★★

"A deeply funny and poignant account of late-life crisis with honesty, humour, and hope."

TIMEOUT

**18 PERFORMANCES**  
**8,644 PAID**  
**ATTENDANCE**

### CAST

**Bill**  
John Bell  
**Nancy**  
Linda Cropper  
**Carla**  
Vanessa Downing  
**Tommy**  
James Majoos  
**Ben**  
Johnny Nasser  
**Jess**  
Zindzi Okenyo  
**Brian**  
Guy Simon

### CREATIVE TEAM

**Designer**  
Renée Mulder  
**Lighting Designer**  
Verity Hampson  
**Composer & Sound Designer**  
Clemence Williams  
**Assistant Director**  
Megan Wilding  
**Fight Director & Intimacy Coordinator**  
Nigel Poulton  
**Voice Coach**  
Angela Nica Sullen

### PRODUCTION TEAM

**Production Manager**  
Lauren Makin  
**Stage Manager**  
Elizabeth Webster  
**Assistant Stage Manager**  
Bronte Schuftan  
**Costume Coordinator**  
Sam Perkins  
**Backstage Wardrobe Supervisor**  
Rocio Eiras  
**Wig Realiser**  
Lauren A. Proietti  
**Wig Stylist**  
Nicholas Eynaud  
**Lighting Supervisor**  
Kyle Morey  
**Lighting Operator**  
Andrew Tompkins  
**Floor Electrician**  
Alex Mair  
**Sound Supervisor**  
Hayley Forward  
**Sound Operator**  
Ben Andrews  
**Radio Mic Technician**  
Ella Van Dam  
**Staging Supervisor**  
David Tongs  
**Fly System Operator**  
Maite Masch Marchiori  
**Staging Technician**  
Andy Murray  
**Rehearsal Photographer**  
Prudence Upton

7 JUN – 24 JUN

ROSLYN PACKER THEATRE

RUNNING TIME  
2 HOURS 20 MINS,  
INCLUDING INTERVAL

ASSOCIATE PARTNER  
Adina

SUPPORTED BY  
The Donor Syndicate





Geraldine Hakewill. Photo: Daniel Boud

SYDNEY THEATRE COMPANY PRESENTS

## Julius Caesar

BY WILLIAM SHAKESPEARE  
DIRECTED BY KIP WILLIAMS

★★★★

"Williams has established himself as a technological innovator in theatre"

THE GUARDIAN

**40 PERFORMANCES**  
**12,033 PAID**  
**ATTENDANCE**

### CAST

Geraldine Hakewill  
Ewen Leslie  
Zahra Newman

### UNDERSTUDIES

Benedict Hardie  
Stephanie Somerville  
Vaishnavi Suryaprakash

### CREATIVE TEAM

**Designer**  
Elizabeth Gadsby  
**Lighting Designer**  
Amelia Lever-Davidson  
**Composer & Sound Designer**  
Stefan Gregory  
**Video Designer**  
David Bergman  
**Sound Operator**  
Sam Harper  
**Dramaturg**  
Courtney Stewart  
**Associate Director**  
Jessica Arthur  
**Fight Director**  
Tim Dashwood  
**Voice & Text Coach**  
Leith McPherson

### PRODUCTION TEAM

**Production Manager**  
Lauren Makin  
**Deputy Production Manager**  
Ryan Garreffa  
**Stage Manager**  
Sarah Smith  
**Deputy Stage Manager**  
Jaymii Knierum  
**Assistant Stage Manager**  
Stephanie Lindwall  
**Costume Coordinator**  
Scott Fisher  
**Backstage Wardrobe Supervisor**  
Nicole Artsetos

### Lighting Supervisor & Operator

Raff Watt  
**Lighting Programmer**  
Matt Quince  
**Sound Supervisor**  
Hayley Forward  
**Sound Programmer**  
Jessica Dunn  
**Sound Operator**  
Sam Harper  
**Video Supervisor**  
Michael Hedges  
**Video Editing Assistant**  
Cameron Smith  
**Video Operator**  
Ben Andrews  
**Sound & Video Technician**  
Khyam Cox  
**Staging Supervisor**  
Ken Frost  
**Floor Mechanist**  
Scott Marcus  
**Rehearsal Photographer**  
Daniel Boud



Philip Quast, Jacek Koman, Helen Thomson, Callan Colley, Josh McConville.  
Photo: Prudence Upton

SYDNEY THEATRE COMPANY PRESENTS

## ARTHUR MILLER'S Death of a Salesman

DIRECTED BY PAIGE RATTRAY

★★★★

"An intensely satisfying production"

THE GUARDIAN

**21 PERFORMANCES**  
**12,288 PAID**  
**ATTENDANCE**

### CAST

**Happy Loman**  
Callan Colley  
**Willy Loman**  
Jacek Koman  
**Bernard**  
Thuso Lekwape  
**Biff Loman**  
Josh McConville  
**Ben**  
Philip Quast  
**Charley**  
Bruce Spence  
**Linda Loman**  
Helen Thomson  
**Miss Forsythe**  
Contessa Treffone  
**Jenny/Letta**  
Kimie Tsukakoshi  
**The Woman**  
Brigid Zengeni  
**Howard/Stanley**  
Alan Zhu

### UNDERSTUDIES

Lucia Mastrantone  
Brian Meegan  
Michael Sheasby

### CREATIVE TEAM

**Set Designer**  
David Fleischer  
**Costume Designer**  
Teresa Negrofonte  
**Lighting Designer**  
Paul Jackson  
**Composer & Sound Designer**  
Clemence Williams  
**Assistant Director**  
Zindzi Okenyo  
**Fight Director**  
Tim Dashwood  
**Voice & Text Coach**  
Leith McPherson  
**Design Associate (Lighting)**  
Kate Baldwin

### PRODUCTION TEAM

**Production Manager**  
James Wheeler  
**Rehearsal Stage Manager**  
Todd Eichorn  
**Stage Manager**  
Sarah Smith  
**Assistant Stage Manager**  
Brooke Kiss  
**Staging Supervisor**  
David Tongs  
**Lighting Supervisor**  
Andrew Tompkins  
**Lighting Operator**  
Doug Niebling  
**Sound Supervisor**  
Luke Davis  
**Sound Operator**  
Andy Troy  
**Radio Mic Technician**  
Lauren Peters  
**Costume Coordinator**  
Sam Perkins  
**Backstage Wardrobe Supervisor**  
Simone Edwards  
**Hair & Wig Supervisor**  
Lauren A. Proietti  
**Rehearsal Photographer**  
Prudence Upton

15 NOV – 23 DEC

WHARF 1 THEATRE

RUNNING TIME  
2 HOURS,  
NO INTERVAL

3 DEC – 22 DEC

ROSLYN PACKER THEATRE

RUNNING TIME  
3 HOURS,  
INCLUDING INTERVAL



Jonathan Biggins. Photo: Prudence Upton

SYDNEY THEATRE COMPANY PRESENTS

## The Wharf Revue: Good Night and Good Luck

BY JONATHAN BIGGINS, DREW FORSYTHE AND PHILLIP SCOTT  
CO-DIRECTED BY JONATHAN BIGGINS AND DREW FORSYTHE

"A night of frivolity and fast costume changes, where all that is puffed up in politics is satisfyingly pricked"

LIMELIGHT

**71 PERFORMANCES**  
**25,579 PAID**  
**ATTENDANCE**

**ON TOUR**  
**5 JAN – 14 FEB**  
**33 PERFORMANCES**  
**9,742 PAID**  
**ATTENDANCE**

Glen Street Theatre,  
Belrose

Joan Sutherland  
Performing Arts Centre,  
Penrith

Civic Theatre, Orange

Illawarra Performing Arts  
Centre, Wollongong

Civic Theatre, Wagga  
Wagga

Civic Theatre, Newcastle

### CAST

Jonathan Biggins  
Mandy Bishop  
Drew Forsythe  
Phillip Scott  
David Whitney  
**Guest Appearance**  
Lena Cruz

### CREATIVE TEAM

**Musical Director**  
Phillip Scott  
**Designer**  
Charles Davis  
**Lighting Designer**  
Matt Cox  
**Sound Designer**  
Nate Edmondson  
**Video Designer**  
Todd Decker  
**Video Systems and Content Designer**  
Susie Henderson  
**Music Tracks**  
Andrew Worboys

SPECIAL PRESENTATION

### PRODUCTION TEAM

**Production Manager**  
Barry Searle  
**Stage Manager**  
Tim Burns  
**Sound Operator**  
Ben Andrews  
**Head Electrician/ Lighting Realiser**  
Cameron Menzies  
**Wig Stylist**  
Margaret Aston  
**Costume Coordinator**  
Scott Fisher  
**Costume Maintenance**  
Kim Chang  
**Rehearsal Photographer**  
Prudence Upton

17 FEB – 20 MAR  
24 MAR – 24 APR

DRAMA THEATRE, SYDNEY OPERA HOUSE

EVEREST THEATRE, SEYMOUR CENTRE

ASSOCIATE PARTNER



PRODUCTION PATRON

The Petre Foundation



Lin Yin, Vaishnavi Suryaprakash, Nicole Milinkovic, Mayu Iwasaki,  
Cheryl Ho, Deborah An. Photo: Philip Erbacher

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

## White Pearl

BY ANCHULI FELICIA KING  
DIRECTED BY PRISCILLA JACKMAN

★★★★

"A satirical gem that skewers corporate politics and intra-cultural racism"

ARTSHUB

**25 PERFORMANCES**  
**5,531 PAID**  
**ATTENDANCE**

**ON TOUR**  
**17 JUN – 10 JUL**  
**20 OCT – 23 OCT**

Bille Brown Theatre,  
Queensland Theatre,  
Brisbane

Dunstan Playhouse,  
Adelaide Festival Centre,  
Adelaide

### CAST

**Soo Jin Park**  
Deborah An  
**Sunny Lee**  
Cheryl Ho  
**Ruki Minami**  
Mayu Iwasaki  
Miyuki Lotz  
Merlynn Tong  
**Built Suttikul**  
Nicole Milinkovic  
**Marcel Benoit**  
Matthew Pearce  
**Priya Singh**  
Vaishnavi Suryaprakash  
Kristy Best  
**Xiao Chen**  
Lin Yin

### CREATIVE TEAM

**Set and Costume Designer**  
Jeremy Allen  
**Lighting Designer**  
Damien Cooper  
**Composer and Sound Designer**  
Michael Toisuta  
**Composer and Associate Sound Designer**  
Me-Lee Hay  
**Projection Designer**  
Anchuli Felicia King  
**Dramaturg**  
Courtney Stewart  
**Voice and Dialect Coach**  
Amy Hume

### PRODUCTION TEAM

**Stage Manager**  
Katie Hankin  
**Assistant Stage Manager**  
Georgina Pead

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

RUNNING TIME  
1 HOUR 25 MINS,  
NO INTERVAL

CO-PRODUCER  
RIVERSIDE'S  
NATIONAL THEATRE  
OF PARRAMATTA

# Plays and Performances

## Final Performances

Subscription Season	No of Performances	Paid Attendance
The Picture of Dorian Gray*	8	5,058
Playing Beatie Bow	75	20,218
Appropriate	27	19,317
Home, I'm Darling	41	17,381
Fun Home	36	21,010
The 7 Stages of Grieving	33	9,181
Grand Horizons	18	8,644
Julius Caesar	40	12,033
Death of a Salesman	21	12,288
<b>Sub Total</b>	<b>299</b>	<b>125,130</b>

### Special Presentation

The Wharf Revue 2021	35	12,802
The Wharf Revue 2021 - Seymour Centre	36	12,777

<b>Total Subscription Season and Special Presentations 2021</b>	<b>370</b>	<b>150,709</b>
<b>Total Subscription Season and Special Presentations 2020</b>	<b>196</b>	<b>68,894</b>
<b>Total Subscription Season and Special Presentations 2019</b>	<b>483</b>	<b>241,015</b>

### Touring

	No of Performances	Paid Attendance
White Pearl (Brisbane, Adelaide)	25	5,531
The Wharf Revue (Belrose, Penrith, Orange, Wollongong, Wagga Wagga, Newcastle)	33	9,742
<b>Sub Total</b>	<b>58</b>	<b>15,273</b>

### Readings

	No of Performances
Hubris & Humiliation (Rough Draft #48)	1
The Garage Sale (Rough Draft #49)	1
Curiosity (Rough Draft #51)	1
The Pretty Game (Rough Draft #52)	1
<b>Sub Total</b>	<b>4</b>

### Total Performances in 2021

Home Venues	374
Regional and National Touring	58

<b>Grand Total Performances 2021</b>	<b>432</b>
<b>Grand Total Performances 2020</b>	<b>226</b>
<b>Grand Total Performances 2019</b>	<b>646</b>

<b>Total Paid Attendance 2021</b>	<b>171,513</b>
<b>Total Paid Attendance 2020</b>	<b>78,042</b>
<b>Total Paid Attendance 2019</b>	<b>319,888</b>

## Cancelled Performances

Subscription Season	No of Performances Impacted
Appropriate	1
Grand Horizons	12
Triple X	49
White Pearl	59
The Picture of Dorian Gray	31
A Raisin in the Sun	45
The Lifespan of a Fact	42
Death of a Salesman	7
The Dismissal	52
Julius Caesar	2

### Special Presentation

Fantastic Mr Fox	15
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<b>Total Subscription Season and Special Presentations cancelled 2021</b>	<b>315</b>
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### Readings

	No of Performances Impacted
The Australian Offence Force (Rough Draft #50)	1
<b>Sub Total</b>	<b>1</b>

### Touring

	No of Performances Impacted
White Pearl (Brisbane, Parramatta, Canberra)	15
The 7 Stages of Grieving (Adelaide)	14
<b>Sub Total</b>	<b>29</b>

<b>Grand Total Cancelled Performances 2021</b>	<b>345</b>
--	------------

# Awards

## NO PAY? NO WAY!

**2021 Sydney Theatre Awards**  
Best Performance in a Supporting Role in a Mainstage Production  
Aaron Tsindos

**2021 NSW Premier's Literary Awards shortlist**  
Nick Enright Prize for Playwriting  
Marieke Hardy

## THE PICTURE OF DORIAN GRAY

**2021 Sydney Theatre Awards**  
Best Mainstage Production  
Best Direction of a Mainstage Production  
Kip Williams  
Best Performance in a Leading Role in a Mainstage Production  
Eryn Jean Norvill  
Best Stage Design of a Mainstage Production  
Marg Horwell and David Bergman

**2021 Sydney Theatre Awards Nominations**  
Best Lighting Design of a Mainstage Production  
Nick Schlieper  
Best Sound Design of a Mainstage Production  
Clemence Williams

**2021 BroadwayWorld Sydney Awards**  
Best Play (Professional)  
Best Direction of a Play (Professional)  
Kip Williams  
Best Scenic Design of a Play or Musical (Professional)  
Marg Horwell

## WONNANGATTA

**2021 Victorian Premier's Literary Awards**  
Prize for Drama  
**The 53rd AWGIE Awards Nomination**  
Stage  
Angus Cerini

## APPROPRIATE

**2021 Sydney Theatre Awards Nominations**  
Best Performance in a Supporting Role in a Mainstage Production  
Lucy Bell  
Best Stage Design of a Mainstage Production  
Elizabeth Gadsby

## TRIPLE X (CO-PRODUCTION WITH QUEENSLAND THEATRE)

**2021 The Susan Blackburn Prize finalist**  
Glance Chase

**2021 NSW Premier's Literary Awards shortlist**  
Nick Enright Prize for Playwriting  
Glance Chase

**2021 Matilda Award Nominations**  
Best Mainstage Production  
Best Costume Design  
Renee Mulder  
Best Set Design  
Renee Mulder  
Best Female Actor in a Supporting Role  
Christen O'Leary

## PLAYING BEATIE BOW

**2021 Sydney Theatre Awards Nominations**  
Best Performance in a Supporting Role in a Mainstage Production  
Heather Mitchell  
Best Production for Young People  
Playing Beatie Bow  
Best Costume Design of a Mainstage Production  
Renée Mulder

## HOME, I'M DARLING

**2021 Sydney Theatre Awards**  
Best Costume Design of a Mainstage Production  
Genevieve Blanchett

## FUN HOME (CO-PRODUCTION WITH MELBOURNE THEATRE COMPANY)

**2021 Sydney Theatre Awards**  
Best Direction of a Musical  
Dean Bryant  
Best Musical Direction  
Carmel Dean  
Best Lighting Design of a Mainstage Production  
Matt Scott

**2021 Casting Guild of Australia Awards**  
Best Casting in a Theatre Production  
Janine Snape and Alex Souvlis

**2021 Sydney Theatre Awards Nominations**  
Best Production of a Musical  
Fun Home  
Best Stage Design of a Mainstage Production  
Alicia Clements  
Judith Johnson Award for Best Performance in a Leading Role in a Musical  
Lucy Maunder  
Best Performance in a Supporting Role in a Musical  
Maggie McKenna

**2021 BroadwayWorld Sydney Awards**  
Best Costume Design of a Play or Musical (Professional)  
Alicia Clements  
Best Lighting Design of a Play or Musical (Professional)  
Matt Scott  
Best Performer in a Musical (Professional)  
Maggie McKenna

## GRAND HORIZONS

**2021 Casting Guild of Australia Awards Nomination**  
Best Casting in a Theatre Production  
Alex Souvlis



Lucy Bell in *Appropriate*. Photo: Prudence Upton.

# Cultural Representation Pledge and Gender Parity: 2021 performance on commitments

In November 2020, as part of a wider Cultural Representation Pledge, Sydney Theatre Company made a number of commitments to better reflect the full cultural diversity of Australia and to do more to represent the lives and stories of First Nations Australians and culturally and linguistically diverse communities (CALD). The 2021 Season was the first in which these commitments were officially observed. In 2021, Sydney Theatre Company also continued its pre-existing commitment to achieve gender parity in a number of key creative roles.

In 2021, the following key performance indicators were achieved (N.B. due to last year's pandemic-related theatre closures, statistics for both programmed and produced plays have been included):

- 4 of 16 (25%) programmed mainstage plays were written by First Nations or CALD writers. 2 of 9 (22%) produced mainstage plays were written by First Nations or CALD writers.
- 8 of 16 (50%) programmed mainstage plays were written by female writers. 4.5 of 9 (50%) produced mainstage plays were written by female writers.
- 3 of 16 (20%) programmed plays were to be directed by First Nations or CALD directors. 2 of 9 (22%) produced mainstage plays were directed by First Nations directors.
- 8 of 16 (50%) programmed mainstage plays were to be directed by female directors. 4 of 9 (44%) produced mainstage plays were directed by female directors.



Callan Colley, Kimie Tsukakoshi and Contessa Treffone in *Death of a Salesman*. Photo by Prudence Upton.



Elaine Crombie in *The 7 Stages of Grieving*. Photo: Joseph Mayers

# Education & Communities

The Education and Communities team continued its excellent work in 2021, providing young people with stimulating theatre experiences, delivering the education program in schools and improving access to the arts in communities across the country. Faced with restrictions on in-person learning, the team nimbly adapted to an online learning environment to continue to meet the needs of the community.

## EDUCATION IN NUMBERS

- 2,050 students and 82 teachers participated in School Drama™
- 2,748 students attended a Schools Day performance
- 27 students participated in Connected
- 23 Young Wharfies
- 20 Work Experience Week participants
- 155 students experienced a backstage tour

## SCHOOL DRAMA

Despite disruptions, School Drama, STC's primary school teacher professional development program delivered in partnership with The University of Sydney, reached 82 teachers and 2,050 students in Sydney, Albury-Wodonga, Wagga Wagga, Wilcannia, Melbourne, Darwin, Perth and Karratha.

STC's Teaching Artists delivered School Drama in classrooms where possible, and continued to develop innovative forms of online delivery when it wasn't. We continued our partnership with Key College (Youth off the Streets), delivering weekly drama and literacy workshops online, giving students an opportunity to connect and learn from each other in a period of social isolation. In the final weeks of remote learning in Sydney in Term 4, STC Education offered engaging, interactive School Drama incursions to primary schools, giving students and teachers an opportunity to connect with each other online while engaging with a creative approach to literacy learning.

School Drama Virtual was developed to provide free, interactive videos for primary school students during remote learning. Each series follows one much-loved text, led by two STC Teaching Artists, and is modelled on School Drama Classic. The series provided access to School Drama activities for all students and teachers, regardless of location or financial means.

STC Education partnered with the Department of Education on a range of video projects designed to support students, teachers and parents during remote learning in Term 3 and as they returned to face-to-face learning in Term 4. This also

provided employment opportunities for Teaching Artists during this time.

STC Education was approached by the school leadership team at Wilcannia Central School to deliver School Drama. Two teachers at the school had previous experiences with School Drama, in Sydney and in the Juvenile Justice Centre in Wagga Wagga, which motivated them to approach STC. The school, about 200km east of Broken Hill, has about 110 students, 90% of whom are Aboriginal. We delivered a one-week intensive program in Term 1, initiating a partnership which has continued in 2022.

STC Education continued to invest in the skills and expertise of our team of Teaching Artists. Training was delivered in partnership with The University of Sydney. STC also collaborated with Bangarra Dance Theatre to deliver online training to open up conversations, explore perspectives and develop skills in regard to working with Aboriginal and Torres Strait Islander cultural content as part of the School Drama program.



Teaching Artist Branden Christine filming *Where Happiness Hides* by Anthony Bertini for School Drama Virtual. Image by Bonnie Tratt. This video is now part of the NSW Department of Education's Tuning in.

## CONNECTED

In 2021, Connected was initially held face to face at the Asylum Seekers Centre's new Auburn centre. During lockdowns, the program pivoted online. Due to popularity and at the request of Asylum Seekers Centre, the initial six week online term was extended.

Asylum Seekers Centre staff were instrumental in its success, ensuring all participants have access to a stable internet connection and relevant technology.

STC Teaching Artist, Kate Worsley, said the shift to delivering workshops on Zoom was surprisingly successful. "It's actually really magical how it's transitioned online," Worsley said. "Interpersonal connection is even more important during this lockdown. For some of the participants it might be their only time each week to connect with each other and speak English. And to have something familiar that gives the week some structure during an uncertain time is really great - for all of us!"

Romy Gelber, Community Participation Lead at Asylum Seekers Centre, said the program was recording its most consistent attendance levels during lockdown. "In-person we do see a fluctuation in attendance numbers, but the fact that people are coming again and again while the classes are online - even though it's voluntary - is a testament to the format and the sense of community it fosters," Gelber said. "The people we engage with are much more prone to social isolation and having barriers to access these types of opportunities, and this program meets a lot of their needs - not only educational, but from a social wellbeing point of view as well. We at the Asylum Seekers Centre value it very highly".

## STUDENT LEARNING

Eight Schools Days took place in the first half of 2021 for *Playing Beatie Bow* and *The 7 Stages of Grieving*. All Schools Days performances sold out, with 2,748 students attending. The theatre experience was complemented by educational webinars for students, with the *Playing Beatie Bow* cast and creative team, and *The 7 Stages of Grieving* Director Shari Sebbens and one of its playwrights, Wesley Enoch.

A new backstage tour was developed to reflect the revamped Wharf and its new features. The new tour was launched in May. Actor Glenn Hazeldine and Teaching Artist Estevan Martin delivered tours to 155 students and 16 teachers, before lockdown started.

Two interns (from Career Trackers and UNSW) joined the Education team in the latter part of 2021 and are working on projects related to access, inclusion and student learning. The outcomes of these projects will be of benefit to the STC Education team for future planning to ensure the programs and initiatives are as accessible as possible.



The 2021 Young Wharfies. Image by Nadia Dubrovic.

## YOUNG WHARFIES

Twenty-one Year 11 students were selected for the 2021 Young Wharfies program. The students attended pre-show workshops and performances of *Playing Beatie Bow*, *Home, I'm Darling* and *Fun Home*. In the second half of 2021, planned workshops and masterclasses for Young Wharfies were delivered online instead of face-to-face, including a workshop on playwriting with CAAP Director Tasnim Hossain and on voice and text with Leith McPherson.

On 7 October the 2020 Young Wharfies alumni participated in a special online workshop with Artistic Director Kip Williams and Performer Eryn Jean Norvill to explore the themes of *The Picture of Dorian Gray* and their relevance to young people.

## WORK EXPERIENCE WEEK

STC's interactive Work Experience Week pivoted to an online format for the second year in a row, with four days filled with online workshops and panels from 28 Sep to 1 Oct. 20 students in Years 10 and 11 from across NSW participated, including 10 regional NSW students (including Murrumbidgee, Bathurst and Albury).

# Our Donors

Thank you to the following community of supporters.

Your unwavering commitment and generosity make our work possible.

## Wharf Renewal Project

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

				
				<i>The Paradise Family Foundation</i>
	<i>Frances Allan &amp; Ian Narev</i>	<i>Ian Darling AO &amp; Min Darling</i>	<i>John &amp; Frances Ingham Foundation</i>	<i>Will &amp; Jane Vicars</i>
<i>Mark &amp; Anne Lazberger</i>	<i>Mark &amp; Louise Nelson</i>	<i>W &amp; A Johnson Family Foundation</i>	<i>The Chairman's Council</i>	<i>Anonymous</i>
	<i>Les Schirato AM</i>	<i>The Petre Foundation</i>	<i>Louise Christie</i>	
<b>STC Foundation</b>	<i>Chair</i> Gretel Packer <i>AM</i> <i>Directors</i> Anita Belgiorno-Nettis <i>AM</i> , John Connolly, Mandy Foley, Judi Hausmann, Frances Ingham, Shane Lloyd, Justin Miller <i>AM</i> , Tim Minchin <i>AM</i> , Heather Mitchell <i>AM</i> , Ruth Ritchie, Paul Robertson <i>AO</i> , Anne Schofield <i>AM</i> , Alex Schuman, Mia Wasikowska			
<b>Life Patrons</b>	Mr Giorgio Armani, Anita & Luca Belgiorno-Nettis Foundation, The Caledonia Foundation, Crown Resorts Foundation, Ian Darling <i>AO</i> & Min Darling, Vincent Fairfax Family Foundation, David Fite, Stephen Fitzgerald <i>AO</i> & Julie Fitzgerald, David Gonski <i>AC</i> & Orli Wargon <i>OAM</i> , John & Frances Ingham Foundation, W & A Johnson Family Foundation, Mark & Anne Lazberger, Danita R. Lowes, Minderoo Foundation, Professor Cav. Simon Mordant <i>AO</i> & Catriona Mordant <i>AM</i> , Cameron & Ilse O'Reilly, Origin Foundation, Gretel Packer <i>AM</i> , Mrs Roslyn Packer <i>AC</i> , Packer Family Foundation, The Paradise Family Foundation, The Petre Foundation, The STC Pier Group (Chair Anne Schofield <i>AM</i> ), Shi's Family Foundation, Mr Andrew Stuart, Upton Blanchett Family, Catherine Dovey & Kim Williams <i>AM</i> , Carla Zampatti <i>AC</i> , Anonymous			
<b>STC Angels</b>	Frances Allan & Ian Narev, Anita Belgiorno-Nettis <i>AM</i> & Luca Belgiorno-Nettis <i>AM</i> , Louise Christie, Jane & Andrew Clifford, W & A Johnson Family Foundation, Alan Joyce <i>AC</i> & Shane Lloyd, The Neilson Foundation, Gretel Packer <i>AM</i> , Rebel Penfold-Russell <i>OAM</i> , Ruth Ritchie, Rosie Williams & John Grill on behalf of the Serpentine Foundation.			
\$100,000 & above	Frances Allan & Ian Narev, Anita Belgiorno-Nettis <i>AM</i> & Luca Belgiorno-Nettis <i>AM</i> , Jane & Andrew Clifford, Crown Resorts Foundation, Ian Darling <i>AO</i> & Min Darling, John & Libby Fairfax, Girgensohn Foundation, John & Frances Ingham Foundation, W & A Johnson Family Foundation, Alan Joyce <i>AC</i> & Shane Lloyd, Leon & Simona Kamenev, Mark & Anne Lazberger, The Neilson Foundation, Mark & Louise Nelson, Packer Family Foundation, Gretel Packer <i>AM</i> , Mrs Roslyn Packer <i>AC</i> , Rebel Penfold-Russell <i>OAM</i> , Ruth Ritchie, Rosie Williams & John Grill on behalf of the Serpentine Foundation, Will & Jane Vicars, Sally & Geoffrey White, Anonymous			
\$50,000 - \$99,999	Michele Brooks & Andrew Michael, Robert Cameron <i>AO</i> & Paula Cameron, David Fite, Eleonora & Michael Triguboff, Anonymous.			
\$25,000 - \$49,999	Robert Albert <i>AO</i> & Libby Albert, Ruth Armytage, Mr Michael & Mrs Helen Carapiet, Anne & David Craig, Denton Family Foundation, David Gonski <i>AC</i> & Orli Wargon <i>OAM</i> , Megan Grace & Brighton Grace, Keith Kerridge, Anthony & Jacqueline Kerwick, Danita R. Lowes, Peter Mason <i>AM</i> & Kate Mason, Upton Blanchett Family, Yim Family Foundation, Carla Zampatti Foundation, Anonymous (4)			
\$15,000 - \$24,999	Mr Neil Balnaves <i>AO</i> , John & Nicky Caliguri, Copyright Agency Cultural Fund, Heather & Malcolm Crompton, Ken Coles & Rowena Danziger, Darin Cooper Foundation, Catherine Dovey & Kim Williams <i>AM</i> , Edward Federman, Jinnie & Ross Gavin, GRANTPIRRIE Private, John M Green & Jenny Green, The Hansen Family, Judi Hausmann, The Hilmer Family Endowment, The Horizon Foundation, Maple-Brown Family Foundation Ltd, Professor Cav. Simon Mordant <i>AO</i> & Catriona Mordant <i>AM</i> , Natasha Nankivell, Malcolm Robertson Foundation, Vittoria Coffee, Vaux Family Education & Learning Foundation			

<b>Chairman's Council</b>	Frances Allan & Ian Narev, Mr Neil Balnaves <i>AO</i> , Jillian Broadbent <i>AC</i> & Olev Rahn, Mark Burrows, Robert Cameron <i>AO</i> & Paula Cameron, Mr Michael & Mrs Helen Carapiet, Anne & David Craig, Ken Coles & Rowena Danziger, Ian Darling <i>AO</i> & Min Darling, Heather Doig & Rob Koczkar, Catherine Dovey & Kim Williams <i>AM</i> , David Gonski <i>AC</i> & Orli Wargon <i>OAM</i> , GRANTPIRRIE Private, John M Green & Jenny Green, Ann & Warwick Johnson, Keith Kerridge, Anthony & Jacqueline Kerwick, Sandra Levy <i>AO</i> , Tony Llewellyn-Jones, Peter Mason <i>AM</i> & Kate Mason, Martin McCallum, Professor Cav. Simon Mordant <i>AO</i> & Catriona Mordant <i>AM</i> , Gretel Packer <i>AM</i> , The Paradise Family Foundation, The Petre Foundation, Paul Robertson <i>AO</i> & Lenore Robertson, Tony Scotford, Vaux Family Education & Learning Foundation, Will & Jane Vicars, Vittoria Coffee, Anonymous
\$10,000 - \$14,999	Lillian & Peter Armitage, Beverley Birnbaum, Phil Birnbaum, Jillian Broadbent <i>AC</i> , David Z. Burger Foundation, Estate of Helga E Cooper, John & Julie Connolly, Sandra Forbes, Anne Galbraith, Vicki Harpur, Bill & Alison Hayward, Kimberley & Angus Holden, Anita Jacoby <i>AM</i> , I Kallinikos, R Littlewood & A Curtin, The Alexandra & Lloyd Martin Family Foundation, Judith McKernan, Francesca Packer Barham, The Petre Foundation, The Dick & Pip Smith Foundation, Louise Taggart & Peter Homel, Diana Thomas, James & Clytie Williams, Annie Williams, Prof John Yiannikas, Anonymous (1)
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\$2,000 - \$4,999	Michael Adena & Joanne Daly, Victor Baskir, Billy Bennett & Marguerite Gregan, Berg Family Foundation, Christine Bishop, Mrs Geraldine Bull, Wayne Cahill, Challis & Company, Peter & Robyn Flick, Wendy Gavin, Geoffrey Graham, Chris & Gina Grubb, Rob White & Lisa Hamilton, Louise Hamshere, Julie Hannaford, Cheryl Hatch, Jenny Holliday, Theresa Jacques, Julia Jane Pty Limited, Margaret Johnston, Richard Lancaster, Gus & Nanna Lehrer, Gillian Long, Patrick McIntyre & Yianni Faros, Dr David Millons <i>AM</i> , David & Andree Milman, Judith Olsen, Raffi Qasabian & John Wynter, Dr. Judy Ranka, John & Anne Rumpler, John & Christina Stitt, Christine Thomson, Anonymous (9)
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<b>SoulMates</b>	We gratefully acknowledge those individuals who have chosen to leave us a gift in their Will.
	Colin & Richard Adams, Andrew Benson, Rob Brookman <i>AM</i> , Sarah Cruickshank, Jayati Dutta, Terry M Fahy, Jennifer Fulton, Ros Gestier, Girgensohn Foundation, Dorothy Hoddinott <i>AO</i> , Stephan Holmes, Iphygenia Kallinikos, Wolf Krueger, The McBriarty Family, DiAnne McDonald, Justin Miller <i>AM</i> , Christopher John Nicolosi, Trudie Anne Rogers, Emine Sermet, William Turbet, Anonymous (13)

A special thank you to all our donors for helping to ensure the future of Australian Theatre. To find out more about giving at STC, please contact the Philanthropy Team on (02) 9250 1976 or [foundation@sydneytheatre.com.au](mailto:foundation@sydneytheatre.com.au).

This listing is current for the period 1.1.21-31.12.21

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# Our Staff

## 1 Jan – 31 Dec 2021

### BOARD OF DIRECTORS

Ian Narev (Chair), Ann Johnson (Deputy Chair), David Craig, Patrick McIntyre (to Oct) Heather Mitchell <sup>AM</sup>, Anita Belgiorno-Nettis <sup>AM</sup>, Gretel Packer <sup>AM</sup>, Mark Scott <sup>AO</sup>, Michael Triguboff, Annette Shun Wah, Kip Williams

### FOUNDATION DIRECTORS

Gretel Packer <sup>AM</sup> (Chair), Anita Belgiorno-Nettis <sup>AM</sup>, John Connolly, Mandy Foley, Judi Hausmann, Frances Ingham, Shane Lloyd, Justin Miller <sup>AM</sup>, Tim Minchin <sup>AM</sup>, Heather Mitchell <sup>AM</sup>, Ruth Ritchie, Paul Robertson <sup>AO</sup>, Anne Schofield <sup>AM</sup>, Alex Schuman, Mia Wasikowska

### EXECUTIVE

**Artistic Director & Co-CEO**

Kip Williams

**Executive Director & Co-CEO**

Patrick McIntyre (to Oct)

**Acting Executive Director**

Danielle Heidbrink (from Oct)

**Executive Assistant**

Wayne Cox

**External Relations Manager**

Libby Gauld (to Oct)

**Government Relations Manager**

George John (to Aug)

### ARTISTIC

**Associate Director**

Paige Rattray

**Literary Manager**

Polly Rowe

**CASTING DIRECTOR**

Alex Souvlis

**Casting Coordinator**

Caitlin Brass (to Feb)

Jocelyn O'Brien (from Feb)

**Senior Producer**

Ben White

**Associate Producer**

Skye Kunstelj

Zoe O'Flanagan

**Company Manager**

Sarah Stait

**Artistic Administrator**

Jonathan Ware

**Voice & Text Coach**

Charmian Gradwell (to May)

Leith McPherson (from Aug)

### RESIDENT ARTISTS

**Resident Director**

Jessica Arthur

Shari Sebbens

**Patrick White Playwrights Fellow**

Angus Cerini (from May)

Anchuli Felicia King (to May)

**Richard Wherrett Fellow**

Courtney Stewart

**Emerging Writers Group (to May)**

James Elazzi

Jordyn Fulcher

Enoch Mailangi

Wendy Mocke

**Emerging Writers Group (from May)**

Monikka Eliah

Michael Louis Kennedy

Kirsty Marillier

Dylan Van Den Berg

**Design Associate Program (from Apr)**

Kate Baldwin

Brendon Boney

James Lew

### FINANCE AND ADMINISTRATION

**Director, Finance and Administration**

Francisca Peña

**Building Facilities Manager**

Barry Carr

**Stage Door Attendant**

Errol Robertson

**Human Resources Manager**

Kate Crisp (to Sept)

Hana Lewis (from Nov)

**Human Resources Coordinator**

Courtney Giles

**Finance Manager**

Reinaldo Rahn

**Accountant**

Helen Ban (to Mar)

Lauren Cole (from Mar)

**Assistant Accountant**

Helen Ban (from Mar)

**IT Manager**

Alexander Rutherford (to Apr)

Robert Maurency (from Jul)

**Application and Database Manager**

Jimmy Ng

**Application and Database Administrator**

Aista Adhikari (parental leave to Jun)

Prakash Pathak

**IT Service Support**

Harold Lander

Jorden Melenhorst (to Oct)

**Web Project Manager**

Ben Beadman (from Jul)

**Receptionist**

Elisabeth Tuilekutu

**Archivist**

Judith Seeff

### MARKETING AND CUSTOMER SERVICES

**Director, Marketing and Customer**

**Services (toOct)**

Nicole McPeake

**Director, Marketing and Business**

**Development (from Oct)**

Nicole McPeake

**Marketing Manager, Season and**

**Communications**

Sophie Withers

**Digital Marketing Manager**

Elyssa Haratsis (to Apr)

Joshua Forward (from Apr)

**Marketing Manager, Campaigns**

Bianca Oram (to Mar)

Alexia Saeck (from Mar. Parental leave from Nov)

Ivana Radix (from Nov)

**Content Specialist**

Patrick Carey

**Digital Marketing Coordinator**

Alexia Saeck (to Mar)

Alex Murray (from May)

**Marketing Coordinator, Season Tickets**

**and Audience Engagement**

Anika Chapman (to Feb)

Ivana Radix (from Feb to Nov)

Rebecca Warrand (from Nov)

**Marketing Coordinator, Campaigns**

Sarah Brown (to Nov)

Riley Quinn (from Dec)

**Lead Graphic Designer**

Nisha Agiasotis (to Sept)

Shara Parsons (from Sept)

**Graphic Designer**

Nadia Dubrovic (to Aug)

Shara Parsons (to Sept)

Kalyani Jegendran (from Nov)

Joanna Shuen (from Nov)

**Insights & Analytics Manager**

Alex Bosi

**Data Analyst**

Jonathan Zhang (to Dec)

**Data Entry**

Yeshua Risgalla (from Nov)

Victoria Morgan (from Nov)

**Public Relations Manager**

Helene Fox

**Publicist**

Emily Ritchie

**Director, Customer Experience**

Beth Deguara (from Oct)

**Customer Services and Ticketing**

**Manager**

Beth Deguara (to Oct)

**Customer Services Manager**

Rachel Procter (from Dec)

**Ticketing Manager**

Bonnie Pares-Carr (from Nov)

**Ticketing Specialists**

Tomoko Tamura

Bonnie Pares-Carr (to Nov)

**Ticketing Coordinator**

Libby Bramble

**Season Tickets Manager**

Fiona Moody (parental leave from Jan)

Rachel Procter (from Jan to Dec)

**Roslyn Packer Theatre Box Office Manager**

Chelsea Nelson

**Wharf Box Office Manager**

Jo Jenkins

**Customer Service Supervisors**

Lisa Griffiths

Jonathan Palmer

Lauren Richardson

Louise Sykes

Lada Volovelsky

**Customer Service Representatives**

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Nee, Michael Clapham (from Mar to Dec),

Quinn Gibbes, Lucinda Gleeson, Marietta

Hargreaves, Thomas Hatfield, Madeleine

Holmes, Brooke Leigh, Magdalene

Lovegrove, Laura Muller (from Nov), Jodie

Payne, Jessica Pearson, Amy Wanless,

Christopher Williams

### PHILANTHROPY

**Director, External Relations & Private Support**

Danielle Heidbrink

**Head of Major & Planned Giving**

Rebecca Warren

**Annual Giving Executive**

Rebecca Mclean-Chan (parental leave from Aug)

Richard Cox (from Aug)

**Individual Giving Manager**

Sally Crawford

**Event Project Manager**

Rita Mastrantone

**Donor Communications & Campaigns Manager**

Joshua Forward (to Apr)

Henrietta Wilson (from Aug)

**Insights & Operations Manager**

Nikki Waterhouse (to Aug)

Penny Horsfield

**Philanthropy Coordinator**

Miriam Covell

**Special Gifts Officer**

Glenn Hazeldine (to Oct)

**STC Pier Group**

Anne Schofield <sup>AM</sup> (Chair)

Peggy Carter

Eve Heath

Graham Jennings

Richard Lyle

Virginia Pearce

### EDUCATION & COMMUNITIES

**Director Education & Community**

**Partnerships**

Zoe Hogan (Acting Director to October)

**Education Projects Manager**

Lisa Mumford (to Jun)

**Education Ticketing Coordinator**

Kaylee Hazell

**Education & Community Programs Officer**

Anika Chapman (from Jan)

**School Drama Program Associate**

Professor Emerita Robyn Ewing <sup>AM</sup>

John Nicholas Saunders

**Teaching Artists**

Georgia Adamson, Michelle Robin

Anderson, Tegan Arazny, Shruti Agarwal,

Bronwyn Batchelor, Natasha Beaumont,

Sophie Bila, Margie Breen, Didem Caia,

Victoria Campbell, Danielle Catran,

Branden Christine, Gemma Cleary, Alyson

Evans, Gail Evans, Rowan Freeman, Kaylee

Hazell, Anita Hegh, Zoe Hogan, Felix

Jozeps, Abbie-lee Lewis, Estevan Martin,

Suzannah McDonald, Rachel McNamara,

Tara Morice, Jenelle Saunders, Courtney

Stewart, Anthony Taufa, Jennifer White,

Linden Wilkinson, Kate Worsley

### BUSINESS DEVELOPMENT

**Director, Business Development**

Rebecca Cuschieri (to Mar)

**Head of Business Development**

Miranda Purnell

**Business Development Manager**

Nicci Thompson (from May to Nov)

**Wharf Renewal Communications Manager**

Gabrielle Keen (to Apr)

**Venue Manager**

Ben Stern

**Venue & Events Coordinator**

Hannah Waters

### HOUSE SERVICES

**Building Facilities Manager**

Barry Carr

**House Services Manager**

Charlotte Grien (parental leave from Jun)

Edward Whitmarsh-Knight (from Jun)

**House Managers**

Edward Whitmarsh-Knight (to Jun)

Laszlo Hajdu (to Apr)

Alison Rubie

Travis Kernaghan

**Deputy House Manager**

Milan Monk (from Jun)

### TECHNICAL, PRODUCTION AND WHARF RENEWAL

**Director, Wharf Renewal Project**

Jono Perry (to Feb)

**Wharf Renewal Project Manager**

Julian Messer (to May)

**Technical Project Manager – STC 50**

Anthony Papp (to Jan)

**Project Manager – WHS**

Andrew Thorne (to Mar)

**Director, Technical & Production**

Daniel Murtagh (to May)

James Wheeler (from May)

**Production Manager**

Kirby Brierty (from Oct)

Genevieve Jones (to Jun)

Barry Searle (to Mar)

Lauren Makin

Tony Papp (to Aug)

Joseff Fletcher (from Dec)

**Deputy Production Manager**

Ryan Garreffa (from Aug)

**Production Coordinator**

Kirby Brierty (May to Oct)

**Production Administrator**

Jack Audas Preston

**Head of Stage Management**

Minka Stevens (parental leave from Aug),

Sarah Smith (from Aug)

**Resident Stage Manager**

Sarah Smith (to Aug)

**Stage Manager**

Todd Eichorn (to Nov)

**Head of Technical Operations**

Andrew Richards

**Sound & Video Manager**

Ben Lightowlers

**Sound Supervisor**

Hayley Forward

Luke Davies

Michael Hedges

Kevin White (to Jan)

**Senior Head Mechanist**

Eric Duffy (to Jul)



**SYDNEY THEATRE COMPANY LIMITED**

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[sydneytheatre.com.au](http://sydneytheatre.com.au)

**Venues**

Wharf 1 Theatre & Wharf 2 Theatre  
Wharf 4/5, 15 Hickson Rd  
Walsh Bay  
NSW 2000

Roslyn Packer Theatre Walsh Bay  
22 Hickson Rd  
Walsh Bay  
NSW 2000

Drama Theatre  
Sydney Opera House  
Bennelong Point  
NSW 2000

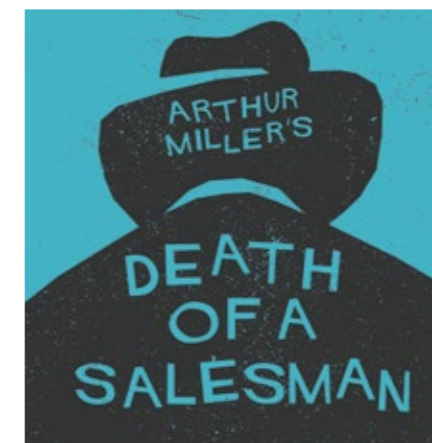
**Annual Report 2021**

Project Manager Wayne Cox  
Graphic Designer Kalyani Jegendran,  
Shara Parsons

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Cover Image: The cast of *Playing Beatie Bow*.  
Photo: Daniel Boud.



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