



SYDNEY THEATRE CO

2021 Act Two Media Kit

STC 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.





Sydney Theatre Company Artistic Director Kip Williams has unveiled 'Act Two', eleven shows to complete STC's 2021 season that he says will be a "celebration of the new Wharf theatres and a collection of stories that bring us together to laugh and connect following a year of isolation". In total, STC will present 16 productions in 2021, with six of these performed at the company's newly renovated harbourside home, The Wharf at Walsh Bay.

Williams said it was incredibly humbling that just one year after the COVID-19 pandemic caused the shut down of the industry, STC could announce a full season of shows that will be able to sell to 100 per cent capacity after the company was granted an exemption to the current public health order.

"We're thrilled to be able to say we're one of the few theatres in the country, let alone the world, who have bounced back and returned to 100 per cent capacity within the year," Williams said. "We are so grateful to all those who have supported us, from significant donors to audience members who donated their tickets – it's made it possible for us to return to a full scale season and create employment for artists. Support from the NSW Government was crucial in surviving the six month shutdown and getting us back on the stage in September".

STC's commitment to contemporary Australian plays and the development of Australian theatre-makers is a central focus of the Act Two program. *White Pearl* by Anchuli Felicia King - STC's 2020 Patrick White Fellow- will play in the Wharf after a season with The National Theatre of

Parramatta in 2019, Glace Chase's *Triple X* will finally see the stage after being cancelled during previews in 2020, and STC will co-produce the world premiere of *The Dismissal*, a hilarious new Australian musical that brings 1975's constitutional crisis to vivid life.

A number of classics feature in Act Two, starting with an exciting update of Wesley Enoch and Deborah Mailman's *The 7 Stages of Grieving* which will see the directing debut of STC's newest Resident Director Shari Sebbens. With a cast led by Zahra Newman and Bert La Bonté, Lorraine Hansberry's American masterwork *A Raisin in the Sun* will have its Australian mainstage debut, Arthur Miller's *Death of a Salesman* will star legendary actor Wayne Blair and Shakespeare's ferocious study of power and corruption, *Julius Caesar*, will be presented in the round – an exciting new format for The Wharf.

Kip Williams' acclaimed adaptation of *The Picture of Dorian Gray* starring Eryn Jean Norvill playing 26 characters, which premiered to sold-out audiences and two season extensions in 2020, will be returning for an encore season in July.

Exciting tastes of new international writing have also been included in the program, including Bess Wohl's *Grand Horizons* starring John Bell and Linda Cropper and *The Lifespan of a Fact* by Jeremy Kareken, David Murrell and Gordon Farrell which will see Australian screen legend Sigrid Thornton make her STC debut. And for STC's youngest theatre-goers there will be a musical adaptation of Roald Dahl's *Fantastic Mr Fox* from Shake & Stir Theatre Co.

Act Two at a glance

The 7 Stages of Grieving

BY WESLEY ENOCH AND DEBORAH MAILMAN
DIRECTED BY SHARI SEBBENS

WHARF 1 THEATRE
SEASON 26 MAY - 29 JUN

Previews 21-24 May
Opening Night 25 May

Grand Horizons

BY BESS WOHL
DIRECTED BY JESS ARTHUR

ROSLYN PACKER THEATRE
SEASON 12 JUN - 3 JUL

Previews 7-10 Jun
Opening Night 11 Jun

Triple X

BY GLACE CHASE
DIRECTED BY PAIGE RATTRAY

WHARF 1 THEATRE
SEASON 5 JUL - 14 AUG

Previews 1 - 2 Jul
Opening Night 3 Jul

White Pearl

BY ANCHULI FELICIA KING
DIRECTED BY PRISCILLA JACKMAN

WHARF 2 THEATRE
SEASON 19 JUL - 4 SEP

Previews 15 - 16 Jul
Opening Night 17 Jul

The Picture of Dorian Gray

BY OSCAR WILDE
ADAPTED AND DIRECTED BY KIP WILLIAMS

ROSLYN PACKER THEATRE
SEASON 27 JUL - 22 AUG

Previews 24-25 Jul
Opening Night 26 Jul

A Raisin in the Sun

BY LORRAINE HANSBERRY
DIRECTED BY SHARI SEBBENS

WHARF 1 THEATRE
SEASON 3 SEP - 9 OCT

Previews 28 Aug - 1 Sep
Opening Night 2 Sep

The Lifespan of a Fact

BY JEREMY KAREKEN, DAVID MURRELL
AND GORDON FARRELL
DIRECTED BY ANNE-LOUISE SARKS

DRAMA THEATRE, SYDNEY OPERA HOUSE
SEASON 18 SEP - 23 OCT

Previews 13 - 16 Sep
Opening Night 17 Sep

Death of a Salesman

BY ARTHUR MILLER
DIRECTED BY PAIGE RATTRAY

ROSLYN PACKER THEATRE
SEASON 1 - 20 NOV

Previews 26 - 29 Oct
Opening Night 30 Oct

The Dismissal: An Extremely Serious Musical Comedy

BOOK BY BLAKE ERICKSON AND JAY JAMES-MOODY
MUSIC AND LYRICS BY LAURA MURPHY
CONCEIVED AND DIRECTED BY JAY JAMES-MOODY

DRAMA THEATRE, SYDNEY OPERA HOUSE
SEASON 3 NOV - 18 DEC

Previews 29 Oct - 1 Nov
Opening Night 2 Nov

Julius Caesar

BY WILLIAM SHAKESPEARE
DIRECTED BY KIP WILLIAMS

WHARF 1 THEATRE
SEASON 6 NOV - 18 DEC

Previews 1 - 4 Nov
Opening Night 5 Nov

Fantastic Mr Fox

BY ROALD DAHL
ADAPTED FOR THE STAGE BY SHAKE AND STIR THEATRE CO

ROSLYN PACKER THEATRE
SEASON 24 SEP - 3 OCT

Preview 22 Sep
Opening Night 23 Sep



The 7 Stages of Grieving

BY WESLEY ENOCH AND DEBORAH MAILMAN
DIRECTED BY SHARI SEBBENS

Designer

Elizabeth Gadsby

Lighting &

AV Designer

Verity Hampson

Composer &

Sound Designer

Steve Francis

Assistant Director

Ian Michael

With

Elaine Crombie

A testament to love, family and resilience

The 7 Stages of Grieving is a vibrant and insightful account of what it means to be an Aboriginal woman in contemporary Australia. On its premiere in 1995 it became an early triumph for Deborah Mailman and Wesley Enoch, and a beloved classic of Australian theatre.

A woman stands alone on stage. Over one gripping hour, she traces seven phases of Aboriginal history – Dreaming, Invasion, Genocide, Protection, Assimilation, Self-Determination, and Reconciliation. Mailman and Enoch's script is a potent expression of strength and survival, as well as humour and joy. It's an ode to the power of storytelling.

Resident Director Shari Sebbens makes her STC directorial debut with this moving and vital work. Helpmann Award-winner Elaine Crombie tackles this tour de force performance with her distinctive warmth and vivacity.

In an exciting update, brand new scenes have been added with Enoch and Mailman to offer a contemporary perspective on what has changed in the 26 years since the play first opened, and how far we still have to go.

The 7 Stages of Grieving's generosity of spirit is set to be embraced by a whole new generation.

21 MAY – 19 JUN | WHARF 1 THEATRE



In Focus

Shari Sebbens

Shari Sebbens is STC's newest Resident Director and is finally making her STC directing debut with the Company in 2021 with this re-staging of Deborah Mailman and Wesley Enoch's seminal Indigenous play *The 7 Stages of Grieving*. Sebbens was set to helm the production in STC's 2020 season before COVID restrictions brought those plans to a halt. Sebbens is a proud Bardi, Jabirr-Jabirr woman born and raised in Darwin who studied Aboriginal Theatre at WAAPA and acting at NIDA, graduating in 2009.

After a successful stint as a performer on stage and screen, including in Nakkiah Lui's stellar *Black is the New White* directed by Paige Rattray (2017 and 2018), Sebbens decided to make the leap into directing and in 2019 was appointed the STC Richard Wherrett Fellow - a career pathway opportunity for emerging directors.

In 2021 Sebbens was appointed Resident Director at STC and has already worked as Assistant Director to Wesley Enoch on Branden Jacobs-Jenkins' *Appropriate*. She will also be directing Lorraine Hansberry's *A Raisin in the Sun* with STC later this year.

She also hosted a new television series - *The Whole Table* - a co-production between STC and NITV that featured a regular panel of First Nations artists including Wesley Enoch, Nakkiah Lui and Rhoda Roberts and special guests discussing a range of issues impacting Indigenous people both in Australia and abroad.



Grand Horizons

BY BESS WOHL
DIRECTED BY JESSICA ARTHUR

AUSTRALIAN PREMIERE

Designer

Renée Mulder

Lighting Designer

Verity Hampson

Composer &

Sound Designer

Clemence Williams

Assistant Director

Megan Wilding

With

John Bell

Linda Cropper

James Majoos

Johnny Nasser

Zindzi Okenyo

Guy Simon

Parents are people too

Nancy and Bill are calling it quits. After 50 years of 'married bliss', Nancy wants to take a last chance at living her best life. And Bill? Well, Bill's OK with it. The couple's adult children, Ben and Brian, are definitely not OK with it. Who said elderly parents have a right to branch out and try new things?

Stage legends John Bell and Linda Cropper (returning to the STC stage for the first time in 11 years) lead an exceptional cast including James Majoos, Zindzi Okenyo (*The Golden Age*) and Guy Simon (*Playing Beatie Bow*) in a story that shows us that working out what you really want is a lifelong process.

This brand new family comedy straight from pre-lockdown Broadway takes a brilliantly comedic – and ultimately moving – look at romance and intergenerational divides in the era of self-expression, alternative family models and... sexting.

In the hands of Resident Director Jessica Arthur (*Wonnangatta*, *Banging Denmark*), Bess Wohl's laugh-out-loud comedy will ponder the joys and frustrations of family, marriage, intimacy and risking it all in the search of genuine happiness.

7 JUN – 3 JUL | ROSLYN PACKER THEATRE



In Focus

Jessica Arthur

Jessica is one of STC's Resident Directors. For STC in 2021 she is directing *Home, I'm Darling* (Sydney Opera House from 6 Apr - 15 May) and *Grand Horizons*. Previously she has directed *Wonnangatta*, *Banging Denmark*, *Mosquitoes*, *Lethal Indifference*, *Rough Draft #43: Dead Meat*, *Rough Draft #36: Banging Denmark* and *Rough Draft #32: The Profit*. She has worked as Assistant Director with STC's former Resident Director Imara Savage on *Moira Buffini's Dinner*, with Artistic Director Kip Williams on *Kate Mulvany's The Harp in the South, Part One and Part Two* and *Lucy Kirkwood's Chimerica*, and with Andrew Upton (former STC Artistic Director) on *Samuel Beckett's Endgame*. In 2017, Jessica was STC's Richard Wherrett Fellow, and in the following year became STC's Directing Associate.

Jessica's other directing credits include *The Wolves* (Belvoir and *The Old Fitz*), *The House at Boundary Road Liverpool* (Old 505), *Two Hearts* (*The Anchor*), the *Martin Lysicrates Prize 2018* (Griffin), and *Rausch*, which led to an internship in Germany at the *Schauspiel Frankfurt*. Jessica worked as Assistant Director on MTC's *Miss Julie*.

Jessica holds a Bachelor of Performing Arts (Monash University), including a semester of Theatre and Performance at Leeds University, UK, and a Master of Fine Arts (Directing) at NIDA.



Triple X

BY GLACE CHASE
DIRECTED BY PAIGE RATTRAY

WORLD PREMIERE

Designer

Renée Mulder

Lighting Designer

Ben Hughes

Composer &

Sound Designer

Kelly Ryall

Intimacy & Fight

Director

Nigel Poulton

With

Glace Chase

Josh McConville

Christen O'Leary

Contessa Treffone

Elijah Williams

Twenty-first century love

Scotty is living the dream. A successful Wall Street banker, he has just bought a Tribeca loft for a cool three million and is about to marry his beautiful and loaded girlfriend Kymberley. But Scotty has a secret that will outrage both his conservative mother Deb and progressive sister Claire: his ongoing affair with charismatic trans drag performer Dexie. This is a hysterically funny and wildly provocative love story.

NYC-based, two-time Griffin Award-winner Glace Chase is both the writer and star of *Triple X*, a deep dive into the unknowable contours of attraction. Sydney Theatre Company's Associate Director Paige Rattray (*The Beauty Queen of Leenane*) helms a brilliant ensemble cast of Josh McConville (*Cloud Nine*), Christen O'Leary, Contessa Treffone (*The Harp in the South*) and Elijah Williams.

Recently announced as a finalist for the prestigious international playwriting award, the Susan Smith Blackburn Prize, this tender and brilliantly comic look at social taboos and love out of bounds is not to be missed.

CO-PRODUCER

QUEENSLAND
THEATRE

7 JUN – 3 JUL | ROSLYN PACKER THEATRE



In Focus

Glace Chase

Glace Chase is a New York based multiple award winning “trans-queen” / performer / writer / comedienne / bon vivant. Described as “delightfully satanic” by Time Out NY, Glace’s work defies easy categorisation and spans disciplines. Glace created the world’s first Drag Queen Tour Guide business – Dream Queen Tours – named “Best Alternative Tour” by the International Travel & Hospitality Awards and before COVID, she performed nightly across NYC in an array of comedy and storytelling shows.

As a playwright Glace has won two Griffin Awards and the Queensland Premier’s Literary Award, and *Triple X* is currently a finalist for prestigious international playwriting award - the Susan Smith Blackburn Prize.

Glace is currently under commission by Sydney Theatre Company for *Drag County*. Other plays include *Whore*, *A Hoax*, *Oranges & Lemons*, *GULL or the lamentable comedie called love (hereto known as the Trannies’ Revenge)* and *Nobody’s Girl*. Her plays have appeared at Griffin Theatre Company, Belvoir St Theatre, La Boite, The Public Theatre NYC and NJ Rep.

The cast and crew of *Triple X* performed two preview performances at Queensland Theatre in March 2020 before the COVID shut down. A year on, the team opened the show on 11 March to five-star reviews, and the Queensland season will run until 6 April before coming to Sydney.



White Pearl

BY ANCHULI FELICIA KING
DIRECTED BY PRISCILLA JACKMAN

Designer

Jeremy Allen

Lighting Designer

Damien Cooper

Composer &

Sound Designer

Michael Toisuta

Composer & Associate

Sound Designer

Me-Lee Hay

Projection Designer

Anchuli Felicia King

Dramaturg

Courtney Stewart

With

Deborah An

Mayu Iwasaki

Matthew Pearce

Vaishnavi Suryaprakash

There's no such thing as bad publicity...

A “blisteringly funny satire” (*Time Out*) by one of Australia’s most exciting young playwrights, *White Pearl* returns to STC after its sold-out 2019 Australian premiere with The National Theatre of Parramatta and acclaimed productions in London and Washington D.C.

Things are heating up in the oh-so-cool Singapore headquarters of Clearday™, an upstart player in the Asian skincare game. Sales of their new range – ‘White Pearl’ skin-whitening cream – are going through the roof, and the ambitious team of young women have their eyes to the sky. That is, until their new TV commercial is leaked online and starts going viral for all the wrong reasons. As the views climb, the mood in the office nosedives and the team scrambles to contain the fallout and save more than just their jobs in the process.

With a shrewd eye, acerbic wit and machine gun dialogue, STC Patrick White Playwrights Fellow Anchuli Felicia King deftly unravels toxic corporate culture, the complexity of Pan-Asian relations and racism in a wildly entertaining, gasp-inducing night at the theatre.



In Focus

Anchuli Felicia King

Anchuli Felicia King is the current STC Patrick White Playwrights Fellow, which is a position for an established playwright whose work has been produced professionally in Australia.

Felicia is a playwright, screenwriter and multidisciplinary artist of Thai-Australian descent. As a playwright, she is interested in linguistic hybrids, digital cultures and issues of globalization. Her plays have been produced by the Royal Court Theatre (London), Studio Theatre (Washington D.C.), American Shakespeare Center (Staunton), Melbourne Theatre Company (Melbourne), Sydney Theatre Company, National Theatre of Parramatta and Belvoir Theatre (Sydney).

As a multidisciplinary artist, Felicia has worked with a wide range of companies and institutions, including Punchdrunk, PlayCo, 3LD Arts & Technology Center, Roundabout Theater, Manhattan Theatre Club, 59E59, Ars Nova, the Obie Awards, The Builders Association, Ensemble Studio Theater, NYTW, American Shakespeare Company and Red Bull Theater. She is a member of Ensemble Studio Theater’s Youngblood Group and Roundabout Theater’s Space Jam Program.

“*White Pearl* explores a grocery list of themes – the beauty industry, the multiplicity of “Asian” identities, intra-cultural racism, millennial corporate culture, global discourse and the internet, and shame as a cultural commodity,” King says. “At its core, *White Pearl* is really about communication: the ways we use language to gain or cede power.”

CO-PRODUCER

NATIONAL THEATRE
PARRAMATTA

15 JUL – 4 SEP | WHARF 2 THEATRE



The Picture of Dorian Gray

BY OSCAR WILDE
ADAPTED AND DIRECTED BY KIP WILLIAMS

Designer
Marg Horwell
Lighting Designer
Nick Schlieper
**Composer &
Sound Designer**
Clemence Williams
Video Designer
David Bergman
Dramaturg
Eryn Jean Norvill
Production Dramaturg
Paige Rattray
Assistant Director
Ian Michael

With
Eryn Jean Norvill

PRESENTING PARTNER
Allens > Linklaters

A breathtaking reimagining of a Wilde classic

Hailed as a “dizzily beautiful tour de force” (The Guardian) and “a theatrical coup to rival the best of Robert Lepage or Complicité” (Sydney Morning Herald), *The Picture of Dorian Gray* was the hottest ticket of 2020. Don't miss the return season of this smash-hit production which garnered countless standing ovations and sold-out houses during its original run.

In the hands of Artistic Director Kip Williams, Oscar Wilde's century-old fable of beauty, excess and a deal with the devil becomes a spectacular mirror to our times and an odyssey of theatrical storytelling that is “genius” and “out of this world” (Limelight). At the centre of this historic production is Eryn Jean Norvill's virtuosic performance “that will surely be remembered as one of the greatest ever seen on an Australian stage” (Time Out).

Through the inventive use of live video and a thrilling cascade of theatrical transformations, Norvill nimbly shapeshifts on stage to play all 26 characters – from our anti-hero Dorian to his friends, lovers and would-be-assassins. Unconventional and wildly creative stage craft builds a world around these characters unlike anything you have ever seen on stage – mixing elements of a lush period drama with cutting edge contemporary stage design.

Exuberant, wildly witty and utterly gripping, *The Picture of Dorian Gray* is a triumph of theatre. Don't miss it.

15 JUL – 4 SEP | WHARF 2 THEATRE



A Raisin in the Sun

BY LORRAINE HANSBERRY
DIRECTED BY SHARI SEBBENS

Designer
Mel Page
Lighting Designer
Verity Hampson
**Composer &
Sound Designer**
Clemence Williams
Cultural Advisor
Erin D. Chapman, PhD

With
Bert LaBonté
Zahra Newman

PRESENTING PARTNER
Allens > Linklaters

A dream for the future

A Raisin in the Sun is an iconic work of American theatre, a testament to the power of family and a hymn to the Black experience.

Lorraine Hansberry wrote *A Raisin in the Sun* when she was just 29 years-old and the play swiftly became a mainstay of the modern theatre canon. When it premiered in 1959, the play was the first by an African American woman to be shown on Broadway and it continues to challenge and move audiences generations later.

Living in Chicago during the 1950s and optimistic about rising above the injustices that have shaped their lives, the five members of the Younger family are all looking for ways to improve their lot: some through activism, some through fortune and some through simple acts of self-determination. The arrival of a change of circumstance – in the form of a life insurance cheque – gives the close-knit family a chance to consider the possibility of a better life. But the distance between dreams and reality proves further than any of them anticipated.

Directed by our new Resident Director Shari Sebbens, this production marks the first time ever that *A Raisin in the Sun* will be performed on an Australian mainstage. We are thrilled to welcome back Zahra Newman and Bert La Bonté to lead an exceptional cast. Don't miss this gripping and moving story of one family which, through unparalleled writing, contains all the pathos and resilience of the human spirit.

28 AUG – 9 OCT WHARF 1 THEATRE



The Lifespan of a Fact

BY DAVID MURRELL & GORDON FARRELL AND JEREMY KAREKEN
DIRECTED BY ANNE-LOUISE SARKS

AUSTRALIAN PREMIERE

Designer
Marg Horwell
Lighting Designer
Sian James-Holland
**Composer &
Sound Designer**
Stefan Gregory

With
Sigrid Thornton
Charles Wu

Finding truth in the post-truth era

In her debut performance with STC, Australian legend Sigrid Thornton will lead this thrilling, stylish and hyper-intelligent hit Broadway comedy that tackles the great question of our time: true or false?

Jim has finally made it – an internship at a prestigious magazine and a once-in-a-lifetime assignment: the chance to fact check a new essay by a writer he idolises.

But as he methodically begins his task, holding each detail up to the light, he discovers that separating fact from fiction is not such an easy job. Performed by Charles Wu (*The Resistible Rise of Arturo Ui*), Jim's dogged pursuit of the facts is pitted against the titanic ego of the essay's author. Thornton plays the shrewd, sharp-tongued editor who manoeuvres the combatants while pushing the article through to print.

For fans of *The Newsroom* and *The West Wing*, *The Lifespan of a Fact* is a timely investigation of the old truism "never let the truth get in the way of a good story." Directed by Anne-Louise Sarks (*Avalanche*), this high-octane production questions how, in our age of fake news and big data, we'll ever get to a world that's post-post-truth.

13 SEP – 23 OCT | DRAMA THEATRE, SYDNEY OPERA HOUSE



ROALD DAHL'S

Fantastic Mr Fox

ADAPTED FOR THE STAGE BY SHAKE & STIR THEATRE CO

Adaptor
Nick Skubij
Director
Ross Balbuziente
Designer
Josh McIntosh
Lighting Designer
Jason Glenwright
**Composer &
Sound Designer**
Guy Webster
Video Designer
Craig Wilkinson
Illustrator
Jon Weber

With
Johnny Balbuziente
Leon Cain
Tim Dashwood
Nelle Lee
Nick Skubij

"No one outfoxes a fox!"

One of the biggest, brightest and bushiest characters in children's literature comes to life in this audio visual extravaganza.

Straight from Roald Dahl's classic children's romp comes the indefatigable Mr Fox, a trickster who lives in his burrow with his wife and pup. To keep food on the table, he slips out every night to steal from his neighbours, the wicked farmers Boggis, Bunce and Bean. When the trio, sick of being outsmarted, hatches a nefarious plan that puts his family and friends in grave danger, Mr Fox and a band of woodland revolutionaries must use every ounce of cunning and wit they have to set things right.

Adapted for the stage by award-winning producers Shake & Stir Theatre Co, *Fantastic Mr Fox* sees live actors interact with lush and beautifully realised animations, as all the magic and touching detail of Dahl's fantastical world comes to life on stage.

This is a story for children and cubs from five years old and up, the perfect outing for the family and a giggle-inducing celebration of one of the animal kingdom's greatest heroes.

SHAKE
& STIR
THEATRE CO

22 SEP – 3 OCT ROSLYN PACKER THEATRE



ARTHUR MILLER'S

Death of a Salesman

DIRECTED BY PAIGE RATTRAY

Set Designer

David Fleischer

Costume Designer

Teresa Negroponte

Lighting Designer

Paul Jackson

Composer &

Sound Designer

Clemence Williams

With

Wayne Blair

“Why must everybody conquer the world?”

One of the most iconic roles of the 20th century, played by one of our greatest living actors: Wayne Blair (*Wonnangatta*) leads a stellar cast in Arthur Miller's timeless and utterly beautiful masterpiece. *Death of a Salesman* is a compassionate insight into the life of a family fracturing in the face of broken dreams, and a stirring call to live for now.

Willy Loman is lost in the wilderness of modern life. Clocking endless miles on the road in his career as a travelling salesman, he's searching for a sense of meaning. Willy longs for all his hard work and sacrifice to bear fruit – just like it would have in the old days, right? Meanwhile, his wife Linda is trying desperately to keep the faith and his sons are, in their own ways, rebelling against repeating his mistakes.

In some of the best writing ever composed for the stage, Willy and his family must tear through the illusions they've been fed by modern America and work out the things that really matter.

STC Associate Director Paige Rattray (*The Beauty Queen of Leenane*) shows us the vulnerability and true beauty at the centre of some of theatre's most heartbreaking moments. This big-hearted and engrossing production will take a tour through the ruins of the American Dream and uncover the real humanity that's threatened by society's obsession with success.

26 OCT – 20 NOV ROSLYN PACKER THEATRE



In Focus

Paige Rattray

In 2020, STC's Associate Director Paige Rattray directed Terence Rattigan's beautiful mid-century drama *The Deep Blue Sea*, and before the COVID shut down was able to lead the team of *Triple X*, written by Glace Chase, through two preview performances. Paige has previously directed *How to Rule the World*, *The Beauty Queen of Leenane*, *Black is the New White*, *Power Plays* and *Boys will be Boys* for STC. Other work for STC includes being Dramaturg on *The Golden Age*, Assistant Director on *Speed-the-Plow*, *Arms and the Man*, *Battle of Waterloo* and *Travelling North* and Director on the script workshops *Rough Draft #31: Martyrs* and *Rough Draft #13: Underland*. Rattray has also directed *Fangirls* for Belvoir, *Queen Fatima* for Sydney Festival and Riverside Theatres Parramatta and both *Scenes from a Marriage* and *Switzerland* for Queensland Theatre.

Paige is co-founder of independent theatre company Arthur, and was the 2011 Resident Director at Griffin Theatre Company as well as its 2010 Affiliate Director. Paige won Best Direction of a Mainstage Production in 2019 for *The Beauty Queen of Leenane*, Best Mainstage Production at the 2016 Matilda Awards for *Switzerland*, Best Production at the 2013 VCE Drama Awards and was the recipient of a 2015 Glorias Fellowship and a 2016 Mike Walsh Fellowship. She is a graduate of NIDA.



The Dismissal

An Extremely Serious Musical Comedy

BOOK BY BLAKE ERICKSON & JAY JAMES-MOODY
MUSIC & LYRICS BY LAURA MURPHY
CONCEIVED AND DIRECTED BY JAY JAMES-MOODY

WORLD PREMIERE

Musical Director

Steven Kramer

Lighting Designer

James Wallis

Choreographer

Chiara Assetta

Assistant Director

Kaleigh Wilkie-Smith

With

Matthew Whittet

CO-PRODUCERS

SQUABBA LOGIC

**CANBERRA
THEATRE
CENTRE**

It's time!

Canberra, 11 November 1975. As Gough Whitlam delivers his iconic speech decrying his dismissal as Prime Minister, a mighty crowd of reporters throngs the steps of Parliament House. Chief amongst them, one of the 1970's most iconic larrikins: Norman Gunston.

Fast forward to Sydney, 2021. The Gold Logie winner and Wollongong's favourite son returns, played by the hilarious Matthew Whittet, to narrate a rollicking, razor-sharp musical account of Australia's great constitutional crisis. Fans of political satire will revel in this all singing, all dancing, all mud-slinging retelling of Canberra's most controversial moment.

A co-production with independent music theatre powerhouse Squabballagic, *The Dismissal* revives the full rogues gallery of 70s Australian politics: ambitious Whitlam, seductive Malcolm Fraser, duplicitous silver-fox Sir John Kerr, and even Her Majesty QEII as you've never seen her.

The Dismissal is equal parts toe-tapping time travel and a nuanced commentary on Australia's place in the world today. With unimpeachable wit and a cracking original score, this world-premiere reckoning for the nation's soul is set to be a sensational night out.

29 OCT – 18 DEC DRAMA THEATRE, SYDNEY OPERA HOUSE



In Focus

Jay James-Moody

Jay James-Moody is an award-winning actor, director, writer and producer, the founder and Artistic Director of acclaimed boutique theatre company Squabballagic, and was a co-founder of Sydney's prestigious Hayes Theatre Co.

Jay has simultaneously directed and performed in his sell-out productions of *The Drowsy Chaperone*, *Man of La Mancha*, and his solo tour-de-force *Herringbone* (co-directed by Michael Ralph). Further directing credits include *Straight From The Hart*, *Bring It On*, *The Original Grease*, *Grey Gardens*, *Triassic Park*, *Sondheim on Sondheim*, *Carrie*, and [title of show].

He was in the original Australian cast of *The Book of Mormon*, Hayes Theatre Co's *She Loves Me*, *West Side Story* for Opera Australia, and *A Midsummer Nights' Dream* and *A Cheery Soul* for Sydney Theatre Company. Other acting credits include Sport For Jove's *Twelfth Night* and *Romeo & Juliet*, Ensemble's *A Year With Frog and Toad*, and *The Venetian Twins*.

As a writer, Jay has co-written the upcoming musical adaptation of Terry Pratchett and Neil Gaiman's best-selling novel *Good Omens*, adapted John Wyndham's sci-fi classic *The Day of the Triffids* for the stage, and is co-writing a musical satire based on the Australian cricket team cheating scandal.

Besides already having all the hallmarks of an operatic tragedy, Jay says he was inspired to remake Australia's biggest constitutional crisis as a contemporary musical because of his fascination with the theory that Australia can only be so democratic while under the rule of an unelected monarch, and the fact a single fateful decision cost Sir John Kerr a legacy never to be rehabilitated, excluding him from Whitlam and Fraser's ultimate reconciliation.



Julius Caesar

BY WILLIAM SHAKESPEARE
DIRECTED BY KIP WILLIAMS

Designer

Elizabeth Gadsby

Lighting Designer

Amelia Lever-Davidson

Composer &

Sound Designer

Stefan Gregory

Ancient history?

Caesar is riding high – after a string of military victories and prudent political manoeuvres he is the most respected person in Rome. But as word spreads of plans to make him an Emperor, a group of Caesar's allies and friends gather to discuss their fears. Has the power and adoration gone to his head? Who will take up his mantle after he is gone?

William Shakespeare's monumental study of the machinations of power and moral corruption will be thrillingly reconceived in this new production by Artistic Director Kip Williams. Set against one of history's greatest power struggles – the birth of the Roman Empire – the story of *Julius Caesar* remains shockingly relevant to our world of political populism and ever-shifting allegiances.

In an exciting new format for The Wharf, *Julius Caesar* will be performed in the round with the audience experiencing this thrilling production from all angles. The result will be an inventive, surprising and dynamic night of theatre that will bring new life to some of the most stirring speeches in Shakespeare's writing and will put a new face to one of his most iconic characters.

1 NOV – 18 DEC WHARF1THEATRE

STC on the road

Triple X

CO-PRO

Queensland Theatre

Bille Brown Theatre

6/3/20 - 1/4/21

7 Stages of Grieving

PRESENTATION

Canberra Theatre Centre

Playhouse

23/6/21 - 26/6/21

White Pearl

PRESENTATION

Queensland Theatre

Bille Brown Theatre

17/6/21-10/7/21

CO-PRO

National Theatre of Parramatta

Riverside

9/9/21 - 11/9/21

PRESENTATION

Canberra Theatre Centre

Playhouse

15/9/21 - 18/9/21

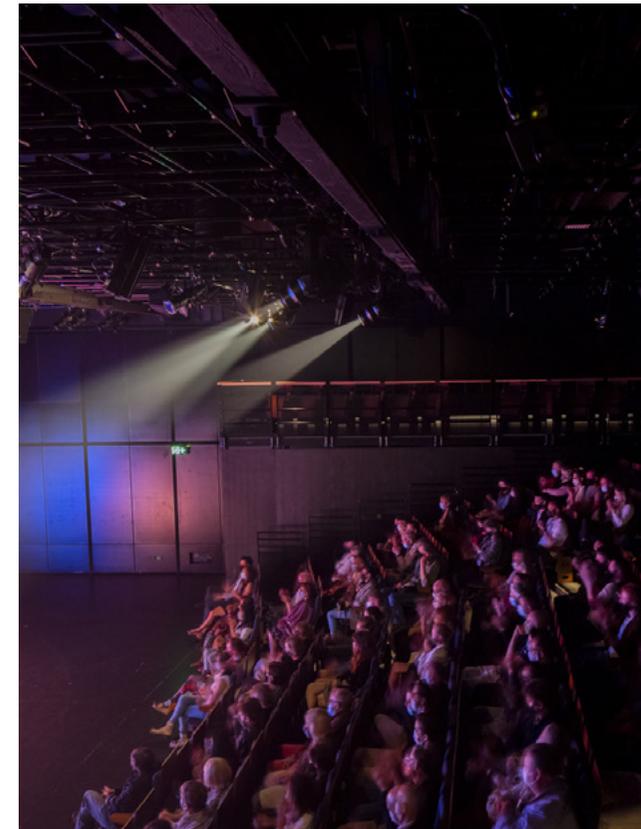
The Dismissal

CO-PRO

Canberra Theatre Centre

Canberra Theatre

9/10/21 - 24/10/21



Back to The Wharf

Sydney Theatre Company officially reopened its home venue at The Wharf on Sydney Harbour in February 2021 after 2.5 years of renovations, and the Company is thrilled it was the first live performance venue in NSW to welcome back audiences at full capacity following the coronavirus shut down.

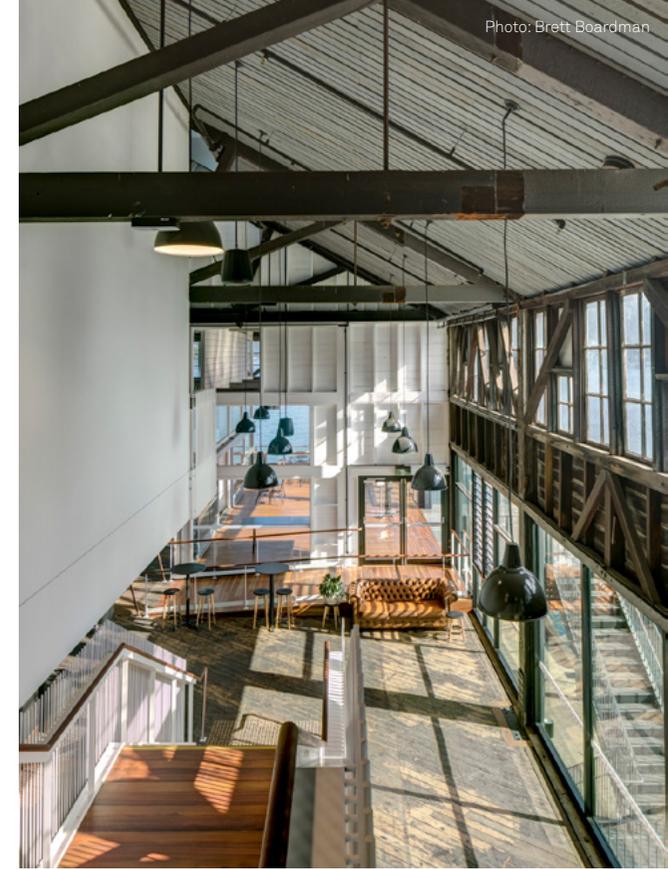
Our home on the 100-year-old timber shipping wharf at Walsh Bay - which was first transformed from a wool store to an award-winning theatre-making space in the 1980s - has been upgraded once again to improve facilities and access, modernise the theatre spaces and reflect the growth and change of STC's business operations.

The renovation project - known as the Wharf Renewal Project - was initiated in 2013 by Executive Director Patrick McIntyre and then Artistic Director Andrew Upton to address three decades of continuous wear and tear, the growth and change of STC's business operations and the need for operational, technological and environmental efficiency, as well as an opportunity to create a world-class theatre experience for artists, workers and audiences.

The renovations have retained the stunning character and 'wharfiness' of the venue while vastly updating facilities and ensuring the entire theatre-making process remains under the one roof.

To fulfil the vision of the company's founding Artistic Director, Richard Wherrett, the two theatre spaces at The Wharf are now fully flexible - equipped with three adjustable seating configurations (End On, Corner and In the Round), retractable seating and the capacity to combine the two stages - which offer artistic teams even greater creative possibilities. Enhancements in security, safety, operational efficiency, environmental performance and access for workers and visitors with disabilities were a key priority of the project.

For more info, check out our [Wharf Renewal Media Kit](#).



Left: Wharf 1 Theatre

Our Artist Programs

“Our Resident Artists are a collection of incredibly talented theatre-makers whose contribution to our creative vision is reflected on STC stages every year, and will continue to resonate in the works we produce for many years to come. With STC’s investment in their development, they will shape the future of Australian theatre.”

KIP WILLIAMS, ARTISTIC DIRECTOR

With a proud heritage as a creative hub and incubator for Australian theatre and theatre-makers, Sydney Theatre Company has a range of Artist Programs aimed at developing new writing, diverse voices and a collaborative environment that encourages artistic excellence.

RESIDENT ARTISTS

Our Resident Artists play a key role in the day-to-day artistic life of the company including directing mainstage shows and Rough Draft development weeks, supporting our community programs and leading workshops and masterclasses. Our current Resident Artists are Associate Director Paige Rattray, Resident Directors Jessica Arthur and Shari Sebbens, and Richard Wherrett Fellow Courtney Stewart.

PATRICK WHITE PLAYWRIGHTS FELLOW AND AWARD

The Patrick White Playwrights Fellowship is a year-long position awarded each May to an established playwright in recognition of their excellent body of work and includes a commission to write a new play. STC’s current Patrick White Fellow is Anchuli Felicia King, whose hit play *White Pearl* will be restaged in Wharf 2 Theatre from July. Also announced each May, the Patrick White Playwrights Award is given to an original and ambitious unproduced script with strong theatrical potential.

EMERGING WRITERS GROUP

Now in its fifth year, the Emerging Writers Group seeks to encourage the next generation of Australian playwrights, supporting their professional development, expanding their skill sets and helping them discover and hone their own distinctive voices.



Pictured: Kip Williams with the 2019/2020 Emerging Writers: James Elazzi, Jordyn Fulcher, Wendy Mocke, Enoch Mailangi

CAAP DIRECTORS INITIATIVE

The CAAP Directors Initiative was created to unearth, nurture and develop Asian Australian directors for the stage. Working with Contemporary Asian Australian Performance (CAAP), in partnership with Queensland Theatre and Melbourne Theatre Company, Sydney Theatre Company developed a two-year tailored training program for selected participants.

DESIGN ASSOCIATE PROGRAM

An exciting new initiative, formed as part of STC’s Cultural Representation Pledge, the Design Associate Program aims to address the lack of representation of Aboriginal and Torres Strait Islander and culturally and linguistically diverse theatre designers. A paid annual Resident Artist Program, the Design Associate Program will mentor and help upskill artists in set, costume, lighting, sound design, music composition and other creative fields to help them transition into theatre work. The first participants of the Design Associate Program will be announced later in 2021.

NIDA PATHWAYS COMMISSION

In partnership with the National Institute of Dramatic Art (NIDA), the STC and NIDA Pathways Commission was introduced in May 2020. Bringing together the resources of STC’s directors and NIDA’s emerging actors, this program enables a theatrical work by a NIDA writing graduate to be developed and considered for performance by STC. The 2020 recipient was Emme Hoy.

There are a number of other key artist-focused initiatives that make up STC’s development programs and supported pathways. These initiatives include Assistant Director positions, Rough Draft script developments, commissions, project developments and further NIDA/STC collaboration.

For more information on artist programs, visit sydneytheatre.com.au/artists
Supported by STC’s Artist Program Donors.

Rough Drafts

Sydney Theatre Company's Rough Draft program provides playwrights, both emerging and established, with the invaluable opportunity to develop works-in-progress over an intensive week of workshops and script development sessions. Collaborating with a specially selected cast of actors, directors and STC Literary Manager Polly Rowe, the participants put their work through its paces and present a live reading at the end of the week to an audience made up of members of the public. The program, which has been a key pillar of STC's development pathway since 2007, is a chance for playwrights to take their projects to the next level, and is also hugely beneficial for the other creatives involved.

STC Resident Director Jessica Arthur says that Rough Drafts are a fantastic time to "form new creative relationships."

"I can get really deep into the ideas of the play with a group of great actors, and also get to know new playwrights and their creative processes. So, I find it really valuable because it makes me more equipped when it comes to any type of storytelling."

Arthur has worked on a number of Rough Draft works including Van Badham's *Banging Denmark*, which made its way onto the Sydney Opera House stage as part of STC's 2019 Season.

For STC Associate Director Paige Rattray, Rough Draft intensives give her the time and space to get to know the writers she's working with. "Everyone needs something different and everyone has a different way of telling stories. So it's more about figuring out what they want to say and the best way you can help them say it." In 2021, Glace Chase's *Triple X*, which Rattray

originally directed as a Rough Draft, will have its Sydney premiere at The Wharf.

Rough Draft weeks are also an important way to share skills and knowledge across the industry. "It was really useful to come in and work with an established playwright, especially when I first arrived as the Richard Wherrett Fellow," explains Arthur. "I've been able to learn a lot – from established playwrights, experienced actors, and of course, Polly. You get a real range of experience in the room, and everyone can learn from each other."

"It's more about figuring out what they want to say and the best way you can help them say it."

Rattray, who is well known for championing new Australian plays, thinks this collaborative nature of a Rough Draft is one of the most rewarding parts: "Many brains are more interesting than one... the room is full of different people's energies, and ideas, and lives. If you get that chemistry right, it's on fire. It lights up."



Top: Resident Director Jessica Arthur

For Arthur, it's not just the artists in the room who help shape a new work. "To hear an audience respond to the play at the end of a Rough Draft week helps you hear and feel things in such a different way. It heightens your senses and your awareness to another level, and it helps you focus on storytelling."

"I think the audience is way more valuable to the development process than they realise."

Join the audience at our next Rough Draft showing. Announced throughout the year in our newsletter and website, Rough Drafts are free to attend.

Supported by STC's Artist Program Donors.



Pictured: Associate Director Paige Rattray, Meyne Wyatt and Christen O'Leary

Education

STC Education programs provide enriching and unique opportunities for students, teachers and lifelong learners to engage with theatre.

STC is committed to improving access and providing subsidies, giving more people the opportunity to be enriched by creative learning. Whether through experiencing high-quality theatre, utilising extensive digital resources, or making imaginative leaps in the classroom, the positive impact of drama on our community can be seen across every STC Education program.

Since 2009, over 35,000 teachers and students have participated in STC's highly-acclaimed teacher professional learning program, School Drama™, and the program continues to grow across the country. School Drama has reached Albury-Wodonga (in partnership with HotHouse Theatre and Murray Arts), Darwin (in partnership with Brown's Mart), Melbourne (in partnership with Drama

Victoria, Deakin University and Victorian Curriculum and Assessment Authority), the ACT (in partnership with Canberra Theatre Centre), Perth (in partnership with Barking Gecko Theatre), and Brisbane (in partnership with Brisbane Catholic Education).

The program is underpinned by The School Drama Book, published by Currency Press, which illustrates informative, uniquely practical methods for improving literacy through drama for all teachers, regardless of their location. Digital education resources are also available online, including The School Drama Companion multi-touch book, available through iTunes, and STC Documentaries, featuring behind-the-scenes footage and interviews with STC's family of creatives.

TEACHER LEARNING

School Drama is a teacher professional learning program with a difference – each teacher is paired with a Teaching Artist to embark on a unique co-mentoring partnership, exploring how drama strategies and quality literature can improve literacy in young learners. School Drama evolved from a four year pilot program with the University of Sydney.

Teacher Professional Learning events bring primary and secondary teachers to STC to participate in specially tailored workshops with STC creatives and leaders in the field of arts education.

STUDENT LEARNING

Schools Days are performances of STC productions scheduled especially for students during the school term. Prior to each Schools Day performance there is a pre-show briefing that unpacks the production for students, followed by a Q&A session with the actors after the show.

Digital Education Resources, including behind-the-scenes STC Documentaries, are designed to inform teaching and learning in the classroom, with curriculum links and insights from STC directors, designers and creatives.

Work Experience Week provides twenty Drama students with the opportunity to spend a week immersed in all aspects of STC. Encompassing programming, direction, set and costume design, marketing and sponsorship, students leave with a complete picture of the workings of STC. While the program is completely free for all participants, STC also offers a scholarship for a regional student to travel to Sydney for the week.

Young Wharfies is an engaging and free learning program for twenty Year 11 Drama students who are inspired by the power and creativity of theatre. The Young Wharfies spend a year attending productions, participating in workshops and meeting STC artists and creatives.

OUR COMMUNITY

Connected combines Drama approaches with English language learning for adult refugees, people seeking asylum and migrants. The workshops are an opportunity for participants to have fun, make social connections and gain confidence in speaking English.

The **Priority Schools Program** provides opportunities for high schools in Western Sydney to experience live theatre, who may not otherwise have access due to socio-economic status or geographic location. The program is an ongoing partnership with selected schools that aims to develop a culture of theatre-going and appreciation.

The **Juvenile Justice program** delivers drama workshops to young people who are incarcerated. The program utilises quality literature, storytelling and theatre devising techniques to explore character, motivation and empathy.

STC partners with **Holdsworth Community** to deliver drama workshops to young people and adults living with an intellectual disability in Sydney. The workshops focus on storytelling, creative communication and collaboration.



Photo: Grant Sparkes-Carroll

Right: STC Teaching Artist Anita Hegh and Samantha, a teacher at Woollahra Primary School

Contact us

Helene Fox

PR MANAGER

(02) +61 9250 1705

hfox@sydneytheatre.com.au

Emily Ritchie

PUBLICIST

(02) +61 9250 1703

eritchie@sydneytheatre.com.au

