

**SYDNEY  
THEATRE  
CO**



**MEDIA KIT  
2022 ACT 2**



# STC ACT 2 2022

Sydney Theatre Company's 2022 Act 2 is a season of incredible writing – both contemporary and classic – with nine plays including six Australian works, five of which are world premieres, and two productions rescheduled from 2021.

STC Artistic Director Kip Williams says the program is a testament to the resilience and creative prowess of some of the most talented creatives in the country and “*the result of the perseverance and boundless dreaming our artists and creative teams have done during successive lockdowns*”.

Act 2 will kick off in May with a new production of **Meyne Wyatt's** urgent, powerful and critically acclaimed play *City of Gold* (a co-production with Black Swan State Theatre Company).

Next is a whip-smart adaptation of Anne Brontë's *The Tenant of Wildfell Hall* for the stage by former STC Emerging Writers Group member **Emme Hoy**. Following the success of her critically-acclaimed *Prima Facie*, playwright **Suzie Miller** has written *RBG: Of Many, One*, a one woman play based on the life of the iconic Ruth Bader Ginsburg to be performed by **Heather Mitchell**.

Playwright and screenwriter **Angela Betzien** (*The Hanging*) returns to STC with *Chalkface*, a satirical comedy and co-production with State Theatre Company South Australia about the working lives of primary school teachers starring **Catherine McClements**.

Another new Australian work – *Top Coat* by **Michelle Law** – is a hilarious body-swap comedy that will mark the directing debut of STC's recently appointed Directing Associate and previous Richard Wherrett Fellow, **Courtney Stewart**.

In a new adaptation of Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* starring **Ewen Leslie** (*Julius Caesar*), Kip Williams will build on the same innovative and engrossing integration of live video he has employed in previous productions.

## “This is one of my favourite collections of plays we’ve offered during my time at STC.”

Artistic Director Kip Williams

Australian stage and screen icon **Sigrid Thornton** will make her long-awaited STC debut in Broadway hit, the rescheduled *The Lifespan of a Fact*, directed by Associate Director **Paige Rattray**.

Also rescheduled from our 2021 season is **Lorraine Hansberry's** *A Raisin in the Sun*, a landmark play in the history of American theatre starring **Zahra Newman** (*Julius Caesar*) and **Bert LaBonté** (*All My Sons*), directed by **Shari Sebbens**.

The final show of the year, Shakespeare's profound *The Tempest*, will see stage and screen legend **Richard Roxburgh** return to tread the Sydney boards for the first time in seven years. Roxburgh will play ageing magician Prospero, and will be joined by a yet-to-be-announced ensemble cast.

Explore the STC 2022 Act 2 season and ticket information at [sydneytheatre.com.au/2022](https://sydneytheatre.com.au/2022)

## HIGHLIGHTS

- Australian stage and screen legend **Richard Roxburgh** returns to STC for the first time since 2015 for Shakespeare's *The Tempest* alongside a yet-to-be-announced ensemble cast, directed by Kip Williams
- The world premiere of five new Australian plays:
  - Hilarious body-swap comedy – Michelle Law's *Top Coat*
  - Angela Betzien's *Chalkface*, a comedy about the lives of primary school teachers
  - Former STC Emerging Writers Group member Emme Hoy's adaptation of Anne Brontë's *The Tenant of Wildfell Hall*
  - Suzie Miller's *RBG: Of Many, One* – a one-woman show about the life of Ruth Bader Ginsburg
  - A new adaptation from Kip Williams – *Strange Case of Dr Jekyll and Mr Hyde* starring Ewen Leslie and more cast to be announced
- Writer and performer **Meyne Wyatt** brings his acclaimed play *City of Gold* to STC
- Two plays rescheduled from our 2021 season:
  - Lorraine Hansberry's classic *A Raisin in the Sun* starring Zahra Newman and Bert LaBonté
  - In her STC debut, Australian legend **Sigrid Thornton** will lead *The Lifespan of a Fact*, a hyper-intelligent Broadway comedy

**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.**

# STC 2022 ACT 2 AT A GLANCE

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## City of Gold

BY MEYNE WYATT  
DIRECTED BY SHARI SEBBENS

### WHARF 1 THEATRE

Previews 7 – 11 May  
Opening Night 12 May  
Season until 11 Jun

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## Chalkface

BY ANGELA BETZIEN  
DIRECTED BY JESS ARTHUR

### DRAMA THEATRE, SYDNEY OPERA HOUSE

Previews 15 – 16 Sep  
Opening Night 17 Sep  
Season until 29 Oct

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## The Tenant of Wildfell Hall

BY ANNE BRONTË  
AN ADAPTATION BY EMME HOY  
DIRECTED BY JESS ARTHUR

### ROSLYN PACKER THEATRE

Previews 21 – 24 Jun  
Opening Night 25 Jun  
Season until 16 Jul

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## The Lifespan of a Fact

BY JEREMY KAREKEN & DAVID MURRELL  
AND GORDON FARRELL  
DIRECTED BY PAIGE RATTRAY

### ROSLYN PACKER THEATRE

Previews 20 – 23 Sep  
Opening Night 24 Sep  
Season until 15 Oct

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## Top Coat

BY MICHELLE LAW  
DIRECTED BY COURTNEY STEWART

### WHARF 1 THEATRE

Previews 25 – 29 Jun  
Opening Night 30 Jun  
Season until 6 Aug

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## RBG: Of Many, One

BY SUZIE MILLER  
DIRECTED BY PRISCILLA JACKMAN

### WHARF 1 THEATRE

Previews 29 Oct – 2 Nov  
Opening Night 3 Nov  
Season until 17 Dec

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## Strange Case of Dr Jekyll And Mr Hyde

BY ROBERT LOUIS STEVENSON  
ADAPTED AND DIRECTED  
BY KIP WILLIAMS

### ROSLYN PACKER THEATRE

Previews 3 – 8 Aug  
Opening Night 9 Aug  
Season until 3 Sep

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## The Tempest

BY WILLIAM SHAKESPEARE  
DIRECTED BY KIP WILLIAMS

### ROSLYN PACKER THEATRE

Previews 15 – 18 Nov  
Opening Night 19 Nov  
Season until 17 Dec

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## A Raisin in the Sun

BY LORRAINE HANSBERRY  
DIRECTED BY SHARI SEBBENS

### WHARF 1 THEATRE

Previews 27 – 31 Aug  
Opening Night 1 Sep  
Season until 15 Oct

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# City of Gold

BY MEYNE WYATT  
DIRECTED BY SHARI SEBBENS

**Designer**  
Tyler Hill  
**Lighting Designer**  
Verity Hampson  
**Composer & Sound Designer**  
Rachael Dease  
**Design Consultant**  
Zoë Atkinson  
**Assistant Director**  
Daley Rangì

**With**  
Mathew Cooper  
St John Cowcher  
Simone Detourbet  
Ian Michael  
Myles Pollard  
Trevor Ryan  
Meyne Wyatt

**7 MAY – 11 JUN**  
Wharf 1 Theatre

**CO-PRODUCER**  
 BLACK SWAN  
STATE THEATRE  
COMPANY OF WA

**PRESENTING PARTNER**  
Allens & Linklaters | 200

## “Being Black and successful comes at a cost.”

Following a breathtaking performance on ABC's Q&A that went viral around the world, writer and performer Meyne Wyatt brings his acclaimed play to Sydney Theatre Company in an electrifying new production.

Breythe is slogging it out on the East Coast, building an acting career and trying to balance the road to success with honouring his heritage as a Wongutha-Yamatji man. When he's called back to Kalgoorlie to mourn his father's tragic death, he discovers a family reeling in pain and anger and a home he feels increasingly estranged from.

Inspired in part by his own experiences and amplified by his acerbic sense of humour, Meyne Wyatt has written a brutal, nuanced and moving portrayal of one family desperately working to break cycles of discrimination and a gripping piece of First Nations drama.

Directed by STC Resident Director Shari Sebbens (*The 7 Stages of Grieving*) and starring Wyatt himself along with Mathew Cooper, St John Cowcher, Simone Detourbet, Ian Michael, Myles Pollard and Trevor Ryan, *City of Gold* is a gripping and innovative mixture of uninhibited truth-telling, social satire, and heartbreaking realism. This is Australian theatre at its very finest.

# ABOUT MEYNE WYATT

## Writer/actor

Meyne Wyatt is an award-winning Wongutha-Yamatji performer, writer and director.

Meyne's first short film, which he wrote and will direct, is being produced by Bunya Productions and supported by Screen Australia. Meyne wrote a one-hour episode for Season 1 of Netflix's reboot of *Heartbreak High*; and is currently working in many writing teams for television projects, from drama to comedy. In addition, Meyne is under commission by Sydney Theatre Company to write a new play. In 2020, Meyne was awarded the Packing Room Prize in the Archibald Prize, the most prestigious award for visual art in Australia, for his self-portrait.

Meyne's debut play *City of Gold* (2019), which he also starred in, had a smash-hit world premiere at Queensland Theatre and transferred to Griffin Theatre Company where it sold out. *City of Gold* has been described as a howl of rage at the inequality, injustice and wilful ignorance of this country's twenty-first century. It is an urgent play for our times from a vital and exciting new voice and was also shortlisted for the 2020 NSW Premier's Literary Award. At the 2019 Sydney Theatre Awards, *City of Gold* being nominated for Best New Australian Work, Wyatt won Best Male Actor in a Leading Role and Shari Sebbens won Best Female Actor in a Supporting Role. He is currently developing *City of Gold* for television with Bunya Productions.

After graduating from the National Institute of Dramatic Art as an actor, Meyne's performance in Lachlan Philpott's *Silent Disco* (Griffin Theatre Company) earned him an award for Best Newcomer at Sydney Theatre Awards. Other theatre performances have included *King Lear*, *Bloodland* (Sydney Theatre Company), *Peter Pan*, *Buried City* (Belvoir) and *Gloria* (Griffin Theatre Company).

Meyne's television credits include the ABC's tele-movie *The Broken Shore* (2013), and *Redfern Now* (2013), for which he earned nominations for Most Outstanding Newcomer at the 2014 Logie Awards and Best Lead Actor in a Television Drama at the 3rd AACTA Awards. From 2014 to 2016 he also appeared in *Neighbours*, making history as the first Indigenous actor to join the main cast. Following this, Meyne appeared in *Black Comedy* (ABC, 2016), *The Leftovers* (HBO, 2017), the AACTA award winning series *Mystery Road* (SBS, 2018) and *Les Norton* (ABC, 2019).

For film, Meyne has featured in *The Sapphires* (2012), *The Turning* (2013) and *Strangerland* (2015) opposite Nicole Kidman and Hugo Weaving.

**“[Wyatt] describes this play as a love letter to his deceased father. And while much is made of anger as a theme, it seems the very act of crafting a story so personal – a story that asks a nation, “Is this your best version of yourself?” – is also an act of love... a bold and exciting new voice in Australian playwriting has been discovered and unleashed.”**

Larissa Behrendt, *The Guardian* review of Griffin's 2019 production



Tuuli Narkle. Photo: Rene Valle

# The Tenant of Wildfell Hall

**BY ANNE BRONTË**  
**AN ADAPTION BY EMME HOY**  
**DIRECTED BY JESSICA ARTHUR**  
**WORLD PREMIERE**

**Costume Designer**  
 Renée Mulder  
**Lighting Designer**  
 Trent Suidgeest  
**Composer &  
 Sound Designer**  
 Clemence Williams

**With**  
 Tuuli Narkle  
**More cast to come**

**21 JUN – 16 JUL**  
 Roslyn Packer Theatre

The Tenant of Wildfell Hall was co-commissioned and developed by the National Institute of Dramatic Art (NIDA) and Sydney Theatre Company.

Supported by The Donor Syndicate.

## An epic of love and freedom

When Anne Brontë's *The Tenant of Wildfell Hall* was published in 1848, it became an instant sensation. The witty, stirring, and groundbreaking story of Helen Graham and her mysterious arrival in the town of Lindenhope – a young son in tow but no husband in sight – so shocked and galvanised English society that Brontë's equally famous sister (*Jane Eyre*'s Charlotte Brontë) sought to prevent its republication.

Playwright Emme Hoy last shared her spectacular gift for shining new light on classic texts with the original monologues she penned for STC's 2018 production of *Saint Joan* (directed by Imara Savage). Now, almost two centuries after *The Tenant of Wildfell Hall*'s scandalous publication, Hoy mines this pioneering classic to produce a charming, ingenious, and passionate period drama for the twenty-first Century.

Taking inspiration from sources as diverse as *Fleabag* and *Pride and Prejudice* and starring the wonderful Tuuli Narkle (*Black is the New White* tour), *The Tenant of Wildfell Hall* will be directed by STC's Resident Director Jessica Arthur (*Grand Horizons*, *Wonnangatta*) in a whip-smart and contemporary production that will bring this lush, rallying, and beautifully-told story into the present to share with a brand new generation.

## Q&A WITH EMME HOY

### Playwright

**What inspired you to adapt this forgotten Brontë for the stage?**

I read Anne Brontë at university and remember being completely floored at the contrast between her writing and that of her sisters. The novel openly discusses and illustrates scenes of domestic violence and alcoholism, and the rawness of that felt very modern and shocking to me – we still face those same issues. That always stuck with me and I knew I wanted to do something with it.

**How was the process of adapting the novel?**

It was a real monster to adapt because it's 500 pages with over 20 characters and two timelines, so I had to condense the novel down to the key moments. I also wanted to stick to Brontë's intention, which was a

**“I think people will enjoy the lushness, beauty and scope of a period drama onstage; what a grand theatrical experience to sink into in a post-pandemic world.”**

really irreverent take on her sisters' genre, so I decided to use a flashback structure with direct address to the audience.

**How are you hoping this show will resonate with 2022 audiences?**

I think people will enjoy the lushness, beauty and scope of a period drama onstage; what a grand theatrical experience to sink into in a post-pandemic world. I also think the characters are strikingly modern, and deal with issues that are sadly still so relevant. At its core this is a story of hope, which cannot be more necessary in 2022.



**How did your experience in STC's inaugural Emerging Writers Group (2017-19) help you conceptualise this play?**

One of the invaluable things about being embedded in STC is that you learn about the spaces the Company has and the way different plays function in those spaces. It helped me think about tailoring my writing towards certain theatres, including this show specifically for the Roslyn Packer Theatre.





Kimie Tsukakoshi. Photo: Rene Vaile

# Top Coat

BY MICHELLE LAW

DIRECTED BY COURTNEY STEWART

WORLD PREMIERE

## Designer

James Lew

## Lighting Designer

Kate Baldwin

## Composer &

## Sound Designer

Michael Toisuta

## With

Amber McMahon

Kimie Tsukakoshi

## More cast to come

25 JUN – 6 AUG

Wharf 1 Theatre

*Top Coat* was commissioned with the assistance of the Malcolm Robertson Foundation.

## Walk a mile in her pedicure

What happens when a Chinese-Australian manicurist switches bodies with a white, latte sipping TV executive? A chaotic and outrageous comedy awaits!

From the hilarious and politically-charged wit of Michelle Law – one of our most exciting playwrights and the creator of Belvoir's *Single Asian Female* and SBS's *Homecoming Queens* – comes this irreverently funny new comedy that pulls no punches in exploring race, representation, privilege, and taking woke culture to task.

Dreaming of one day owning her own manicure salon, the headstrong and determined Winnie (played by Kimie Tsukakoshi) spends her days buffing the nails of her demanding, oblivious and mostly-white clientele. One such client is Kate (Amber McMahon), a glamorous high-flyer who is very assured of her progressive credentials.

When a mysterious electrical event at the nail salon means Kate and Winnie wake up in each other's bodies, all hell breaks loose and both women are forced to see the world, and their places in it, from entirely new angles.

Directed by STC's Directing Associate Courtney Stewart, *Top Coat* gives the issues of our time a much-needed makeover and mounts a hilarious satire of Australia's media landscape.

# Q&A WITH MICHELLE LAW

## Playwright

What was the catalyst for you to write *Top Coat*?

Existing in a cis Asian woman's body, I've always been conscious of how I am perceived by others in certain public spaces, which is often some kind of service role – wait staff, a masseuse, a nail salon worker. Too often, we're assumed to be a white person's subordinate. So that feeling and awareness is perpetually percolating in the back of my mind. In 2017, American photographer Chris Buck published a photo essay called *Let's Talk About Race*. One of the photos depicted a group of laughing and chatting Asian women receiving pedicures from white women in a nail salon. I had never seen a power shift between women of colour and white women depicted so literally, and I knew that I needed to see that image on stage.

How do you think this show will resonate with 2022 Australian audiences?

This play speaks to some of the big conversations we've been having in the Arts recently about white supremacy, systemic racism, and representation – both on stage/ on camera and behind the scenes. Who are the folks in leadership positions at

organisations who are purportedly focused on 'diversity' and rectifying historical exclusion? Are they the right people to be steering the course? And how does representation impact society and the everyday lives of us all? I hope that audiences will leave the show more conscious than ever that while many of us are excellent at saying the right things to appear politically correct, it takes people actually walking the talk to enact true and meaningful change.

**“This play speaks to some of the big conversations we've been having in the Arts recently about white supremacy, systemic racism, and representation – both on stage/camera and behind the scenes.”**





Ewen Leslie. Photo: Rene Valle

# Strange Case of Dr Jekyll and Mr Hyde

BY ROBERT LOUIS STEVENSON

ADAPTED AND DIRECTED BY KIP WILLIAMS

WORLD PREMIERE

**Designer**

Marg Horwell

**Lighting Designer**

Nick Schlieper

**Composer**

Clemence Williams

**Sound Designer**

Michael Toisuta

**Video Designer**

David Bergman

**Assistant Video**

**Director**

Sarah Hadley

**Associate Director**

Ian Michael

**With**

Ewen Leslie

**More cast to come**

**3 AUG – 3 SEP**

Roslyn Packer Theatre

## A classic mystery, a dazzling transformation

In what is sure to be a triumph of theatrical spectacle, STC Artistic Director Kip Williams will bring his unique vision to this classic detective story that's fascinated artists and audiences alike for generations.

*Strange Case of Dr Jekyll And Mr Hyde* is one of the most gripping, intricate and thrilling mysteries ever told, by one of the English language's greatest writers, Robert Louis Stevenson. The story follows London lawyer Gabriel Utterson as he attempts to unravel the mysteries surrounding his friend Dr Henry Jekyll and the shadowy new presence in his life: Mr Edward Hyde. In the twisting alleyways and cold drawing rooms of a darkened city, he will come face to face with the shocking truth.

In this new adaptation Williams will build on the same highly innovative, magical, and engrossing integration of live video which made his productions of *The Resistible Rise of Arturo Ui*, *Suddenly Last Summer*, and *The Picture of Dorian Gray* modern classics.

Performed by just two actors, including the phenomenal Ewen Leslie (*Julius Caesar*), the tale of the doomed and divided Jekyll, the rapacious Hyde, and the transfixed Utterson, caught in between, will become a prismatic theatrical experience like no other: a production that will blur the lines between good and bad, the self and the other, the public and the private, and the artist and the audience.

# ABOUT KIP WILLIAMS

## Director

Kip Williams has been Artistic Director of Sydney Theatre Company since 2016. At STC he has directed *Julius Caesar*, *Playing Beatie Bow*, *The Picture of Dorian Gray*, *Lord of the Flies*, *Cat on a Hot Tin Roof*, *A Cheery Soul*, *Harp in the South Parts One & Two*, *The Resistible Rise of Arturo Ui*, *Three Sisters*, *Cloud Nine*, *Chimerica*, *A Midsummer Night's Dream*, *All My Sons*, *The Golden Age*, *Love and Information* (a co-production with Malthouse Theatre), *Suddenly Last Summer*, *Children of the Sun*, *Macbeth*, *Romeo and Juliet* and *Under Milk Wood*. He was Associate Director on *Cyrano de Bergerac* with Andrew Upton.

For Melbourne Theatre Company Kip adapted and directed August Strindberg's *Miss Julie*. For Sydney Chamber Opera he directed *The Rape of Lucretia* (a co-production with Dark Mofo and the Victorian Opera), *Index of Metals*, *The Lighthouse* and the double bill *Ich Habe Genug* and *Nunc Dimittis*. For the 18th Biennale of Sydney he directed *Through The Gates* (also for Sydney Chamber Opera). For Malthouse Helium and US-A-UM he directed an all-female production of *Lord of the Flies* and for Tamarama Rock Surfers he directed *Fallout at the Old Fitz*. For the Sydney Writers' Festival Kip directed *1001 Nights* and for Princeton Theatre, New Jersey, *Fifth of July*.

Kip directed the short films *B, Bee & Mee* and *Walk*, as well as music videos for Guineafowl, including *Little Fingers* and *Botanist*, which was listed in ABC's RAGE 50 list of the top music videos for 2009.

In 2015, Kip won the Helpmann Award for Best Direction of a Play for his STC production of *Suddenly Last Summer*. Two years later Kip won Best Direction at the 2017 Green Room Awards for *Miss Julie* at MTC, which also won Best Production and Best Digital Media Design and Integration. Most recently, Kip won the Sydney Theatre Award for Best Director in 2018 for STC's *The Harp in the South*, the play also receiving the award for Best Production and Best New Australian Work. Most recently Kip's production of *The Picture of Dorian Gray* received four 2021 Sydney Theatre Awards, including Best Mainstage Production and Best Direction.

Kip was appointed Directing Associate at STC in 2012, and was Resident Director at STC from 2013 until being made Artistic Director in late 2016 – the youngest person to hold the position in the company's history. A graduate of both NIDA and Sydney University, Kip is now on the Board of Directors for NIDA.







# A Raisin in the Sun

BY LORRAINE HANSBERRY  
DIRECTED BY SHARI SEBBENS

## Designer

Mel Page

## Lighting Designer

Verity Hampson

## Composer &

## Sound Designer

Clemence Williams

## Production Dramaturg

Zindzi Okenyo

## With

Nancy Denis

Bert LaBonté

Angela Mahlatjie

Zahra Newman

Gayle Samuels

Leinad Walker

## More cast to come

27 AUG – 15 OCT

Wharf 1 Theatre

## A dream for the future

*A Raisin in the Sun* is an iconic work of American theatre, a powerful portrait of one Black family's struggle to hold onto hope in a society intent on keeping them down, and an unmissable night of theatre.

Premiering in 1959, when Lorraine Hansberry was just 29 years old, 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 a segregated neighbourhood of Chicago in the 1950s, 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 feats of self-determination. The arrival of a long-awaited 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 STC Resident Director Shari Sebbens (*The 7 Stages of Grieving*), 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 (*Julius Caesar*) and Bert LaBonté (*All My Sons*) to lead an exceptional cast. This is a gripping and moving story of one family which contains all the pathos and resilience of the human spirit.

## Q&A WITH SHARI SEBBENS

### Resident Director

**Why did you decide to program *A Raisin in the Sun*?**

I first read *A Raisin in the Sun* when I was studying acting at NIDA, and what drew me in was the language. It's rare for me to see poetry in plays, but Lorraine writes so beautifully and puts in these beautiful lines that linger with you. Also the politics of the story is hidden beneath a traditional play structure, which I love. It's great when themes are Trojan Horseing a bit.

**It was scheduled for our 2021 Season before being postponed. Have your perspectives on the play changed since you were first going to mount it? If so, in what way?**

In 2021 we were able to do the first two weeks of rehearsal online and what I witnessed was a cast of actors who reached through their computer screens, ripped my heart out of my chest and broke it. As more time has passed, I am just even more desperate to get this show on the stage. This period of time has also made me question what we are striving for as a global society. I think Australia has been sold on the great American Dream a little bit as well, and we need to come out of this pandemic and look at who was left behind, who was so quick to

be dismissed. I think audiences may be able to recognise their own complicit behaviour through the Younger family.

**“What drew me in was the language. It's rare for me to see poetry in plays, but Lorraine writes so beautifully and puts in these beautiful lines that linger with you.”**



**How are you hoping this play will resonate with Australian audiences in 2022?**

When we first programmed this show, the Black Lives Matter movement was at its peak, and I just want to remind audiences that, while the black tile Instagram posts may have dwindled, the injustice of racial inequality and the crimes of white supremacy the world over are still happening, and never stopped.





Stephanie Somerville, Catherine McClements. Photo: Rene Valle

# Chalkface

BY ANGELA BETZIEN

DIRECTED BY JESSICA ARTHUR

WORLD PREMIERE

## Designer

Ailsa Paterson

## Lighting Designer

Mark Shelton

## Composer &

## Sound Designer

Jessica Dunn

## With

Ezra Juanta

Catherine McClements

Nathan O'Keefe

Stephanie Somerville

## More cast to come

15 SEP – 29 OCT

Drama Theatre,

Sydney Opera House

## CO-PRODUCER



## What happens in the staff room, stays in the staff room

Played by the fantastic Catherine McClements, Pat is a jaded, stalwart primary school teacher who isn't afraid to voice her opinions: all kids are terrors, the school's a zoo and her colleagues are nitwits. Enter Anna, played by Stephanie Somerville in her STC mainstage debut, who is bright-eyed, idealistic and just out of university. Anna's going to change the world, one gold star at a time.

As you might suspect, these two don't quite see eye to eye.

In a hilarious new black comedy from the brilliant mind of Angela Betzien (*The Hanging*, ABC's *Total Control*), audiences will get a sneak peek into one of society's biggest mysteries: the teachers' staff room.

STC Resident Director Jessica Arthur (*Grand Horizons*, *Home*, *I'm Darling*) leads the cast, also featuring Ezra Juanta and Nathan O'Keefe. This premiere production will be a laugh-a-minute tribute to one of our noblest and most underappreciated professions and an irreverent jab at privatisation, bureaucracy and workplace culture.

A mashup of *The Office* and *Teachers*, *Chalkface* is the rowdy tale of two teachers who must put their differences aside to stand up for what's right – even if it means throwing out the rule book altogether.

# Q&A WITH JESSICA ARTHUR

## Resident Director

### Describe *Chalkface* in your own words.

It's a dark comedy about a group of teachers. There's a clash between the very experienced teacher, Pat, who is coming to the end of her tenure for bureaucratic reasons and a young, energetic graduate student who's coming in with fresh ideas and is super optimistic about how she's going to inform the lives of young people.

### You have been helping to develop this play through STC's Rough Draft program. How has that process been?

It's been great. We did a short Rough Draft reading during Sydney's 2021 lockdown which was streamed on Facebook and since then, Angela (Betzien) and I have been going back and forth making revisions to the script. She is such a collaborative writer, and she loves writing for actors.

### Why do you think *Chalkface* will resonate with 2022 Australian audiences?

This is a play about school and teaching, and everyone has either been to school or had some sort of inspirational figure in their life – whether that be a teacher or a role model. With this play, you can't help but reflect on

the teachers that shaped you, or interesting experiences you shared with classmates. I also think it's very relevant coming out of lockdown because, having now been through the experience of homeschooling, collectively people are appreciating just how essential teachers and education are. I think it's very easy for us to become complacent with that, but *Chalkface* is almost like a love letter to teachers and the people that shape us.



# ABOUT ANGELA BETZIEN

## Writer

Angela Betzien is a Queensland-born and multi-award-winning Australian playwright and screenwriter. *Chalkface* is Angela's second play to have its mainstage premiere at STC. *The Hanging* was written during her time as STC's Patrick White Fellow in 2013, before debuting at STC in 2016. Read more about how the Fellowship helped Angela's career on [page 15](#).



Charles Wu, Sigrid Thornton, Gareth Davies. Photo: Rene Valle

# The Lifespan of a Fact

BY JEREMY KAREKEN & DAVID MURRELL AND GORDON FARRELL

DIRECTED BY PAIGE RATTRAY

## Set Designer

Marg Horwell

## Lighting Designer

Paul Jackson

## Composer &

## Sound Designer

Stefan Gregory

## AV Designer

Susie Henderson

## Assistant Director

Tasnim Hossain

## With

Gareth Davies

Sigrid Thornton

Charles Wu

## 20 SEP – 15 OCT

Roslyn Packer Theatre

*The Lifespan of a Fact* is presented by arrangement with Music Theatre International (Australasia).

## Finding truth in the post-truth era

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

Thornton plays the shrewd, sharp-tongued Emily Penrose, an editor at a prestigious magazine, who assigns what she thinks will be a simple task to Jim, a young intern. Jim, played by Charles Wu (*The Resistible Rise of Arturo Ui*), is thrilled to be given a once-in-a-lifetime assignment: the chance to fact check a new essay by a writer he idolises, John D'Agata – played by Gareth Davies (*Home, I'm Darling*).

But as Jim methodically begins his work, holding each detail up to the light, he discovers that separating fact from fiction is not such an easy job. Together, these three titanic personalities must negotiate their competing goals, egos, and values to reach some semblance of the truth and get the article 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 STC Associate Director Paige Rattray (*Triple X*, *Death of a Salesman*), 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.

Production originally conceived by Anne-Louise Sarks.

# Q&A WITH SIGRID THORNTON

## Actor

### How does it feel to be making your STC debut?

I am delighted, absolutely overjoyed, to be coming to the STC. I'm based in Melbourne so coming up to Sydney is really exciting – it'll be a new adventure. I know some people will question why it's taken so long for me to work with the Company, but that's the way things roll in this business. It has to be the right timing and the right show, and *The Lifespan of a Fact* is definitely that for me.

### What is the relevance of this play for 2022 Australian audiences?

This play is so topical and incredibly relevant because we are in an age of re-identification with what truth really is. Fake news is front of mind and we are reassessing fact and fiction in terms of how elastic and flexible they actually are. This play doesn't necessarily answer the questions – what is fact and what is fiction – but it poses them and that to me is

**“This play is so topical and incredibly relevant because we are in an age of re-identification with what truth really is.”**

great writing. What is terrific about the play is that these are very important current issues, but they are addressed through satirical comedy, and I think that that is part of its juice – how it's able to tease out the issues through laughter.



# ABOUT PAIGE RATTRAY

## Director

Paige Rattray has been STC's Associate Director since 2018. Earlier this year Paige directed Glace Chase's trans love story *Triple X* and in 2021 Arthur Miller's *Death of a Salesman*. For STC Paige has directed *The Deep Blue Sea*, *How to Rule the World*, *The Beauty Queen of Leenane*, *Black is the New White*, *Power Plays* and *Boys will be Boys*. She is a graduate of NIDA.





Heather Mitchell. Photo: Rene Vaile

# RBG: Of Many, One

BY SUZIE MILLER

DIRECTED BY PRISCILLA JACKMAN

WORLD PREMIERE

**Designer**

David Fleischer

**Lighting Designer**

Damien Cooper

**Composer**

& Sound Designer

Steve Francis

**With**

Heather Mitchell

29 OCT – 17 DEC

Wharf 1 Theatre

Supported by Frances Allan  
& Ian Narev.

## “Enduring change happens one step at a time”

This is an intimate, behind-the-curtain audience with one woman who changed the face of the American legal system and history, performed by one actor: the incomparable Heather Mitchell.

Spanning her life from teenage years to her death in 2020, *RBG: Of Many, One* brings Ruth Bader Ginsburg's fascinating life vividly to the stage. The second woman to be appointed to the US Supreme Court, Ruth Bader Ginsburg was both a trailblazer in the American legislature and a fierce advocate for gender equality and reproductive rights. *RBG: Of Many, One* chronicles her wins and dissents; the steps forward, the steps back. It reveals a woman of intellect, courage, determination and feeling; the personal behind the political.

On the heels of the runaway success of *Prima Facie*, soon to open on the West End, award-winning Australian playwright and lawyer Suzie Miller has crafted another interrogation of complex human stories and injustice. This time, with a vibrant theatrical portrait of one of the most iconic women of our time.

Mitchell (*Playing Beatie Bow*, *The Harp in the South: Part One and Part Two*) reunites with director Priscilla Jackman with whom she pioneered another historic biographical play, *Still Point Turning: The Catherine McGregor Story*. Together with Miller, they will bring us into the room with Ruth at key moments of her life, celebrating the legacy and the tenacity of this incredible woman.

# MEET THE WOMEN OF RBG



**PLAYWRIGHT:  
SUZIE MILLER**

Suzie Miller is a playwright and screenwriter whose work has been produced around the world, winning multiple prestigious awards. She

has been commissioned by, or been in residence at theatres including London's National Theatre, the National Theatre of Scotland, Griffin Theatre Australia, Theatre Gargantua Canada and La Boite Theatre Australia. In 2020 her drama *Prima Facie* (premiered 2019, Griffin Theatre) won the 2020 AWGIE for Drama; the 2020 David Williamson Award for Outstanding Theatre Writing; and the 2020 prestigious Major AWGIE. *Prima Facie* will have its West End debut in April starring Jodie Comer. Her credits include: for Griffin: *Caress/Ache*; for Black Swan State Theatre Company: *Dust*; for La Boite Theatre: *The Mathematics of Longing*, *Medea* and more. Suzie is currently under commission to write stage plays for Malthouse Theatre, Sydney Theatre Company, Griffin Theatre Company and Jonathan Church Productions, London.



**DIRECTOR:  
PRISCILLA JACKMAN**

Priscilla is a multidisciplinary director working across theatre, opera and screen. Priscilla is invested in an exquisite exchange between

performers and audience through a dynamic use of space using traditional and twenty-first century technologies. Priscilla was the associate director of Opera Australia's critically acclaimed

production of *Bluebeard's Castle* which premiered at the Sydney Opera House in 2021. In 2019, Priscilla directed the Sydney Theatre Company/ National Theatre of Parramatta production of *White Pearl* by Anchuli Felicia King, which won the Sydney Theatre Award for Best Ensemble. This production toured to Queensland Theatre in 2021 Riverside Theatre Parramatta, Canberra, Adelaide and will have a season at STC in March. Priscilla also wrote and directed *Still Point Turning: The Catherine McGregor Story*, (2018) and assistant directed *The Father* by Florian Zeller (2017), and *The Hanging* by Angela Betzien (2016), all for STC.



**PERFORMER:  
HEATHER MITCHELL**

Heather Mitchell is one of Australia's most respected actresses across film, television and theatre. Heather most recently appeared on the STC stage

in *Playing Beatie Bow*, a performance which earned her a Sydney Theatre Award nomination. Heather has an impressive list of television, film and theatre credits, and has won numerous awards throughout her career. She most recently starred in Binge/Foxtel series *Love Me* alongside Hugo Weaving, in SBS series *The Unusual Suspects*, ABC/BBC co-production *Wakefield* and in feature films *Bosch & Rockit* and Del Kathryn Barton's debut feature *Blaze*. She recently featured in the ABC series *Operation Buffalo*, Network 10 series *The Secrets She Keeps*, Foxtel series *Upright* alongside Tim Minchin, Network Seven's *Ms Fisher's Modern Murder Mysteries* and Rachel Ward's *Palm Beach* alongside Richard E Grant, Bryan Brown and Sam Neill. In 2020, Heather was made a member of the Order of Australia at the Australia Day Honour's "for significant service to the performing arts, and to the community."



Richard Roxburgh. Photo: Andrew Cowen

# The Tempest

BY WILLIAM SHAKESPEARE  
DIRECTED BY KIP WILLIAMS

## Set Designer

Jacob Nash

## Lighting Designer

Nick Schlieper

## Composer & Sound Designer

Stefan Gregory

## Assistant Director

Courtney Stewart

## With

Richard Roxburgh  
More cast to come

15 NOV – 17 DEC

Roslyn Packer Theatre

## “We are such stuff as dreams are made on”

The iconic Richard Roxburgh returns to the STC stage for the first time in seven years to play one of theatre's greatest roles in this deeply moving reflection on life, love, and what it means to let go.

As a terrible storm blows up and engulfs the sky, a crew of sailors and their entourage are shipwrecked in remote climes. Washing ashore, they discover a lonely island ruled by the powerful and enigmatic sorcerer Prospero (Roxburgh). Along with the island's supernatural inhabitants and his daughter, Miranda, Prospero seeks retribution for something that was stolen from him years prior. Roxburgh will be joined by a yet-to-be-announced large ensemble cast.

Considered by many to be Shakespeare's final play, *The Tempest* is vast, full of magic and contains all the wit and joy of Shakespeare's best comedies alongside the profound human insight of his tragedies.

STC Artistic Director Kip Williams – known for grand, operatic productions like *Chimerica*, *The Harp in the South: Part One and Part Two* and *The Resistible Rise of Arturo Ui* – will direct this great work of art. Don't miss this magnificent and uplifting meditation on the things that matter most: human connection, the passing of time, and the very nature of existence.

# Q&A WITH RICHARD ROXBURGH

## Actor

**This will be your first time treading the boards since you performed in STC's *The Present* both in Sydney (2015) and on Broadway (2017). How does it feel to be returning to the stage?**

It feels in equal parts scary and exhilarating. I always think of the theatre as my home, because it's where I started. It's so much part of my life that I feel strange when I don't do it for a long period of time. And yet, there's also some real trepidation about coming back to do a large Shakespearean piece. But I think that's good because you want it to count and you want it to be something that's going to put the wind up you.

**“I love that it's an older man's work – it's Shakespeare as a self-funded retiree with all of his accrued knowledge and wisdom.”**

**What are your thoughts on *The Tempest* and in particular, your character Prospero?**

I've never performed in a production of *The Tempest* before, but I've always loved it. I love that it's an older man's work – it's Shakespeare as a self-funded retiree with all of his accrued knowledge and wisdom. There's

a lot about Prospero that I'm keen to roll my sleeves up and delve into – the magician part, but also that he's a person who is at the point in his life where he's coming to terms with the idea of giving things up and letting go of things he's clung on to. For an actor I think that's beautiful territory to get into, and it has a lot of personal meaning for me as I get older.

**“Shakespeare is perpetually relevant because he deals with all the corners of the human condition. Our struggles with power, with meaning, with the material world and our relationship to nature.”**

**What are the underlying themes you think will resonate in 2022?**

Shakespeare is perpetually relevant because he deals with all the corners of the human condition. Our struggles with power, with meaning, with the material world and our relationship to nature. There's also the complex matter of colonisation and Indigenous ownership, which is incredibly relevant.

# ABOUT RICHARD

This role represents a full-circle moment for Richard, whose STC career began with a Shakespeare production back in 1987. He was 25-years-old, straight out of NIDA, and played three roles in Shakespeare's *Pericles*. *The Tempest* is his first return to the STC stage since *The Present* in 2015. Read more about Richard's STC career [here](#).



# ARTIST PROGRAMS

**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.**



The 2021/22 Design Associates  
Brendon Boney, James Lew, Kate Baldwin.  
Photo: Shara Parsons

## RESIDENT ARTISTS

**STC 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. Current Resident Artists are Associate Director Paige Rattray, Resident Directors Jessica Arthur and Shari Sebbens, Directing Associate Courtney Stewart and Richard Wherrett Fellow Ian Michael.

## 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 Angus Cerini (*Wonnangatta*). Also announced each May, the Patrick White Playwrights Award is given to an original and ambitious unproduced script with strong theatrical potential. The 2021 Award recipient was Ra Chapman for her play *K-BOX*.

## EMERGING WRITERS GROUP

Now going into its sixth 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. The current cohort of Emerging Writers are Monikka Eliah, Michael Louis Kennedy, Kirsty Marillier and Dylan Van Den Berg.

## 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. The current CAAP Directors are Tasnim Hossain, Kenneth Moraleda, Jennifer Rani and Courtney Stewart

## DESIGN ASSOCIATE PROGRAM

An exciting new initiative, formed as part of **STC's Cultural Representation Pledge**, the **Design Associate Program (DeAP)** 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 mentors and helps upskill artists in set, costume, lighting, sound design, music composition and other creative fields to help them transition into theatre work. The inaugural cohort of the DeAP are lighting designer Kate Baldwin, sound designer/composer Brendon Boney and set/costume designer James Lew.

## 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.

Other key artist-focused initiatives include Assistant Director positions, Rough Draft script developments, commissions, project developments and further NIDA/STC collaboration.

For more information on artist programs, visit [www.sydneytheatre.com.au/artists](http://www.sydneytheatre.com.au/artists)  
Supported by STC's Artist Program Donors



Directing Associate Courtney Stewart, Associate Director Paige Rattray, Artistic Director Kip Williams, Resident Director Jessica Arthur, Resident Director Shari Sebbens.

# RECENT APPOINTMENTS



**ANNE DUNN**  
**Executive Director and  
Co-Chief Executive Officer**

Anne Dunn started as Executive Director for STC in February 2022. Anne has extensive experience in arts leadership and a passion for all things theatre. She is joining us from Sydney Dance Company where she led as Executive Director for the last 12 years. On her appointment, Anne said that she would “*relish the opportunity to work alongside Kip, the Board and the STC team to continue to build on the company’s tremendous legacy for the future. At the vanguard of international theatre-making, STC is the natural home of a vibrant range of diverse Australian voices, which resonate with artists and audiences alike.*”



**IAN MICHAEL**  
**Richard Wherrett Fellow**

A proud Noongar man, Ian has carved out a career as an actor, director and writer following his graduation from the Western Australian Academy of Performing Arts, working for leading arts companies across Australia. He was a Resident Artist at Black Swan State Theatre Company from 2018-2020 and their Artistic Associate in 2021. Ian worked with STC in 2020 as Assistant Director on Kip Williams’ adaptation of *The Picture of Dorian Gray* and returned as Assistant Director for Shari Sebbens on *The 7 Stages of Grieving* in 2020. This year, Ian will again work as Assistant Director on *The Picture of Dorian Gray* for the Adelaide Festival and Sydney encore seasons, as well as performing in *City of Gold* and working as Associate Director on *Strange Case of Dr Jekyll and Mr Hyde*.



**LEITH MCPHERSON**  
**Voice and Text Coach**

In August 2021, STC welcomed Leith McPherson as a tenured Voice and Text Coach. McPherson has worked across film, television and theatre as well as teaching, including positions at Western Australian Academy of Performing Arts and, most recently, a stint as Head of Voice and Movement at VCA. As of 2021, she has worked as a voice and dialect coach on more than 50 plays and musicals, for some of the country’s finest companies including Melbourne Theatre Company, Malthouse Theatre and Opera Australia. Leith recently started a workshop series for STC called *On Voice* – video tutorials on all things voice, accents and performing. You can watch the first two episodes [here](#).



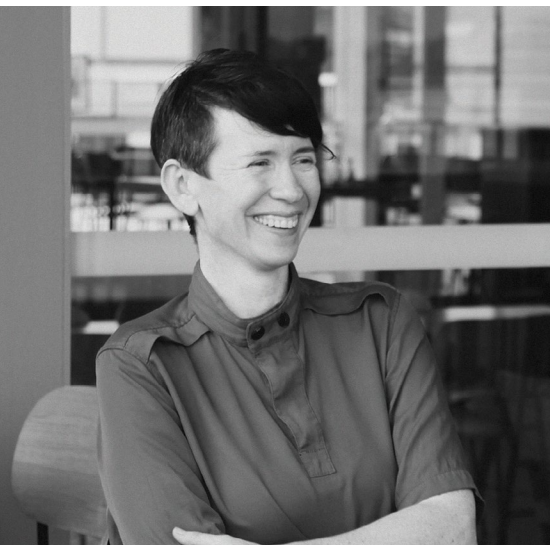
**COURTNEY STEWART**  
**Directing Associate**

The 2021 Richard Wherrett Fellow, Courtney Stewart has been appointed Directing Associate. Courtney is an actor, director, dancer and teacher who has a longstanding creative relationship with STC as a dramaturg and Teaching Artist for School Drama™. During her time as Richard Wherrett Fellow, Courtney worked as dramaturg on Kate Mulvany’s adaptation of Ruth Park’s *Playing Beatie Bow*, was dramaturg and Assistant Director on Anchuli Felicia King’s *White Pearl* and also directed *Rough Draft #52 – Omar Musa’s The Pretty Game*. Courtney will make her STC directing debut later this year on Michelle Law’s *Top Coat*.



# IN GOOD COMPANY

## 2022 Act 2 features the world premieres of two plays written by Emerging Writers Group and Patrick White Fellowship alumni



2013 Patrick White Playwrights Fellow Angela Betzien.  
Photo: Shara Parsons

Sydney Theatre Company has a proud history of supporting creative pathways and fostering the career progression of emerging artists through programs such as the Emerging Writers Group and the Patrick White Playwrights Fellowship – programs made possible by the STC donor family. We're thrilled that our 2022 Act 2 Season features the world premieres of two new Australian mainstage productions written by alumni from these programs – Angela Betzien (*Chalkface*) and Emme Hoy (*The Tenant of Wildfell Hall*).

Angela Betzien was STC's 2013 Patrick White Playwrights Fellow – a year-long position that offers an established Australian playwright \$25,000 as a commission to write a new play. During the fellowship, Angela wrote *The Hanging* which went on to have its acclaimed mainstage debut at The Wharf in 2016, directed by then Resident Director Sarah Goodes.

Angela said she was incredibly grateful to STC for the opportunity to be a resident writer, as she gained “a really intimate understanding of the Company, its culture, its audience and its theatres”.

“What was really important was getting a sense of the audience,” Angela said. “What are their appetites and how can you cater to, but



Michael Louis Kennedy, Ra Chapman, Monikka Eliah, Polly Rowe, Angus Cerini, Kirsty Marillier, Kip Williams.  
Not pictured: Dylan Van Den Berg

also challenge that appetite? I think that's the responsibility of a writer and you truly get a sense of that by being part of the Company.”

STC's Literary Manager Polly Rowe said working with Angela sporadically since 2013 had been a “dramaturg's dream”.

“Not only is Angela a brilliant writer, she also brings her collaborators into her intensively researched and deeply considered process.” Emme Hoy graduated from NIDA's MFA Writing course in 2017 and was accepted into STC's inaugural Emerging Writers Group – a two-year initiative which includes mentorship from Polly Rowe and Resident Artists, attending STC shows, observing rehearsals and wokshopping plays.

Emme said being embedded in the Company for two years was an “invaluable opportunity” and, through her mentor – former STC Resident Director Imara Savage – was invited to write new scenes for the 2018 production of *Saint Joan*, starring Sarah Snook.

“You learn about the spaces the Company has and the way different plays function in those spaces, as

well as getting an understanding of what pushes programming,” Emme said. “It helped me think about tailoring my writing towards different theatres.”

**“This is the Emerging Writers Group working exactly as it should, turning access into opportunity.”**

*Polly Rowe, STC Literary Manager*

Polly said it had been a “privilege to watch Emme grow as a writer, from promising new talent to programmed playwright”.

“This is the Emerging Writers Group working exactly as it should, turning access into opportunity. Emme used her time at STC to develop her knowledge of our programming and venues, consequently creating a play that is tailored for STC. Over the years, STC's artist development programs have launched some of Australia's most exciting theatre-makers: a category I hope we soon include Emme in.”

# EDUCATION

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

## TEACHER LEARNING

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. Established in collaboration with The University of Sydney, School Drama is a professional development program that pairs Teaching Artists with primary



Teaching Artist Anita High facilitates School Drama at Woollahra Public School.  
Photo: Grant Sparkes-Carroll

school teachers. Together, they use drama-based strategies and quality children's literature to improve English and literacy skills, increasing the teacher's confidence in using arts-based educational strategies. The program is underpinned by **The School Drama Book**, published by Currency Press, which provides teachers across the world with informative, uniquely practical methods for improving literacy through drama.

Read more about the history and benefits of the STC School Drama™ program in the STC Magazine feature **Unlocking Creativity, Literacy and Drama Skills**.

## STUDENT LEARNING

STC offers a myriad of educational resources for students. These include Schools Days performances, Digital Education Resources, Work Experience Week and our Young Wharfies program. Schools Days are productions from STC's mainstage season chosen for their relevance to the curriculum, featuring a pre-show briefing and post-show Q&A with the cast. 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



Director of Education & Community Partnerships  
Zoe Hogan facilitates a Connected Partnerships workshop at MTC Australia Blacktown campus.  
Photo: Hon Boey

creatives. Work Experience Week provides 20 Drama students with the opportunity to spend a week immersed in all aspects of STC. Young Wharfies is an engaging and free learning program for twenty Year 11 Drama students who are inspired by the power and possibility of live theatre. The Young Wharfies spend a year attending productions, making new friends and lifelong collaborators, and participating in masterclasses with some of STC's most sought-after creatives.

## COMMUNITY

**STC's Connected** program uses drama strategies to help adults from refugee and migrant backgrounds build their English language skills. 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 STC productions. We work with schools that, for socioeconomic or geographic reasons, may not otherwise have access to live theatre. The Juvenile Justice program delivers drama workshops to young people who are incarcerated.

# MEDIA ENQUIRIES

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Teaching Artist Kaylee Hazell with the 2021 Young Wharfies.  
Photo: Nisha Agiasotis