

SYDNEY THEATRE COMPANY



ANNUAL REPORT 2025

Sydney Theatre Company acknowledges the Gadigal of the Eora nation who are the traditional custodians of the land and waters 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.



Ethics Framework

PURPOSE

To create brilliant theatre that connects with, inspires, stimulates & entertains our audiences.

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VALUES

In all that it says and does, whenever and wherever possible, Sydney Theatre Company will choose:

- Creativity
- Quality
- Integrity
- Collaboration
- Accountability

PRINCIPLES

- Respecting the intrinsic dignity of every person no matter who they are or how they present to the world
- Welcoming all without fear or favour
- Nurturing relationships and people with care, inclusivity, open-mindedness and respect
- Working to ensure the financial sustainability of the Company
- Contributing positively to the social and natural world
- Investing in the people, time and resources required to do exceptional work now and into the future
- Leavening seriousness with a sense of joy
- Consistently earning the trust of colleagues and audiences
- Reflecting, through theatre, the diverse triumphs and challenges of the human condition



2025 was a year of great theatre, new artistic leadership and disciplined operational management. In an environment shaped by economic uncertainty and heightened expectations of cultural institutions, the Board's focus over the past year has been on strengthening the Company's long-term sustainability while protecting its artistic integrity.

Sydney Theatre Company exists to create great theatre for the widest possible audience, and to do so in a way that is responsible and future-facing. Throughout 2025, the Board worked closely with management to strengthen governance, sharpen financial oversight and support the organisation through important structural reforms.

Central to this work has been a renewed emphasis on sustainability in its broadest sense – financial, organisational, cultural and social. The Board continued to guide longer-term planning focused on improving the operating model, maximising the value and utilisation of our venues, extending the life and reach of our productions, and deepening partnerships that support both artistic ambition and commercial return. Together, these efforts help ensure that Sydney Theatre Company can continue to invest in artists, audiences and new Australian work, now and into the future.

Good governance underpins public trust, and the Board remains deeply committed to accountability and ethical leadership. During the year, updated governance frameworks – including refreshed policies and codes – were embedded across the organisation, reinforcing shared expectations around integrity, respect and transparency. The Board thanks management and

staff for the care and diligence shown in implementing these frameworks and for continuing to foster a workplace culture that reflects the Company's purpose.

The past year also marked an important period of leadership evolution for Sydney Theatre Company. In 2025, Mitchell Butel commenced as Artistic Director, & Co-CEO working alongside Executive Director & Co-CEO Anne Dunn. The Board warmly welcomes Mitchell and acknowledges the energy and vision he brings to the Company's artistic leadership, including the delivery of his first programmed season in 2026. The Board also recognises Anne's steady leadership through a period of organisational reform, with a strong focus on governance, financial discipline and long-term sustainability. Together, the Co-CEOs are providing balanced and complementary leadership, supporting the Company to navigate a complex operating environment while continuing to pursue its artistic ambition.

While governance and financial oversight are critical, they exist in service of the work – the making and presenting of theatre. In 2025, Sydney Theatre Company continued to deliver ambitious and compelling work across its stages, engaging audiences in Sydney and beyond. The audience occupies a central role in the making of theatre and the operation of a theatre company. The Board is encouraged by – but does not take for granted – the enduring connection between Sydney Theatre Company and its audiences, whose curiosity and generosity sustain the Company and reaffirm the vital role of theatre in contemporary Australian cultural life.



Shamen Alyce Quan and the cast of *The Dictionary of Lost Words*. Photo: Prudence Upton

I give my sincere thanks to Sydney Theatre Company's donors for supporting the Company's work. Philanthropy is essential to the delivery of a full program enabling the Company to maintain scale, quality, access and ambition in all its work in a challenging financial environment. Much of what we have come to expect to see at a Sydney Theatre Company performance would simply not be possible without donor support. We are grateful for our donors' ongoing commitment and partnership at such an important time for the Company.

We also acknowledge and thank our Government funders at all levels for their ongoing support of Sydney Theatre Company. Public investment remains fundamental to the Company's ability to deliver high-quality theatre with broad public reach and impact.

The Board also extends its thanks to Sydney Theatre Company's corporate sponsors. Alongside philanthropy and public funding, corporate support remains an important component of the Company's funding model, contributing to the delivery of work across the year. We appreciate the confidence and collaboration of our partners.

The professionalism, commitment and creativity demonstrated by the entire Sydney Theatre Company workforce – artists, technicians, craftspeople, programmers, educators, administrators and volunteers – have been extraordinary and we thank all staff for their care and continued dedication to the Company.

I also extend my sincere thanks to my fellow Board Directors, whose expertise and generosity of time

underpin the Company's governance. Their thoughtful engagement has been invaluable throughout the year. I thank Deputy Chair David Craig for his outstanding leadership of the Finance & Risk Committee, particularly at a time when the Company has been focused on strengthening its financial management. Thank you also to Anita Belgiorno-Nettis who has continued to lead the Sydney Theatre Company Foundation Committee with incredible energy and skill.

Sydney Theatre Company stands at an important point in its history. The sector continues to evolve, and with that comes the opportunity to adapt, innovate, and strengthen the foundations that support great work. The fundamentals of this Company remain strong: a remarkable artistic legacy, a deep connection with audiences, a talented and committed workforce, and a clear understanding of what is required to remain sustainable. The Board is confident that with continued discipline and support, Sydney Theatre Company is well placed to thrive in the years ahead.

On behalf of the Board, I thank everyone who contributes to Sydney Theatre Company and shares in the belief that theatre matters – now more than ever.

Ann Johnson
Chair of the Board

ARTISTIC DIRECTOR AND CO-CEO REPORT
MITCHELL BUTEL



Brilliant Sydney theatre to the world and brilliant world theatre to Sydney.

Sydney Theatre Company continued to deliver on both fronts in 2025.

2025 saw the final season curated for the Company by our former Artistic Director and Co-CEO, Kip Williams and like all of Kip's seasons, an array of premiere Australian works, reinvigorations of extant Australian and international repertoire and fruitful collaborations with other Australian and international arts organisations in 2025 ignited and delighted our overall 392 730 paid attendees.

Kip's masterwork for the Company, *The Picture of Dorian Gray* continued its triumphant journey across the stages of the world and its Broadway season, produced by Michael Cassel Group, Kindred Partners and co and starring Sarah Snook, was nominated for six Tony Awards (with Sarah winning the Best Performance by an Actress in a Leading Role in a Play, to accompany her Olivier Award for her West End performance of the role).

The Company's international touring ambitions also resulted in a Singapore season of Merlynn Tong's *Congratulations, Get Rich!* in 2025 as well as seasons in Sydney and Brisbane. This show was a co-production between Sydney Theatre Company, La Boite Theatre and Singapore Repertory Theatre.

Our 2025 Season began with Amy Herzog's *4000 Miles*, uniting one of the Company's two Resident Directors, Kenneth Moraleda with Australian stage icon Nancy Hayes in a warm, poignant comedy about cross-generational connection.

The Company's other Resident Director, Ian Michael next electrified audiences with his dynamic and fresh take on Tom Wright's adaptation of Joan Lindsay's beloved Australian mystery, *Picnic at Hanging Rock*.

2025 saw the return of two other beloved Australian plays and Sydney Theatre Company hits in Pip Williams and Verity Laughton's *The Dictionary of Lost Words*,

our co-production with State Theatre Company South Australia and Suzie Miller's *RBG: Of Many, One*, with Heather Mitchell once more capturing audiences with her masterclass performance directed by Priscilla Jackman. *RBG* continued to tour around the country – to Arts Centre Melbourne, and HOTA on the Gold Coast.

It was a great pleasure to host a second season of another recent Australian theatre hit, Dylan Van Den Berg's *Whitefella Yella Tree*, a First Nations love story set at the dawn of Britain's colonisation of Australia. Sydney Theatre Company has enjoyed a long and very fruitful relationship with Griffin Theatre Company and this moving work extended that valued connection. Danny Howard received Best Newcomer at the Sydney Theatre Awards as a result of his heart-warming performance.

Australian music theatre was represented in the season by the musical *Bloom*, from Melbourne Theatre Company and by Working Dog's Tom Gleisner and Katie Weston. The show was directed by Dean Bryant, who also directed Annie Baker's wry and affecting *Circle Mirror Transformation*, led by Rebecca Gibney in Wharf 1 in 2025.

Also travelling up the Hume Highway was the Red Stitch Theatre production of *Edward Albee's Who's Afraid of Virginia Woolf?* (presented in association with Andrew Henry Presents and GWB Entertainment). Kat Stewart's breathtaking performance as Martha resulted in her being awarded Best Performance in a Leading Role in a Mainstage Production at the Sydney Theatre Awards.

Another acclaimed leading lady moment took place in 2025 when Pamela Rabe climbed into the role of Winnie in the classic Samuel Beckett play *Happy Days* which she co-directed with another famed Sydney Theatre Company regular Nick Schlieper.

It was with great pride that Sydney Theatre Company brought to life the world premieres of two commissions in 2025 in *The Talented Mr. Ripley* by Joanna Murray-Smith (after Patricia Highsmith) and directed by Sarah Goodes, and *The Shiralee* by Kate Mulvany after D'Arcy Niland, directed by Jessica Arthur. Led by Will

McDonald in a virtuosic turn, Murray-Smith's refreshed and subverted look at the Ripley mythology and Goodes' stylish and evocative production delighted audiences both in Sydney and on tour to Arts Centre Melbourne. Meantime, Mulvany's iteration of an iconic Australian novel, starring Josh McConville and Ziggy Resnick, and a powerful study of family and love, and the open road was a hit with audiences and critics alike.

Our 2025 shows and artists were nominated for 13 Sydney Theatre Awards.

In the production and presentation of all this work, the Company proudly exceeded its targets for diverse cultural, linguistic, gender and ability representation and it will continue to ensure this diversity of artistic teams, personnel and voices going forward. We were delighted also to hold a series of general auditions focused on performers from diverse backgrounds. These auditions were also attended by representatives from many other local theatre companies.

It has been an exciting year on our commission and creative development front also. Our currently commissioned writers include Tony Ayres, Angus Cerini, Wesley Enoch, Sheridan Harbridge, Jane Harrison, Kim Ho, Emme Hoy, Kirsty Marillier & Zindzi Okenyo, Nathan Maynard, Ian Michael, S. Shakthidharan and Melanie Tait.

Our Watershed Writers program continued in 2025 and we were delighted to support Grace Chapple, Abbie-lee Lewis, Emmanuelle Mattana, Gary Paramanathan and Daley Rangi. Our next batch of Watershed Writers are Danny Ball, Cassie Hamilton, Eric Jiang and Aliyah Knight.

The 25th Patrick White Playwrights Award went to Karolina Ristevski and acclaimed playwright Sheridan Harbridge was named as our Patrick White Fellow. Following a review, the 26th Award to be awarded in 2026 saw a record number of submissions of excellent works.

As part of our Education Program, we saw 3 344 school students attend our performances; 58 workshops delivered to 1 090 students; and 68 backstage tours delivered to 478 students. We also presented 5 staged

reading performances during OnSTAGE Week to 649 students; and provided work experience placements to 23 students throughout the year. Archival recordings of our productions were viewed by 300 students.

On a personal note, I would like to thank the entire Board, Foundation and staff at Sydney Theatre Company for making my first full year as Artistic Director and Co-CEO such an enlivening, exciting and enriching one.

I am conscious of the immense privilege to be in this role and the similar privilege it is to meet with so many artists – to hear of their dreams, to hear their stories – and to try and facilitate as many of those dreams and stories as possible into theatrical life.

It's been a similar delight to get to know our audiences and communities more deeply – to sit amongst them at our shows, to eavesdrop on their foyer summations of the shows, to be part of various events and programs with them.

Sydney Theatre Company exists to do work at scale. To make theatre that is ambitious, intelligent and alive to the moment it's made in. Work that doesn't retreat from complexity but work that gives it shape. Work that trusts its audience enough to meet it where it is.

Our mission is to "show the world". For us, that isn't a slogan. It's a test. To show the world what this company can do, to reflect the world in all its plurality, the work has to be delivered at full strength and with conviction. And with care.

We are grateful for all the care our artists and staff invest in making this work; we are grateful to all our partners and communities who invest in supporting this work; and we are grateful to all our audiences who care just as deeply about the centrality and value of theatre in our lives and who complete our circle.

Thank you to you all.

Mitchell Butel
Artistic Director and Co-CEO

EXECUTIVE DIRECTOR
AND CO-CEO REPORT
ANNE DUNN



In 2025, Sydney Theatre Company consolidated its foundations while navigating a period of artistic transition. Throughout the year, we remained focused on balancing artistic ambition, disciplined financial management and long-term sustainability of the Company in a complex and evolving operating environment.

Across our stages at The Wharf, Roslyn Packer Theatre and the Drama Theatre at the Sydney Opera House, we presented work that reflected the depth, diversity and ambition of contemporary Australian theatre. The season brought together new Australian writing, major literary adaptations and the return of much-loved productions. Audiences experienced rich and distinctive theatre in Sydney and on national and international stages, including the sold out successes of Heather Mitchell in Suzie Miller's *RBG: Of Many, One* and Sarah Snook in Kip Williams' *The Picture of Dorian Gray* on Broadway.

Operationally we undertook some much-needed maintenance at the Roslyn Packer Theatre with the support of Create NSW. An eight week shutdown allowed for upgrades to the fly system, new theatre seats and a glow-up of the foyer spaces through paint and lighting upgrades.

The 2025 program was curated by former Artistic Director Kip Williams, whose eight years of artistic leadership heightened Sydney Theatre Company's national and international profile. I want to acknowledge Kip's legacy and the enduring impact of his work on the Company,

our artists and our audiences. At the same time, we welcomed Mitchell Butel in his first year as Artistic Director. Mitchell stepped into the role with generosity, openness and a deep respect for the organisation and its people and worked closely with the team to deliver Kip's final program at Sydney Theatre Company.

I am pleased to report that Sydney Theatre Company recorded a surplus of \$786 418 in 2025. This result reflects sustained financial discipline, strong cost-containment measures and careful risk management in a year that continued to present significant structural challenges for the sector. This result, whilst pleasing and a testament to the incredible work and support of many individuals, by no means reflects an easing of the challenges facing Sydney Theatre Company or the arts sector at large. In 2025 we delivered a smaller program than in prior years, in part a result of the above mentioned capital works at Roslyn Packer Theatre, but also in part a reflection of our constrained capacity to take box office risk at an extended scale. In short, we have cut our cloth to suit the circumstances of the day.

2025 marks an important step in rebuilding financial resilience and strengthening the Company's balance sheet. We continue to work toward long term sustainability, noting that the surplus result in 2025 has been assisted by one off grants and donations.

Behind the scenes, the strength of Sydney Theatre Company lies in its people. I want to acknowledge the extraordinary commitment of our staff, artists



Josh McConville and Ziggy Resnick in *The Shirazee*. Photo: Prudence Upton

and collaborators, who continue to meet the challenges of our sector with professionalism, creativity and care. In 2025, we continued to embed updated policies and frameworks that support transparency, accountability and respectful behaviour across the organisation. Creating a safe, inclusive and values-led workplace remains a priority, and it is work that requires ongoing attention, listening and leadership.

Beyond our work as a producing company, 2025 also saw Sydney Theatre Company take an active leadership role across the national theatre sector. In my capacity as Chair of the Consortium of Non-Profit Theatre Companies (CAST), and on behalf of the Company, we continued to advocate for structural reforms essential to the long-term sustainability of Australian theatre. This included coordinated industry advocacy for the introduction of a live performance producer offset, alongside broader engagement with government and peak bodies on funding, philanthropy and development pathways.

A key milestone was Sydney Theatre Company hosting the CAST Theatre Development Symposium at The Wharf, convening artistic, executive and commercial theatre industry leaders from across the country to focus on the creation and circulation of new Australian work. The Symposium provided a rare national forum to test ideas, share practice and explore collaborative approaches to development, production and investment. It reinforced the importance of collective leadership in strengthening the theatre ecology as a whole.

Partnership continues to be critical to our success. I extend my sincere thanks to our donors, partners and supporters, whose belief in the power of theatre enables us to take creative risks and broaden our reach. I also acknowledge the support of government at all levels and thank Create NSW and Creative Australia for their ongoing support of Sydney Theatre Company.

As we look forward, Sydney Theatre Company stands at an important moment. We are building on a strong artistic foundation while reshaping the organisation to meet the realities of the years ahead. There is much work still to do, but we move forward with confidence in our people and our continued relevance to Australian cultural life. At a time when stories and the capacity to empathise with a different point of view matter more than ever, theatre remains vital.

I thank the Board for their stewardship and guidance, and I thank our audiences for their curiosity, loyalty and generosity of spirit. It is an honour to serve this Company and to co-lead with Mitchell, and I look forward to the next chapter of Sydney Theatre Company's story.

Anne Dunn
Executive Director and Co-CEO

Plays and Performances

4000 MILES

By **Amy Herzog**
Directed by **Kenneth Moraleda**

“A warm, wise and pithy character study of two people from very different generations stuck in an uncertain present”

LIMELIGHT

3 Feb ~ 23 Mar
Wharf 1 Theatre
1hr 40mins, no interval

51 Performances
11 403 Paid Attendance



Nancye Hayes and Shiv Palekar. Photo: Daniel Boud

Thank you Sydney Theatre Company Angels for your unwavering commitment to our work.

Anita Belgiorno-Nettis ^{AM} & Luca Belgiorno-Nettis ^{AM}, Jane & Andrew Clifford,
Gretel Packer ^{AM}, Rebel Penfold-Russel ^{OAM}, Rosie Williams & John Grill ^{AO}

CAST

Vera Joseph
Nancye Hayes
Leo Joseph-Connell
Shiv Palekar
Bec
Ariadne Sgouros
Amanda/Lily
Shirong Wu
Cover – Vera Joseph
Valerie Bader

CREATIVE TEAM

Designer
Jeremy Allen
Lighting Designer
Kelsey Lee

Composer & Sound Designer

Jessica Dunn
Associate Designer
Emma White
Intimacy Coordinator
Chloë Dallimore
Voice & Text Director
Charmian Gradwell

PRODUCTION TEAM

Production Manager
Ryan Garreffa
Stage Manager
Sarah Smith
Assistant Stage Manager
Zoe Davis
Costume Coordinator
Sam Perkins

Backstage Wardrobe Supervisor

Simone Edwards
Wig & Hair Supervisor
Lauren A. Proietti
Lighting Supervisor
Tim McNaught
Lighting Programmer
Ethan Hamill
Lighting Operator
Sam Scott
Sound Supervisor
Ben Andrews
Staging Supervisor
Chris Fleming
Set Construction Supervisor
Boaz Shemesh

Props Supervisor

Leandro Sanchez
Scenic Art Supervisor
Ron Thiessen
Drafting
Andrew Powell
Rehearsal Photographer
Daniel Boud

PICNIC AT HANGING ROCK

A play by **Tom Wright**
Adapted from the novel by **Joan Lindsay**
Directed by **Ian Michael**

“This *Picnic at Hanging Rock* is beautifully handled, tender and then ferocious, funny and uncomfortable, a heady descent into terror and beauty.”

THE GUARDIAN

17 Feb ~ 5 Apr
Drama Theatre,
Sydney Opera House
85 mins, no interval

49 Performances
19 370 Paid Attendance



Olivia De Jonge, Kirsty Marillier, Contessa Treffone, Lorinda May Merrypor and Masego Pitso.
Photo: Daniel Boud

THE DICTIONARY OF LOST WORDS

Adapted by **Verity Laughton**
From the novel by **Pip Williams**
Directed by **Jessica Arthur**

1 ~ 22 Mar
Roslyn Packer Theatre
2hrs 45mins,
including interval

24 Performances
12 963 Paid Attendance

On Tour
60 Performances
32 715 Paid Attendance

27 – 29 MAR
Geelong Arts Centre, Geelong
3 – 17 APR
Adelaide Festival Centre, Adelaide

26 APR – 10 MAY
Queensland Performing
Arts Centre, Brisbane
15 – 24 MAY
Canberra Theatre Centre, Canberra

29 MAY – 6 JUN
Merrigong Theatre Company,
Wollongong



Shannen Alyce Quan. Photo: Prudence Upton

CAST

Lizzie Lester/Mrs Smythe/Maria
Kathryn Adams
Gareth/Mr Crane
Arkia Ashraf
Ditte/Mabel/Megan/Alice
Ksenja Logos
Sir James Murray
Brian Meegan
Harry Nicoll
Johnny Nasser
Esme Nicoll
Shannen Alyce Quan
Bill Taylor/Frederick Sweatman
James Smith
Tilda Taylor/Sarah/Arthur Maling
Angela Nica Sullen
Understudies
Lizzie Hay
Guy O'Grady

CAST

Olivia
Olivia De Jonge
Kirsty
Kirsty Marillier
Lorinda
Lorinda May Merrypor
Masego
Masego Pitso
Contessa
Contessa Treffone
Understudy
Ian Michael

CREATIVE TEAM

Designer
Elizabeth Gadsby
Lighting Designer
Trent Suidgeest
Composer & Sound Designer
James Brown
Movement Director & Intimacy Coordinator
Danielle Micich
Fight Director
Tim Dashwood
Voice & Text Director
Charmian Gradwell

PRODUCTION TEAM

Production Manager
Alexandra Moon
Stage Manager
Stephanie Storr
Assistant Stage Manager
Mia Kanzaki
Costume Coordinator
Scott Fisher
Backstage Wardrobe Supervisor
Isabella Sigglekow
Costume Day Maintenance
Hazel Fisher
Lighting Supervisor
Jesse Greig
Floor Electrician
Oscar De Gruchy

Sound Supervisor

Hayley Forward
Sound Operator
David Trumpmanis
Video Supervisor
Michael Hedges
Staging Supervisor
David Tongs
Props Supervisor
Jason Lowe
Set Construction Supervisor
Boaz Shemesh
Scenic Art Supervisor
Ron Thiessen
Drafting
Dallas Winspear

CREATIVE TEAM

Designer
Jonathon Oxlade
Costume Designer
Ailsa Paterson
Lighting Designer
Trent Suidgeest
Composer & Sound Designer
Max Lyandvert
Assistant Director
Shannon Rush
Intimacy & Fight Coordinator
Ruth Fallon
Accent Coach
Jennifer Innes

PRODUCTION TEAM

Stage Manager
Bridget Samuel
Assistant Stage Manager
Carmen Evans
AV System Design
Lachlan Turner
Backstage Wardrobe Supervisor
Blake Hedley
Hair & Wig Stylist
Andrew Keshan
Costume Day Maintenance
Nyok Kim Chang
Lighting Supervisor & Operator
Tim McNaught
Venue Head of Lighting
Amy Robertson

Sound Supervisor & AV Operator

Ben Andrews
Sound Operator
Al Bremner
Mic Technician
Chloe Langdon
Video Supervisor
Michael Hedges
Head Mechanist
David Tongs

FOR SYDNEY THEATRE COMPANY

Production Manager
Joe Fletcher
Deputy Production Manager
Julia Orlando

FOR STCSA

Production Manager
Gabrielle Hornhardt
Sound Supervisor
Patrick Pages-Oliver
Carpenter / Mechanist
Grant Petrusевич
Carpenter / Mechanist
Ben Brooks
Wardrobe Supervisor
Kellie Jones
Props Maker
Elias Ppiros
Rehearsal Photographer
Matt Byrne

CO-PRODUCER



BLOOM

Music by **Katie Weston** & lyrics by **Tom Gleisner** “Comedy with a big heart”
 Book by **Tom Gleisner**
 Directed by **Dean Bryant**
THE SATURDAY PAPER

29 Mar ~ 11 May
 Roslyn Packer Theatre
 1hr 45mins, no interval
 45 Performances
 23 407 Paid Attendance



Vidya Makan, Christina O'Neill, Maria Mercedes, Eddie Muliaumaseali'i, Christie Whelan Browne, Evelyn Krape, John Waters, Slone Sudiro, Jackie Rees and John O'May, Photo: Daniel Boud



Jackie Rees, Slone Sudiro, John Waters. Photo: Daniel Boud

CAST

Rose
Evelyn Krape
Ruby
Vidya Makan
Betty/Chef
Maria Mercedes
Sal/Inspector/News Reporter/Trev
Eddie Muliaumaseali'i
Roland
John O'May
Gloria
Christina O'Neill
Lesley
Jackie Rees
Finn
Slone Sudiro

Doug

John Waters
Mrs Macintyre
Christie Whelan Browne
Guitar
Daniel Billing
Bass
Gen Campbell
Reeds
Kali Gillen
Cello
Jenean Lee
Drums
Cameron Elliott Reid
Voice of News Anchor
Peter Hitchener

Voice Of Pine Grove Advertisement
Denis Walter
Singer In Pine Grove Advertisement
Katie Weston

CREATIVE TEAM

Music Director
Lucy Bermingham
Choreographer
Andrew Hallsworth
Set Designer
Dann Barber
Costume Designer
Charlotte Lane

Lighting Designer
Amelia Lever-Davidson

Sound Designer
Nick Walker

Associate Choreographer
Liam McIlwain

Assistant Director
Tasnim Hossain

Production Dramaturg
Dean Bryant

Dramaturgs
Matt Edgerton

Jennifer Medway

Voice & Text Coach
Matt Furlani

Orchestrator & Premiere Production Arrangements
Zara Stanton

Original Arrangements

Katie Weston &
Ned Wright Smith

PRODUCTION TEAM

Stage Manager
Oriana Papa
Assistant Stage Managers
Tom O'Sullivan
Mercedes Gowlett
Backstage Wardrobe Supervisor
Simone Edwards
Hair & Wig Stylist
Diane Kanara
Costume Day Maintenance
Catriona McCabe

Head Lighting Technician

Jesse Greig
Lighting Operator
Sam Scott
Head Sound Technician
Al Bremner
Sound Operator
Jake Burger
Head Mechanist
David Tongs
Fly Supervisor
Liam Kennedy

FOR SYDNEY THEATRE COMPANY

Production Manager
Ryan Garreffa
Costume Coordinator
Scott Fisher

Lighting Supervisor

Jesse Greig
Lighting Programmer
Tim McNaught
Sound Supervisor
Ben Andrews
Rehearsal Photographer
Charlie Kinross
For MTC
Production Manager
Jess Maguire
Stage Manager (Rehearsals)
Whitney McNamara
Technical Manager – Staging
Andrew Bellchambers

Technical Manager – Electrics

Allan Hirons
Sound Supervisor
Joy Weng
Production Electrician
Max Wilkie
Head Mechanist
Toby Chesworth
Set Builders
Simon Juliff
Brian Easteal

MELBOURNE
THEATRE COMPANY

RBG: OF MANY, ONE

By **Suzie Miller**
Directed by **Priscilla Jackman**

“One of the all-time great performances”
THE SYDNEY MORNING HERALD

10 Apr ~ 17 May
Drama Theatre,
Sydney Opera House
1hr 35mins, no interval

42 Performances
20 172 Paid Attendance

On Tour
22 Performances
14 656 Paid Attendance

6 – 8 MAR
Riverside Theatres, Parramatta
12 – 23 MAR
Arts Centre Melbourne, Melbourne
3 – 5 APR
HOTA, Surfers Paradise



Heather Mitchell. Photo: Daniel Boud

HAPPY DAYS

By **Samuel Beckett**
Conceived and Directed by
Nick Schlieper and **Pamela Rabe**

“Rabe’s virtuosity presents a Winnie who’s intriguing, grotesque, funny, occasionally trying, almost coarse and memorably unique.”
THE SYDNEY MORNING HERALD

5 May ~ 15 Jun
Wharf 1 Theatre
1hr 40mins, no interval

44 Performances
6 919 Paid Attendance



Markus Hamilton and Pamela Rabe. Photo: Brett Boardman

CAST

Ruth Bader Ginsburg
Heather Mitchell

CREATIVE TEAM

Director
Priscilla Jackman
Designer
David Fleischer
Lighting Designer
Alexander Berlage
Composer & Sound Designer
Paul Charlier
Voice & Dialect Coach
Jennifer White
Associate Sound Designer (Tour)
Zac Saric

PRODUCTION TEAM

Production Manager
Aiden Brennan
Company Stage Manager
Katie Hankin
Assistant Stage Manager
Brooke Kiss
Wardrobe, Wig, Hair & Make-Up Supervisor
Lauren A. Proietti
Lighting Supervisor & Realiser
Ethan Hamill
Sound Supervisor & Realiser
Hayley Forward
Sound Operator
Zac Saric

Staging Supervisor

Zachary White
Production Photographers
Prudence Upton
Daniel Boud

CAST

Winnie
Pamela Rabe
Willie
Markus Hamilton

CREATIVE TEAM

Set & Lighting Designer
Nick Schlieper
Costume Designer
Mel Page
Sound Designer
Stefan Gregory
Assistant Director
Kenneth Moraleda
Voice & Text Director
Charmian Gradwell

PRODUCTION TEAM

Production Manager
Joe Fletcher
Deputy Production Manager
Julia Orlando
Stage Manager
Zoe Davis
Assistant Stage Manager
Chloe Langdon
Costume Coordinator
Sam Perkins
Hair, Wig & Wardrobe Supervisor, Costume Day Maintenance
Lauren A. Proietti
Lighting Supervisor
Amy Robertson

Lighting Programmer

Corinne Fish
Lighting Operator
Oscar de Gruchy
Sound Supervisor
Hayley Forward
Sound Operator
Ben Andrews
Set Construction Supervisor
Boaz Shemesh
Props Supervisor
Emily Adinolfi
Scenic Art Supervisor
Ron Thiessen
Staging Supervisor
David Tongs

Mechanist

Oscar Broadhead
Rehearsal Photographer
Brett Boardman

CIRCLE MIRROR TRANSFORMATION

By **Annie Baker**
Directed by **Dean Bryant**

“Full of the jewels of connection and burdens of sorrow that happen every day”
THE GUARDIAN

12 Jul ~ 7 Sep
Wharf 1 Theatre
1hr 50mins, no interval

59 Performances
13 542 Paid Attendance



Rebecca Gibney. Photo: Daniel Boud

CAST

Lauren
Ahunim Abebe
Schultz
Nicholas Brown
James
Cameron Daddo
Marty
Rebecca Gibney
Theresa
Jessie Lawrence

CREATIVE TEAM
Designer
Jeremy Allen
Lighting Designer
BROCKMAN

Composer & Sound Designer

Clemence Williams
Assistant Director
Connor Reidy
Associate Sound Designer
Daniel Herten
Intimacy Coordinator
Chloë Dallimore
Voice & Text Director
Charmian Gradwell

PRODUCTION TEAM
Production Manager
Alexandra Moon
Stage Manager
Sarah Smith
Assistant Stage Manager
Yasmin Breeze

Costume Coordinator

Scott Fisher
Wardrobe, Wig, Hair & Make-up Supervisor
Lauren A. Proietti
Wardrobe Day Maintenance
Hazel Fisher
Lighting Supervisor
Tim McNaught
Lighting Programmer
Ethan Hamill
Lighting Operator
Sam Scott
Props Supervisor
Leandro Sanchez
Scenic Art Supervisor
Ron Theissen

Set Construction Supervisor

Boaz Shemesh
Sound Supervisor
Hayley Forward
Video Supervisor
Ben Andrews
Staging Supervisor
David Tongs
Drafting
Andrew Powell
Rehearsal Photographer
Daniel Boud

Associate Partner



THE TALENTED MR. RIPLEY

By **Patricia Highsmith**
Adapted for the stage by
Joanna Murray-Smith
Directed by **Sarah Goodes**

“Executed with comic brilliance and a chilling, sociopathic undertone”
TIME OUT SYDNEY

19 Aug ~ 28 Sep
Roslyn Packer Theatre
2hrs, no interval

43 Performances
24 295 Paid Attendance



Johnny Nasser, Will McDonald, Andrew McFarlane, Faisal Hamza, Claude Scott-Mitchell and Raj Labade. Photo: Prudence Upton

On Tour
31 Performances
15 862 Paid Attendance

28 OCT – 23 NOV
Arts Centre Melbourne, Melbourne

CAST

Freddie Miles
Faisal Hamza
Dickie Greenleaf
Raj Labade
Roman Delo (Melbourne Season)
Tom Ripley
Will McDonald
Herbert Greenleaf
Andrew McFarlane
Inspector Rolverini
Johnny Nasser
Marge Sherwood
Claude Scott-Mitchell

CREATIVE TEAM

Set Designer
Elizabeth Gadsby
Costume Designer
Emma White
Lighting Designer
Damien Cooper
Composer & Sound Designer
Steve Francis

Associate Directors

Tait de Lorenzo
Kenneth Moraleda
Associate Sound Designer
Madeleine Picard
Movement Director
Charmene Yap
Fight & Safety Director
Tim Dashwood
Intimacy Coordinator
Chloë Dallimore
Voice & Text Director
Charmian Gradwell

PRODUCTION TEAM

Production Manager
Ryan Garreffa
Deputy Production Manager
Julia Orlando
Stage Manager
Stephanie Storr
Deputy Stage Manager
Sophia Morgan
Assistant Stage Manager
Mia Kanzaki

Costume Coordinator

Sam Perkins
Hair, Wig & Makeup Supervisor
Lauren A. Proietti
Backstage Wardrobe Supervisor
Simone Edwards
Wardrobe Day Maintenance
Catriona McCabe
Isabella Sigglekow
Lighting Supervisor & Head Technician
Jesse Greig
Lighting Programmer
Ethan Hamill
Lighting Operator
Oscar De Gruchy
Sound Supervisor
Hayley Forward
Sound Operator
David Trumpmanis
Jeremy Hoppe
Radio Mic Technicians
Chloe Langdon
Jessica Pizzinga

Staging Supervisor & Head Mechanist

David Tongs
Fly Operator
Zachary White
Automation Operator & Mechanist
Liam Kennedy
Floor Mechanists
Oscar Broadhead
Drafting
Dallas Winspear
Props Supervisor
Emily Adinolfi
Scenic Art Supervisor
Ron Thiessen
Set Construction Supervisor
Boaz Shemesh

Supported by the Chair's Circle

Presenting Partner



WHITEFELLA YELLA TREE

By **Dylan Van Den Berg**
Directed by **Declan Greene** and **Amy Sole**

“Solidifies its place in the canon of Aboriginal theatre”

LIMELIGHT

19 Sep ~ 18 Oct
Wharf 1 Theatre
90mins, no interval

32 Performances
4 921 Paid Attendance



Danny Howard and Joseph Althouse. Photo: Prudence Upton

CAST

Ty
Joseph Althouse
Neddy
Danny Howard

CREATIVE TEAM

Designer
Mason Browne
Co-Lighting Designers
Kelsey Lee
Katie Sfetkidis
Composer & Sound Designer
Steve Toulmin
Associate Composer & Sound Designer, Touring Sound Realiser
Daniel Herten

Intimacy Coordinator

Bayley Turner
Dramaturg
Andrea James

PRODUCTION TEAM

Stage Manager
Isabella Kerdijk
Assistant Stage Manager
Tyler Fitzpatrick
Lighting Supervisor and Operator
Tim McNaught
Sound Supervisor and Operator
Ben Andrews
Mechanist
Sam Williams

FOR GRIFFIN

Production Manager
Damion Holling
Head Electrician
Sammy Read

FOR SYDNEY THEATRE COMPANY

Production Manager
Joe Fletcher
Staging Supervisor
Chris Fleming
Lighting Programmer
Sam Scott

GRIFFIN
THEATRE
COMPANY

THE SHIRALEE

By **D’Arcy Niland**
Adapted for the stage by **Kate Mulvany**
Directed by **Jessica Arthur**

“A powerful, poetic adaptation exploring masculinity, parenthood, and redemption in Outback Australia’s heart.”

LIMELIGHT

6 Oct ~ 29 Nov
Drama Theatre,
Sydney Opera House
2hrs 30mins,
including interval

56 Performances
18 951 Paid Attendance



Ziggy Resnick and Josh McConville. Photo: Prudence Upton

CAST

Donny/Cheetham/Jack & Others
Stephen Anderson
Desmond/Ruby Razzle & Others
Paul Copsis
Matilda/Bella & Others
Lucia Mastrantone
Mac
Josh McConville
Marge/Grace & Others
Kate Mulvany
Beauty/Tommy & Others
Aaron Pedersen
Buster
Ziggy Resnick
Lily/Minny & Others
Catherine Vān-Davies
Understudies
Damien Strouthos
Kimie Tsukakoshi

CREATIVE TEAM

Designer
Jeremy Allen
Lighting Designer
Trent Suidgeest
Composer & Sound Designer
Jessica Dunn
Assistant Director
Guy Simon
Dramaturg
Kip Williams
Cultural Advisor
Matthew Doyle
Fight & Safety Director
Tim Dashwood
Music Rehearsal Associate
Victoria Falconer
Intimacy Coordinator
Chloë Dallimore
Voice & Text Director
Charmian Gradwell

Swaggie of Happiness

Vinnie Pedersen
PRODUCTION TEAM
Production Manager
Alexandra Moon
Stage Manager
Tim Burns
Assistant Stage Manager
Sean Proude
Costume Coordinator
Sam Perkins
Hair Wig and Makeup Supervisor
Lauren A. Proietti
Backstage Wardrobe Supervisor
Chris Harris
Dresser
Josh Carter
Wardrobe Day Maintenance
Catriona McCabe
Lighting Supervisor
Amy Robertson

Head Lighting Technician

Filip Wyker
Sound Supervisor
Hayley Forward
Sound Operator
Al Bremner
Staging Supervisor
Chris Fleming
Head Mechanist
Sean Proude
Drafting
Andrew Powell
Props Supervisor
Nathan Lowe
Scenic Art Supervisor
Ron Theissen
Set Construction Supervisor
Boaz Shemesh
Rehearsal Photographer
Prudence Upton
Supported by The Donor Syndicate
Supporting Women in Theatre

EDWARD ALBEE'S WHO'S AFRAID OF VIRGINIA WOOLF?

Directed by **Sarah Goodes**

“A performance for the ages”
THE SYDNEY MORNING HERALD

7 Nov ~ 14 Dec
Roslyn Packer Theatre
3hrs 15mins, including
2 intervals

39 Performances
18 492 Paid Attendance



Harvey Zielinski, David Whiteley, Emily Goddard and Kat Stewart. Photo: Prudence Upton

CAST

Honey
Emily Goddard
Martha
Kat Stewart
George
David Whiteley
Nick
Harvey Zielinski
Understudies
Gareth Reeves
Kate Skinner
CREATIVE TEAM
Designer
Harriet Oxley

Lighting Designer

Matt Scott
Composer & Sound Design
Grace Ferguson
Ethan Hunter
Audio Visual Design
Charlie D
Resident Director
Kenneth Moraleda
PRODUCTION TEAM
Production Manager
Tony Papp
Stage Manager
Annah Jacobs
Assistant Stage Manager
Estelle Gomersall

Costume Coordinator

Scott Fisher
Backstage Wardrobe Supervisor
Simone Edwards
Wig, Hair & Make-up Stylists
Annabel Cameron
Andrew Keshan
Lighting Supervisor
Tim McNaught
**Lighting Programmer
and Operator**
Sam Scott
Sound Supervisor
Ben Andrews
Sound Operator
David Trumpmanis
Sound Technician
Hayley Forward

Video Supervisor

Michael Hedges
Staging Supervisor
Chris Fleming
Head Mechanist
Liam Kennedy
FOR GWB ENTERTAINMENT
Senior Executive Producer
Rob Brookman
Production Manager
Will Lewis
Production Photographer
Eugene Hyland



CONGRATULATIONS, GET RICH!

(恭喜发财, 人日快乐)

By **Merlynn Tong**
Directed by **Courtney Stewart**

“Unpredictable and delightfully
eccentric, it balances sincerity with a
sense of the marvellously outlandish.”

SUZY GOES SEE

21 Nov ~ 14 Dec
Wharf 1 Theatre
90mins, no interval

24 Performances
4 506 Paid Attendance

On Tour
23 Performances
3 360 Paid Attendance

4 – 20 SEP
La Boite Roundhouse Theatre,
Brisbane
29 OCT – 8 NOV
Drama Centre Theatre, Singapore



Merlynn Tong, Seong Hui Xuan, Kimie Tsukakoshi. Photo: Prudence Upton

CAST

Xavier
Zac Boulton
Mum
Seong Hui Xuan
Mandy
Merlynn Tong
Gma
Kimie Tsukakoshi

CREATIVE TEAM

Designer
James Lew
Lighting Designer
Gabriel Chan
Composer & Sound Designer
Guy Webster

Dramaturg

Jules Orcullo
Music Director
Alex Van den Broek
Fight & Intimacy Director
NJ Price

PRODUCTION TEAM

Production Manager
Alexandra Moon
Stage Manager
Peter Sutherland
Assistant Stage Manager
Luke McGilvray
Costume Coordinator
Scott Fisher
Wardrobe Day Maintenance
Hazel Fisher

Lighting Supervisor

Amy Robertson
Lighting Programmer
Matt Quince
Lighting Operator
Filip Wyker
Annie Fraser
**Sound Supervisor &
Sound Technician**
Ben Andrews
Sound Operator
Jem Hoppe
Staging Supervisor
Chris Fleming
Mechanist
Oscar Broadhead

FOR LA BOITE THEATRE

**Production Manager &
Lighting Realiser**
Teegan Kranenburg
Technical Coordinator
George Pitt
Sound Operator
Douglas Carr
Workshop Manager
Andrew Mills
Production Photographer
Stephen Henry



JULIA

By **Joanna Murray-Smith**
Directed by **Sarah Goodes**

"Julia is a play for everyone"
THE SCOOP

On Tour

60 Performances
37 548 Paid Attendance

25 JUN – 19 JUL
Arts Centre Melbourne, Melbourne
16 – 30 AUG
Queensland Performing Arts
Centre, Brisbane

3 – 13 SEP
Merrigong Theatre Company,
Wollongong



Justine Clark. Photo: Prudence Upton

CAST

Julia
Justine Clarke
Young Woman
Lotte Beckett

CREATIVE TEAM

Designer
Renée Mulder
Lighting Designer
Alexander Berlage
Composer & Sound Designer
Steve Francis
Video Designer
Susie Henderson
Dramaturg
Ruth Little

Assistant Director

Charley Allanah
Voice & Dialect Coach
Jennifer White
Lighting Design Realiser
Véronique Benett

PRODUCTION TEAM

Production Manager
Aiden Brennan
Deputy Production Manager
Julia Orlando
Company Stage Manager
Jaymii Knierum
Assistant Stage Manager
Sunday Bowes
Costume Coordinator
Scott Fisher

Wig & Hair Stylist

Charlotte Webb
Lighting Supervisor
Tim McNaught

Sound Supervisor
David Trumpmanis

Sound Operator
Al Bremner

Video Supervisor & Realiser
Ben Andrews

Staging Supervisor
Co Arnold

**Rehearsal & Production
Photographer**
Prudence Upton

CANBERRA
THEATRE
CENTRE

THE VISITORS

By **Jane Harrison**
Directed by **Wesley Enoch**

"Powerful, authentic First Nations storytelling."
THE GUARDIAN

On Tour

6 Performances
1 985 Paid Attendance

23 – 27 JUL
Queensland Performing Arts
Centre, Brisbane



Zoe Walters, James Slee, Sean Dow, Stephen Geronimos, Beau Dean Riley Smith, John Blair, Najwa Adams-Ebel. Photo: Red Handed Productions.

CAST

Jaky
Najwa Adams-Ebel (Birri Gubba)
Joseph
John Blair (Nucoorilma, Gamilaroi)
Gary
Sean Dow (Gunggandji, Birigubba)
Gordon
Stephen Geronimos (Gamilaroi)
Lawrence
James Slee (Kuku Yalanji, Goa)
Albert
Beau Dean Riley Smith
(Wiradjuri, Gamilaraay)
Wallace
Zoe Walters (Anmatyerre)

CREATIVE TEAM

Set & Costume Designer
Elizabeth Gadsby
Lighting Designer
Karen Norris
Composer & Sound Designer
Brendon Boney
Associate Director 2023
Liza-Mare Syron
Cultural Liaison
Aunty Yvonne Simms
Dharug/Dharawal Linguist
Corina Norman
Dharug Linguist/Coach
Jordan Ryan-Hennessey
Associate Designer
Shana O'Brien

PRODUCTION TEAM

Production Manager
Becky Russell
Stage Manager
Peter Sutherland
Assistant Stage Manager
Jade Walker

Moogahlin
Performing
Arts Inc

THE PICTURE OF DORIAN GRAY

By **Oscar Wilde**
 In a new adaptation written
 and directed by **Kip Williams**

“So revolutionary, remarkable and dazzling
 you’ll think you’re gazing into theater’s future.”
THE WASHINGTON POST

On Tour

111 Performances
 107 459 Paid Attendance

10 MAR – 29 JUN
 The Music Box Theatre,
 New York City



Sarah Snook. Photo: Marc Brenner



CAST

Performer
 Sarah Snook

CREATIVE TEAM

Scenic & Costume Design

Marg Horwell

Lighting Design

Nick Schlieper

Composer & Sound Design

Clemence Williams

Video Design

David Bergman

Dramaturg & Creative Associate

Eryn Jean Norvill

Production Dramaturg

Paige Rattray

Associate Director

Ian Michael

Associate Director

Tait de Lorenzo

Resident Director

Raz Golden

PRODUCTION TEAM

Associate Producer

Liam Mangan

Advertising

AKA

Publicity

The Press Room

Ticketing & Revenue Director

Brian Devito

Production Consultant

Jaymii Knierum

Production Stage Manager

Lisa Iacucci

Production Management

Juniper Street Productions

Company Manager

Justin Glieberman

General Management

Foresight Theatrical

Aaron Lustbader

Devon Miller

michae
 cassel
 group

Plays and performance statistics

Home Venues

SUBSCRIPTION SEASON	NO. OF PERFORMANCES	PAID ATTENDANCE
4000 Miles	51	11 403
Picnic at Hanging Rock	49	19 370
The Dictionary of Lost Words	24	12 963
Bloom	45	23 407
RBG: Of Many, One	42	20 172
Happy Days	44	6 919
Circle Mirror Transformation	59	13 542
The Talented Mr. Ripley	43	24 295
Whitefella Yella Tree	32	4 921
The Shiralee	56	18 951
Edward Albee's Who's Afraid of Virginia Woolf?	39	18 492
Congratulations, Get Rich!	24	4 506
Subtotal	508	178 941

Touring

SUBSCRIPTION SEASON	NO. OF PERFORMANCES	PAID ATTENDANCE
The Dictionary of Lost Words	60	32 715
RBG: Of Many, One	22	14 656
The Talented Mr. Ripley	31	15 862
Julia	60	37 548
Congratulations, Get Rich!	23	3 360
The Visitors	6	1 985
The Picture of Dorian Gray	111	107 459
Subtotal	313	213 585

Readings

READINGS AND SPECIAL PRESENTATIONS	NO. OF PERFORMANCES	PAID ATTENDANCE
Patrick White Playwrights Award Presentation	1	
I Don't Dream, I Float	2	204
Subtotal	3	204

Total Performances

TOTAL PERFORMANCES IN 2025	NO. OF PERFORMANCES
Home Venues	511
Touring	313
Grand Total of performances in 2025	824
Total paid attendance in 2025	392 730



The Shiralee. Photo: Prudence Upton

Awards and Nominations



4000 MILES

Sydney Theatre Awards Nominations

Best Performance in a Supporting Role of a Mainstage Production
Shirong Wu



RBG: OF MANY, ONE

Time Out Sydney Arts & Culture Awards Winner

People's Choice Favourite Play
People's Choice Favourite Performance in a Play
Heather Mitchell

Green Room Awards Winner

Outstanding Performance
Heather Mitchell



THE TALENTED MR. RIPLEY

Sydney Theatre Awards Nominations

Best Direction of a Mainstage Production
Sarah Goodes
Best Performance in a Leading Role of a Mainstage Production
Will McDonald

Best Costume Design of a Mainstage Production
Emma White

Best Lighting Design of a Mainstage Production
Damien Cooper

Best Sound Design and Composition of a Mainstage Production
Steve Francis



THE SHIRALEE

Sydney Theatre Awards Nominations

Best Stage Design of a Mainstage Production
Jeremy Allen



THE PICTURE OF DORIAN GRAY

(Michael Cassel Group and Kindred Partners presentation)

Tony Awards Winner

Best Actress in a Play
Sarah Snook

Best Costume Design in a Play
Marg Horwell

Nominations

Best Direction of a Play
Kip Williams

Best Scenic Design in a Play
David Bergman & Marg Horwell

Best Lighting Design in a Play
Nick Schlieper

Best Sound Design in a Play
Clemence Williams

Outer Critics Circle Awards Winner

Outstanding Solo Performance
Sarah Snook

Outstanding Video/Projections
David Bergman

Drama Desk Awards Winner

Outstanding Lead Performance in a Play
Sarah Snook

Outstanding Projection and Video Design
David Bergman

Unique Theatre Experience

Nominations

Outstanding Director of a Play – Kip Williams

Outstanding Sound Design of a Play – Clemence Williams

Drama League Awards Nominations

Outstanding Production of a Play

Outstanding Direction of a Play
Kip Williams

Distinguished Performance
Sarah Snook



PICNIC AT HANGING ROCK

Sydney Theatre Awards Nominations

Best Mainstage Production
Best Direction of a Mainstage Production
Ian Michael
Best Ensemble



JULIA

Time Out Melbourne Arts & Culture Awards Winner

People's Choice Favourite Play
People's Choice Favourite Performance in a Play – Justine Clarke



WHITEFELLA YELLA TREE

(Griffin Theatre Company production)

Sydney Theatre Awards Winner

Best Newcomer
Danny Howard

Nominations

Best Performance in a Leading Role in a Mainstage Production
Joseph Althouse



EDWARD ALBEE'S WHO'S AFRAID OF VIRGINIA WOOLF?

(Red Stitch production presented in association with GWB Entertainment and Andrew Henry Presents)

Sydney Theatre Awards Winner

Best Performance in a Leading Role in a Mainstage Production – Kat Stewart

2024



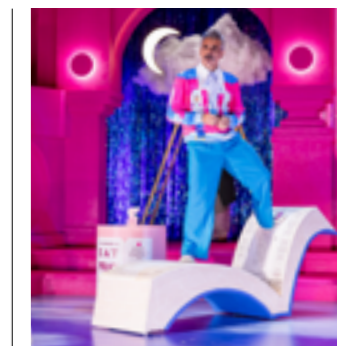
DEAR EVAN HANSEN

(Co-production with Michael Cassel Group)

Green Room Awards Nominations

Music Theatre Commercial, Outstanding Production
Music Theatre Commercial, Outstanding Direction
Dean Bryant

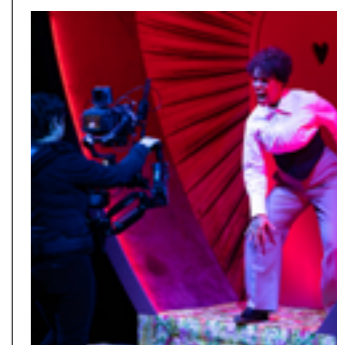
Music Theatre Commercial, Outstanding Artist in a Leading Role
Beau Woodbridge



A FOOL IN LOVE

Australian Writers Guild AWGIE Award Nomination

Best Stage Adapted script
Van Badham



DRACULA

Australian Production Design Guild Awards Winner

Video Designer
Craig Wilkinson APDG



INTO THE SHIMMERING WORLD

Australian Writers Guild AWGIE Award Winner

Best Stage Original
Angus Cerini

Australian Production Design Guild Awards Nominees

Set Designer
David Fleischer



AMERICAN SIGNS

Australian Writers Guild AWGIE Award Nomination

Best Stage Original – Anchuli Felicia King

Australian Production Design Guild Awards Nominees

Lighting Designer
BROCKMAN

On the National & International Stage



Sydney Theatre Company is based in the Walsh Bay Arts Precinct on Gadigal Country and performs across four venues in Sydney. Our reach, however, extends well beyond the city.

In 2025, audiences engaged with our work across Australia and in major international markets. Sydney Theatre Company productions were seen by 392 730 paid attendees across Sydney seasons, national and international touring, and licensed presentations. Of these, 213 585 tickets were sold outside Sydney through touring and international activity, underscoring the scale of our reach beyond our home city. These outcomes reflect both the artistic ambition of our program and the growing demand for Australian work of quality, originality and contemporary relevance.

National touring remains central to this reach. It enables Sydney Theatre Company to share Australian stories with audiences across the country, deepen relationships with presenting partners, and extend the life of major productions. Touring also allows artists, creative teams and production staff to bring work developed in Sydney into dialogue with audiences in other cities and regions, strengthening the Company's role within the wider performing arts ecology.

The international success of *The Picture of Dorian Gray* provides a compelling example of this broader reach. Following its acclaimed Australian season and in partnership with Michael Cassel Group, the

production enjoyed a successful run in London's West End before transferring to Broadway in 2025. Its success demonstrates the global resonance of Australian storytelling when matched with artistic boldness and technical innovation, while also creating new pathways for Australian theatre makers and strengthening international confidence in locally developed work.

Partnerships are essential to this success. Sydney Theatre Company's national and international reach depends on enduring relationships with presenting and producing partners who share our commitment to artistic excellence and broad audience access. In 2025, these collaborations continued to extend the life, visibility and impact of our productions. Across Australia, Sydney Theatre Company productions and presentations were strengthened through relationships with organisations including State Theatre Company of South Australia, La Boite, Arts Centre Melbourne, Melbourne Theatre Company and Queensland Theatre Company. These partnerships are central to how we develop, produce and share work at scale.

Through touring, licensing and co-productions, Sydney Theatre Company is reaching audiences well beyond Sydney and contributing to Australia's cultural identity on a national and international stage. As we continue to invest in artistic excellence, audience development and strategic partnerships, this wider reach will remain a vital part of our public value.

Sarah Snook in *The Picture of Dorian Gray* at the Theatre Royal Haymarket, London. Photo: Marc Brennan

New Work

2025 marked a year of renewed energy for the Sydney Theatre Company New Work team, as the first full year under Artistic Director Mitchell Butel. Alongside this shift, the team delivered the final year of Kip Williams' programming, stewarding ambitious works to the stage including *The Talented Mr. Ripley* and *The Shiralee*, both large scale adaptations shaped for contemporary audiences.

New Work in Numbers

19 playwrights under commission, including three new commissions. All new commissions were awarded to first time Sydney Theatre Company commissioned writers.

13 developments and readings across commissions and other works in progress, including 2026 programmed works *Bennelong in London*, *Strong is the New Pretty* and *Whispering Jack: The John Farnham Musical*.

9 Watershed Writers supported across the year, with five writers completing their two-year residency and four new writers commencing.

187 submissions received for the 26th Patrick White Playwrights Award, more than double the number received in the previous year.

The Talented Mr. Ripley cast: Claude Scott-Mitchell, Will McDonald, Faisal Hamza, Raj Ladbabe.
Photo: Prudence Upton



Artist development in 2025 was shaped by both continuity and fresh momentum, as Sydney Theatre Company welcomed Artistic Director Mitchell Butel and completed the final year of Kip Williams' programming. New Work supported the realisation of major new works *The Talented Mr. Ripley*, *The Shiralee* and *Congratulations, Get Rich!* while working closely with artists across a period of renewed energy with shared focus on audiences and ambition.

Alongside this momentum, New Work refined its development pathways. Following the awarding of the 25th Patrick White Playwrights Award to Karolina Ristevski's outstanding play *River Was Here* in May, the remit of the Award was expanded to encompass all unsolicited scripts received by the company across the year. This created a single, clearly articulated entry point for writers and embedded a more inclusive and formalised reading process within the team's annual workflow. The expanded remit resulted in 187 submissions, more than double the number received in the previous year, significantly broadening the pool of writers engaging with Sydney Theatre Company through a supported pathway. In addition, 63 submissions were received for the next intake of Watershed Writers, meaning New Work formally engaged with more than 250 playwrights across 2025.

Commissioning in 2025 reflected both continuity and renewal. Mitchell Butel's first three commissions as Artistic Director were all awarded to first time Sydney Theatre Company commissioned writers, signaling an openness to new voices alongside the careful stewardship of works already in development. These new commissions by Patrick White Playwrights Fellow Sheridan Harbridge as well as Tony Ayres and Melanie Tait are ambitious pieces that interrogate Australia's histories, relationships and sense of place.

New Work activity in 2025 was supported by an expanding network of partnerships across both the not-for-profit and commercial sectors. The team collaborated with Michael Cassel Group on *Whispering Jack: The John Farnham Musical* and with Trish Wadley Productions on *Strong is the New Pretty*, both of which were programmed for 2026. New Work also supported *Congratulations, Get Rich!* in collaboration with La Boite Theatre and Singapore Repertory Theatre, alongside the continuation of our co-commissioning partnership with Melbourne Theatre Company on a new play by S. Shakthidharan. Together, these projects marked an evolution in how New Work engages with partners, an approach profiled as sector leading practice at the CAST Symposium delivered in November.

Watershed Writers remained central to STC's artist development ecology, marking the fifth intake of the program originally established as the Emerging Writers Group by Kip Williams. Five writers completed their two-year residency and four new writers commenced, reinforcing Watershed's role as a sustained development pathway rather than a short-term intervention. Alumni from the program continue to achieve significant national and international success across theatre, television and leadership roles, demonstrating Watershed's long-term impact in developing not only plays, but enduring artistic careers. By equipping artists with a strong understanding of how work is made at scale, New Work supports their capacity to flourish over time and return to the company across different stages of their professional lives.

We thank the Jibb Foundation for their generous and vital support of our New Work program, and the Malcolm Robertson Foundation for their support of the Watershed Writers program.

Supporting the Sector

Sydney Theatre Company's contribution to Australian theatre extends well beyond the productions on our stages. We operate as a piece of national cultural infrastructure, using our platforms, spaces and networks to support artists, companies and the wider creative ecosystem.

This work is deliberate. Alongside our own artistic program, we invest in the strength and sustainability of the sector by creating opportunities for connection, visibility and collaboration, and by ensuring our venues are actively used as shared cultural assets. As one of the country's largest theatre companies, we recognise that our role carries both visibility and responsibility.

A key expression of this role in 2025 was our support for national and local sector exchange. Through our involvement in the Consortium of Australian State Theatre Companies (CAST), we hosted a national theatre symposium, bringing together companies, commercial producers and funding bodies from across the country. The symposium created space for practical discussion on co-producing models, audience engagement, financing and the long-term sustainability of theatre in Australia. It also provided a platform for the development of new work, including pitches and script readings. Several co-productions have since progressed across the sector, reinforcing the role STC can play in convening national dialogue and enabling new work to move forward.

In parallel with our producing activity, Sydney Theatre Company manages three major performance venues. In 2025, we actively opened these spaces to other companies and presenters through subsidised hire and supported access. More than 32,000 people attended performances delivered by external producers in our theatres, including Sydney Festival, Sydney Dance Company and Pinchgut Opera. We also provided subsidised access to Griffin Theatre Company and NIDA during a period of displacement from their home venues. This work, alongside our broader program of access, demonstrates the public value of our venues as shared cultural infrastructure for the city and the sector.

In 2025 we partnered with Belvoir St Theatre, Ensemble Theatre, Griffin Theatre Company and National Theatre of Parramatta to deliver open general auditions. With more than 2,000 applicants, this initiative created a more accessible pathway for Sydney-based actors to be seen by multiple companies. Designed as an open call rather than a show-specific process, it widened access to opportunity, reduced duplication across organisations and strengthened connections between performers and artistic teams across the city.

Together, these activities sit alongside Sydney Theatre Company's broader contribution through commissioning, employment, touring, advocacy and the national presentation of Australian work. They reflect a view of Sydney Theatre Company not only as a producing company, but as a steward of the wider theatre ecology.

In 2025, Sydney Theatre Company continued to play a leadership role within the sector while contributing to the vitality of the Walsh Bay Arts Precinct. Through a considered program of partnerships, presentations and subsidised access, we ensured our venues remained active, accessible and connected to the wider cultural life of the city.

Sydney Theatre Company also expanded support for small to medium companies and industry partners through subsidised access to our venues for rehearsals, readings, performances and sector events. This included partnerships with organisations such as Bangarra Dance Theatre, re:group performance collective and the MEAA Equity Foundation Awards, as well as initiatives supporting emerging artists and new work in development. Alongside commercial hires and institutional partnerships, this activity reflects a balanced approach to venue activation that supports both the sustainability of our operations and the needs of the broader sector.



CAST event imagery. Photos: Neil Bennett.

Public Programs and Education

Throughout 2025, Sydney Theatre Company's Public Programs and Education activities were shaped by a commitment to access, participation and the development of lifelong engagement with theatre. With a strong focus on secondary students and curriculum-aligned learning, the Education program created meaningful points of connection for audiences at every stage of their journey with the Company.

Public Programs continued to attract strong interest through Creative Workshops and the return of Backstage Tours. The popular 'How To' workshop series reflected a clear appetite for hands-on, high-quality engagement with theatre-making. Across five workshops, industry leaders shared their expertise in sessions including *How to be a Designer* with Elizabeth Gadsby, *How to Create a Musical* with Dean Bryant, *The 101 of Acting* with Shiv Palekar, and *How to Tell Your Story* with Benjamin Law.

Backstage Tours were reintroduced as a regular part of the year-round program, with themed experiences aligned to key moments in the season, including Mardi Gras and Vivid Sydney. Feedback highlighted the value of this rare insight into the Company's behind-the-scenes processes, while also creating a platform for our makers and artisans to share the depth of their craft with audiences.

Also during Vivid Festival in May, STC welcomed 195 patrons to two performances of *I Don't Dream, I Float*, a video and sound installation in Wharf 2 Theatre, presented through the support of a Vivid Ideas funding.

The Education program centered on secondary students, offering curriculum-aligned and experiential learning opportunities designed to deepen engagement with theatre. Students in Years 7-12 from regional, interstate and metropolitan schools attended seven dedicated Schools Days across six productions: *Picnic at Hanging Rock*, *RBG: Of Many, One*, *Happy Days*, *The Talented Mr. Ripley*, *Whitefella Yella Tree* and *The Shiralee*.



Schools Day *Whitefella Yella Tree* Q&A Post Show. Photo: Prudence Upton



Work Experience 2025. Backstage Tour Schools Day 2025. Photo: Prudence Upton

Each performance was followed by a post-show Q&A, and digital teacher resources extended the experience beyond the theatre and into the classroom.

Smiths Hill High School travelled from Wollongong for *The Shiralee* Schools Day and teachers said, "The students absolutely loved the show and the Q&A after. The train ride home was two hours of discussing the play, ideas, issues, and characters, as well as casting themselves in various roles."

Teaching artists delivered workshops aligned to the NSW Drama and English curriculum, including Group Devising, Monologue, First Nations Theatre, Contemporary Australian Theatre: *Fangirls*, and Creative Writing. Introduced in 2025, this new workshop offering reached 58 sessions across the year. Student groups also took part in backstage tours and Archive viewing opportunities, broadening their understanding of theatre-making and encouraging future pathways into the artform.

Mulwaree High School travelled from Goulburn for the day said: "The students were so engaged and had a

great time. The activities that they participated in really encouraged them to get out of their heads and into their bodies. They actually surprised themselves with what they were capable of".

During Onstage Week in February, staged readings of HSC curriculum texts *Fangirls* by Yve Blake and *Neighborhood Watch* by Lally Katz were attended by senior high school students. In October, Sydney Theatre Company welcomed 23 students from schools across metropolitan and regional NSW for Work Experience Week. The Year 10 and 11 students were invited to explore pathways into theatre and the wider arts sector.

We thank our donor community for its support of Sydney Theatre Company's education activities and for helping remove barriers to participation, opening the way for more people to experience the lasting value of theatre.

Philanthropy and Partnerships

In 2025, income from fundraising initiatives and partnerships continued to strengthen the financial position of Sydney Theatre Company. Throughout the year, the vibrant sense of community fostered by our donors and corporate partners was reflected in both longstanding events and new initiatives. Our annual programs including the Pier Group Lunch series, Chair's Circle, fundraising gala and end-of-financial-year campaign – remained important opportunities to come together, alongside a range of special events that invited deeper engagement, including the donor trip to see *The Picture of Dorian Gray* on Broadway.

One of the year's highlights was the introduction of the Artistic Director's Circle, marking Mitchell Butel's first year in the role. The program offered a closer look at how his first Season took shape, giving supporters a sense of the ideas, conversations and creative decisions behind our work on stage.

2025 marked the 10th anniversary of the Donor Syndicate, a passionate and growing community committed to supporting women in theatre. Over the past decade, the Syndicate has raised more than \$1 million to support female creatives. Former Resident Artist Jessica Arthur congratulated the Syndicate on their milestone, saying: "Creating new work can be challenging and it makes such a difference knowing there is a group of people dedicated to the support of female-led productions. The Donor Syndicate have been a special part of mine and my peers' careers and I'm forever appreciative for their encouragement."

In June, we hosted our annual Sydney Theatre Company SoulMates event, where journalist Sarah Macdonald was In Conversation with beloved actor and Foundation Director Helen Thomson. Against a backdrop of beautiful production photographs, SoulMates – supporters who have included Sydney Theatre Company in their Will – enjoyed hearing thoughtful reflections on Helen's personal legacy with the Company, and why she keeps returning to STC stages.

To coincide with upgrades to Roslyn Packer Theatre, including the replacement of its 20-year-old seating, we were delighted to offer supporters the opportunity to dedicate a seat in the auditorium. Many chose to mark their connection to Sydney Theatre Company or honour someone important to them, and seeing the new seat plaques in place prior to the 2026 Season launch was a highlight.



2025 Roslyn Packer Theatre. Photo: Andrea Velton

Throughout the year we continued to connect supporters with STC's work in the artistic development space. In October, a special event brought together Mitchell Butel and former Artistic Director Kip Williams to discuss the importance of mentorship in artistic career development. We also continued to grow FirstAct, our supporter circle for young professionals and emerging leaders who have pledged to support Sydney Theatre Company's early career theatre makers.

Sponsorship in 2025 was defined by the continued development of valued long-term partnerships. Presenting Partner Allens renewed and expanded their commitment to the Company, and we are grateful for their leadership and support. We also give thanks to KPMG (our longest-standing partner) for their enduring support since 1991. Our partnership with A. G. Oatley Wines saw strategic growth through refreshed hospitality offerings at The Wharf and Roslyn Packer Theatre that deliver new opportunities for sponsor engagement and visibility. Sponsors also embraced the theatre as a place to connect and entertain clients, reinforcing Sydney Theatre Company's reputation as a valued cultural and entertainment destination.



2025 Gala. Photo: Caritta Sari

Hospitality at Sydney Theatre Company

2025 marked a year of significant transformation for Sydney Theatre Company's food and beverage offerings. We revitalised hospitality offers at both The Wharf and Roslyn Packer Theatre with a renewed focus on food and beverage as an important element of the audience experience as well as advancing the Company's broader financial sustainability strategy.

The Wharf Restaurant and Bar – an elevated sit-down restaurant and bar at the end of Wharf 4/5 with sweeping views of Sydney Harbour relaunched in September. Shortly after, in November, we launched Folio, a new destination bar alongside Roslyn Packer Theatre, inspired by the theatre bars and speakeasies of New York and designed to welcome the broader community as well as theatre-goers.

These physical and spatial changes were matched by a renewed hospitality offering across the venues. In partnership with Fresh Collective, the transformation included new, food, wine and cocktail menus, an enhanced bar experience and improved service models.



The Wharf Restaurant and Bar, 2025. Photo: Trent van der Jagt

The re-launch of The Wharf Restaurant and Bar and the arrival of Folio was supported by publicity campaigns generating extensive editorial coverage across leading lifestyle and hospitality publications, including Gourmet Traveller, Good Food, Broadsheet, Qantas Magazine and Time Out Sydney. With Folio hailed as a “swish new theatre bar” by Broadsheet and The Wharf Restaurant and Bar named among Gourmet Traveller's “10 best restaurants and bars that opened in Australia in September”, the venues successfully positioned The Wharf and Roslyn Packer Theatre as a cultural hub and a hospitality destination.

The momentum from Folio's November launch, alongside the season of *Edward Albee's Who's Afraid of Virginia Woolf?*, carried on into early 2026 where we were pleased to welcome Sydney Festival to take up residence in Folio with the Festival Bar. Both Folio and The Wharf Restaurant and Bar supported a range of functions and activations, extending beyond core operations to successfully cater to corporate and private events. We thank the Fresh Collective for partnering with Sydney Theatre Company on these venue upgrades and ongoing venue operations.

Create NSW delivered much needed and much appreciated upgrades to the infrastructure of the Roslyn Packer Theatre including new auditorium seats, improved foyer lighting, end of life replacement to essential elements of the fly system and an update to various fixtures and building systems around the theatre.

Together these investments are designed to ensure audiences have a great experience when they come to the theatre and that Sydney Theatre Company is well placed to support the broader sector who use our theatres to present their work.



The Wharf Restaurant and Bar, and Folio 2025. Photos: Trent van der Jagt and Andrea Veltom.

Year in Numbers

392 730

Paid Attendees

824

Total Number of Performances

15

Productions

179 145

People who saw a Sydney Theatre Company show in Sydney

213 585

People who saw an Sydney Theatre Company show outside Sydney

5 884

Teachers and students reached through Sydney Theatre Company Education

511

Performances in Sydney

202

Performances in Australia outside of Sydney

111

International Performances

788

Backstage tour attendees

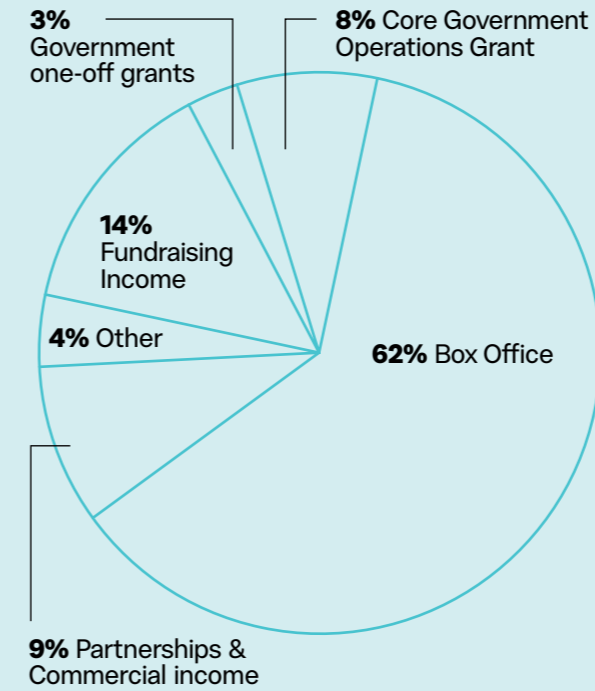
144

Public Workshops attendees

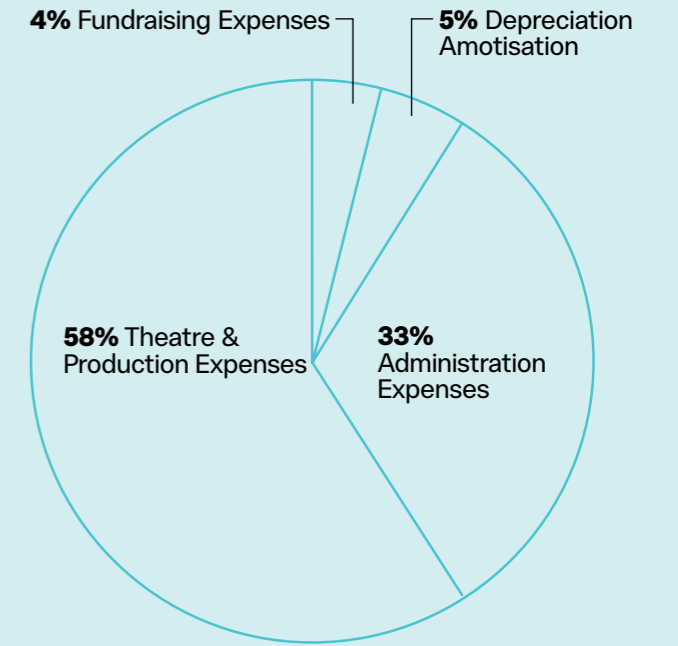
19

Playwrights on Commission

Income Mix



Expense Mix



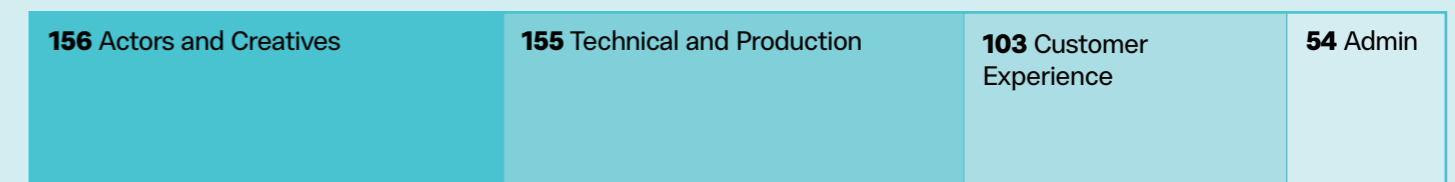
The above segmentations are reflective of actual functional roles. The statutory financial accounts capture some wages of Technical and Production staff in the administration line.

Summary

	\$ AMOUNT
Total Income	39 834 018*
Total Expenses	39 047 600
Surplus	786 418

*Total Income is the total revenue and other income for the group (see pg. 11 of Financial Accounts) and interest received (see pg. 9 of Financial Accounts)

Employment Split



THANK YOU TO OUR DONORS

Foundation Directors

Anita Belgiorno-Nettis AM (Chair), Michele Brooks, Frances Ingham, Justin Miller AM, Tim Minchin AM, Heather Mitchell AM, Gretel Packer AM, Rebel Penfold-Russell, Helen Thomson, Jane Vicars, Karel Wheen, Rosie Williams, Peggy Yeoh

Muses

Gretel Packer AM, Rosie Williams & John Grill AO

Artistic Director's Circle

Lead Donors

Anita Belgiorno-Nettis AM & Luca Belgiorno-Nettis AM, W & A Johnson, David Paradise AO, Rebel Penfold-Russell, Will & Jane Vicars

Supporting Patrons

Robert Cameron AO & Paula Cameron, David & Catherine Fite, David & Fee Hancock Foundation, The Kerridge Foundation, Mark & Anne Lazberger, Vivienne Lewis, Sam Meers AO

Main Stage

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Lead Donors

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Lead Donors

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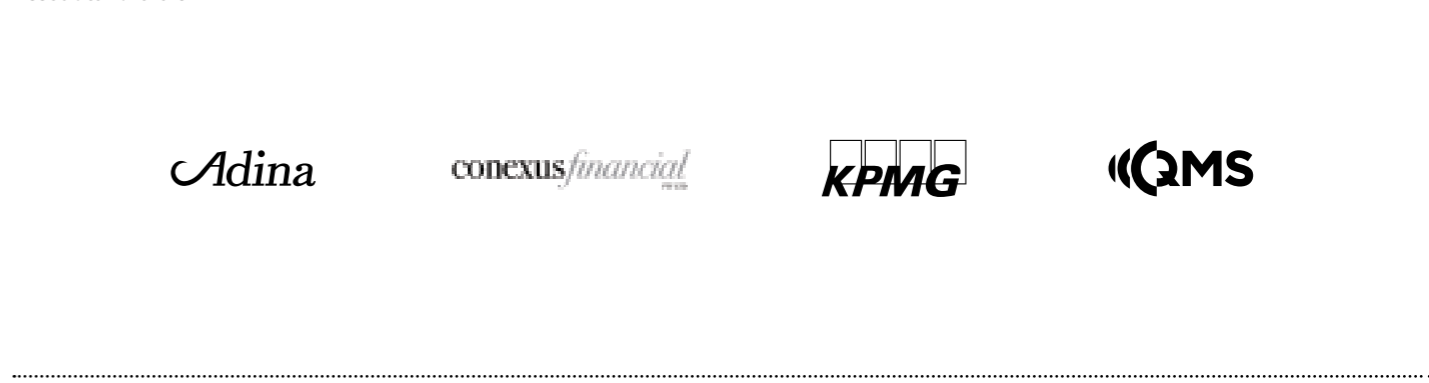
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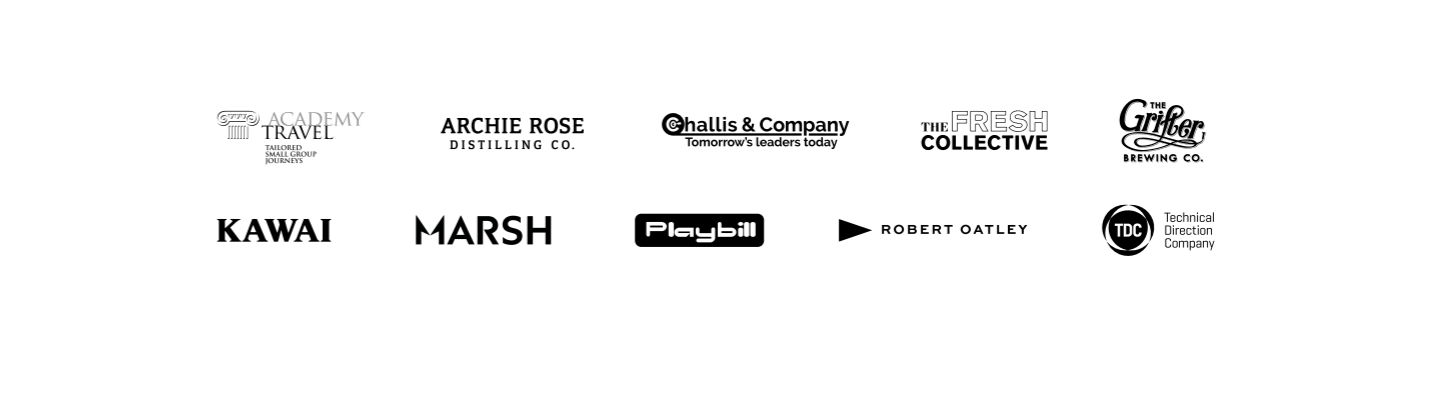
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Nancy Hayes and Shiv Palekar. Photo: Daniel Boud

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boxoffice@sydneytheatre.com.au

Home Venues

Wharf 1 Theatre & Wharf 2 Theatre

Wharf 4/5, 15 Hickson Rd
Walsh Bay
NSW 2000

Roslyn Packer Theatre

22 Hickson Rd
Walsh Bay
NSW 2000

Drama Theatre

Sydney Opera House
Bennelong Point
NSW 2000

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Photo: Prudence Upton

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COMPANY

