

**SYDNEY
THEATRE
CO**



**ANNUAL
REPORT
2024**



ACKNOWLEDGEMENT OF COUNTRY

Sydney Theatre Company acknowledges the Gadigal of the Eora nation, 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

Created to make theatre for audiences, Sydney Theatre Company commits to producing high-quality theatre by sharing stories that inspire, stimulate, entertain, connect and transcend.

VALUES

In all that it says and does, whenever and wherever possible, STC 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



CHAIR'S REPORT: ANN JOHNSON



2024 was a stellar year for the Sydney Theatre Company mainstage season and touring program.

I am truly inspired by all the artists, creatives, production, technical and administrative teams who worked hard to give us this year of great theatre: a year of compelling and well-created stories, rich characters, brilliant dialogue and wonderful design.

In last year's report I wrote about the West End production of Kip Williams' *The Picture of Dorian Gray*. Its success led to a much-anticipated Broadway production led again by our commercial partner Michael Cassel Group.

Sydney Theatre Company's Artistic Director Kip Williams and co-CEO Anne Dunn provided strong leadership through different challenges during 2024. In last year's report, I referred to the difficult operating environment that STC and all performing arts companies were facing. In 2024 the Board worked with STC senior management on budget repair to improve the Company's financial position and I am pleased to report that STC posted a significantly reduced deficit of \$565,759 at the end of 2024. The main season of theatre proved popular with critics and audiences in 2024, with several shows exceeding budgeted sales. Touring results were also strong and have given the Company confidence to consider expanding the touring program. Heather Mitchell has continued to draw large audiences with her brilliant performance in *RBG: Of Many, One*.

Maximising ticket sales which make up the majority of the Company's revenue and leveraging other income streams continue to be a priority for the Board and senior management as they work towards a more sustainable financial base for the Company. Reduction of operating costs is vital and while it has been a difficult time for those who work for Sydney Theatre Company, I am confident that the changes implemented across the Company so far guarantee a brighter future for the Company without compromising the production of excellent theatre.

During the year, the Company undertook a comprehensive review of its organisational culture and policies. A new Code of Conduct was approved at the end of 2024 providing a clearer set of guidelines for those who work with Sydney Theatre Company. The Board and senior management will continue to review all policies and practices with the aim of ensuring Sydney Theatre Company is financially secure; a great place to work and make theatre, and for audiences to see the best theatre that our creatives can produce.

A change in artistic leadership is a seminal moment for an arts company and so it was with sadness that Sydney Theatre Company farewelled Kip Williams after an extraordinary – and quite challenging – term as Artistic Director. Kip faced obstacles from the moment he assumed the role, including disruption and delays brought about by the renovation of The Wharf as well as the pandemic. Throughout this period Kip continued to deliver an extraordinary program of works by Australian writers and a diverse group of creative and artistic talent. I thank Kip for his brilliant term as Artistic Director – the youngest ever – and congratulate him for his service. A passionate and talented artist, a great artistic leader and Board member, I will miss Kip but look forward to seeing his work on STC stages for years to come.

After an extensive search in the latter part of the year, I was thrilled to announce the appointment of Mitchell Butel as the Company's next Artistic Director. Mitchell joined STC from the State Theatre Company of South Australia where he was Artistic Director for 6 years. Having worked with Sydney Theatre Company throughout his career, Mitchell is already well-known and much loved by audiences and artists alike. It's an exciting time for the Company as Mitchell leads Kip's final STC season and plans his 2026 program.

I want to acknowledge Sydney Theatre Company's Co-CEO Anne Dunn for her exceptional leadership of the Company in 2024. Anne has put together an outstanding senior management team to support her and it has been a pleasure to work with them all. I am also pleased to have a multi-talented and committed Board and I wish to thank them all. Special thanks to David Craig, my Deputy Chair and Chair, Finance & Risk Committee, whose skills and experience have been invaluable to our Board in guiding the Company toward financial stability. Thanks also to Board member Anita Belgioro-Nettis AM who has worked tirelessly leading the STC Foundation Committee.

To those who continued to support Sydney Theatre Company throughout 2024 with generous donations, I am very grateful. The performing arts need our support. Sydney Theatre Company needs our support now more than ever. It is a wonderful Company, and I hope you will stay with us. And to our government and corporate partners, thank you. Your support is as ever, much needed and appreciated.

I look to theatre in 2025 to help make sense of an increasingly complex world, to bring us together to share imaginative stories and explore great characters. To laugh, cry, think and be entertained.

Ann Johnson
Chair of the Board



Kerry Armstrong and Colin Friels in *Into the Shimmering World*.
Photo: Daniel Boud

ARTISTIC DIRECTOR'S REPORT: MITCHELL BUTEL

For almost fifty years, Sydney Theatre Company has both mirrored and helped to define the spirit of Sydney and our nation through the creation of brilliant, broad-ranging and unmissable theatre. As the Company's incoming Artistic Director and Co-CEO, I now have the privilege to stand on the shoulders of the Company's gifted and beloved former Artistic Directors to strive to continue that incredible legacy.

2024 saw the last season overseen by the phenomenally talented and visionary Artistic Director, Kip Williams who has led the Company's artistic work since 2016. Kip presented the 2025 Season, his final for the Company, in September before we farewelled him in October. Kip's tenure has been marked by acclaimed and multi-awarded productions, an explosion of new Australian writing, an expansion of the Company's talent pool, an amplification of the practice of its existing artists and a deep commitment to ensuring platforms for artists and voices from many diverse walks of life for the benefit and delight of the Company's growing audiences.

Kip has supported the emergence, development and strengthening of so many artists during his tenure. In the meantime, his own work has revolutionised the way in which theatre is made and viewed. His experiments and success in the cine-theatre form are now the stuff of legend and 2024 saw two significant instalments in that legend – the world premiere of *Dracula* starring the formidably talented Zahra Newman at Roslyn Packer Theatre and the West End premiere of his iconic *The Picture of Dorian Gray* starring Sarah Snook, which is currently taking Broadway by storm. Kip has transformed Sydney Theatre Company and set a very high bar for all who follow. We wish him well as his artistic success no doubt continues and look forward to his return to the Company as a guest director to keep challenging the definition of what theatre can be and do.

National and international touring of the Company's great works has always been a hallmark of its history but the growth of this touring in recent years, both in frequency and impact, has been wondrous to witness. It is a credit to Kip, the Company's terrific and dynamic Executive Director and Co-CEO, Anne Dunn, the Sydney Theatre Company staff, the Company's co-producing and co-presenting collaborators, particularly Michael Cassel Group, and its Board, Foundation and many supporters who have pushed this boat out into the harbour.

Collaboration is also key to Sydney Theatre Company's success. Prior to my appointment as Artistic Director, I was Artistic Director of State Theatre Company South Australia and it was a complete joy to



partner with Sydney Theatre Company on an array of co-productions during my tenure there – Angela Betzien's *Chalkface*, Edward Albee's *The Goat or, Who Is Sylvia?* and of course, the box office mega-hit *The Dictionary of Lost Words*, which has returned for an encore season and national tour in 2025. Season 2024 also saw Sydney Theatre Company collaborate with Gate Theatre, Dublin on Thomas Bernhard's *The President* starring Hugo Weaving, Martyna Majok's *Cost of Living* with Queensland Theatre, the encore season of Joanna Murray-Smith's *Julia* with Canberra Theatre Centre, Merlynn Tong's *Golden Blood* (黄金血液) with Griffin Theatre Company, the musical *Dear Evan Hansen* with Michael Cassel Group, *Sunday* with Melbourne Theatre Company and *Cicada* with Barking Gecko Theatre. Bringing the best of Australian and international theatre to our audiences is paramount but so too is the exportation of our own smashes, and it was heartening to see the acclaim and love not only for *The Picture of Dorian Gray* in London, but for *Julia* and for Suzie Miller's *RBG: Of Many, One* around Australia in 2024.

World premieres were amongst our 2024 season with Van Badham's riotous adaptation of Lope de Vega's *A Fool in Love* directed with flair by Resident Director, Kenneth Moraleda, Angus Cerini's deeply touching *Into the Shimmering World*, starring two of Australia's greatest acting talents, Colin Friels and Kerry Armstrong, directed by Paige Rattray (whose legacy as Director of New Work and Artistic Development at the Company over many years has been truly special and impactful) and Anchuli Felicia King's *American Signs*, again directed by Kenneth.

Bringing brilliant international writing to our shores was evidenced in the Australian premieres of Lynn Nottage's *Sweat* and Marieke Hardy's adaptation of Dario Fo's hilarious *No Pay? No Way!* which now enjoyed a full season after its previous covid-affected season in 2020.

It was heartening too to witness the praise heaped on Resident Director Ian Michael's new production of Jane Harrison's lauded Australian classic *Stolen*. In the production and presentation of all this work, the Company proudly exceeded its stated targets for diverse cultural, linguistic and gender representation and it will continue to ensure this diversity of artistic teams and voices going forward. I feel truly lucky to be joining Sydney Theatre Company in a full-time capacity and in this honoured role. Over eighteen different productions with the Company, I have helped sharpen my skills as an actor and a director here and my great love for the theatre has been deepened by hundreds of shows I have seen the Company produce over four decades.



Kate Hood in *Cost of Living*.
Photo: Morgan Roberts.

I am so grateful for the warm welcome that all at the Company have given me since I arrived, particularly our wise and dedicated Chair, Ann Johnson, passionate Foundation Chair, Anita Belgiorno-Nettis AM, our tireless and wonderful Executive Director and Co-CEO, Anne Dunn, the other members of our Board and Foundation and all the deeply committed and caring staff, artisans, supporters, sponsors and

audiences of this amazing Company. It has been a joy too to re-meet so many of the country's great artists (and many emerging ones, including our exciting mix of currently commissioned and Watershed writers) who are keen to bring new ideas and works to our stages soon.

Here's to making more memories together.

Mitchell Butel
Artistic Director and Co-CEO

EXECUTIVE DIRECTOR'S REPORT: ANNE DUNN



I am pleased to present the Executive Director's Report for Sydney Theatre Company's 2024 Annual Report. It is a privilege to lead a Company that supports so many committed theatre-makers, storytellers, and leaders in their fields to create memorable experiences for our audiences.

2024 was a challenging year for Sydney Theatre Company. Ticket buying patterns have changed since COVID and the cost of production has risen significantly. Our commitment to delivering compelling theatre experiences has resonated with audiences and critics alike, reinforcing STC's position as a cornerstone of Australia's cultural landscape. In total we reached 512,155 paid attendees with our productions in Sydney, on tour and licence. This resulted in the highest revenue from box office, touring and royalties, in the Company's 45-year history. In Sydney an additional 51,476 people enjoyed a performance from one of the many external producers who present work in our venues, either at the Roslyn Packer Theatre, or our beautiful Wharf Theatres.

The Company began 2024 with a bang: five different productions, delivered in four cities, across three countries simultaneously. This is a testament to the quality of the work that the Company is producing and the skills of the teams delivering these works across Australia and the world. The 2024 program included four world premieres and four Australian premieres as well as recognised works, some of which we were excited to bring back to the theatre following previous sell-out seasons. The success of the 2024 program reflects the dedication of the entire team, who deliver these outstanding theatrical experiences.

In October 2024 we farewelled Kip Williams, who had been in the role of Artistic Director and Co-CEO for eight years. Kip's artistic work sparked imagination and brought joy to all who were lucky enough to see it. In his time as Artistic Director, he introduced several initiatives which helped steer the company, and indeed shifted the industry, with a particular focus on new Australian writing, achieving gender parity for the writers and directors programmed for our stages and highlighting diverse voices in the seasons he programmed. I congratulate Kip on his achievements. In late November, we welcomed Mitchell Butel into the role. Mitchell's energetic and generous leadership and passion for storytelling have already begun to shape STC's artistic direction, promising an exciting future and I am thrilled to be working alongside him.

Collaboration remains at the heart of theatre-making, and 2024 saw Sydney Theatre Company partner with a number of leading theatre

companies, further strengthening our artistic networks. In 2024 we co-presented and co-produced works with Gate Theatre, Dublin, Queensland Theatre, Melbourne Theatre Company, Canberra Theatre Centre, Barking Gecko Theatre, Griffin Theatre Company and Michael Cassel Group.

Our commitment to fostering a love for theatre extended beyond the stage. Productions like *Cost of Living* allowed STC to engage new audiences through panels and workshops with Accessible Arts. We introduced a variety of public programs designed to provide access and insight for our audiences including creative workshops, masterclasses and reinstated backstage tours. Once again, our Work Experience Week program provided students with invaluable first-hand experience across STC's departments.

STC is committed to providing accessible theatre experiences for diverse audiences and reinforcing our role as an inclusive cultural institution. In 2024, we formed the Equity Committee to enhance diversity and inclusion efforts, and scheduled a number of cultural safety workshops with Diversity Arts and other organisations. Working with the Ethics Centre, and in extensive consultation with artists, staff, and other stakeholders, we developed and implemented an Ethics Framework to clearly articulate a shared understanding of Sydney Theatre Company's Purpose, Values and Principles and how they are embedded across the organisation. The Ethics Framework provides a reference point for decision-making across the organisation to ensure we foster an inclusive and supportive work environment, with well-understood policies and procedures.

As we deliver our 2025 program and plan for 2026, our focus remains on Company financial sustainability to ensure we can continue to invest in new works and continue the tradition of artistic innovation and fresh and compelling narratives. Our unwavering dedication to creative excellence positions us well for the future. That focus on financial sustainability means an extensive amount of work was undertaken internally to review processes and systems and realign where necessary. I want to thank all of the teams at Sydney Theatre Company. Collectively, they have worked hard to engage the challenges that face us in a constructive fashion, whilst continuing to produce works of scale and excellence.

I would like to extend my heartfelt thanks to the STC Board, for their support, commitment, and guidance throughout 2024. Special thanks to Ann Johnson, Chair of STC since January 2024, who has invested an extraordinary amount of time in the Company and



Justine Clarke in *Julia*.
Photo: Prudence Upton

whose wisdom I greatly appreciate. I would like to recognise the hard work of all our teams; the artists, tech and production teams, customer service and administration teams, whose exceptional skill and dedication bring the magic of theatre to life.

We are grateful to both the State and Federal Governments and our corporate partners, whose support has helped STC thrive and share the art with our community. Thank you to our loyal family of donors whose belief in the power of theatre enables us to invest in artists and create world-class productions. Finally, thank you to our audiences, whose continued attendance makes STC the thriving cultural institution it is.

As we look ahead to 2026, we remain committed to delivering outstanding theatrical experiences, championing new Australian work, and securing a sustainable future for Sydney Theatre Company.

Anne Dunn
Executive Director and Co-CEO

PLAYS AND PERFORMANCES

Thank you **STC Angels** for your unwavering commitment to our work in 2024.

Anita Belgiorno-Nettis AM & Luca Belgiorno-Nettis AM

Jane & Andrew Clifford

Gretel Packer AM

Rebel Penfold-Russell OAM

Rosie Williams & John Grill AO



Contessa Treffone.
Photo: Daniel Boud

Sydney Theatre Company presents

A FOOL IN LOVE

BY VAN BADHAM
AFTER *LA DAMA BOBA* BY LOPE DE VEGA
DIRECTED BY KENNETH MORALEDA
WORLD PREMIERE



"A brilliant bash that will keep you laughing from beginning to end."

TIME OUT

SEASON	6 Feb – 17 Mar 40 Performances 8,751 Paid Attendance	Wharf 1 Theatre
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CAST

Laurie/Mizuno
Arkia Ashraf
Pedro/Eduardo
Alfie Gledhill
Vanessa Otavio
Melissa Kahraman
Otto Otavio/Yoga Teacher
Johnny Nasser
Phynayah Otavio
Contessa Treffone
Lee/Neeson
Aaron Tsindos
Clare/Rufina/Open
Mic Night Host
Megan Wilding
Understudy
Shirong Wu

CREATIVE TEAM

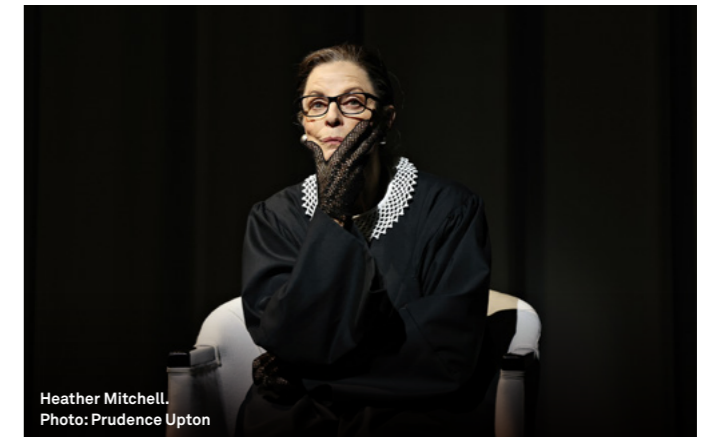
Designer
Isabel Hudson
Lighting Designer
Brockman
Composer & Sound Designer
Michael Toisuta
Dramaturg
Ruth Little
Assistant Director
Eve Beck
Fight Director
Tim Dashwood
Intimacy Coordinator
Chloë Dallimore
Voice & Text Coach
Charmian Gradwell

PRODUCTION TEAM

Production Manager
Alexandra Moon
Stage Managers
Minka Stevens
Tanya Leach
Assistant Stage Manager
Sybilla Wajon
Costume Coordinator
Samantha Perkins
Backstage Wardrobe Supervisor
Simone Edwards
Wardrobe Day Maintenance
Catriona McCabe
Lighting Supervisor
Tim McNaught
Lighting Programmer & Operator
Ethan Hamill
Sound Supervisor
Ben Andrews
Staging Supervisor
David Tongs
Head Mechanist
Scott Marcus
Rehearsal Photographer
Prudence Upton
Production Photographer
Daniel Boud

RUNNING TIME

2 hrs 30 mins
including interval



Heather Mitchell.
Photo: Prudence Upton

Sydney Theatre Company presents

RBG: OF MANY, ONE

BY SUZIE MILLER
DIRECTED BY PRISCILLA JACKMAN
RETURN SEASON



"One of the all-time great performances."

THE SYDNEY MORNING HERALD

SEASON

9 Feb – 30 Mar
56 Performances
28,660 Paid Attendance
Drama Theatre,
Sydney Opera House

ON TOUR

3 – 6 April
Merrigong Theatre Company, Wollongong
11 – 21 April
Canberra Theatre Centre, Canberra
25 April – 12 May
Arts Centre Melbourne, Melbourne
16 – 26 May
Queensland Performing Arts Centre, Brisbane
30 May – 2 June
Riverside Theatres, Parramatta
13 – 23 June
Black Swan State Theatre Company, Perth
69 Performances
46,784 Paid Attendance

CAST

Ruth Bader Ginsburg
Heather Mitchell
Understudy
Lucy Bell

CREATIVE TEAM

Designer
David Fleischer
Lighting Designer
Alexander Berlage
Composer & Sound Designer
Paul Charlier
Assistant Director
Sharon Millerchip
Voice & Accent Coach
Jennifer White
Associate Designer (Tour)
Emma White
Associate Sound Designer (Tour)
Zac Saric
Lighting Realiser
Travis Kecek

PRODUCTION TEAM

Production Manager
Elizabeth Jenkins
Production Manager (Tour)
Gareth Simmonds
Stage Manager
Katie Hankin
Assistant Stage Manager
Brooke Kiss
Costume Coordinator
Scott Fisher
Wig & Wardrobe Supervisor
Lauren A. Proietti

Wig Stylist & Dresser (Tour)

Marie-Lyne Morant
Lighting Supervisor
Jesse Greig
Ethan Hamill
Sound Supervisor
Hayley Forward
Sound Operator
Eugene Mackinnon
Staging Supervisor
Zachary White
Production Photographer
Prudence Upton

RUNNING TIME

1hr 40 mins
no interval

PRESENTING PARTNER

Allens >>

Supported by Arts on Tour

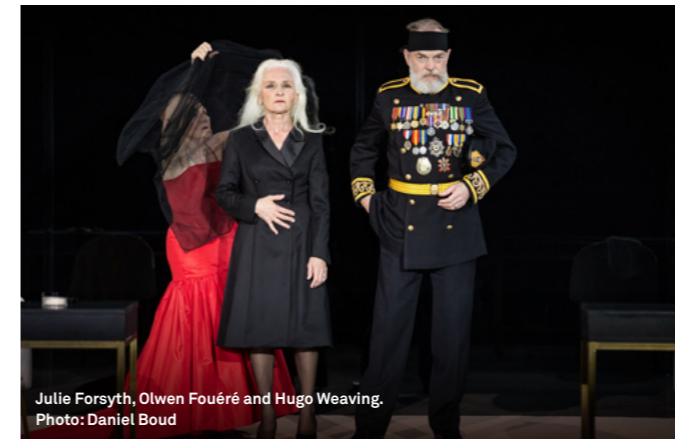
Original Production supported by STC Angels in association with Frances Allan & Ian Narev, Mark Coulter & Dr Adam Bayes. 2024 National Tour supported by STC Angels in association with David Gonski AC & Orli Wargon OAM.



Colin Friels and Kerry Armstrong.
Photo: Daniel Boud



Mandy McElhinney, Emma Harvie and Glenn Hazeldine.
Photo: Daniel Boud



Julie Forsyth, Olwen Fouéré and Hugo Weaving.
Photo: Daniel Boud



Kartanya Maynard, Megan Wilding, Mathew Cooper, Stephanie Somerville and Jarron Andy.
Photo: Daniel Boud

Sydney Theatre Company presents

INTO THE SHIMMERING WORLD

BY ANGUS CERINI
DIRECTED BY PAIGE RATTRAY
WORLD PREMIERE



"Imaginative, moving and gloriously theatrical."

THE SYDNEY MORNING HERALD

SEASON	2 Apr – 19 May 52 Performances 14,772 Paid Attendance	Wharf 1 Theatre
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CAST Floss Kerry Armstrong Ray Colin Friels Sam/May Renee Lim Macka/Doug/Stephen James O'Connell Old Mate Bruce Spence	CREATIVE TEAM Designer David Fleischer Lighting Designer Nick Schlieper Composer & Sound Designer Clemence Williams Movement Director Frances Rings Dramaturg Ruth Little Assistant Director Nicole Pingon Voice & Text Coach Charmian Gradwell Design Associate Emma White	PRODUCTION TEAM Production Manager Ryan Garreffa Stage Manager Sarah Smith Assistant Stage Manager Zoe Davis Costume Coordinator Scott Fisher Backstage Wardrobe Supervisor Alicia Brown Lighting Supervisor Jesse Greig Lighting Programmer Corinne Fish Lighting Operator Anastasia Mowen Sound Supervisor Peter James Hunt Sound Operator Al Bremner Mic Technician Jessica Pizzinga Staging Supervisor / Head Mechanist David Tongs Rehearsal Photographer Prudence Upton Production Photographer Daniel Boud
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RUNNING TIME
90 mins no interval

Sydney Theatre Company presents

NO PAY? NO WAY!

BY DARIO FO AND FRANCA RAME
ADAPTED BY MARIEKE HARDY
DIRECTED BY SARAH GILES
RETURN SEASON



"The best social farce you're likely to ever see."

SYDNEY ARTS GUIDE

SEASON	6 Apr – 11 May 39 Performances 15,638 Paid Attendance	Drama Theatre, Sydney Opera House
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CAST Luigi Roman Delo Margherita Emma Harvie Giovanni Glenn Hazeldine Antonia Mandy McElhinney Sergeant/Inspector/ Undertaker/Old Man Aaron Tsindos	CREATIVE TEAM Designer Charles Davis Lighting Designer Paul Jackson Composer & Sound Designer Steve Francis Assistant Director Tait de Lorenzo Fight & Movement Director Tim Dashwood Voice & Text Coach Charmian Gradwell	PRODUCTION TEAM Production Manager Ryan Garreffa Stage Manager Stephanie Storr Roxzan Bowes Rehearsal Stage Manager Sean Proude Assistant Stage Manager Sybilla Wajon Costume Coordinator Scott Fisher Hair, Wig and Make-Up Supervisor Lauren A. Proietti Backstage Wardrobe Supervisor Stephany Eland Wig Stylist Hugo Weaving Lighting Supervisor Alex Mair Sound Supervisor Luke Davis Sound Operator Al Bremner Video Supervisor Peter Hunt Set Builder Joe Gleeson Staging Supervisor Zachary White Rehearsal Photographer Prudence Upton Production Photographer Daniel Boud
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RUNNING TIME
2 hrs 20 mins
no interval

Supported by STC Angels. Original Production supported by Anita and Luca Belgiorno-Nettis Foundation

Sydney Theatre Company and Gate Theatre present

THE PRESIDENT

BY THOMAS BERNHARD
TRANSLATED BY GITTA HONEGGER
DIRECTED BY TOM CREED
AUSTRALIAN PREMIERE



"Mesmerising, unsettling, wickedly satirical and beautifully crafted"

STAGE NOISE

SEASON	13 Apr – 19 May 38 Performances 23,314 Paid Attendance	Roslyn Packer Theatre
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CAST Masseur, Officer, Attendant, Butcher Danny Adcock Waiter, Ambassador, Officer Helmut Bakaitis Colonel Tony Cogin Maid, Officer, Attendant, Chaplain Alan Dukes Mrs Frolick Julie Forsyth First Lady Olwen Fouéré Actress Kate Gilmore President Hugo Weaving	PRODUCTION TEAM Production Manager Tony Papp Stage Manager Roxzan Bowes Deputy Stage Manager Sophie Flynn Assistant Stage Manager (Rehearsals) Ayah Tayeh Assistant Stage Manager Sybilla Wajon Costume Coordinator Scott Fisher Hair, Wig & Makeup Supervisor Lauren A. Proietti Backstage Wardrobe Supervisor Simone Edwards Wig & Make-up Stylist Andrew Keshan Wardrobe Day Maintenance Catriona McCabe Lighting Supervisor Amy Robertson Lighting Programmer Corinne Fish Lighting Operator Annie Fraser Sound Supervisor Ben Andrews Sound Operator David Trumpmanis Mic Technician Madeleine Picard Staging Supervisor Chris Fleming	Head Mechanist Grant Finlay Fly Operator Kane Mott Mechanist Jhet Finlay Costume Maintenance Nyok Kim Chang Lighting Supervisor Amy Robertson Lighting Operator Ethan Hamill Sound Supervisor Ben Andrews Sound Operator Al Bremner Sound Technicians Chloe Langdon Zoe Davis Staging Supervisor Tarn Mott Fly Operator Zachary White Floor Mechanist John Shedden Rehearsal Photographer Prudence Upton Production Photographers Ros Kavanagh Daniel Boud
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RUNNING TIME
2 hrs 20 mins
including interval

CO-PRODUCER



Sydney Theatre Company presents

STOLEN

BY JANE HARRISON
DIRECTED BY IAN MICHAEL



"A contemporary classic."

AUSTRALIAN BOOK REVIEW

SEASON	6 Jun – 6 Jul 33 Performances 8,453 Paid Attendance	Wharf 1 Theatre
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CAST Jimmy Jarron Andy Sandy Mathew Cooper Ruby Kartanya Maynard Anne Stephanie Somerville Shirley Megan Wilding	CREATIVE TEAM Designer Renée Mulder Lighting Designer Trent Suidgeest Composer & Sound Designer James Brown Assistant Director Megan Sampson Movement Director Danielle Micich Fight Director Tim Dashwood Voice & Text Coach Charmian Gradwell Trauma Support Mary Goslett	PRODUCTION TEAM Production Manager Alexandra Moon Stage Manager Tim Burns Assistant Stage Manager Jessie Byrne Costume Coordinator Scott Fisher Backstage Wardrobe Supervisor Nicole Artsetos Lighting Supervisor Amy Robertson Lighting Operator Sam Scott Sound Supervisor Peter Hunt Staging Supervisor Chris Fleming Head Mechanist Nate Williams Rehearsal Photographer Prudence Upton Production Photographer Daniel Boud
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RUNNING TIME
85 mins no interval



Zahra Newman and camera operator Lucy Parakhina.
Photo: Daniel Boud



Zoe de Plevitz and Dan Daw.
Photo: Morgan Roberts



Justine Clarke.
Photo: Prudence Upton



Merlynn Tong and Charles Wu.
Photo: Prudence Upton

Sydney Theatre Company presents

DRACULA

BY BRAM STOKER
ADAPTED AND DIRECTED BY KIP WILLIAMS
WORLD PREMIERE



"The eagerly anticipated final chapter of [Kip Williams'] game-changing gothic cine-theatre trilogy... is fundamentally spectacular"

TIME OUT

SEASON	2 Jul – 4 Aug 36 Performances 24,724 Paid Attendance	Roslyn Packer Theatre
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CAST	PRODUCTION TEAM	Mic Technician
Performer Zahra Newman	Production Manager Elizabeth Jenkins	Jessica Pizzinga
CREATIVE TEAM	Deputy Production Manager Julia Orlando	Video Supervisor Michael Hedges
Designer Marg Horwell	Stage Manager Sarah Smith	Deputy Video Supervisor Charlie Kember
Lighting Designer Nick Schlieper	Deputy Stage Manager Jake Lodder	Assistant Video Editor Rose Mulcare
Composer Clemence Williams	Assistant Stage Manager Chloe Langdon	Vision Switcher Josh Vellis
Sound Designer Jessica Dunn	Costume Coordinator Samantha Perkins	Focus Puller / Swing Steadicam Operator Sam Heesen
Video Designer Craig Wilkinson	Hair, Wig & Makeup Supervisor Lauren A. Proietti	Camera Operators André Morton
Assistant Video Director Benjamin Sheen	Backstage Wardrobe Supervisor Susie Henderson	Automation Supervisor Kane Mott
Associate Director Ian Michael	Maintenance Catriona McCabe	Automation Operator Liam Kennedy
Assistant Director Nicole Pingon	Lighting Supervisor Jesse Greig	Fly Operator Bernard Gourlay
Sound Systems Designer Hayley Forward	Lighting Programmer Corinne Fish	Mechanists Sam Carr
Video Systems Designer Callum Walker	Head Lighting Technician Amy Robertson	Personal Assistant to Dan Daw Lauren Smeaton
Voice & Text Coach Charmian Gradwell	Lighting Operator Anastasia Mowen	
Associate Lighting Designer Morgan Moroney	Deputy Sound Supervisor Luke Davis	
	Sound Operator Zac Saric	

RUNNING TIME
2 hrs no interval



SUPPORTED BY
STC Angels in association with the Dracula Donor Circle

Sydney Theatre Company and Queensland Theatre present

COST OF LIVING

BY MARTYNA MAJOK
DIRECTED BY PRISCILLA JACKMAN AND DAN DAW
AUSTRALIAN PREMIERE



"A play for our times"

ARTSHUB

SEASON	18 Jul – 18 Aug 31 Performances 7,096 Paid Attendance	Wharf 1 Theatre
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CAST	CREATIVE TEAM	PRODUCTION TEAM
John Dan Daw	Designer Michael Scott-Mitchell	Production Manager Ryan Garreffa
Ani Kate Hood	Lighting Designer John Rayment	Stage Manager Grant Gravener
Jess Zoe de Plevitz	Composer & Sound Designer Guy Webster	Assistant Stage Managers Yanni Dubler
Eddie Philip Quast	Intimacy & Fight Director NJ Price	Brooke Kiss
	Dialect Coach Gabrielle Rogers	Costume Supervisor Scott Fisher
	Theatre Access Assistant to Kate Hood Madeleine Lewis	Backstage Wardrobe Supervisor Alicia Brown
	Personal Assistant to Dan Daw Lauren Smeaton	Lighting Supervisor Tim McNaught
		Lighting Programmer Ethan Hamill
		Lighting Operator Cameron Menzies
		Sound Supervisor Ben Andrews
		Staging Supervisor Chris Fleming
		Mechanist Nathan Williams
		Automation Operator Anthony Arnold
		Production Photographer Morgan Roberts

RUNNING TIME
90 mins no interval



Sydney Theatre Company and Canberra Theatre Centre present

JULIA

BY JOANNA MURRAY-SMITH
DIRECTED BY SARAH GOODES
RETURN SEASON



"An intoxicating and fascinating experience that hits something deep and resounding within us"

TIME OUT

SEASON	ON TOUR
5 Sep – 19 Oct Drama Theatre, Sydney Opera House 49 Performances 22,781 Paid Attendance	31 May – 13 July Melbourne Theatre Company, Melbourne 31 July – 11 August Canberra Theatre Centre, Canberra 16 – 31 August State Theatre Company South Australia, Adelaide 84 Performances 41,122 Paid Attendance

CAST	CREATIVE TEAM	PRODUCTION TEAM
Young Woman Jessica Bentley	Designer Renée Mulder	Production Manager Gareth Simmonds
Julia Justine Clarke	Lighting Designer Alexander Berlage	Stage Manager Stephanie Storr
Understudy Caroline Craig	Composer & Sound Designer Steve Francis	Assistant Stage Manager Sybilla Wajon
	Video Designer Susie Henderson	Costume Coordinator Scott Fisher
	Dramaturg Ruth Little	Hair & Wig Stylist Andrew Keshan
	Assistant Director Charley Allana	Wardrobe Day Nyok Kim Chang
	Voice & Dialect Coach Jennifer White	Lighting Supervisor Tim McNaught
	Lighting Realiser Veronique Bennett	Sound Supervisor & Realiser Madeleine Picard
		Sound Operator Al Bremner
		Video Supervisor & Realiser Ben Andrews
		Staging Supervisor Zachary White
		Production Photographer Prudence Upton

RUNNING TIME
90 mins no interval



Supported by Arts on Tour
STC Angels. Original production was the recipient of the Blake Beckett Trust Female Playwrights' and Female Directors' Award

Sydney Theatre Company presents a Griffin Theatre Company production

GOLDEN BLOOD

黄金血液

BY MERLYNN TONG
DIRECTED BY TESSA LEONG



"Both actors bring a marvellous sense of depth to the characters they inhabit, allowing Golden Blood to venture into outlandish and wondrous spaces"

SUZY GOES SEE

SEASON	13 Sep – 13 Oct 31 Performances 5,452 Paid Attendance	Wharf 1 Theatre
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CAST	CREATIVE TEAM	PRODUCTION TEAM
Girl Merlynn Tong	Set & Costume Designer Michael Hankin	For Griffin
Boy Charles Wu	Lighting Designer Fausto Brusamolino	Production Manager Damion Holling
	Composer & Sound Designer Rainbow Chan	Technical Manager Samuel Gray
	Dramaturg Jennifer Medway	Stage Manager Jen Jackson
	Pyrotechnical Consultant Emily Parsons-Lord	Assistant Stage Manager Maddison Craven
	Fight & Movement Director Tim Dashwood	For STC
		Production Manager Joe Fletcher
		Deputy Production Manager Julia Orlando
		Lighting Supervisor Ethan Hamill
		Lighting Programmer & Operator Sam Scott
		Sound Supervisor Hayley Forward
		Sound Programmer Madeleine Picard
		Staging Supervisor Chris Fleming
		Wardrobe Day Nyok Kim Chang
		Maintenance Brett Boardman
		Production Photographer Prudence Upton

RUNNING TIME
90 mins no interval





Harry Targett, Natalie O'Donnell, Martin Crewes, Georgia Laga'aia, Beau Woodbridge, Verity Hunt-Ballard, Jacob Rozario and Carmel Rodrigues. Photo: Daniel Boud

Sydney Theatre Company and Michael Cassel Group present

DEAR EVAN HANSEN

BOOK BY STEVEN LEVENSON; MUSIC AND LYRICS BY BENJ PASEK & JUSTIN PAUL
DIRECTED BY DEAN BRYANT
AUSTRALIAN PREMIERE



"In a word, this Australian production of *Dear Evan Hansen* is outstanding."

THEATRE MATTERS

SEASON	ON TOUR
12 Oct – 1 Dec Roslyn Packer Theatre 57 Performances 43,595 Paid Attendance	13 – 30 Dec Playhouse, Arts Centre Melbourne 18 Performances 11,696 Paid Attendees*

CAST	Violin	Vocal Arrangements and Additional Arrangements	Backstage Wardrobe Supervisor	Head Mechanist
Larry Murphy Martin Crewes Heidi Hansen Verity Hunt-Ballard Zoe Murphy Georgia Laga'aia Cynthia Murphy Natalie O'Donnell Alana Beck Carmel Rodrigues Jared Kleinman Jacob Rozario Connor Murphy Harry Targett Evan Hansen Beau Woodbridge Standbys Lawrence Hawkins Jessica Kok Ariyan Sharma Tod Strike Teresa Tate Britten	Tracy Lynch Viola Charlotte Fetherston Cello Heather Hinrichs	Justin Paul Intimacy Coordinator Chloë Dallimore Voice & Text Coach Charmian Gradwell	Simone Edwards Wardrobe Day Maintenance Bella Sigglekow Lighting Supervisor & Head of Lighting Jesse Greig Venue Head of Lighting Amy Robertson Deputy Head of Lighting & Board Operator Kit Cunneen Lighting Programmer Matt Quince Sound Supervisor Ben Andrews Head of Sound Ghiovanna De Oliveira Deputy Head of Sound Zac Saric Sound Technician Chloe Langdon Music Programming Tom McKeand Video Supervisor Michael Hedges Video Systems Technician Rose Mulcare Staging Supervisor David Tongs	Jack McCabe Head of Automation Mungo Trumble Deputy Head Mechanist Liam Kennedy Fly Supervisor Zachary White Floor Mechanist Oscar Broadhead Ableton Programming Enrico de Trizio Scott Wasserman Keyboard Programming Randy Cohen Guitar Programming Dillon Kondor

CREATIVE TEAM	PRODUCTION TEAM
Set Designer Jeremy Allen Costume Designer Isabel Hudson Lighting Designer Matt Scott Sound Designer Andrew Poppleton Video Designer David Bergman Movement Director Shannon Burns Music Supervisor Laura Tipoki Resident Director Liam McLlwin Music Director Zara Stanton Associate Music Director Maia Hopf	For STC Production Manager Ryan Garreffa Deputy Production Manager Julia Orlando Company Manager Will Sheehan Stage Manager (Rehearsal) Sarah Smith Stage Manager (Season) Toby Rosengarten Deputy Stage Manager Neole Goss Assistant Stage Manager Elly Rickwood Costume Coordinator Samantha Perkins Hair Wig & Makeup Supervisor Lauren A. Proietti

RUNNING TIME
2 hrs 30 mins (including interval)

14

CO-PRODUCER
michael
cassel
group

Licensed exclusively by Music Theatre International (Australasia)

*2024 attendance numbers only. Please note performances continued into 2025.



Nikki Shiels, Matt Day and James O'Connell. Photo: Prudence Upton

Sydney Theatre Company presents a Melbourne Theatre Company production

SUNDAY

BY ANTHONY WEIGH
DIRECTED BY SARAH GOODES



"A world-class performance. In fact, it's a world-class production"

THE GUARDIAN

SEASON	8 Nov – 14 Dec	Drama Theatre, Sydney Opera House
	48 Performances 17,124 Paid Attendance	

CAST	PRODUCTION TEAM	For Sydney Theatre Company
John Matt Day Sweeney Jude Hyland Joy Ratidzo Mambo Nolan James O'Connell Sunday Nikki Shiels Understudy Philip Lynch	For Melbourne Theatre Company Production Manager Michele Preshaw Technical Manager – Staging Andrew Bellchambers Technical Manager – Electrics Allan Hiron Stage Manager Pippa Wright Assistant Stage Manager Zoe Davis Head Mechanist Sam Bruechert Production Electrician Max Wilkie Audio Technician Terry McKibbin AV Technician Justin Gardam Set Builders Simon Juliff Brian Easteal	Production Manager Elizabeth Jenkins Backstage Wardrobe Supervisor Kym Yeow Hair & Wig Stylist Andrew Keshan Lighting Supervisor Amy Robertson Sound Supervisor Hayley Forward Sound Operator Al Bremner Video Supervisor Michael Hedges Head Show Mechanist Nate Williams Fly Operator Anthony Arnold Rehearsal Photographer Charlie Kinross Production Photographer Prudence Upton

RUNNING TIME
2 hrs 45 mins including interval

MELBOURNE THEATRE COMPANY

Sunday was commissioned by Melbourne Theatre Company with the support of the Joan and Peter Clemenger Trust and originally presented with the support of the Sunday Production Patrons.

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative



Deborah Galanos, Lisa McCune, James Fraser, Tinashe Mangwana and Paula Arundell. Photo: Prudence Upton

Sydney Theatre Company presents

SWEAT

BY LYNN NOTTAGE
DIRECTED BY ZINDZI OKENYO
AUSTRALIAN PREMIERE



"This brilliant, prescient play helps explain the rise of Trump"

THE SYDNEY MORNING HERALD

SEASON	11 Nov – 22 Dec	Wharf 1 Theatre
	45 Performances 12,455 Paid Attendance	

CAST	CREATIVE TEAM	PRODUCTION TEAM
Oscar Gabriel Alvarado Cynthia Paula Arundell Stan Yure Covich Jason James Fraser Jessie Deborah Galanos Evan/Brucie Markus Hamilton Chris Tinashe Mangwana Tracey Lisa McCune Understudy Di Adams	Designer Jeremy Allen Lighting Designer Verity Hampson Composer & Sound Designer Brendon Boney Associate Director Ian Michael Fight Director Tim Dashwood Consent Consultant & Intimacy Coordinator Bayley Turner Voice & Text Coach Charmian Gradwell Dialect Coach Rachel Finley	Production Manager Alexandra Moon Stage Manager Jaymii Knierum Assistant Stage Manager Brooke Kiss Costume Coordinator Scott Fisher Backstage Wardrobe Supervisor Alicia Brown Wardrobe Day Maintenance Nyok Kim Chang Lighting Supervisor Tim McNaught Lighting Programmer Sam Scott Lighting Operator Cameron Menzies Sound Supervisor Hayley Forward Video Supervisor Michael Hedges Staging Supervisor Bernard Gourlay Rehearsal and Production Photographer Prudence Upton

RUNNING TIME
2 hrs 20 mins including interval

SUPPORTED BY
STC Angels in association with The Donor Syndicate



Catherine Ván-Davies.
Photo: Prudence Upton



Photo: Mac1Photography



Sarah Snook.
Photo: Marc Brenner.

Sydney Theatre Company presents

AMERICAN SIGNS

BY ANCHULI FELICIA KING
DIRECTED BY KENNETH MORALEDA
WORLD PREMIERE



"Sensational."

SUZY GOES SEE

SEASON 15 Jun – 14 Jul
31 Performances
3,176 Paid Attendance

Roslyn Packer Theatre
Wharf 2 Theatre

<p>CAST The Consultant Catherine Ván-Davies</p>	<p>CREATIVE TEAM Designer James Lew Lighting Designer Brockman Composer & Sound Designer Sam Cheng Dramaturg Jules Orcullo Voice & Accent Coach Paige Walker Vietnamese Language & Dialect Consultant Ferdinand Hoang</p>	<p>PRODUCTION TEAM Production Manager Joe Fletcher Stage Manager Sean Proude Costume Coordinator Scott Fisher Wardrobe Day Maintenance Nicole Artsetos Lighting Supervisor Filip Wyker Lighting Operator Cameron Menzies Sound Supervisor Ben Lightowlers Staging Supervisor Chris Fleming Rehearsal and Production Photographer Prudence Upton</p>
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RUNNING TIME
70 mins no interval

Sydney Theatre Company presents a Barking Gecko Theatre production

CICADA

ADAPTED FROM CICADA BY SHAUN TAN
BY ARIELLE GRAY, LUKE KERRIDGE & TIM WATTS
DIRECTED BY LUKE KERRIDGE



"A tale of endurance and freedom the entire family will enjoy"

ARTSHUB

SEASON 18 Sep – 13 Oct
38 Performances
3,960 Paid Attendance

Wharf 2 Theatre

<p>CAST Performers Arielle Gray Tim Watts</p>	<p>CREATIVE TEAM Designer Tyler Hill Lighting Designer Chloe Ogilvie Composer Jonathon Jie Hong Yang Sound Designer Tim Collins Video Designer Tim Watts Props Design Assistant Amalia Lambert Puppet Maker Tamara Rewse</p>	<p>PRODUCTION TEAM For Barking Gecko Theatre Production Manager Stewart Campbell Stage Manager Emily Stokoe Technical Manager Eugene Mackinnon</p> <p>FOR STC Production Manager Joe Fletcher Lighting Supervisor Filip Wyker Sound Supervisor Peter Hunt Production Photographer Mac1Photography</p>
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RUNNING TIME
55 mins no interval



Produced by arrangement with Passion Australia | Highly Spirited Pty Ltd.

Michael Cassel Group and Adam Kenwright present a Sydney Theatre Company production

THE PICTURE OF DORIAN GRAY

BY OSCAR WILDE
ADAPTED AND DIRECTED BY KIP WILLIAMS



"This form-bending, innovative feat of a production and performance will have your jaw on the floor."

LONDON THEATRE

ON TOUR
6 Feb to 11 May
Theatre Royal Haymarket, London
101 Performances
77,273 Paid Attendance

<p>CAST Performer Sarah Snook</p>	<p>PRODUCTION TEAM Associate Producer Liam Mangan Production Administrator Jennifer Bartlett General Management Kindred Partners International General Manager Amanda Murray Associate General Manager Jordan J. Taylor Production Coordination Adam Hocke Erin Murphy Production Managers Genevieve Jones Rich Blacksell Production Stage Manager Jaymii Knierum Production Supervisor Sam Hunter Technical Consultant Richard Martin Wigs, Hair & Makeup Supervisor Lauren A. Proietti Voice & Text Coach Geraldine Cook-Dafner Danielle Lydon Video Systems Design Consultants CVP - David McKinnon,</p>	<p>Darren Kowacki, Callum Walker Video Programmer Callum Walker Video Editor Susie Henderson Sound Consultant Hayley Forward Sound Editor Paul Hitchens Wigs Kylie Clarke Wigmaking Costume Coordinator Matilda Woodroffe Lighting Programmer David Ayton Production Carpenters John Burrows, Mick Fernandez, RJ Holloway, Tommy Saginson Automation Engineer Andrew Richards Automation Programmer Chris Fleming Lead Production Electrician Guy Jones Production Electricians Stu Meech, George Seal, Eden Thornton, Andy Murrell Production Sound Engineers Josh Richardson, Jon</p>	<p>Roache, Adam Fenton, George Lumkin Video Engineers Rick Clutton, Sam Gough, Ed Aspinall, James Craxton, Mollie Tuttle, Dan Bond, Jake Stebbings Production Riggers For Unusual Rigging Ltd – Liam French, Rory Hanaway, Oliver Hewitt, David Norris, Alex Taylor, Phil Tickle</p>	<p>Vision Swing Vicki Matranga Automation Garry Kilby Head of Sound Andy Hinton Deputy Head of Sound Hope Brennan Head of Lighting Alex Walton Technical Swing Sean Dupont Head of Wardrobe Jennifer Allen Head of Wigs, Hair and Makeup Nick Eynaud Wardrobe and Wigs Swing Dresser Victoria Marshall</p>
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RUNNING TIME
2 hrs no interval



Original production supported by Frances Allan & Ian Narev, and Megan Grace & Brighton Grace. Presenting Partner: Allens.



Ksenja Logos, Brenna Harding, Angela Mahlatjie and Rachel Burke.
Photo: Pia Johnson

Sydney Theatre Company and State Theatre Company South Australia present
THE DICTIONARY OF LOST WORDS
 ADAPTED BY VERITY LAUGHTON FROM THE NOVEL BY PIP WILLIAMS
 DIRECTED BY JESSICA ARTHUR



"An astounding performance...
The Dictionary of Lost Words is a poetic experience"

TIME OUT

ON TOUR

17 Feb – 17 Mar
 The Playhouse, Arts Centre Melbourne
 32 Performance
 22,019 Paid Attendance

CAST

Harry Nicoll
 Brett Archer
Lizzie Lester / Mrs Smythe / Maria
 Rachel Burke
Esme Nicoll
 Brenna Harding
Ditte / Mabel / Megan / Alice
 Ksenja Logos
Tilda Taylor / Sarah / Frederick Sweatman
 Angela Mahlatjie
Sir James Murray
 Chris Pitman
Gareth / Mr Crane
 Carlos Sanson Jr
Bill Taylor / Arthur Maling
 Anthony Yangoyan
Understudies
 Guy O'Grady
 Shannon Rush

CREATIVE TEAM

Set 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
Set Design Realiser
 Elias Ppiros
Lighting Design Realiser
 Sidney Younger
Additional Fight Direction
 Tim Dashwood
Additional Intimacy Coordination
 Amy Cater

PRODUCTION TEAM

Production Manager
 Alexandra Moon
Company Stage Manager
 Edwina Guinness
Assistant Stage Manager
 Carmen Evans
Backstage Wardrobe Supervisor
 Alicia Brown
Wig Stylist
 Andrew Keshan
Lighting Supervisor
 Tim McNaught
Sound Supervisor
 Ben Andrews
Video Supervisor
 Michael Hedges
Staging Supervisor
 David Tongs
Production Photographer
 Daniel Boud

For STCSA
Production Manager
 Gabrielle Hornhardt
AV System Design
 Lachlan Turner
Wig Realiser
 Jana Debiasi

RUNNING TIME

3 hrs including interval

CO-PRODUCER



VENUE PARTNER



Beau Dean Riley Smith and Dalara Williams.
 Photo: Daniel Boud

Moogahlin Performing Arts presents a Sydney Theatre Company and Moogahlin Performing Arts production

THE VISITORS
 BY JANE HARRISON
 DIRECTED BY WESLEY ENOCH



"Challenges the mind and moves the heart"

TIME OUT

ON TOUR

Western Australia	6 August Frankston Arts Centre, Frankston	24 August Cessnock Performing Arts Centre, Cessnock
13 July Bunbury Entertainment Centre, Bunbury	8 August Ulumbarra Theatre, Bendigo	27 August Capitol Theatre, Tamworth
16 July Albany Entertainment Centre, Albany	10 August Wangaratta Performing Arts & Convention Centre, Wangaratta	29 August Glasshouse, Port Macquarie
18 July Goldfields Arts Centre, Kalgoorlie	New South Wales	31 August Empire Theatre, Toowoomba
Victoria	13 August Civic Theatre, Wagga Wagga	Queensland
23 – 24 July The Wedge, Sale	15 August Griffith Regional Theatre, Griffith	3 September Moncreiff Entertainment Centre, Bundaberg
25 July Bunjil Place, Narre Warren	17 August Bathurst Memorial Entertainment Centre, Bathurst	5 September Pilbeam Theatre, Rockhampton
26 – 27 July The Round, Whitehorse	Tasmania	7 September Burdekin Theatre, Burdekin
Tasmania	30 July Princess Theatre, Launceston	10 September Darwin Entertainment Centre, Darwin
1 – 3 August Theatre Royal, Hobart	22 August The Art House, Wyong	28 Performances 7733 Paid Attendees

CAST

John Blair
 Sean Dow
 Stephen Geronimos
 James Slee
 Beau Dean Riley Smith
 Zoe Walters
 Dalara Williams

CREATIVE TEAM

Associate Director (2023)
 Liza-Mare Syron
Remount Associate Director (2024)
 Aidan Rowlingson
Cultural Liaison
 Aunty Wonne Simms

Designer

Elizabeth Gadsby
Associate Designer
 Shana O'Brien
Lighting Designer
 Karen Norris
Lighting Realiser
 Travis Kecek
Composer & Sound Designer
 Brendon Boney
Associate Sound Designer
 Amy Flannery
Senior Dharug & Dharawal Language Teacher
 Corina Norman

Dharug & Dharawal Language Teacher

Jordan Ryan-Hennessey
Voice Coach
 Charmian Gradwell
Fight Director
 Nigel Poulton

PRODUCTION TEAM

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

RUNNING TIME

75 mins no interval

PRESENTED BY



Stephanie Somerville, Megan Wilding, Jarron Andy and Kartanya Maynard in *Stolen*.
 Photo: Daniel Boud

PLAYS AND PERFORMANCES STATISTICS

FINAL PERFORMANCES

SUBSCRIPTION SEASON	No. of Performances	Paid Attendance
A Fool in Love	40	8,751
RBG: Of Many, One	56	28,660
Into the Shimmering World	52	14,772
No Pay? No Way!	39	15,638
The President	38	23,314
Stolen	33	8,453
Dracula	36	24,724
Cost of Living	31	7,096
Julia	49	22,781
Golden Blood	31	5,452
Dear Evan Hansen	57	43,595
Sunday	48	17,124
Sweat	45	12,455
Sub Total	555	232,815
SPECIAL PRESENTATION		
American Signs	31	3,176
Cicada	38	3,960
Sub Total	69	7,136
Total Subscription Season and Special Presentation 2024	624	239,951

TOURING	No. of Performances	Paid Attendance
The Dictionary of Lost Words	32	22,019
The Visitors	28	7,733
RBG: Of Many, One	69	46,784
Julia	84	41,122
The Picture of Dorian Gray	101	77,273
Dear Evan Hansen (13-30 Dec)	18	11,696
Sub Total	332	272,204

READINGS	No. of Readings
Patrick White Playwrights Award Presentation	1
<i>The Election Monologues</i> by Suzie Miller	1
Sub Total	2

TOTAL PERFORMANCES

TOTAL PERFORMANCES IN 2024	No. of Performances
Home Venues	626
Touring	332
Grand Total Performances 2024	958
Total Paid Attendance 2024	512,155

AWARDS AND NOMINATIONS

RBG: OF MANY, ONE

GREEN ROOM AWARDS

Winner

Outstanding Performance, Theatre Companies – Heather Mitchell

Nominations

Outstanding Composition & Sound Design, Theatre Companies – Paul Charlier

Outstanding Lighting Design, Theatre Companies – Alexander Berlage

Outstanding Set + Costume Design, Theatre Companies – David Fleischer

Outstanding Direction, Theatre Companies – Priscilla Jackman

Outstanding Production, Theatre Companies

INTO THE SHIMMERING WORLD

TIME OUT ARTS & CULTURE AWARDS' CRITICS' CHOICE

Nominations

Best Performance in a Play - Colin Friels

SYDNEY THEATRE AWARDS

Nominations

Best Performance in a Leading Role in a Mainstage Production - Colin Friels

Best New Australian Work; Best Sound Design and Composition of a Mainstage Production - Clemence Williams

Best Lighting Design of a Mainstage Production - Nick Schlieper

STOLEN

SYDNEY THEATRE AWARDS

Winner

Best Lighting Design of a Mainstage Production - Trent Suidgeest

Best Costume Design of a Mainstage Production - Renee Mulder

Best Stage Design of a Mainstage Production - Renee Mulder

Best Sound Design and Composition of a Mainstage Production - James Brown

Nominations

Best Lighting Design of a Mainstage Production - Trent Suidgeest

Best Costume Design of a Mainstage Production - Renee Mulder

Best Stage Design of a Mainstage Production - Renee Mulder

Best Sound Design and Composition of a Mainstage Production - James Brown

Best Newcomer - Jarron Andy

Best Ensemble

Best Direction of a Mainstage Production - Ian Michael

Best Mainstage Production

DRACULA

SYDNEY THEATRE AWARDS

Nominations

Best Lighting Design of a Mainstage Production - Nick Schlieper

Best Stage Design of a Mainstage Production - Marg Horwell with Craig Wilkinson

Best Sound Design and Composition of a Mainstage Production - Clemence Williams, Jessica Dunn and Hayley Forward

Best Performance in a Leading Role in a Mainstage Production - Zahra Newman

DEAR EVAN HANSEN

Sydney Theatre Company and Michael Cassel Group

SYDNEY THEATRE AWARDS

Nominations

Best Musical Direction - Zara Stanton

Best Direction of a Musical - Dean Bryant

AMERICAN SIGNS

SYDNEY THEATRE AWARDS

Nominations

Best New Australian Work

CICADA

A Barking Gecko Theatre Production

SYDNEY THEATRE AWARDS

Winner

Best Production for Children

Nominations

Best Production for Children

THE PICTURE OF DORIAN GRAY

Sydney Theatre Company, presented by Michael Cassel Group and Adam Kenwright, Haymarket Theatre Royal, London

OLIVIER AWARD

Winner

Best Actress – Sarah Snook

Best Costume Design – Marg Horwell

WATERSHED

2024 was the second year of the 'Watershed', a meeting place of play and purpose at Sydney Theatre Company and the home of New Works and critical initiatives for artist development. As ever, New Work has been busily developing plays by some of Australia's best loved playwrights and cultivating new voices ready to take their place on the Sydney theatre stage.

7 WORKS ONSTAGE SUPPORTED BY THE NEW WORK TEAM

A Fool in Love, RBG: Of Many, One, Into the Shimmering World, No Pay? No Way!, Dracula, Julia, American Signs

4 NEW COMMISSIONS

Joanna Murray-Smith's Patrick White Fellowship commission of *The Talented Mr. Ripley*, and Angus Cerini, Kirsty Marillier and Zindzi Okenyo, and S. Shakthidharan (co-commission with MTC).

10 WATERSHED DEVELOPMENTS

Rigorous and bespoke dramaturgical work sessions on plays for 2024, 2025 and further ahead. Including the Watershed Development Week with five Watershed Writers.

1 WATERSHED MOMENT

The Election Monologues by Suzie Miller a gripping staged reading of rapid-response monologues exploring, in real-time, the 2024 US election.

The New Work team had a watershed year in 2024.

We continued our industry-leading development pipeline by commissioning four plays to add to our strong slate of new works, as well as developing a growing list of other projects. These included a new play from Angus Cerini to follow-up the sell-out success of *Into the Shimmering World*, a new play from S. Shakthidharan (*Counting and Cracking, Belvoir*) in a co-commission with Melbourne Theatre Company,

and a new adaptation of a theatre classic from Kirsty Marillier (former member of the Emerging Writers Group) and Zindzi Okenyo.

"I can call myself a writer. I can write what I want to write. Having consistency in the program, goals, and being held for 2 years made a difference."

Gary Paramanathan, Watershed Writer

Our Watershed Writers group continued their two-year residency at pace. Meeting monthly across the year, they shared work with each other, developed skills in critical response process, and participated in masterclasses and workshops with industry peers including Yve Blake, Angus Cerini, Emme Hoy and Amy Sole.

Their year culminated in the Watershed Development Week in December. A one-week intensive where each writer spent time around a table with some of our best reading actors and dramaturgical support, this was a roaring success for the group.

"I now feel validated in my craftsmanship. I've left my impostors' syndrome behind." **Abbie-lee Lewis, Watershed Writer**

"If I could time travel right about now, I'd take a trip back to visit 12-year-old Wendy in Madang, Papua New Guinea. I'd tell her, so you know those silly stories you write that only you and the family dog reads? Well, one day, it will mean you'll win the Patrick White Playwrights Award in Sydney, Australia and that's pretty frikken cool!"

Wendy Mocke, Patrick White Playwrights Award-winner

This year's Patrick White Playwrights Award was a New Work Department alumni affair – Wendy Mocke (former Emerging Writers Group) won for her incendiary ode to Bla(c)k friendship *REALish*. This was heard aloud in a reading directed by Jessica Arthur (former Resident Director), preceded by the announcement of Joanna Murray-Smith as the next Patrick White Playwrights Fellow. Joanna spent her fellowship working on her electrifying adaptation of *The Talented Mr. Ripley* which will premiere in 2025.

"My experiences at STC in recent years have been amongst my most delightful in my professional career, influenced and supported by the buoyant vision of the company." **Joanna Murray-Smith, Patrick White Playwrights Fellow**

STC said goodbye to three huge contributors to the Artistic life of the company in 2024 – Artistic Director Kip Williams, Director, New Work and Artistic Development Paige Rattray and Associate Artist Ruth Little. All three left indelible marks on the team and the company at large across their times at The Wharf, and we're looking forward to working with each of them in the future.



Justin Amankwah, Heather Mitchell, Miranda Tapsell and Lotte Beckett in *Watershed Moment: The Election Monologues*.

PHILANTHROPY AND PARTNERSHIPS

Income from fundraising and partnerships continued to positively impact the financial position of Sydney Theatre Company. In addition to their much-valued monetary contribution, we are grateful to our donors and corporate partners for advocating for STC, and for the wonderful sense of fun and community they bring to the Company through participating in our donor and sponsor programs.

In 2024, our regular activities such as the Pier Group Lunch series, fundraising gala and end of financial year campaign were boosted by a number of special events and initiatives. Our year kicked off with the return of our costume exhibition and fundraising drive - STC Frocks - to support STC's costume department and the skilled artisans who craft incredible art for our stages. Displayed along The Wharf walkway, this vibrant exhibition of iconic costumes delighted visitors, and inspired many people to donate to STC for the first time.

We also introduced FirstAct, our new supporter circle for young professionals, emerging leaders and philanthropists who have pledged to support STC's early career theatre makers. Foundation Director Mia Wasikowska hosted a launch event that brought together directors like Jessica Arthur and STC Resident Director Ian Michael, and new and prospective FirstAct members. We are excited to connect the next generation of philanthropists with emerging artists who are shaping the future of Australian theatre.

In July, Foundation Director and STC SoulMate Justin Miller hosted a special event to celebrate beloved actor Glenn Hazeldine's 30th

anniversary of first working with STC. Event attendees included those who have subscribed for 30 years, and STC SoulMates - those who have included the Company in their Will.

And it is not only individuals who have been supporting STC for over thirty years: KPMG, our longest serving corporate partner, came on board in 1991 and their loyalty and enthusiasm remains a bedrock of support for the Company.

We were delighted to welcome new corporate partners Academy Travel and Conexus Financial. It has been heartening to see their passion for investing in the arts and supporting their local community, and we are grateful to them for introducing new audiences to STC.

Other sponsorship highlights include Presenting Partner Allens growing their commitment by signing-on as National Tour Partner for *RBG: Of Many, One* in Sydney, Melbourne and Brisbane. In tandem with her work on stage as RBG, Board and Foundation Director Heather Mitchell engaged with Allens staff and clients through a series of events, including an online staff event and celebratory client dinner. Heather also launched our campaign to find GEMs – donors who Give Every Month – and therefore provide a reliable income source for STC.

This is a small glimpse into the many ways our community of supporters engaged with STC during 2024. Our sincere thanks to each and every one of our Foundation Directors, donors and corporate partners. Sydney Theatre Company simply couldn't do what it does without you.



FirstAct launch. Photo: Joanna Shuen



Heather Mitchell, Ross Drinnan (Allens), Suzie Miller, Kip Williams and Anne Dunn at an event to celebrate Allens support of the 2024 national tour of *RBG: Of Many, One*. Photo: Teniola Komolafe

PUBLIC PROGRAMS

For over 40 years, Sydney Theatre Company has provided impactful experiences for audiences, young people, teachers and lifelong learners. The Public Programs and Education team devise and deliver enriching and accessible arts experiences through live performance, workshops, tours, talks and community programs, connecting with thousands of teachers, students and adult participants.

In 2024, Sydney Theatre Company:

- Delivered 20 School Days with 5,695 students and teachers attending.
- Delivered backstage tours to 607 students and teachers.
- Presented workshops for 300 students and teachers.
- Provided teacher professional development through School Drama to 49 teachers.
- Introduced and delivered creative workshops for adults showcasing the talents of STC designers, writers and directors to 190 patrons. 30% of participants were young, new to STC and went on to book productions.
- Delivered public talks in conjunction with Accessible Arts, CAAP, The Ethics Centre, Red Room and BBC's Poetry Festival: *Contains Strong Language*.
- Programmed live music, introduced relaxed performances, presented community nights and created immersive and educational experiences around productions of *Stolen*, *Golden Blood (黄金血液)*, *Cost of Living* and *Cicada*.
- Delivered 38 accessible performances, including relaxed performances, captioned performances, AUSLAN interpreted performances and audio described performances.

EDUCATION

Schools Days Students and teachers who attend Schools Days are invited to join a pre-show talk also a post-show Q and A with members of the creative team involved in the production.

"Outstanding! Thank you so much for showing my students (and reminding me) what theatre is about and why the truth matters. We need this." **Stacey Scott, Trinity Catholic College, attended Stolen Schools Days**

OnSTAGE Week 12-16 Feb. Over 30 schools were welcomed to The Wharf with over half being from regional schools from Dubbo, Albury, Bathurst, Orange, Armidale, Taree, Port Macquarie, Kempsey, Ballina and Wingham and 4 Western Sydney Schools. Schools with an FOEI ranking of under 1000 were granted access priced tickets.

Backstage Tours and Archive Viewings Over 600 students and teachers enjoyed Education Backstage Tours and Archival Viewings of past productions.

of past productions.

Community Engagement

- *Stolen*: Neville Williams Boney (Wiradjuri/Weilwan) worked as Community Engagement Coordinator during the season of *Stolen*. This included outreach to community Elders and members of the stolen generations through organisations such as The Healing Foundation, Coota Girls and Kinchela Boys. A free Community performance was held on June 12. Additional educational resources, workshops, talks and activations were delivered alongside the season.
- *Cost of Living*: outreach and community engagement was developed in partnership with Accessible Arts. A panel on the Future of Disability Storytelling was presented in partnership with Accessible Arts and featured Dan Daw from *Cost of Living* amongst others.
- *Golden Blood (黄金血液)*: STC presented a collaborative STC X Longhouse Event – Local voices, global stories. This panel was presented by STC and Contemporary Asian Australian Performance (CAAP) to explore the evolving nature of Asian Australian storytelling on our stages.

Work Experience Week 22 students from NSW in grades 10-11 enjoyed a week of panels, workshops and productions at STC from 25-29 September. The week finished with the students sharing their group presentations with STC staff. This year there were 2 Regional Scholarships for students from Tuncurry and Scone.

Teaching Artist Training 10 STC Teaching Artists took part in two training days at STC to refresh and extend on skills required when facilitating School Drama.

School Drama *School Drama Classic* is a 7-week program delivered in partnership with University of Sydney where an STC Teaching Artist works alongside a classroom teacher, modelling drama-based pedagogy with children's literature to improve student literacy and engagement.

In 2024 the program ran during Term 2 and 3 for 49 teachers. STC hosted a celebration to acknowledge the School Drama program, which concluded after 15 years, and which provided enriching and unique opportunities for students and teachers to engage with theatre.

WORKSHOPS AND TALKS

Approximately 450 people attended Creative Workshops and talks across the year.

How to Write a Rom Com with Van Badham (March 7)

How to Bring a Design to Life with Isabel Hudson (April 11)

How to be a Writer with Marieke Hardy (June 13)

How to tell your story with Crips and Creeps (July 25)

STC Talks Cine-Theatre with Kip Williams (July 29)

How to be a Playwright with Jules Orcullo (Oct 3, 7 Nov)

Longhouse x STC Panel (Sep 19)

The Ethics of Being Young – *The Ethics Centre* and Sydney Theatre Company talk featuring Philosopher Dr Tim Dean, actor Masego Pitso and Phaedra Carantinos

How to Create a Musical with Dean Bryant (Nov 28)

VENUE ACTIVATION

Sydney Theatre Company saw a range of external hire through our venues in 2024. The year kicked off with Sydney Festival returning to The Wharf again with its utilisation of both Wharf 1 and 2 as a single venue. Sydney Festival packed this space with a variety of cabaret performances and a plethora of other shows including tributes to Billie Holiday and Kate Bush. Sydney Festival also set up shop at Roslyn Packer Theatre with tributes to the Warumpi Band and palindromic performances. Roslyn Packer Theatre also hosted two weeks of performance with Australian writer, actor and comedian Hannah Gadsby. Other external hires at the Roslyn Packer Theatre included two seasons with resident company Sydney Dance Company, three weeks of performances with Rodney Rigby's *Gaslight*, and we closed the year off with comedian Celia Pacquola.

In 2024, Roslyn Packer Theatre and The Wharf continued to thrive as corporate and public hire spaces with clients including, NSW Education's OnSTAGE week, Victorian College of the Arts, Netflix, *Australian Idol* and many others.



Work Experience Week
Photo: Joanna Shuen.



Work Experience Week
Photo: Joanna Shuen.

YEAR IN NUMBERS

512,155 Paid Attendees

958 Total number of performances

18 Total number of productions

4 World Premieres

272,204 People who saw an STC show outside Sydney

101 International performances

17 Playwrights on commission

1077 Weeks of work for actors

8,776 Teachers and students reached through STC Education

20 Schools Day Performances

607 Backstage tour attendees

546 Total employed

176 Actors and Creatives

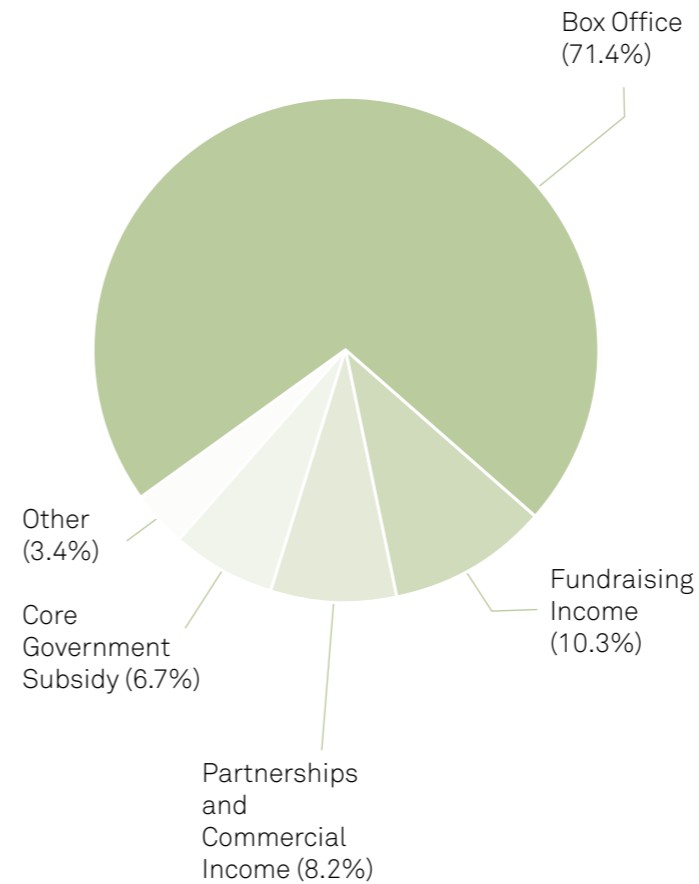
60 Administration

195 Technical and Production

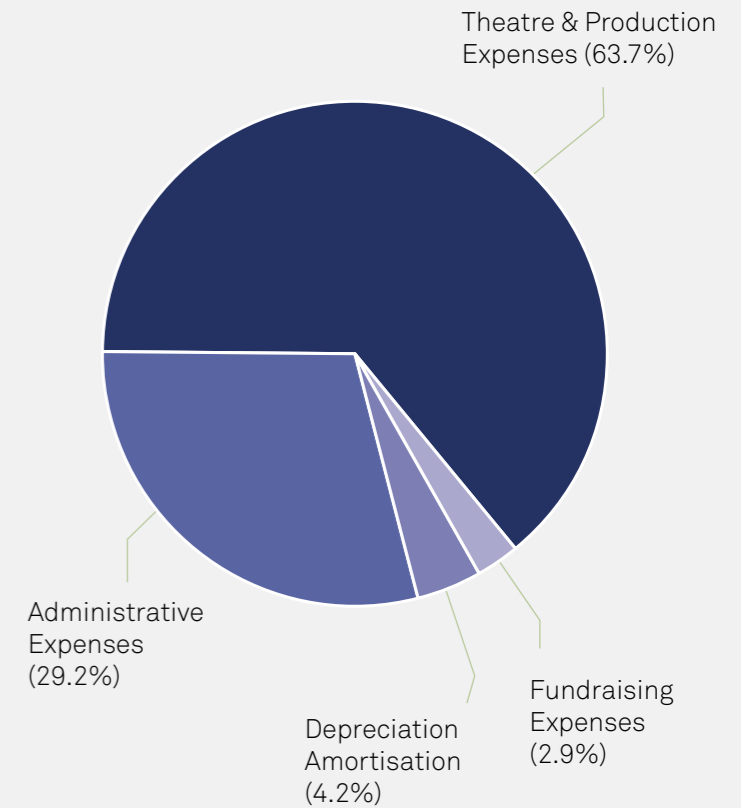
115 Customer Experience

125 Equity tickets

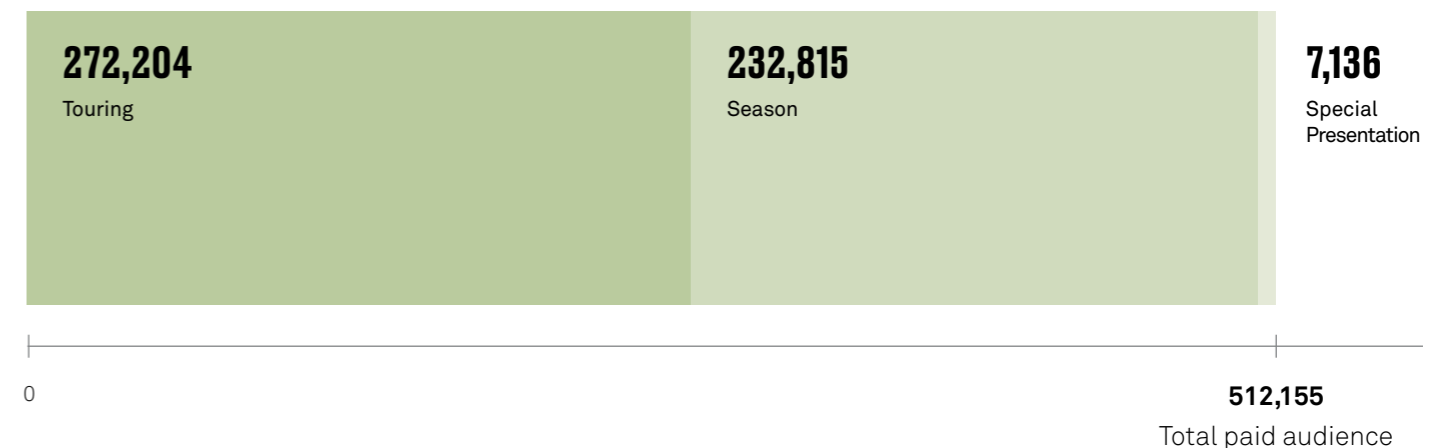
INCOME MIX



EXPENSE MIX



2024 PAID AUDIENCE NUMBERS



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Colin & Richard Adams, Andrew Benson, Mitchell Bourke, Rob Brookman AM, The Late Stephen Center, Belinda Clark, Sarah Cruickshank, The Late Jayati Dutta, Terry M Fahy, The Late Nancy Fairfax OBE, The Late Denise Robyn Fairservice, The Late Ronald Falk, The Late Jennifer Fulton, Ros Gestier, Girgensohn Foundation, The Late Diane Patricia Hague, Louise Hamshere, Dorothy Hoddinott AO, The Late Isabelle Joseph, Iphygenia Kallinikos, The Late Denis Stanley Klein, Wolf Krueger, Peter Louw, The McBriarty Family, DiAnne McDonald, Justin Miller AM, Christopher John Nicolosi, Mr Mark Neilsen & Mr Tim Trollip, Jonquil & John Ritter, Trudie Anne Rogers, Emine Sermet, Lynette Shelley, Tom Tansey, William Turbet, The Late Shirley Warland, Boh Yeng & Peter Hunt, Anonymous (16)

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This listing is current for the period 4 Dec 2023 – 4 Dec 2024

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HOME VENUES

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NSW 2000

Roslyn Packer Theatre

22 Hickson Rd
Walsh Bay
NSW 2000

Drama Theatre

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NSW 2000

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Annette Shun Wah
Rosie Williams

With thanks to board members who completed their tenure in 2024

Gretel Packer (– May 2024)
Kip Williams (– October 2024)

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Project Manager Patrick Carey
Project Coordinator Rebecca Duke
Graphic Design Leading Hand,
Joanna Shuen and Julia Bowdler

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Zahra Newman in *Dracula*.
Photo: Daniel Boud

