

Minor Theatres

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Sydney Theatre Company



SYDNEY THEATRE COMPANY

Sydney Theatre Company was formed in December 1978, following the closure of The Old Tote Theatre Company the month before.

The then Premier, the Hon. Neville Wran, approached Elizabeth Butcher who had been seconded from NIDA to administer the Old Tote, and asked her to set up a new state theatre company, to perform in the Drama Theatre of the Sydney Opera House.

Butcher established its legal identity and managerial structure, and proposed the name, Sydney Theatre Company. With John Clark (Director of NIDA) as the Artistic Adviser of the first season, five theatre companies were invited to suggest six plays to be presented by STC as the 1979 Interim World Play Season in the Drama Theatre.

The first production, in association with The Paris Company, was *A Cheery Soul*, by Patrick White, Australia's Nobel Laureate for Literature, directed by Jim Sharman, featuring Robyn Nevin as Miss Docker.

In June 1979, Richard Wherrett, then one of Nimrod Theatre's co-Artistic Directors, was appointed Artistic Director of STC to plan and organise activities for the 1980 season. The first STC-produced play was *The Sunny South*, 1 January 1980, by George Darrell, with music by Terence Clarke, directed by Richard Wherrett, assisted by John Gaden.

In its early years the company operated out of several rented premises around the city, producing 38 productions in five separate venues. Elizabeth Butcher, STC Administrator, was given the task of finding one location that could house all the activities of the company, and a theatre.

After an extensive search, Butcher had the vision to propose the derelict Walsh Bay Wharf 4/5 as STC's new home, immediately envisaging the capacity of the building to fulfill all requirements of space, location and additional venue.

More than three years of obstacles budgetary and bureaucratic overcome, on 12 September 1983, NSW Premier, the Hon. Neville Wran, announced that the State Government had approved the expenditure of \$3.5 million dollars to finance the re-cycling project. The 60-year old ironbark timber wharf warehouse built to load cargo onto ships tied up alongside, was converted into premises suitable for creating, producing, performing and enjoying theatre, without sacrificing its historical integrity or context.

The Wharf was officially handed over to STC in a plaque-unveiling ceremony on 13 December, 1984. In 1985, The Wharf won the Sir John Sulman Medal awarded by the Royal Australian Institute of Architects (NSW Chapter) for a work of excellence in public and commercial architecture. The architects were NSW Government Architect, JW Thomson in association with Vivian Fraser, Architect; (Government Architects Branch) Principal Architect Special Projects Section, Andrew Andersons; Project Architect, David Churches; Supervising Architect, Michael Fletcher; (Vivian Fraser, Architect) Partner-in-Charge, Vivian Fraser; Associate-in-Charge, Barry McGregor.

The first STC production in The Wharf Theatre (now Wharf 1 Theatre), 17 January 1985, was *Late Arrivals*, by Pamela van Amstel, directed by Wayne Harrison in his directorial debut. (Wayne Harrison went on to become the second Artistic Director of the company, in 1990.) The play was part of a season of one-act plays called Shorts at the Wharf.

Since 1984, and the visionary adaptation and re-use of an industrial site by Sydney Theatre Company, Walsh Bay has been transformed into an arts precinct and residential area, which continues to attract adjunct services.

Other performing arts companies and organisations now enjoy premises at The Wharf, including Sydney Dance Company, Ausdance, Sydney Philharmonia Choirs, Gondwana Choirs, Sydney Children's Choir, The Song Company, Australian Theatre for Young People, Regional Arts, Accessible Arts and Bangarra Dance Theatre.

Nearly a quarter of a century's use later, The Wharf, by Vivian Fraser, in association with the NSW Government Architect, was presented the RAIA 25 Year Award for Enduring Architecture by the Institute.

ROSLYN PACKER THEATRE

The largest of our venues, Roslyn Packer Theatre is one of a number of industrial, heritage buildings converted into impressive arts spaces along Sydney's Harbour. Find out more about the history of this theatre on the [Roslyn Packer Theatre website](#).

SYDNEY THEATRE COMPANY ARTISTIC DIRECTORS

- 2016-present Kip Williams
- 2016 Jonathan Church
- 2013-2015 Andrew Upton
- 2008-2012 Andrew Upton and Cate Blanchett
- 1999-2007 Robyn Nevin
- 1990-1999 Wayne Harrison
- 1979-1990 Richard Wherrett
- 1978-1979 Elizabeth Butcher (STC Administrator)
- 1979 John Clark

TAR-RA TO COODYEE

The Wharf and Roslyn Packer Theatre sit on Gadigal land. The neighbourhood we now know as Walsh Bay stretches from Dawes Point, called Tar-ra by Aboriginal people, to Millers Point, known as Coodyee. The area has been through many transformations, welcoming a diverse array of people in its iterations as a commercial, cultural and residential meeting place. Find out more about the first inhabitants and the early years of Walsh Bay in our [online magazine](#).

Reference: Sydney Theatre Company Website

<https://www.sydneytheatre.com.au/about/history>

Hayes Theatre

OUR STORY

Hayes Theatre Co is a not for profit company governed by a Board of leading industry experts. Named after Australian musical theatre legend, Nancye Hayes AM, the venue is dedicated to honouring the vast history of Australian musical theatre and its practitioners and developing the next generation of performers, creatives and producers.

In 2012, a group of independent producers of music theatre works came together with the idea of creating a permanent home for music theatre and cabaret in Sydney. They were successful in securing the tender for the space at the Reginald Murphy Hall formerly occupied by Darlinghurst Theatre Company who had relocated to the newly built Eternity Playhouse.

The doors to Hayes Theatre Co opened on 7 February 2014 with the first performance of Sweet Charity produced by Luckiest Productions and Neil Gooding Productions in association with Hayes Theatre Co. This inaugural production went on to be nominated for 8 Helpmann Awards, winning 3 Awards for Best Direction of a Musical, Best Choreography of a Musical and Best Actress in a Musical, followed by a national tour in 2015.

Since then, Hayes Theatre Co has continued to build on this success presenting an annual season of 8-10 mainstage productions, a Cabaret Season and a number of one-off cabaret performances. By providing independent producers with a venue to mount productions of new and reimagined musicals Hayes Theatre acts as a co-presenter of each production staged at the venue. Several productions that began at Hayes Theatre Co have gone on to interstate transfers and national tours including Blood Brothers, Heathers and Little Shop of Horrors.

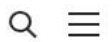
Productions staged at Hayes Theatre Co have been nominated for and won numerous awards at the Helpmann Awards, Sydney Theatre Awards and Glugs Awards. In a very

short time, the company has gained national and international recognition for its contribution to the Australian music theatre industry.

Hayes Theatre Co is the home for the Hayes Creative Development program (formally New Musicals Australia) designed to foster the development of writers and composers of new Australian musicals. Each year, a production is selected to go into full production after going through the development process offered through New Musicals Australia.

Hayes Theatre Co is made possible through the City of Sydney's Accommodation Grants Program, and assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

SEYMOUR



Seymour (University of Sydney)

OUR VISION

To be Australia's leading university arts centre, interpreting and challenging our world through ambitious and diverse performing arts practice.

OUR WORK

Think More | Feel More

Seymour Centre is the University of Sydney's multi-venue performing arts centre.

Our work champions new voices, questions the status quo and inspires wide-ranging audiences through the creative expression of big ideas.

To achieve this:

We commission, produce and present major performances within our annual [curated Seymour Season](#), with a focus on showcasing leading Australian independent theatre companies.

We drive youth engagement in the arts through our comprehensive [Arts Education Program](#) for primary and secondary schools.

We enliven the artistic life of our city through presenting partnerships with major cultural events such as Sydney Festival, Sydney Writers' Festival and Sydney Gay and Lesbian Mardi Gras.

We foster the next generation of artists and audiences through emerging artist initiatives and student performances.

Accessible and innovative, Seymour Centre invites audiences and artists to *think more, feel more*.

OUR HISTORY

The Seymour has a rich history dating back to the 1960s, when Sydney businessman and philanthropist Everest Reginald York Seymour left a significant bequest for '...the construction of a building to serve as a centre for the cultivation, education and performance of musical and dramatic arts...' Find out more about [our history](#).

Reference: Seymour Website

<https://www.seymourcentre.com/more/about-us/>



Enmore

The Enmore Theatre is now Sydney's oldest and longest running live theatre.

The Enmore Theatre plays a distinctive role in the social and cultural life of the city and occupies a unique position in Sydney's theatrical history. Originally built in 1908 and opened to the public as a photo-play theatre in 1912, The Enmore and the Szarka brothers commenced a succession of sold out performances and remarkable success.

The theatre was extensively renovated in 1920 and given a handsome palladium style façade. Hoyts closed the Enmore and began an extensive modernisation of the entire building. The theatre re-emerged as a "large art deco showplace", with a newly renovated stage, increased stage flying capacity, new façade, interior and décor. It is this art deco remodelling that appears today.

The evolution of the building over nearly a century has resulted in an architectural fabric that includes elements of Art nouveau, Edwardian, Art Moderne and various Art Deco styles.

Unlike so many of its sister city theatres, the Enmore defied demolition. Like Paddington, Glebe and Newtown, Enmore was never pro-development until the early 1980's. It was during this period that the majestic Regent Theatre was demolished, the Capitol condemned and closed and the Walter Burley Griffin designed Paris destroyed for redevelopment. This left a deep void and created a demand for a theatre of the Enmore's capacity, staging facilities and heritage ambience and appeal.

The Enmore Theatre is classified by the National Trust and is listed in the Historic Buildings Register of the Australian Institute of Architects. The Enmore Theatre is one of two surviving art deco theatres in Sydney and the only one in its full original condition.

Reference: Enmore Theatre Website

<https://www.enmoretheatre.com.au/about/>