

SUGARY RUM PRODUCTIONS, CHOPT LOGIC
AND SEYMOUR CENTRE PRESENT

ANATOMY OF A SUICIDE

BY ALICE BIRCH
DIRECTED BY SHANE ANTHONY



SEYMOUR

ABOUT THE AUTHOR...

Alice is an award-winning playwright and screenwriter whose recent plays include [BLANK] (Donmar Warehouse / Clean Break); Orlando (Schaubühne, Berlin) and Anatomy of a Suicide (Royal Court Theatre).

Alice wrote on the TV adaptation of Normal People, alongside Sally Rooney and Mark O'Rowe, for which she and Sally were nominated for an Emmy. She also wrote on the TV adaptation of Conversations with Friends. She worked as Story Editor on Season 2 of Succession for HBO and is currently the lead writer and an Executive Producer on Dead Ringers for Annapurna and Amazon starring Rachel Weisz.

Her first feature was Lady Macbeth which won 5 British Independent Film Awards in 2017 including Best Screenplay. Her second feature was an adaptation of the Graham Swift novel Mothring Sunday for Number 9 Films and Film 4.

Other Awards include: Winner Susan Smith Blackburn Prize 2018, George Devine Award (for Revolt. She said. Revolt again); Arts Foundation Award for Playwriting.



A NOTE FROM THE DIRECTOR...

Anatomy of a Suicide is a play that was suggested to me by a friend who saw the original production in London in July 2017 and encouraged I read it. He spoke of its originality and structural elegance. He mentioned the experience of watching playwright Alice Birch's latest theatrical experiment washed over him in a slow, intense and overwhelming wave.

I finished reading it and I knew exactly what he meant. And I knew immediately I wanted to stage it.

I am drawn to stories that investigate the effects of trauma, examining the fallout of significant events and how these milestones can leave scars on our psyche, changing who we are and how we react and respond to the world around us.

I am also drawn to artistic experiences that I can't immediately process logically and package away, but instead linger somewhere in the subconscious for weeks, possibly years.

Anatomy of a Suicide ticks these boxes.

This play is strangely haunting. It tends to stay with you long after leaving the theatre. It presses you to reconnect with your own past.

Birch, presents three women, Carol, Anna and Bonnie, who we learn are mother, daughter and granddaughter, and who we discover are at various stages of mental collapse. The work is a powerful, unflinching look at a family afflicted with severe depression and mental illness. It is a tender and often funny theatrical triptych about mothers and daughters, highlighting how the chaos of what has come before often brings with it a painful legacy.

The play interrogates the impact of suicide across three generations and questions whether genetic inheritance or social environment determines our character.

In Australia mental illness is alarmingly common, with one in five Australians aged between 16 and 85 years experiencing a mental illness in any given year and at least six Australians committing suicide everyday.

Despite these terrifying stats, speaking openly about suicide remains uncomfortably taboo. The stigma around mental health has shifted over the last decade, but there is still a long way to go.

Birch has written a play with a unique structure that suggests what it's like to be inside the mind of someone who is mentally unwell. The play's structure is one of its most immediately striking features. With three-time frames played out simultaneously, it is purposely disorientating, confusing and alarming. It is also like a

poem resonating and echoing across time and space.

More than any other play I've come across, *Anatomy of a Suicide*, requires multiple reads and likely multiple viewings. It makes an audience work a little and overloads you with 'experience'.

There is a massive duty of care in staging a play of this magnitude, on a topic of great fragility and vulnerability. That duty of care extends to the company who have come together to present the work and to audiences who have turned up to hear these words.

I am acutely aware of this at every performance.

Anatomy of a Suicide reminds audiences that every single one of us has a duty of care to confront cultural attitudes to mental health. Birch demands that we must talk courageously to one another and to use the power of language to counter this silent suffering.



GUS MURRAY PRODUCER / DESIGN

Sugary Rum Productions is founded and run by Gus Murray, an actor and producer based in Sydney. Gus graduated with Bachelor Degrees in Arts and

Law from the University of Sydney. In 2018, Sugary Rum co-produced the Australian premiere of the Off-Broadway musical *The View UpStairs* at Hayes Theatre Co which was nominated for four Sydney Theatre Awards, including 'Best Production of a Musical'. In 2019 the company produced: the Australian premiere of *Jess and Joe Forever* by Zoe Cooper as part of the 25A season at Belvoir St Theatre (nominated for one Sydney Theatre Award); the Australian premiere of *Anatomy of a Suicide* by Alice Birch at the Old Fitz Theatre (nominated for four Sydney Theatre Awards and three GLUGS Awards); and Steve Martin's *The Underpants* at the Seymour Centre (nominated for a GLUGS Award for Best Independent Production). 2020 saw the company create a brand new musical comedy, *The Rise and Disguise of Elizabeth R*, starring the iconic Gerry Connolly playing Queen Elizabeth II. In February 2021, Sugary Rum co-produced the sold-out run of the 25th Anniversary production of the musical *RENT* at the Sydney Opera House and the Art House in Wyong.

As an actor, Gus has worked extensively across film, television and theatre including screen roles in Baz Luhrmann's *The Great Gatsby*; the Helen Reddy biopic, *I Am Woman*; *Doctor Doctor*; *McLeod's Daughters*; *Packed to the Rafters*; *Significant Others*; *The PM's Daughter* and on stage in *Angels in America* (Apocalypse Theatre Company); *Miracle City* (Theatre Division & Sydney Opera House); *The Mousetrap* (Louise Withers & Associates); and *Avenue Q* (Arts Asia Pacific).



SHANE ANTHONY DIRECTOR / DESIGN / PRODUCER

Shane Anthony is a director, dramaturg and movement coach, working throughout Australia and internationally. Select directing

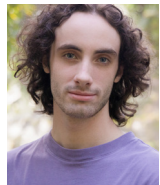
credits include *Ulster American* by David Ireland for Outhouse Theatre Co and Seymour Centre (nominated for four Sydney Theatre Awards), *Our Blood Runs in the Street* by Chopt Logic and the ensemble, *Anatomy of a Suicide* by Alice Birch (nominated for four Sydney Theatre Awards), *The Whale* for Redline Productions at The Old Fitz Theatre (nominated for eight Sydney

Theatre Awards in 2016), *Lighten Up* by Nicholas Brown and Sam McCool at Griffin Theatre, *Songs for the Fallen* for the New York Musical Theatre Festival (winner of Best Musical), Sydney Festival, Arts Centre Melbourne and Brisbane International Arts Festival, *Altar Boyz*, *Calendar Girls* and *Avenue Q* for Fortune Theatre (New Zealand), *My Name is Rachel Corrie* for La Boite Theatre, *3 Winters* by Tena Štivičić, *Love and Information* by Caryl Churchill for NIDA, *Mrs Bang: A Series of Seductions* for the 32nd Stage Song Festival (Poland), *Often I Find That I Am Naked* for Critical Stages (Australian National Tour), *Motortown* by Simon Stephens for 23rd Productions (nominated for four Matilda Awards). Movement direction includes *RENT* and *The Curious Incident of the Dog in the Nighttime* for The Court Theatre in Christchurch, *Angels in American* for The New Theatre, *Small Mercies* for La Boite Theatre, movement consultant on the feature film, *Sleeping Beauty*, and as show director for CIRCA on their European tour of CIRCA.

He is a graduate of the Directing Program at the National Institute of Dramatic Art, and Screenwriting for Feature Film at the Australian Film, Television and Radio School. In 2007 he travelled to New York to continue training with Anne Bogart and the Saratoga International Theatre Institute. In 2012 he received a Mike Walsh Fellowship to study filmmaking in NYC and in 2015 was the recipient of an Anna Sosenko Fellowship to return to NYC with *Songs for the Fallen*.

Shane facilitates workshops and seminars for a vast range of companies, both nationally and internationally.

He is a core tutor across several departments at NIDA including the BFA programs, VET, Open Program, Education and Corporate. He also teaches and directs for the UK-based artist-in-education company International Schools Theatre Association, Sydney Film School, Australian Institute of Music, Sydney Theatre School and Sydney Actors School.



MORGAN MORONEY LIGHTING DESIGN

Morgan Moroney (he/him) is a lighting and video designer working across theatre, opera, dance and installation. Growing up on Kaurna land, he currently lives and works primarily on Bidjigal and Gadigal land. He brings a distinct multidisciplinary approach to his practice, with a particular fascination for integrated-media live performance. Morgan received the APDG Emerging Designer for Live Performance Award for his design on *Ghosts* dir. Priscilla Jackman (NIDA, 2020). He was nominated for a Sydney Theatre Award in Best



Lighting Design for Significant Other dir. Hayden Tonazzi (New Theatre, 2021) and awarded an inaugural NIDA X grant to support the development of Collapsible – a new work exploring XR technologies in a live performance space.

In 2022, Morgan's collaborations include The Barber of Seville (Opera Australia), Shack (ATYP) and Jali (Jubilee Street) as Lighting Designer; A Letter for Molly and Still Unqualified (Ensemble) as Video Designer; Cleansed (Maximillian Brown & Redline) as co-Lighting Designer; A Practical Guide to Self-Defence (Merrigong & NTofP) and Art + Information (USYD Perf Studies & Seymour Centre) as Lighting & Video Designer. In March, he joined Nick Schlieper as Assistant Lighting Designer for The Phantom of the Opera on Sydney Harbour (Opera Australia).



DAMIEN LANE COMPOSER

Damien Lane is an APRA-award winning and AACTA nominated film composer and multi-instrumentalist, known for his distinctive, compelling scores that are not easily categorised. An alumnus of the Australian Film, Television and Radio School, his compositions have spanned documentary, feature films, animation, theatre, concert hall commissions and more.

Damien's work has been recognised at the peer-judged APRA/AGSC Screen Music Awards and APRA Professional Development Awards (winning in 2017).

In recent years Damien has diversified into arranging, orchestrating and producing. He also contributes to soundtracks as a songwriter and performer, drawing on a background as a guitarist, vocalist and trumpet player in numerous bands and ensembles.



NATE EDMONDSON SOUND DESIGN

Nate is an international, multi-award winning composer, sound designer, musical director, and occasional video designer for film, television, radio, advertising and stage. He is currently a full-time composer and sound designer for Rockefeller Productions, based out of New York City. Nate originally trained as a classical and jazz trombonist, and pianist, in addition to fronting several bands as a multi-instrumentalist singer/songwriter, and arranger. He is also a graduate of the National Institute of Dramatic Art (NIDA), where he trained under the mentorship of some of Australia's finest musicians and

sound designers.

Currently based in New York, Nate has worked extensively in the theatre and live events industries for the past twelve years, and his detailed music scores and sound designs can regularly be heard on stages around the world. He has created work for some of Australia's premier theatre and dance companies, and arts festivals, with much of his work touring both nationally and internationally.

In 2015 and 2016 respectively, his work on the critically acclaimed Siren Theatre Company productions of Misterman and Good With Maps both earned him a Sydney Theatre Award for Best Score / Sound Design (Independent). In 2018, his work as sound designer with Sydney Theatre Company on the two-part stage epic, The Harp In The South, garnered multiple award nominations, including a prestigious Helpmann Award nomination for Best Sound Design in 2019. Further to individual accolades, Nate has been a part of many award-winning productions around the world.

On the international stage, Nate has written music for productions in the UK and the US, and his work has toured throughout the US, Canada, UK, Europe, Asia, Australia, New Zealand, and the Middle East. The UK remount of his composition and sound design for All My Sons, with Street Theatre, was the winner of the Brian Dyer Trophy for Best Score / Sound Design, 2014/15 (The Phoebe Rees Competition - Somerset Fellowship of Drama). His celebrated scores for The Very Hungry Caterpillar Show helped smash Off-Broadway box office records in the US in 2016, and again in 2017, and led to Drama Desk Awards and Off-Broadway Alliance Awards nominations, followed by multiple sold out seasons on London's West End. Nate's work on this production has now been heard by millions across the globe, and still continues today.

Throughout 2020/21, Nate wrote and arranged the original score for the world premier of Winnie The Pooh: The New Musical Stage Adaptation, which debuted Off-Broadway in New York to critical acclaim.

Produced by Rockefeller Productions and Disney Theatrical Group, Nate also served as musical director, and adapted and re-invented several songs from Disney's musical catalogue, including iconic songs by the Sherman Brothers.

Nate was a recipient of an individual Australia Council Art Start Grant for 2013, and a Mike Walsh Fellowship in 2019.



SAZ WATSON
STAGE MANAGER

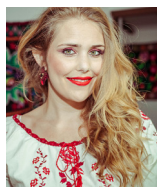
Saz Watson is an accomplished actor, director, producer, photographer and filmmaker.

They graduated from the Australian Academy of Dramatic Arts in 2014 before founding Little Fish Entertainment, an independent production company that focussed on arts education and the creation of original film and stage works across the New England and North West regions of New South Wales.

Currently residing in Sydney, Saz has previously studied at various acting schools including the Royal Central School of Speech and Drama in London and at AMAW with internationally renowned acting coach Anthony Meindl.

With cross disciplinary talent covering several fields within the entertainment industry, Saz's extensive capabilities as an artist and creator have earned them the opportunity to work alongside some of Australia's most acclaimed theatre and film practitioners.

Saz is currently writing and producing a six-part episodic series that tells the story of six anxious, adaptive and creative millennials desperately trying to stay afloat in this Gen Y life.



SIOBHAN JETT
COSTUME DESIGN

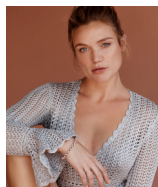


VADA GOCK
ASSISTANT DIRECTOR



DANIELLE ROFFE
VOCAL COACH





ANNA SAMSON ANNA

After graduating drama school Anna has gone on to perform extensively in theatre, film and television.

Her theatre credits include Bliss for Belvoir Theatre and Malthouse Theatre, Pompeii LA for Malthouse Theatre. Birdland (for which she received a 2016 Helpmann Nomination), Skylight, The Sublime and The Heretic for The Melbourne Theatre Company, Ruben Guthrie, Day One, A Hotel, Evening and Wet House (for which she received a 2016 Green Room nomination) for Red Stitch, The Bitter Tears of Petra Von Kant, After All This, the critically acclaimed Love, for the Darlinghurst Theatre Company, Opening Night for Belvoir (understudy to Leanna Walsman) and Anatomy of a Suicide for Red Line Productions at the Old Fitz.

Selected TV and film credits include, Wake In Fright, Jack Irish, Halifax, Dead Lucky, Home and Away, The Leftovers (HBO), Dr Blake, Offspring, Winners and Losers, the feature film Children of the Corn and What If It Works (for which she received Best Actress, Special Jury Prize in the 2018 Oz Flicks Awards)

Anna is an Australian Council for the Arts grant recipient, she was selected as the Red Stitch Graduate Ensemble Member upon graduation, she was a recipient of the John Tallis Award for Excellence in her dramatic studies and has recently been accepted into the University of Sydney for her masters in writing. Anna wrote and directed her first short film earlier this year and her second is currently in development.



ANNA HOUSTON CAROL

Anna Houston graduated from NIDA in 2004. She also holds a Bachelor of Arts in Communication and Cultural Studies at Perth's Curtin University, and in 2010, trained at Ecole Philippe Gaulier, Paris.

Anna's recent theatre credits include Permission to Spin at the Old Fitz Theatre, Hedda Gabler for Belvoir Theatre, Jump for Jordan for Griffin Theatre Company, Venus in Fur and All My Sons for Darlinghurst Theatre Company, Of Mice and Men for Sport for Jove, and a national tour of War Horse for Global Creatures. For the Bell Shakespeare Company she has performed in The Servant of Two Masters, As You Like It and The Taming of the Shrew. Other theatre credits include Blackbird and Tender Napalm for Perth Theatre Company, The Merchant of Venice and Beyond The Neck for B Sharp, and the Australian/Hong Kong tour of The Woman

In Black for newtheatricals. For television she has appeared in Amazing Grace, A Place To Call Home, Blue Heelers and All Saints.

Anna's recent directing credits include David Ireland's Cyprus Avenue at the Old Fitz Theatre, Griffin Theatre Company's Lysicrates Prize, Ice Cream & Hot Fudge for NIDA, and Ella Hickson's Eight for the Sydney Fringe Festival.



KATE SKINNER BONNIE

Kate Skinner is a proud graduate of Theatre Nepean and her working credits span both Sydney and London. Her most recent stage credits include the lead role in the National Tour of King of Pigs by Steve Rogers (Critical Stages/Red Line Productions), Lilac (KXT Bakehouse), You're Not Special (Rogue Productions/KXT Bakehouse), Everybody (Cross Pollinate/KXT Bakehouse), and the role of Bonnie in Anatomy of a Suicide (SugaryRum/Red Line Productions) which saw her nominated for a 2019 Sydney Theatre Award. Other theatre credits include Low Level Panic (Thread Entertainment/Red Line Productions), Music (Griffin Theatre Company/ Stories Like These), You Will Not Play Wagner and From Door to Door (Moiria Blumenthal Productions), The Great Lie of the Western World (Cathode Ray Tube), Drake the Amazing (Darlinghurst Theatre Company/ Michaela Kalowski Productions), Moll Flanders (Southwark Playhouse, London), Getting Out (Giant Olive, London) and both Friday Night Drinks and Dole Diary (Bareskin Productions) for which she was also Co-Producer. Film and TV credits include Home & Away (7Network), The Trophy Thief (Arterial Motives), Kevin Needs New Friends: Because Everyone Hates Him For Some Reason (Works of Walmsley), Harbord Horror and The 1 in 5 Project (Torrid Films.)



HARRIET GORDON-ANDERSON JO / LAURA LOLA

Harriet's theatre credits include the titular role in Hamlet (Bell Shakespeare) in 2020-2022, as well as In a Nutshell (Bell Shakespeare), The Museum of Modern Love (Sydney Festival), Ulster American (Outhouse), The Miser (Bell Shakespeare), Picnic at Hanging Rock (Malthouse / Black Swan, The Royal Lyceum Edinburgh, The Barbican London), Kindertransport (Darlinghurst), Blue Christmas (KXT), You Got Older (KXT), Leaves (KXT), Lifestyle of the Richard and Family (Next Wave), Moving On Inc.

(The Blue Room), and The Merchant of Venice (The Genesian).

Her feature film debut was in The Greenhouse (Netflix & Everyone We Know Films), and on television she has appeared in Amazing Grace (Nine Network), Mr Inbetween (Fox Showcase), Love Child (Nine Network), The Secret Daughter (Seven Network), and Mikki Vs The World (ABC).

Harriet is a Sydney Theatre Award, Green Room Award, and Performing Arts WA Award nominee, and is represented by Lisa Mann Creative Management. She is a graduate of WAAPA, an improv teacher at Improv Theatre Sydney, and has been a proud member of MEAA since 2015.



DANIELLE CATANZARITI
DAISY / ANNA / CHILD

Theatre Includes: Sydney Theatre Company: The Tenant of Wildfell Hall, Blackbird. Windmill Theatre: Fugitive, Girl Who Cried Wolf. Arts Radar: Mid-Summer Night's

Dream. Brink: Land and Sea. State Theatre Company of South Australia: Babyteeth. Windmill and State Theatre Company of South Australia: Pinocchio. Catnip Productions: The Nether. Singby Theatre Company: Emily and the Detectives. SugarRum Productions: Anatomy of a Suicide. TV Includes: All Saints, Almost Midnight, LOVE CHILD S4, Spongo, Fuzz & Jalapena. Short Film: Dead End. Feature Films Includes: Hey Hey It's Esther Blueburger, Closed for Winter, Girl Asleep, Miles Awards: AFI Award for Best Young Actor (Hey Hey it's Esther Bluebuger) Australian of the Year Awards (Young South Australian of the Year 2010)



TEALE HOWIE DAN / DAVE
FELIX / LUKE / NICK

Since graduating from the Central Queensland Conservatorium of Music, Teale has hit the ground running. Most recently, he presented his solo show Who's the Man? as part of The Sydney Fringe Festival 2022. He spent the majority of his early career gallivanting around the country as Terry in CDP Theatre Producers' 13-, 78- and 91-Storey Treehouse productions.

In between climbing tree houses, Teale appeared in the original season of Anatomy of a Suicide at the Old Fitz as well as commercial campaigns for brands such as McDonalds, ALDI and Bundaberg Rum. In 2018, he took to New York to study under acting coach Heidi Marshall and vocal coach Andrew Byrne.

Other theatre credits include; Bare (Supply Evolution),

Cristina in the Cupboard (Depot Theatre), Super Duper (Echelon Productions), Safety Circus (CQCM/ Queensland Police).



GUY O'GRADY TIM / TOBY
MARK

Guy trained at NIDA. His theatrical highlights include: the hit West-End production, 1984 (Almeida/ Headlong/STC - Australia, New Zealand and Asia Tours), TARTUFFE

(State Theatre Company South Australia) and LONG TAN (Brink Productions/STCSA).

He is delighted to be returning to his roles in ANATOMY OF A SUICIDE at the Seymour Centre after its sell out 2019 season.

Guy has been a proud member of Actors Equity (MEAA) since 2012.



NATALIE SALEEBA EMMA
KAREN / DAISY / ESTHER
MAY / DIANE

Natalie Saleeba is best known for her roles as Jessica Singleton in the medical drama, All Saints, Rosie Cammeniti on Neighbours

and as Doctor Abigail Albert on the Logie award winning series House Husbands on which she starred through seasons 1- 5.

Natalie's debut role was in the feature film Under the Lighthouse Dancing alongside Naomi Watts, Jack Thompson and Jacqueline McKenzie. Other early credits include Corridors of Power and Sweat opposite Simon Baker.

Throughout her career Natalie has made regular guest appearances on many Australian TV shows including Tricky Business, Winners and Losers, Stingers, The Secret Life of Us, Always Greener and Head Start, as well as playing the lead role, Debs in the British Foxtel co-production Lovebytes. Most recently Natalie appeared in the Amazon Prime series, Back to the Rafters, performed opposite Rachel Griffiths in Dead Lucky, reprised her role as Melanie in Utopia and voiced the Penguin Random House audiobook, My Father, The



JAMES O'CONNELL JOHN

Training: VCA, Bachelor of Dramatic Art, 2012; ANU Bachelor of Laws/ Bachelor of Arts (Theatre Studies) 2007, ANU Grad Dip (Legal Practice - with merit), 2008.

Theatre: Harry Potter and the Cursed Child (Michael Cassel Group/Sonia Freedman Productions); Therese Raquin (Dirty Pretty Theatre / Critical Stages); Resplendence (Old Fitz); Mill on the Floss (OpticNerve); Detroit (Darlinghurst Theatre Company); Lonesome West (KIN Collective); Savages (45 Downstairs); Danny and the Deep Blue Sea (PONY CHILD).

Television: Lambs of God (Foxtel); Bite Club (Nine Network); Dead Lucky (SBS); Underbelly Files: Chopper (Screentime); Top of the Lake-China Girl (See-Saw Films); Home and Away (Seven Network); Miss Fisher's Murder Mysteries (ABC); The Secret River (ABC); Gallipoli (Endemol Australia/Nine Network); Neighbours (Freemantle Media); Doctor Blake Mysteries (January Productions); Jack Irish – Dead Point (Essential Media).

Film: Hacksaw Ridge; The Nightingale; War Machine.

Awards and Nominations: Green Room Award Nominee: Male Performer, Independent Theatre for Lonesome West (2015); Greenroom Award Nominee: Ensemble, Independent Theatre for Savages (2014); Greenroom Award Nominee: Male Performer, Independent Theatre for Danny and the Deep Blue Sea.



JACK ANGIN JAMIE

Jack is a Sydney-based actor, voice actor, singer-songwriter and NIDA graduate with a Bachelor of Dramatic Art (Acting). He has worked extensively in voiceover and has appeared

in various commercials. Theatre credits include Lilac (Kings X Theatre), The Alchemist - Play In A Day (Bell Shakespeare), JUST! Live On Stage (Red Line Productions), Alice in Slasherland (Red Line Productions/Last Man Standing), Youth + Destination (Kings X Theatre), Birdland (New Theatre), Bright Those Claws That Mar The Flesh (Old Fitz Theatre), Writing Angus (La Mama), The Cutting Boys (La Mama). Film credits include Marley, Someone (Ildiko Susany) and The Bystander Trials (Charlie Productions). Television credits include Friday On My Mind (ABC).



ALEX MALONE UNDERSTUDY

Alex is an acting graduate from the Western Australian Academy of Performing Arts whose theatre credits include At What Cost? for Belvoir St, The Caucasian Chalk

Circle and The Lighthouse Girl for Black Swan State Theatre Company, Eurydice, Babes in The Woods and Threnody for The Old Fitz, Spring Awakening for ATYP, Sensitive Guys, A Little Piece of Ash, DNA and Youth and Destination for KXT and Spectrum Now's Orfeo Ed Euridice directed by Shannon Murphy.

Alex's film credits include The Royal Hotel, Mercy Road, Transfusion and Pulse, with short films The list (which was recently screened at the Cinefest Oz Shorts), Daddy's Girl and Zauberg (for which she received a WA Screen Award). Her television credits include Matchbox Picture's series Wanted directed by Jocelyn Moorehouse, Colin from Accounts for Easy Tiger, RFDS, The Heights, Les Norton and A Place to Call Home.



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BY ALICE BIRCH · DIRECTED BY SHANE ANTHONY

SEYMOUR CENTRE | 6 OCTOBER - 29 OCTOBER

Sugary Rum

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In 2019 the company produced: the Australian premiere of *Jess and Joe Forever* by Zoe Cooper as part of the 25A season at Belvoir St Theatre (nominated for one Sydney Theatre Award); the Australian premiere of *Anatomy of a Suicide* by Alice Birch at the Old Fitz Theatre (nominated for four Sydney Theatre Awards and three GLUGS Awards); and Steve Martin's *The Underpants* at the Seymour Centre (nominated for a GLUGS Award for Best Independent Production).

2020 saw the company create a brand new musical, *The Rise & Disguise of Elizabeth R*, starring the iconic Gerry Connolly as Queen Elizabeth II. The show was a hit at Hayes Theatre Co, receiving excellent reviews and enthusiastic audiences.

In January 2021, Sugary Rum co-produced a new production of the Broadway musical theatre icon *RENT* at the equally iconic Sydney Opera House. The show was one of the first few professional musical theatre productions worldwide to open after the global pandemic. It played to sold-out houses before playing a further sold-out run at The Art House in Wyong.

Seymour Centre

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

The Seymour Season program presents major works from Australian and international artists, and proudly supports emerging and established independent arts companies.

With Thanks

Frederic Marguerre, Andrew Henry, Red Line Productions, Veronique Benett, Contessa Treffone, Andrea Demetriades, Jack Crumlin, Charles Mayer, Seaborn, Broughton & Walford Foundation, City of Sydney, Sydney Actors School, Janine Watson, Alex Beauman, Rowan Davie, Julia Billington, Duncan Ragg, Linda Williams.

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