

Canberra Repertory Society



**20
24**

**annual
report**

Canberra Repertory Society

www.canberrarep.org.au



discover. experience. belong.



Canberra REP Theatre

Home of Canberra Repertory Society (REP)

REP has called this space home since 1973. The venue continues to provide a place for the performance of live theatre for the Canberra community.

We acknowledge the Traditional Custodians of the land on which we work, play and create, the Ngunnawal and Ngambri People, they were the first artists and storytellers on this land. We recognise their continuing connection to the land and waters, and thank them for protecting this country since time immemorial. We pay our respects to Elders past, present and emerging.

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The Actress, 2024—Liz St Clair Long as **Lydia** and Jazmin Skopal as **Margaret**
Photo Ross Gould

President's Message

Welcome to REP's 2024 annual report. The Canberra REP 2024 Season consisted of six productions, and for the first time since the pandemic, we were able to present the season to our audiences as planned. REP had a good 2024, with many happy faces leaving our theatre over the year. As ever, we could not have done this without our amazing members and volunteers – a very big thank you to everyone involved in creating enjoyable, theatre experiences for our audiences.

We opened the 2024 season with *The Last of the Red Hot Lovers* by Neil Simon, directed by Anne Somes. The production was not without challenges, one actor had to pull out a few weeks before opening night, however, thanks to stellar work by cast and crew, the run opened smoothly. Audiences were able to follow Barney, married, middle-aged, and mind-boggled, as he attempted to join the sexual revolution in 1960s New York, by having an affair. Audiences laughed and felt with Barney as he failed to follow through and left the Canberra REP Theatre with smiling faces.

Our second production was *The Actress* by Peter Quilter. Under the experienced guidance of director Aarne Neeme AM cast and crew transported us to the final performance of aging stage diva Lydia, and the backstage drama that ensues as she struggles with her decision to leave the stage behind and embark on a new life with her new husband. Lydia and her family, colleagues, and friends brought laughter, plenty of changing room drama, unexpected twists, and lots of flowers to the REP audiences and the production received much applause.

Next, we encountered the psychedelic world of *Dead Man's Cell Phone* by Sarah Ruhl, directed by Kate Blackhurst. What would you do if the person at the next table did not answer their incessantly wringing cell phone? Well-meaning Jean gets sucked into the tangled web of a dubious, unscrupulous, but deceased organ dealer and his hysterical family when she answers a stranger's cell phone. The production received much praise from audiences and critics as well as several awards.

For our fourth production the REP stage turned into a deserted island, where the 11 young survivors of a plane crash find shelter. *Lord of the Flies* adapted for the stage by Nigel Williams took audiences on a dystopian journey, as the boys struggle to govern themselves with devastating results. With their REP directing debut, Caitlin Baker and Lachlan Houen delivered a powerful production that resonated with audiences and critics and received glowing reviews.

Michael Gow's *Away* welcomed another first-time director to REP: Lainie Hart. The classic and well-loved Australian play follows three families on their Christmas holidays. Despite their different backgrounds and outlook on life, the families unexpectedly find themselves united by a storm. Exploring themes of loss, reconciliation, and the complexities of family and the Australian identity, the production received very positive feedback from audiences and critics alike.

The 2024 season ended with a bang and several murders, as *Bloody Murder* by Ed Sala, took over the REP stage. In his directorial debut for REP Josh Wiseman and his team took audiences to a classic British murder mystery that quickly turned upside down and inside out, as the characters began to revolt against the author, by first refusing to commit murder, and then doing their best to expose the identity of the author to stop the play as the set around them turned more and more into pages of the script. Audiences were laughing out loud and left the theatre delighted, smiling and in deep discussion about what just happened. The production received glowing reviews and several awards.

In addition to our main 2024 season, REP Studio held the third edition of *The 'Logues*, REP's playwright competition for ten-minute Monologues and Duologues. Five heats were held in February and March, and eleven finalists were presented at the *'Logues Finals* in April. The audiences voted, and at the final performance, our three winners were crowned. Bart Meehan, Morgan Bell and Daniel

Mauvais. Thank you to all involved, especially our authors for taking the plunge, and congratulations to the winners!

We also were able to hold a Quiz Night in July. Thank you to the quiz masters and to all involved and congratulations to our winners, *Team VB ALaMS*. In addition to eternal glory, they won the right to put on the 2025 quiz night, which they gladly accepted, we are looking forward to the 2025 Quiz Night, watch out for the date and join the fun.

Especially in the first months of the year audience numbers were lower than we would have hoped, and the REP finances were not doing well. Council therefore decided to say farewell to Ben Waldock in June. A very big thank you to Ben for being the REP face for so long, for all his hard work, loyalty and support. The decision was an extremely difficult one, but one we had to make to ensure REP would be able to continue to operate. Since June we have been relying on our volunteers to run the day-time box office. Thank you to our amazing volunteers, especially Rosemary Gibbons and Anne Gallen for taking on the challenge and ensuring REP could continue to have a day-time box office.

In view of the financial situation Council put even more emphasis on exploring additional avenues to stabilise REP's financial situation. We put even more effort into applying for grants throughout the year and were successful with a small grant for *Away*. Council also decided to hold REP's first ever Fundraising Dinner. After months of planning, the Fundraising Gala Dinner took place in November at the Southern Cross Yacht Club in Yarralumla. The team had secured over two dozen items for an auction, as well as beautiful prizes for a raffle. The dinner was very successful, and we were able to stabilise REP's finances. It was a lovely, fun evening with good food, music an auction and a raffle and the beautiful view across the lake. Thank you to the team for all their efforts in putting this evening together, and thank you to all our generous donors for making the evening successful, and for helping to ensure REP could end the year well from a financial point of view.

Another busy year in the of designing, constructing, building, sewing, rehearsing, planning and replanning was rounded out by the Annual Christmas Party, Awards Night and Pantomime: *The Last Bloody Dead Actress Flies Away*. Again, thank you to all involved for putting together a fun evening and allowing us to re-live the 2024 Season.

Thank you also to our awards committee for their ongoing commitment and dedication to help us honour outstanding performances on and off stage – and of course congratulations to all our beautiful award recipients.

At the end of 2024 we had to say farewell to our long-time book keeper Fiona Langford. Fiona has kept the REP finances in order for over a decade. A very heart-felt thank you to Fiona for her dedication, loyalty, and hard work, and an especially big thank you for helping us transition and welcome our new book keeper Jess McQualter. Fiona will be greatly missed! We wish her all the best for the future and hope to see her at the odd REP show in 2025.

Last, but certainly not least, I want to repeat my thanks to all our patrons and friends, our members and volunteers, Sponsors and Donors, and of course our dedicated staff for getting us through another year of drama, comedy, suspense, surprise, fun and awe; for all their flexibility, dedication, loyalty, and trust

2024 has again presented us with challenges. As we are continuing to adapt to the pressures caused by the unexpected, we maintain our focus on the welfare of our many and varied volunteers. As always, we will do our utmost to keep visitors, patrons, volunteers, members, and staff safe. As in recent years, the biggest challenge has been attracting audiences to the level we enjoyed pre-pandemic. Rising costs have not only impacted our audience numbers, but also the cost of staging

productions, whilst we strive to maintain affordable ticket prices. As ever, Council is working to find solutions and we hope that we can count on our members, to help REP thrive and continue to provide a home for our community and all who love to create theatre in Canberra. I look forward to seeing you at the REP Theatre in 2025.

Antonia Kitzel, President



Last of the Red Hot Lovers, 2024—Victoria Tyrrell Dixon as **Elaine Navazio** and David Cannell as **Barney Cashman**.
Photo Ross Gould.

Welcome to our 2024 Annual Report

Canberra Repertory Society (REP) is a membership-based and volunteer-led not-for-profit arts organisation, staging six major productions every year and offering the community a wide variety of theatre-related activities, including creative learning opportunities and social events.

Everything you see in this Annual report was possible only through the commitment, creativity, innovation and vision of our Council of Directors, staff and members, paid and voluntary.

Officers, Staff and Life members listed below are as of 31 December 2024.

Council of Directors

Antonia Kitzel	President
Victoria Dixon	Vice President
Elizabeth Goodbody	Vice President
Trixie Makay	Treasurer
Wolfgang Hecker	Council Member
Ian Hart	Council Member
Mandy Brown	Council Member
Ann-Maree Padarin	Council Member

Staff of the Society

Helen Drum	Business Manager
Rosemary Gibbons	Box office Admin (Casual)
Anne Gallen	
Fiona Langford	Bookkeeper
Malcolm Houston	Company Secretary

Life Members

Lynne Ashcroft	Rosemary Hyde OAM
Tony Ashcroft	Andrew Kay
Rob Bassett	Neil McRitchie
David Bennett	Oliver Raymond OAM
Darren Boyd	Norma Robertson
Jeanette Brown OAM	Dot Russell
Russell Brown OAM	Dennis Taylor
Chris Ellyard	Malcolm Tompkins
Corille Fraser	Simon Tolhurst
Wolfgang Hecker	Anne Turner
Malcolm Houston	

Committee Conveners

Antonia Kitzel Executive, Social
Elizabeth Goodbody Governance and Risk, Front of House
Ann-Maree Padarin Production
Mandy Brown Programming
Wolfgang Hecker Technical, Membership
Victoria Dixon Communications, Fundraising
Ian Hart STUDIO

Management Report

Planning for a year at REP begins well before its arrival. An enormous amount of time and energy is spent by teams and committees in reading, sorting, selection, discussion and negotiation. This is all before applications are made and contracts drawn up. A truly collegiate effort. 2024 was refined and promoted from early November 2023, but the promise of a New Year with projected growth in audience numbers was slow to build, with numbers not meeting projected growth until later in the year. The combined circumstances and influences of the community we live in directly affects the day to day operations of small groups such as REP.

REP continues to apply for funding and grants focusing on infrastructure, community and education, and was successful in two applications during the year. One for Energy Efficiency Grants for SMEs Round 2 for lighting infrastructure and the other for small project funding through artACT. Thanks to the fundraising committee for their continued efforts.

The promotion of activities and productions of REP continued with the invaluable support of the Communications team. Building on the marketing framework established in 2023 we continued to build our promotion capacity. The roles within the marketing team were also affected by cost constraints, with the various volunteers greatly assisting the promotion of productions and activities. It is hoped that in the future REP will again be able to employ staff to fulfil this important role. REP's promotion continues to be maintained through social media postings and ads, and strategic placement of print advertising, and production of finished print-ready-artwork was provided by *Tiana Johannis Designs*.

The production week pre-opening Front of House (FoH) briefings have become a permanent event. These meetings continue to reinforce the team aspect of the production/performance process and offer training opportunities for FoH roles. They continue provide an opportunity of meeting face to face the production teams and other FoH members with whom they may not normally connect.

E-newsletters continued to be a major communication tool throughout the year. *REP e-notes*, our monthly newsletter distributed via the Mail Chimp platform, now has targeted information for productions, Studio and members. Sent to members, subscribers, patrons and media outlets on a regular basis via email, it continues to connect us all. The Member-note option is now used for contacting members directly if required.

Passive fundraising activities continued in 2024, and included recycling cans and bottles for REP through the Returnit! Program (\$389.80 in 2024), purchasing items online using the shopnate app and supporting REP through their membership of the Canberra Southern Cross Club's community support program (over \$1000 in 2024). A welcome addition to income.

The following groups and companies used the Canberra REP Theatre during 2024. Mid-January, Child Players ACT were on the stage, then the ANU Law Revue in late September and the ANU Za Kabuki in October.

The year 2024 was another year of challenge. An enormous thank you to the dedication and resilience of the staff and volunteers of REP.

Helen Drum, Business Manager

Committee Reports

Introduction

REP's committees play an important role in the ongoing operations of the Society.

Following is a brief overview of REP's committee structure:

Executive, responsible for: strategic and business planning; finance; production budgets; legal responsibilities; and policies and procedures. Executive reports are from the President and Treasurer.

Governance and Risk, responsible for: developing and oversight of governance and compliance policy.

Production, responsible for: supporting production teams; liaising with production managers; selection of artistic teams and production managers; and facilitating the production of rehearsal materials.

Programming, responsible for: play selection; program information.

Technical, responsible for: health and safety; maintenance; set construction, including bump-in and bump-out; wardrobe; and properties.

Communications and Marketing, responsible for: delivery of integrated and strategic marketing activities.

Fundraising, responsible for: developing REP fundraising plans and developing the necessary tools required to implement the plan.

Front of House, responsible for: front of house for productions, front of house volunteer training.

Studio, responsible for: Studio-based activities/training and workshops.

Social, responsible for: organising member focused social activities including Quiz Night and Christmas Party events.

Governance and Risk

In 2024, the Governance & Risk Committee continued to focus on keeping REP well-placed in the event of any ongoing community health impacts, and continued working with the Business Manager and Council to review and update our existing policies.

The committee continues to monitor and develop policies enabling a solid framework to support our activities moving forward.

Production

REP scheduled a program of six productions in the Canberra Repertory Theatre in the calendar year 2024.

The six productions scheduled were:

Dates	Play	Playwright	Director	Production Manager
22 Feb – 9 Mar	<i>Last of the Red Hot Lovers</i>	Neil Simon	Anne Somes	Anne Gallen
3 May – 18 May	<i>The Actress</i>	Peter Quilter	Aarne Neeme	Edy Syquer
13 – 29 June	<i>Dead Man's Cell Phone</i>	Sarah Ruhl	Kate Blackhurst	Liz de Totth
25 Jul – 10 Aug	<i>Lord of the Flies</i>	Nigel Williams	Caitlin Baker and Lachlan Houen	Anne Gallen
5 – 21 Sept	<i>Away</i>	Michael Gow	Lainie Hart	Simon Tolhurst
21 Nov – 7 Dec	<i>Boody Murder</i>	Ed Sala	Josh Wiseman	Edy Syquer

During 2024, all productions went ahead as scheduled. There was a fairly late change of cast in the ensemble of *Lord of the Flies*.

Lord of the Flies also saw a slight change to REP's usual performance schedule. One Wednesday performance was shifted from evening to daytime and was presented as a school matinee.

All shows were produced in compliance with REP's approved COVID Safe Plan, and in accordance with its policies on Risk Management and Unacceptable Behaviour.

The Production Committee consists of the President, both Vice Presidents and one or more non-Executive members of Council. In 2023, these were Antonia Kitzel, Victoria Tyrell Dixon, and at various times Anne Gallen, Mandy Brown and Ann-Maree Padarin.

The committee's role is to focus on maintenance of the expected high standard of all REP productions, particularly by:

- appointing appropriate personnel to Production Teams within an appropriate time frame
- assisting and supporting the Production Manager of each production.
- The Production Committee appoints a member of the Canberra REP Council as Council Liaison for each production. The Liaison's role is to:
- act as communication conduit between Council and the Production Manager and the Director

- assist with problem solving should the Production Manager request such assistance
- attend Production Meetings, particularly the first and that immediately before production week, and
- more if possible, as reassurance to Council
- attend the first read through and at least two other rehearsals to ascertain progress and quality
- report to Council via the Production Committee report.

These measures are designed to help achieve REP's Constitutional objective "to provide high quality theatrical productions".

Ann-Maree Hatch, Production Committee

Programming

Members of the Committee short-list directors and invite them to pitch plays about which they are passionate, and which they think will work well for REP. This process is augmented with discussions with directors about an appropriate group of plays to form a season. The Committee also considers any unsolicited suggestions that have been made to REP. The work of the Committee is ongoing as members are ever-discussing potential plays and directors and potential seasons for future years.

At the end of 2024 Michael Sparks OAM handed over the Chair of the programming committee to Mandy Brown.

The Committee meets approximately once a month and is in regular email communication with each other between meetings, as well as reading a wide variety of plays for their suitability for REP. The Committee is currently considering both the 2026 and 2027 seasons and will make recommendations to Council in the coming months.

The 2024 Committee consisted of Michael Sparks OAM, Mandy Brown, Antonia Kitzel, and Elizabeth Goodbody.

Antonia Kitzel, Programming Committee

Technical

REP had another solid year of activity for the technical team in 2024. Challenges were met and overcome by our hardworking brilliant and talented volunteers without whose contributions Rep would not be where it is today. The areas covered by 'Technical' include Sound, Lighting, Set Construction, Wardrobes, Property, Building Maintenance, and Gardening. Although each a separate field of expertise, the teams all worked together collaboratively ensuring the success of Rep's season.

Achievements were largely in managing and maintaining the hectic pace of the annual program and making improvements to the workflow, as necessary. Tributes for the success of the 2024 season go to all our volunteers, but in particular to all those that gave above and beyond the call of duty to make the year a success. To name a few, these were Michael Moloney, *Lighting*, Neville Pye, *Sound*, Russell Brown and Andrew Kay, *Set Construction*, Anne Turner, *Wardrobes and Garden*, and Antonia Kitzel, *Properties*.

REP is fortunate to have its own stage workshop and storage facility situated adjacent to the theatre. The workshop, which takes up about one fifth of the space in the annex is fully equipped with all necessary tools and equipment for major set builds. The other areas consist of Wardrobe, housing costumes and accessories, Properties, housing goods ranging from chandeliers down to rugs and everything in between to dress a stage,

be it period, retro or contemporary. Lastly, it also houses furniture ranging from coffee tables, dining tables and chairs to lounge suites and a replica baby grand piano.

Progress is continuing, although at a slow pace, with REP's stage-light upgrade. Basically, REP is progressively replacing all incandescent lamps with more efficient and cost-effective LED. The project involves running new electrical and data cables to lighting points on the grid. Some new LED lamps were procured during the course of the year.

Although REP is well represented by its volunteers, it has come to notice that there is a shortage of skilled tech members to draw on from time to time participating in productions. This is due to a variety of reasons, including work priorities, holidays, illness, members stepping back due to age. REP will need to address these issues in the coming years to ensure there is some form of succession planning and recruitment drives to ensure Reps viability and success in the future.

Wolfgang Hecker, Council Liaison, Technical

Communications and Marketing

The Communications and Marketing function aims to build new audiences, develops longer-term strategic communications planning and delivers promotional activities for Reps individual productions and activities. In early 2024 REP was fortunate to have the services of volunteer Kate Harris, who delivered exceptional marketing products for the society. As this is no longer a paid role, it has been challenging to fulfill the requirements in this area, and the Marketing committee has been seeking a skilled and capable person. This has been further complicated by multiple changes in the marketing council liaison role in 2024. REP has an excellent marketing guide and operational procedures that help deliver a consistent and professional marketing presence, as well as the dedication and expertise of our Business Manager. In 2025 through the work of the council and our exceptional volunteers, we will continue to support our productions and programs, and strengthen our stakeholder relationships.

Victoria Dixon, Council Liaison

Fundraising

The Fundraising Committee is responsible for developing a REP fundraising plan and developing the necessary tools required to implement the plan. In 2024, the committee had a busy year, in view of low audience numbers, the committee worked hard to seek out additional means of income for REP. The grant section of the committee applied for multiple grants, and was successful on two occasions, a Energy Efficiency Grant for Lighting and a small Project Funding Grant through Arts ACT. The Energy Efficiency Grant is helping REP to replace our old lighting infrastructure with LED technology, and Arts ACT grant was to support REP's 2024 production of *Away*.

The Fundraising Committee also put together REP's first Fundraising Dinner. The Team secured a multitude of auction items and raffle prizes, and the dinner took place in November. The evening was a fun night and financially successful for REP.

The Fundraising Committee continues to seek funding and donations for REP to ensure the company continues to fulfill its mission to provide the best range of opportunities to all theatre lovers in the ACT to participate in and develop high-quality contemporary and classical theatrical productions.

In 2024 the Fundraising Committee consisted of Trixie Makay (Chair), Victoria Dixon, Elizabeth Goodbody, Wolf Hecker, Sally Rynveld, Peter Rush and Antonia Kitzel

Trixie Makay, *Chair Fundraising Committee*

Front of House

With the continued, if changing, risk of COVID during 2024, REP remained careful in terms of its sanitary, cleaning and other activities to manage this health risk for patrons, staff and volunteers. Once again REP has been very fortunate with the continued support of a wonderful group of FOH volunteers. Those included many long term as well as new people. As in 2023, many FOH volunteers joined REP as members and several extended their assistance and support to wider areas of FOH taking on board more specialised roles such as Box Office, Bar and FOH Manager roles. Updated notes for FOH roles and training for new as well as experienced volunteers will continue in 2025 as REP seeks to continuously improve its systems and processes. Some volunteers further extended their support for REP by taking on day time roles in the Box Office to fill what had previously been a paid staff role.

The introduction of the new Bar system from early in 2024 meant a much better experience for both volunteers and patrons. Bar training was provided throughout the year but will be continued and updated throughout 2025 as REP seeks ways to continuously improve its support for and the lived experience of volunteers.

Started in late 2024, REP will continue to add a social element to the regular FOH Briefing nights which take place before each new show commences. The Briefing night and other activities planned for 2025 will offer opportunities for FOH volunteers to get to know both each other and REP's wider family throughout the year and allow REP to show its appreciation for its wonderful group of FOH volunteers.

Once again, REP Council and all those involved in REP shows and other important REP functions, offer a huge Thank You to its FOH volunteers for their continuing support. Without this support REP could not put on shows.

Elizabeth Goodbody, Front of House Liaison

Studio

Studio began 2024 with a revival of **The 'Logues**, an open competition for short monologues and duologues. 36 scripts were submitted 32 of which were given an acted reading across 5 heats on Sunday afternoons in March and April. Attendees voted for the best two scripts to go forward to the Finals, held over two nights (5 & 6 April) and a matinee on 7 April. Once again, the audience voted, and the winners were.

1. **The Pursuit of Art** by Bart Meehan
2. **Performance Review** by Morgan Bell
3. **A Devotional** by Daniel Mauvais

The directors of the main stage plays each presented a **Director Masterclass**, open to the public.

- **Anne Soames:** A director's vision
- **Aarne Neeme AM:** Preparing the instrument and meeting the challenge of the script and character
- **Kate Blackhurst:** Finding meaning through emphasis
- **Caitlin Baker & Lachlan Houen:** How to make brave choices—building character in the audition room and beyond
- **Lainie Hart:** Nerves and the brain—a guide for actors
- **Josh Wiseman:** Preparing for an audition

Finally, Studio offered a series of **Table Reads** of local plays

- **Shop**, by Edy Syquer
- **Rumpel**, by Jane Ahlquist
- **Wellingore**, by John Klingberg
- **Ikegai**, by Sebastian Chan
- **It's not about the money**, by Tady Carrol

Ian Hart, Studio Coordinator

Social

The Social Committee supported facilitating the Quiz Night, the Fundraising Dinner and of course the Christmas Party/ Pantomime in December.

The Social Committee was not as active as in past years, as we are currently looking for a convener to help shape and organise REP's social activities. If you would like to be involved and help organise social activities for REP (from picnics and dinners to wine tastings, pub crawls, movie nights and anything else that members might like), please get in touch with the President.

Committee members Wolf Hecker, Michelle Gordon, Anne Gallen, Elizabeth Goodbody, and Antonia Kitzel

Antonia Kitzel, *Social Committee Liaison*



Dead Man's Cell Phone, 2024—Bruce Hardie as **Gordon | Dwight** with Jess Waterhouse as **Jean**. Photo Ross Gould

Finance Reports

Treasurer's Report

2024 saw REP deliver another excellent set of productions, with awards and other accolades we are proud of. While some of the shows attracted good audience numbers it is fair to say REP is on a long-term journey to build out opportunities for growth and sustainment. Increasing audience numbers is critical to our success but opportunities to attract donations in addition to government and sponsor support is also important.

The REP team, its members and supporters worked diligently during 2024 to tackle the financial challenges experienced in 2023. As a consequence, pleasingly REP achieved a positive net financial result of \$41,859.

This positive outcome was due in part to increased financial support from the 2024 Gala held in November 2024, ACT Government grants, external venue hire, donations and containment of operational costs. Additionally, recognition of REP by the ACT Government as a not-for-profit organisation was formalised in 2024 resulting in a payback of five years of rates – a sizeable positive one-off contribution.

This improved financial performance and the efforts of all involved were acknowledged and greatly valued by the Board (Council) when we reflected on 2024.

REP is working hard to offer high quality shows and other creative opportunities for the Canberra region and our community to enjoy. This will continue to be our strategic and operational focus in the coming years.

REP has an exciting set of productions and membership enhancement plans for 2025 / 26. With strong Council stewardship, members and community support we will seek to consolidate our financial position.

I'm pleased to have joined the REP Council and to be able to provide this Treasurer's report.

Trixie Makay, Treasurer BA, GAICD

Donations Report

Canberra Repertory Society Fund

By virtue of its registration as a Deductible Gift Recipient (DGR) with the Australian Tax Office (ATO) and its Charity registration with the Australian Charities and Not-for-profit Commission (ACNC), Canberra Repertory Society is eligible to receive tax-deductible donations. Donations are kept - separately from all other funds of the Society - in the Canberra Repertory Society Fund. Donations must have no strings or conditions attached and the money received must be applied to the cultural purposes of the Society. Trustees of the Fund are Malcolm Houston, Peter Wilkins and Oliver Raymond OAM.

Individual donations \$2 and over, received in 2024 (\$15,368) increased from 2023 (\$13,123.50), while the number of individual donations over \$2 has increased (2024: 352 donations, 2023: 320 donations). Gala dinner donations brought in an additional \$6800 for donations. Repertory is very grateful for the generosity of each and every donor.

3 non-monetary donations were received during the 2024 year to the value of \$3038.50. These take the form of specific items purchased by a donor or services provided by supplier. for the benefit and use of Canberra Repertory Society . The donor receives no monetary benefit for their donation, but is able to claim the donation as a tax deduction in their personal tax return.

	2024	2023
Opening Balance as at 1 January 2024	\$ 109,896.34	\$ 135,298.68
Receipts		
Bank Interest	\$ 886.19	\$ 1,463.66
Individual Donations (\$2 and over)	\$ 15,368.00	\$ 13,123.50
Gala Dinner	\$ 6,800.00	
Sundry donations (under \$2)	\$ 114.80	\$ 10.50
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	\$ 23,168.99	\$ 14,597.66
Expenditure		
Transfer for operating expenses	\$ -	\$ 40,000.00
	<hr/>	<hr/>
	\$ -	\$ -
Closing Balance as at 31 December 2023	\$ 133,065.33	\$ 109,896.34
<i>Commitments, not yet paid as at 31 December 2024:</i>		
Council decisions		
Auditorium Lighting Upgrade	\$ 20,000.00	\$ 20,000.00
Website upgrade	\$10,000	
Balance available	\$ 103,065.33	\$ 89,896.34

Activity Reports

Plays and Audiences

Play	Director	Dates	S h o w s	Total Audience	Total Audience Paid	Average House	Average Paid House
<i>Last of the Red Hot Lovers</i>	Anne Somes	22 Feb – 9 March	14	974	842	37 percent	32 percent
<i>The Actress</i>	Aarne Neeme AM	2-18 May	14	846	708	32 percent	27 percent
<i>Dead Man's Cell Phone</i>	Kate Blackhurst	13-29 June	14	1015	911	39 percent	35 percent
<i>Lord of the Flies</i>	Lachlan Houen & Caitlin Baker	25 July – 10 August	14	1418	1299	54 percent	49 percent
<i>Away</i>	Lainie Hart	5 – 21 September	14	988	857	38 percent	33 percent
<i>Bloody Murder</i>	Joshua Wiseman	21 Nov – 7 Dec	14	1363	1212	52 percent	46 percent

All performances were at the Canberra REP Theatre, with a seating capacity of 188 per performance. During 2024, no mandated health restrictions were in place.

Total capacity across the six productions was 15, 792. Preview performances are included.

1. All percentages rounded
2. We achieved overall for six productions:
 - 42 percent of total capacity
 - 37 percent of total capacity paid

Canberra Repertory Society Awards

The Helen Wilson Trophy – Outstanding Comedic Performance awarded jointly to **Victoria Tyrrell Dixon** for her portrayal of Elaine in *Last of the Red Hot Lovers*.

The Ted Light Trophy – Outstanding Dramatic Performance awarded to **Andrea Close** for her portrayal of Coral in *Away*.

Judi Crane Award – Outstanding Dramatic Performance awarded to **Robert Kjellgren** for his portrayal of Roger in *Lord of the Flies*.

Judi Crane Award – Outstanding Comedic Performance awarded to **Bruce Hardie** for his portrayal of Gordon | Dwight in *Dead Man's Cell Phone*.

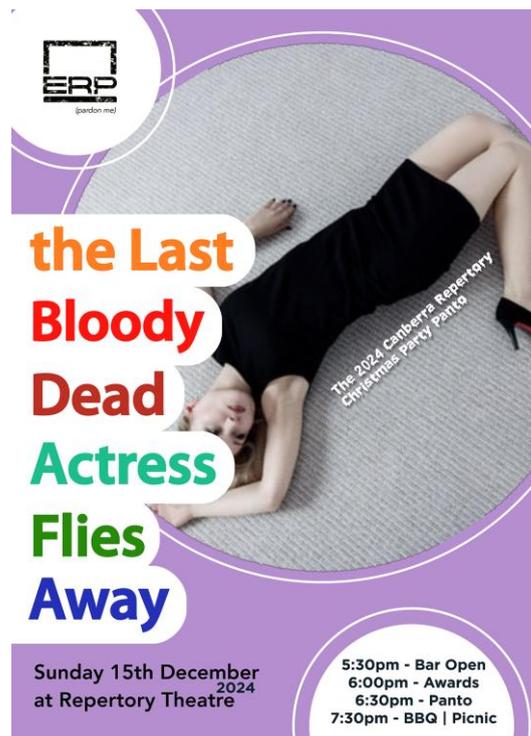
The Russell Brown Trophy - For best performance in anything other than acting awarded to **Sally Rynveld**, for her significant contribution to REP for her assistance in drafting successful grant applications, the application to have REP gain Charity Status in the ACT, and her persistence in contacting people in the ACT government, which enabled open communication channels between key parties over the proposed closure of nearby parking spaces.

The Fay Butcher Award - For exceptional service to the society awarded to **Rosemary Gibbons** for exceptional work and dedication in being a key volunteer with the day-time box office duties, supporting the FoH team during productions, and her work with the Properties and Wardrobe teams.

REP's **Quiz Night** – winners were *VB ALaMS*, with members of the team being Victoria Dixon, Bruce Hardie, Antonia Kitzel, Liz de Toth, Michael Sparks OAM, S Dixon

The Best Rookie Award - Discretionary (Trophy donated by Joe, Catherine and Audrey McGrail-Bateup) Awarded to someone who does outstanding production work at REP for the first time, such as: backstage crew, lighting or sound operators, set builders, wardrobe or props, in consultation with the stage or production manager of each REP show.

For 2024 Awarded to **Bede Doherty** for his work in the crew for *Last of the Red Hot Lovers*, his organizational skills and initiative back stage and success in calling the show by the end of the run.



External Awards

In 2024 REP performers and production members received numerous external awards.

REP casts, crews and creatives garnered 20 nominations across 14 categories for the 2024 CAT Awards. The following three REP performances and one individual were recognized:

The Cast of *Bloody Murder*: Arran McKenna, Stuart Roberts, Glen Brighenti, Antonia Kitzel, Steph Roberts, Holly Ross - Best Ensemble in a Play

Bruce Hardie for Best Performance in a Monologue or One-Act Play for Gordon's monologue in Act 2, *Dead Man's Cell Phone*

Liz St Clair Long for Best Actress in a Leading Role in a Play as Lydia in *The Actress*

Josh Wiseman Best Direction of a Play for *Bloody Murder*

Bloody Murder Best Production of a Play – Canberra REP

Neville Pye for consistently high-quality sound design for multiple shows for many years, highlighted by the sound design for six 2024 REP productions

REP casts, crews and creatives received 36 nominations across 11 categories at The Ovations (Performing Arts Awards for Canberra and Queanbeyan).

Ovations presented to:

Cate Clelland Outstanding Set Design for a Play for *Dead Man's Cell Phone*

Bruce Hardie Outstanding Lead Performance in a Play (Comedy – 2 awards) as Gordon/Dwight in *Dead Man's Cell Phone* and **Jess Waterhouse** as Jean in *Dead Man's Cell Phone*

Steph Roberts Outstanding Supporting Performance in a Play (Comedy – 2 awards) as Jane/Motorist/Nun in *Bloody Murder* and **Stuart Roberts** as Devon Tremaine in *Bloody Murder*

Glenn Gore Phillips for Achievement with Original Music Composition for *Dead Man's Cell Phone*

Neville Pye for Behind the Scenes Award for Theatre for Sound Design for numerous shows with multiple companies including 4 individual nominations for Outstanding Sound Design (*Dead Man's Cell Phone*, *Lord of the Flies*, *Away*, *Bloody Murder*)

Dead Man's Cell Phone Outstanding Production of a Play - Community

Joshua James Outstanding Youth performance in a Play (18y and under) as Ralph in *Lord of the Flies*

Congratulations to all of REP's nominees and winners.

Production Participants

Last of the Red Hot Lovers

by Neil Simon

Artistic Credits

Director **Anne Somes**
Associate director & Set Designer **Cate Clelland**
Costume Designer **Fiona Leach**
Lighting Designer **Mike Moloney**
Sound Designer **Neville Pye**
Properties **Production Team**
Stage Manager **David Goodbody**
ASM **Bede Doherty**

Production Credits

Set Coordinator **Russell Brown OAM**
Council Production Liaison **Elizabeth Goodbody**
Production photography
Olivia Wenholtz | Connor McNaught | Alexandria Pelvin
Program **Helen Drum**
Marketing **Helen Drum and Alexandra Pelvin**
Foyer Photographs **Ross Gould**
Poster Design and Artwork
Tiana Johannis Design and Helen Drum
Production Manager
Anne Gallen

Properties

Production team

Set Building

Russell Brown OAM | Andrew Kay | Wolf Hecker
Cate Clelland | Gordon Dickens | Brian Moir
John Klingberg | Eric Turner | Rosemary Gibbons

Set Dressing

Cate Clelland | Anna Senior OAM | Rosemary Gibbons

Wardrobe

Fiona Leach | Jeanette Brown OAM | Ann Moloney

Sound

Operators Neville Pye | Andrea Garcia | Leo Mansur

Lighting

Mike Moloney | Ashlyn Moloney | Daniel Moloney
Liz de Totth | Michael Webb | Anne Gallen

Front of House

Front of House Coordinator **Elizabeth Goodbody**
Assisted by **John Gieroszynski**

Team members

Chris McMurray | Elizabeth Goodbody | Jenny Hall
John Gieroszynski | Lesley Harland | Shirani Visvanathan
Sian Chadwick | Tamara Wilcock | Wolf Hecker
Anna Snior | David Bennett | Geoff Winter
Helen Simpson | Irene Ussenko | Jenny Berrill
Kim Middleton | Micki Beckett | Neil McLeod
Rita Turnbull | Rob de Fries | Ros Engledow
Rosanne Walker | Saban Berrell | Tina Lynam
Winston Bucknall

Cast

David Cannell | Victoria Tyrrell Dixon
Stephanie Bailey | Janie Lawson



The Actress

by *Peter Quilter*

Artistic Credits

Director **Aarne Neeme AM**
Director's Assistant **Mandy Brown**
Set Designer **Andrew Kay**
Costume Designer **Anna Senior OAM**
Lighting Designer **Mike Moloney**
Sound Designer **Neville Pye**
Properties **Brenton Warren**
Production Manager **Edy Syquer**
Stage Manager **Paul Jackson**

Production Credits

Set Coordinator **Russell Brown OAM**
Assistant Sound Designers
Georgia Jarret | Leeann Galloway
Council Production Liaison **Anne Gallen**

Social Media & Marketing **Alexandra Pelvin | Helen Drum**
Program **Helen Drum**
Program and Promotional image **Helen Drum**
Production photography **Alexandra Pelvin | Eve Murray**
Foyer Photographs **Ross Gould**
Poster Design and Artwork
Tiana Johannis Design | Helen Drum

Properties

Brenton Warren
Set Dressing Andrew Kay

Set Building

Russell Brown OAM | Andrew Kay | Wolf Hecker
John Klingberg | Rosemary Gibbons
Brian Moir | Eric Turner

Wardrobe

Anna Senior OAM
assisted by Anne Turner | Ros Engledow
Jeanette Brown OAM

Sound

Edy Syquer | Georgia Jarret | Leeann Galloway
Neville Pye

Lighting

Mike Moloney | Mandy Brown | Alexi Clark Mitchell

Front of House

Front of House Coordinator **Elizabeth Goodbody**

Assisted by

Chris McMurray | Elizabeth Goodbody | Jenny Hall
John Gieroszynski | Tamara Wilcock | Wolf Hecker
Anne Gallen | Brad Armstrong | David Bennett
David Goodbody | Diane Hesse | Geoff Winter
Helen Simpson | Jeannie Young | Kim Middleton
Lesley Harland | Micki Beckett | Ros Engledow
Sian Chadwick | Winston Bucknall

Cast

Liz St Clair Long | Sally Rynveld | Saban Berrell
Jane Ahlquist | Kate Harris | Rob de fries | Jazmin Skopal



Dead Man's Cell Phone

by Sarah Ruhl

Artistic Credits

Director **Kate Blackhurst**
original Music & production **Glenn Gore Phillips**
Set Designer **Cate Clelland**
Costume Designer **Suzan Cooper**
Lighting Designer **Stephen Still**
Sound Designer **Neville Pye**
Production Manager **Liz de Totth**
Stage Managers **David Goodbody | Ann-Maree Padarin**
Stage Crew **Leeann Galloway | Rosemary Gibbons**

Production Credits

Set Coordinators **Russell Brown OAM**
Choreography **Brooke Thomas**
Council Production Liaison **Anne Gallen**
Intimacy Coordinator **Ann-Maree Padarin**
Promotional image **Antonia Kitzel**
Rehearsal & Production Photography **Kate Harris**
Foyer Photographs **Ross Gould**
Program **Helen Drum**
Poster Design and Artwork
Tiana Johannis Design and Helen Drum
Marketing **Helen Drum | Kate Harris**

Properties Coordinator

Rosemary Gibbons

Set Construction & Painting

Russell Brown OAM | Andrew Kay | Eric Turner
Gordon Dickens | Brian Moir | Wolf Hecker
John Klingberg

Wardrobe Assistants

Wardrobe wenchies

Sound

Neville Pye | Andrea Garcia | Scarlett Coster
Larry Mays | Lucy Vandooren

Voices for the Cell Phone Ballet

Cameron Thomas | Neil McLeod | Maurice Downing
Bruce Hardie | Jess Waterhouse | Amy Crawford.

Lighting

Stephen Still | Liz de Totth | Ashley Pope

Front of House

Front of House Coordinator **Elizabeth Goodbody**

Anna Senior OAM | Elizabeth Goodbody | Jeannie Young
Jenny Hall | John Gieroszynski | Tamara Wilcock
Winston Bucknall | Anne Gallen | Antonia Kitzel
Geoff Winter | Kim Middleton | Lesley Harland
Mal Houston | Mandy Brown | Micki Beckett
Neil McLeod | Rita Turnbull | Rob de Fries
Mal Houston | Mandy Brown | Ros Engledow
Rosanne Walker | Shirani Visvanathan | Sian Chadwick
Tady Carroll | Wolf Hecker

Cast

Jess Waterhouse | Bruce Hardie | Elaine Noon
Victoria Tyrrell Dixon | Alex McPherson



Lord of the Flies

adapted for the stage by Nigel Williams

Artistic Credits

Directors **Caitlin Baker & Lachlan Houen**
Voice & Performance Coach **Sarah Chalmers**
Set Designer **Michael Sparks OAM**
Costume Coordinator **Antonia Kitzel**
Lighting Designer **Chris Ellyard**
Sound Designer **Neville Pye**
Properties Coordinator **Gail Cante**
Production Manager **Anne Gallen**
Stage Manager **Sophia Carlton**

Production Credits

Set Coordinator **Russell Brown OAM**
Council Production Liaison **Antonia Kitzel**
Marketing **Kate Harris | Helen Drum
Mackenzie Dunn | Rory Maclean**
Program **Helen Drum**
Program and Promotional images
Caitlin Baker | Eve Murray | Antonia Kitzel
Foyer Photographs **Ross Gould**
Poster concept
Poster Design and Artwork
Tiana Johannis Design | Kate Harris | Helen Drum

Properties

Gail Cante | Suzan Cooper | Anne Gallen
Antonia Kitzel | Ty Mckenzie

Set Building

Russell Brown OAM | Andrew Kay | Gordon Dickens
Brian Moir | John Klingberg | Eric Turner

Wardrobe

Antonia Kitzel | Jeanette Brown OAM | Ann Moloney
Tess McClintock | | Joan White | Wardrobe Wenches

Sound

Neville Pye

Lighting

Mike Moloney | Alexi Mitchell | Liz de Totth
Eliza Turner | Katya Valzano | Veronika Swan
Kai Strusz

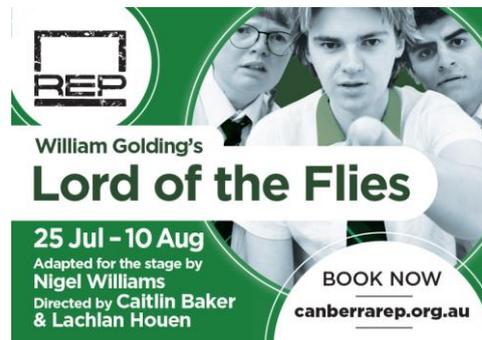
Font of House

Coordinator **Wolfgang Hecker**

Anna Senior OAM | Chris McMurray | Jeannie Young
John Gieroszynski | Lesley Harland | Rita Turnbull
Sian Chadwick | Tamara Wilcock | Tina Lynam
Anne Gallen | Antonia Kitzel | Geoff Winter
Helen Simpson | Jenny Berrill | Kim Middleton
Mal Houston | Mandy Brown | Neil McLeod
Rob de Fries | Ros Engledow | Rosanne Walker
Shirani Visvanathan | Winston Bucknall | Wolf Hecker

Cast

Joshua James | Ty McKenzie | Winsome Ogilvie
Lily Willmott | Robert Kjellgren | Brandon Goodwin
Zoë Ross | Alex Wilson | Phoebe Silberman
Tara Saxena | John Stead



Away

by Michael Gow

Artistic Credits

Director **Lainie Hart**
Set Design **Andrew Kay**
Costume Design **Helen Drum**
Lighting Designer **Nathan Sciberras**
Sound Designer **Neville Pye**
Assistant Sound Designer **Andre Le Properties Rosemary Gibbons**
Choreographer **Caitlin Schilg**
Production Manager **Simon Tolhurst**
Stage Manager **Maggie Hawkins**
Assistant Stage Manager **Senna Curnow**
Stage Crew **Carmen King**

Production Credits

Set Coordinator **Russell Brown OAM**
Council Production Liaison
Antonia Kitzel | Mandy Brown
Marketing **Kate Harris | Helen Drum**
Promotional Image **Eve Murray**
Production Photography **Kate Harris | Eve Murray**
Foyer Photographs **Ross Gould**
Program **Helen Drum**
Graphic Design
Tiana Johannis Design | Kate Harris | Helen Drum

Properties Coordinator

Rosemary Gibbons

Set Builders

Russell Brown OAM | Andrew Kay | Gordon Dickens
Wolf Hecker | Eric Turner | Brian Moir | John Klingberg

Wardrobe

Ann Moloney | Antonia Kitzel
Jeanette Brown OAM | Ros Engledow | Joan White
Wardrobe wenchies

Sound

Neville Pye | Sophia Carlton

Lighting

Lennard Duck | Leeann Galloway
Liz de Totth | Ashley Pope

Font of House

Coordinator **Wolfgang Hecker**

Anna Senior OAM | Jenny Hall | John Gieroszynski
Lesley Harland | Rita Turnbull | Shirani Visvanathan
Sian Chadwick | Tamara Wilcock | Wolf Hecker
Brad Armstrong | David Bennett | Diane Hesse
Geoff Winter | Helen Simpson | Marilyn Warner
Neil McLeod | Penelope Sinclair | Rob de Fries
Ros Engledow | Rosanne Walker | Tina Lynam
Winston Bucknall

Cast

Andrea Close | Jim Adamik | Christina Falsone
Peter Stiles | Erin Blond | Elaine Noon
Peter Fock | Callum Doherty | Andre Le
Claire Noack | Kara Taylor



Bloody Murder

By Ed Sala

Artistic Credits

Director **Josh Wiseman**
Set Design **Josh Wiseman**
Costume Design **Suzan Cooper**
Lighting Designer **Nathan Sciberras**
Sound Designer **Neville Pye**
Assistant Sound Designer **Patrick Dixon**
Stage Manager **Paul Jackson**
Stage Crew **David Tricks | Eve Perry | Mae Schembri
Phillip Marlan | Victoria Tyrrell Dixon**

Production Credits

Set Coordinator **Russell Brown OAM**
Council Production Liaison **Ann-Maree Padarin**
Marketing **Helen Drum | Victoria Tyrrell Dixon**
Production images **Daniel Jobson | Eve Murray**
Foyer Photographs **Ross Gould**
Program **Helen Drum**
Poster Design and Artwork
Tiana Johannis Design | Helen Drum | Daniel Jobson

Properties Coordinators

Belynda Buck | Nikita Tabuteau
Assisted by the cast
Special Properties
Kate Moon | Michael Brown

Set Construction & Painting

Russell Brown OAM | Andrew Kay | Gordon Dickens
Wolf Hecker | Brian Moir | Eric Turner | John Klingberg

Wardrobe

Jeanette Brown OAM | Rhana Good | Anne Turner
Joan White | Ros Engledow

Sound

Neville Pye | Patrick Dixon | John Maguire
Sophia Carlton

Lighting

Nathan Sciberras | Leann Galloway | Lennard Duck
Edy Syquer | Neville Pye

Font of House

Coordinator **Elizabeth Goodbody**

Anne Gallen | Chris McMurray | Elizabeth Goodbody
Jenny Hall | John Gieroszynski | Neil McLeod
Rita Turnbull | Shirani Visvanathan | Wolf Hecker
Anna Senior OAM | Carolyn Norrie | David Goodbody
Diane Hesse | Geoff Winter | Helen Simpson
Irene Ussenko | Jeannie Young | Kim Middleton
Lesley Harland | Mal Houston | Mandy Brown
Penelope Sinclair | Rob de Fries | Ros Engledow
Rosanne Walker | Sian Chadwick | Tamara Wilcock
Winston Bucknall

Cast

Antonia Kitzel | Steph Roberts | Holly Ross
Arran McKenna | Stuart Roberts | Glenn Brighenti

