

Canberra Repertory Society

2019



Annual Report





# Canberra Repertory Society

www.canberrarep.org.au



Canberra's own theatre company since 1932

## Canberra REP Theatre

### The 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.

Canberra REP Theatre  
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Acton ACT 2601

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Front Cover images: Production performance images from top to bottom, *A Doll's House*, *To Kill a Mockingbird*, *The World Goes 'Round*, *The Art of Coarse Acting (The Collier's Tuesday Tea)*, *The Woman in the Window*, *Waiting in the Wings* (Photos Ross Gould).

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NEW DIRECTIONS

## **Officers, Staff and Life Members at 31 December 2019**

### ***The Council of the Society***

President:	Michael Sparks OAM
Vice Presidents:	Antonia Kitzel Virginia Cook
Treasurer:	Stephen Fischer
Council Members:	Liz de Totth Alexandra Pelvin Sandra Cuthbert Wolfgang Hecker Joel Edmondson

### ***Staff of the Society***

Business Manager:	Helen Drum
Box-Office Staff:	Ben Waldock Connor Drum Chris Ward
Bookkeeper:	Fiona Langford
Company Secretary (Honorary):	Malcolm Houston
Minutes Secretary (Honorary):	Tracy Noble

### ***Life Members of the Society***

Lynne Ashcroft	Rosemary Hyde
Tony Ashcroft	Andrew Kay
Rob Bassett	Oliver Raymond
Darren Boyd	Norma Robertson
Jeanette Brown	Dot Russell
Russell Brown	Dennis Taylor
Chris Ellyard	Malcolm Tompkins
Corille Fraser	Simon Tolhurst
Joyce Gore	Michael Wilson
Malcolm Houston	

## 1. The President's Report

Welcome to REP's 2019 annual report. REP celebrated its 87th Anniversary in 2019. Canberra Repertory Society is one of the oldest community theatre organisations in the country. In 2019 we took some calculated risks to test some Council hunches and we learned a great deal from our efforts. While some of those risks paid off, others didn't – but the most important thing for us on Council was that we learned from them and we will be applying that knowledge as we continue to work towards greater success and longevity.

Our first play of the year was Ibsen's *A Doll's House* (translation by Simon Stephens) and it brought us a classic done with panache by a talented cast under the expert direction of Aarne Neeme AM. Our second play was *To Kill a Mockingbird* by Christopher Sergel. This play based on the classic novel by Harper Lee was directed by Anne Somes in her REP directing debut. It was a resounding success with sold out houses and very favourable reviews. The third show of the year was the amazingly presented musical theatre revue, *The World Goes 'Round*, featuring the music of Kander and Ebb. This was directed by Jarrad West who brought us a top-notch cast and a thoroughly impressive night of entertainment. Next was a series of short farcical plays under the banner of *The Art of Coarse Acting*, directed by Chris Baldock. It was hilarious and irreverent and awkward and downright silly. A great time was had by all! Then we had the much more serious and intriguing *The Woman in the Window* by Alma de Groen directed by Liz Bradley. This piece of thinking-persons' theatre was absorbing and stimulating. Audiences and reviewers alike seemed to like it and praise REP for taking on an Australian play that isn't often done. Finally, we took a risk on a joint venture with the Q presenting Noël Coward's *Waiting in the Wings*. We jointly produced this hilarious and moving comedy and presented it at both the Q in Queanbeyan and at our own Canberra REP Theatre.

Our Quiz Night was much better attended this year and our REP twilight events (play readings and parlour games) were big hits. We held our annual dinner on the stage and introduced the concept of bring-your-own talent where those in attendance were invited to present a short piece of entertainment to the others. We had jokes, poems, songs and excerpts from plays. It was a wonderful evening. As indicated last year, we featured a different member of REP and their contribution to our society for each show. This has gone down very well with members and the public alike and we intend to maintain the practice throughout 2020.

Helen Drum continued her dedicated support of REP in her role as Business Manager, ably supported by a team of casuals in the Office Administrator role and Fiona Langford as Bookkeeper. I thank them all for their hard work and dedication. I also extend, as ever, my deepest gratitude to those volunteers without whom we would not be able to exist as a Society. Those who design, build, sew, stage manage, operate lights and sound, usher, provide bar services, staff the box office, promote, work on committees, dress sets, manage front-of house, cater our events and perform on our stage – my hat is off to you. I know from experience how much it takes to give as generously as you do and you have my undying praise.

I hope that 2020 will allow us to build on the successes of 2019 and to further grow and develop.

Michael Sparks OAM

*President, Canberra Repertory Society*

## 2. The Treasurer's Report

I am pleased to present the Canberra Repertory Society (REP) financial statements for the period of 1st January 2019 to 31st December 2019. The statements show a marked improvement over the previous year, thanks to the combined efforts of our staff, marketing, play selection and volunteers.

The key difference is a significant increase in the 2019 production income. This was driven by the excellent audience numbers for *To Kill a Mockingbird*. These numbers reflect both a choice of play that resonated with the public and changes in marketing approach to reach a wider audience. Other items worthy of mention include a \$20,000 donation earmarked for investment in lighting and the additional income from Work for the Dole. Due to the demands on management, our involvement in this program will only continue for the first half of 2020.

The long-term position of REP remains stable and Council continues to work to improve the stability of the organisation. In 2020 we plan to focus on improving our fundraising capability. To this end, we are investigating how to bring in expertise to bolster our efforts, and have secured a grant to help fund this effort. We are also continuing to trial new ways to market REP and its shows to increase member and audience numbers.

Stephen Fischer *Treasurer*

### 3. Committee Reports

#### **Committee structure**

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 from the President and Treasurer are presented on pages 3— 5 of this report.
- **Governance and Risk**, responsible for: developing 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 and marketing material.
- **STUDIO**, responsible for: Studio-based activities/training and workshops.
- **Technical**, responsible for: health and safety; maintenance; set construction, including bump-in and bump-out; wardrobe; and properties.
- **Marketing and Communications**, responsible for: social media; membership communication; and company profile.
- **Front of House**, responsible for: front of house for productions, front of house volunteer training.
- **Social**, responsible for: organising member focused social activities including cast and crew happy hours.

#### **Governance and Risk**

In 2019 the Governance and Risk Committee maintained and expanded the register of strategic risks. No significant changes were identified and escalated to Council. Additionally, it began steps to deploy the risk management framework across the organisation, to consistently track risks and allow them to be dealt with appropriately.

*Stephen Fischer, Sandra Cuthbert, Liz de Totth*

#### **Production**

In the calendar year 2019, REP staged six productions in the Canberra REP Theatre:

Dates	Play	Playwright	Director	Production Manager
14 Feb – 2 Mar	<i>A Doll's House</i>	Henrik Ibsen (Simon Stephens translation)	Aarne Neeme AM	Simon Tolhurst
5 – 21 Apr	<i>To Kill a Mockingbird</i>	Christopher Sergel	Anne Somes	Mal Houston
17 May – 2 June	<i>The World Goes 'Round</i>	Kander and Ebb	Jarrad West	Marya Glyn-Daniel
17 – 16 June	<i>Coarse Acting</i>	Michael Green, Rupert Bean & Jane Dewey	Chris Baldock	Antonia Kitzel
19 July – 4 Aug	<i>The Woman in the Window</i>	Alma de Groen	Liz Bradley	Marya Glyn-Daniel
15 Nov – 2 Dec	<i>Waiting in the Wings</i>	Noël Coward	Stephen Pike	Marya Glyn-Daniel Joyanne Gough

The Production Committee consists of the President, both Vice Presidents and one or more non-Executive members of Council. The committee's role is to ensure maintenance of the expected high standard of all REP productions, particularly by:

- ensuring appointment of 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 committee 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".

Liz de Toth, *Production Committee*

## ***Programming***

The Programming Committee was formed in 2017 to propose a 2 year forward artistic program for REP including play selection & choice of directors. Members of the Committee short-listed directors and invited them to pitch 3 plays about which they were passionate. For the first time a theme was chosen to help guide potential directors in 2021. An initial list of plays and directors was selected but rights were not available for some plays, so an alternative season had to be selected from the directors and plays proposed. The committee was able to recommend a season of plays and directors for 2021. Council has approved those plays and directors have been confirmed. The season will be announced, as usual, at the season launch later in the year. While that is good news, the Committee found that the 2022 season was just too far away for directors to commit and for rights to be available. The committee will re-convene later in the year to work towards a 2022 season.

Michael Sparks, Antonia Kitzel  
*Programming Committee*

## **STUDIO**

In 2020 Studio experienced a little revival. In cooperation with the Social Committee we put on two REP Twilight Evenings (play readings and a night of parlour games), as well as a weekend of Radio Plays on the main stage.

REP Studio is looking forward to more activities along those lines in 2020, and would like to invite anyone interested in the planning side to get in touch with us ([studio@canberrarep.com.org](mailto:studio@canberrarep.com.org)).

Antonia Kitzel, *Council Liaison/Facilitator*

## ***Technical Report***

### **Technical Committee Members**

Joel Edmondson (Convener), Wolfgang Hecker (Council Liaison), Mike Moloney, Russell Brown, Cynthia Jolly-Rogers, Malcolm Tompkins, Steve Walsh, Steve Crossley, Jeanette Brown and Anne Turner.

### **Activities, Works and General Improvements in 2019**

#### **General Overview**

The year saw some new improvements to the theatres facilities, though on a lesser scale than in previous years, with most attention focused on upkeep and maintenance. The technical teams continue to review and upgrade the services and equipment as deemed necessary to ensure the success of REP productions. REP was also successful in its bid to obtain a \$5000.00 grant from **The Stronger Communities Programme** funded through the then Federal Department of Industry, Innovation and Science to assist with major structural repairs to the annex. This is a one for one contribution grant. The work involves support of the buildings foundation and the

installation of a new storm water drainage system. Work is scheduled to be completed by end June 2020.

As usual, the technical teams met the challenges thrown at them and did an outstanding job in providing the settings for the season's productions, in sound, lighting, sets and costumes, contributing to REPs good reviews in the print media.

### **Maintenance and General Improvements**

General maintenance was carried out as required to ensure serviceability of the theatre facility which included the evaporative cooling system and plumbing, and the use of Work for the Dole Program workers to undertake external painting of walls and garden maintenance. Structural changes were also undertaken in the annex to enable easier access and storage of the larger props that are regularly used on stage. A structural engineers report was commissioned to investigate and report on structural defects identified with the annex foundations and provide recommendations to stabilise the building (General Overview refers).

### **Test and Tag**

The Annual Test and Tag of all electrical equipment (cables, leads, appliances and tools in the Canberra REP Theatre and the Annex) was commenced in late December 2019. The work is being undertaken by members of the technical team in accordance with AS/NZS 3760 Standards. The Standards require that one member of the team be deemed a 'Competent Person' for the purpose of the exercise.

### **Lighting**

This year saw the purchase of the new lighting control console, the upgrade cost a total of \$7,195.00 this was covered by a grant from the ACT Government Community Services Directorate of \$5,000.00, and an additional \$2,195.00 invested by council. The new control solution includes the new console plus an associated all-in-one desktop computer. Moving to this 2 component model allows for computer upgrades/replacements to be performed to extend the life of the control surface.

Planning has begun for the implementation of the data distribution network, a major prerequisite for the use of LED fixtures due to the different control architecture.

### **Sound**

The operational Sound capabilities have been rolled over to full digital signaling, this was done to enable easier deployment to the multiple control positions for sound across the theatre. Whilst this is generally not used for REP season shows, many outside hirers require this kind of flexibility.

### **Stage Management**

There were no major changes to the stage management systems over 2019.

### **Foyer**

In December 2019, the foyer control systems were replaced with a more user friendly interface, the new control system integrates with the existing lighting, but also allowed control over other aspects of the foyer. This has simplified training, and procedures for Front of House staff.

## **Marketing and Communication**

### **Purpose**

Canberra Repertory Society (REP) is governed by Council, which manages the business of the society as described in the 2015 constitution. The role of the Marketing and Communications Committee (the Committee) is to market REP to build new audiences, improve targeted marketing, develop longer-term strategic communications planning and improve communications support for individual productions. The Committee's work is to advise Council on matters around media, innovative ways to market REP productions and a greater use of social media across a growing channel base to create a "buzz" around REP as part of the broader refresh of the REP Brand.

The Committee will have a strong link to the work of the Governance & Risk Committee, where marketing has been outlined as a major mitigating treatment for falling audience numbers. The committee's role includes assisting Council in REP's governance and exercising due care, diligence and skill in relation to:

- Strategic approach to REP's marketing
- Internal policies and procedures
- Compliance with, and review of, social media, general media and advertising protocols, standards and best practice guidelines

Led by Virginia Cook, the committee members during 2019 were Imogen Thomas, Helen Drum, Wolf Hecker, Alex Pelvin, Arran McKenna and Annie Harris. During 2019 a lead contact was rostered from the committee to help tailor and drive the messages and content for each production. This process has meant that the load is shared across several people and has assisted greatly the dissemination of information.

Thanks go to the support and hard work carried out by the committee teams during the year, specifically Imogen and the REP Admin team. REP's Social Media presence continues to increase, with our facebook likes up to 2,114 (1,928 in 2018, 1,784 in 2017, 1,601 in 2016, 1,264 in 2015, 809 in 2014 and 469 in 2013). More information has been distributed through Instagram and twitter, instrumental in creating the buzz around our activities.

*Virginia Cook, Council Liaison, Marketing and Communications*

### **Front of House**

Front of House has continued to be the welcoming face of REP with our valued volunteers meeting and greeting our patrons at every show. The Front of House (FoH) Team consists of over 150 members, of whom some 50 enthusiastic and dedicated FoH Managers, Box Office and Bar Staff, Ushers and Program Sellers cover the many duties for each of our shows. Their commitment, devotion, skills and support are greatly appreciated by Council - and we look forward to their continued support in the year ahead. We would like to especially thank Henning Shou, John Gieroszynski, Chris Ward, Elizabeth Goodbody, Joyce Gore and Amelia Witheridge for their continued hard work as FoH Coordinators and trainee Coordinators during 2019.

As ever, we would like to thank our Business Manager, Helen Drum, for organising FoH Briefing Sessions in consultation with stage managers and backstage staff prior to each production.

In order to spread the work-load we are always looking for additional volunteers, in particular as FoH Coordinators, Managers and Box Office staff. We have willing and experienced people available to provide mentoring, until formal training workshops can be held. We plan to trial various delivery mechanisms for these workshops throughout 2019. FoH work is a perfect introduction to the magical world of theatre. We hope to see you in 2020.

*Joel Edmondson Front-of-House Council Liaison*

## **Social**

The following people participated in the activities of REP's Social Committee for all or part of 2019: Imogen Thomas, Amelia Witheridge, Antonia Kitzel, Michael Sparks, Wolf Hecker, and Edy Syquer. These members worked tirelessly to organise social events and REP would like to extend great appreciation for their volunteer efforts, and also to those who contributed food for these events throughout the year.

The Annual event was held as a picnic on 10 November at Weston Park. The event was well attended. A good time was had picnicking and playing games. The feedback from the event was positive and we are looking forward to another fun event in 2020.

Trivia Night was held on 14 July with a great turn out and brain stretching questions throughout the evening.

Throughout 2019 the Social Committee continued supporting *Twilight REP* with well attending events including parlour games on 1 November, a Midsummer Night's Dream on 23 August and Stephen Brigg's adaptation of Terry Pratchett's *Feet of Clay* on 3 May.

REP's annual Christmas Party/Panto/Awards celebration was held on 14 December. This event was well attended and culminated in the presentation of awards and the performance of the Panto. The catering was done by Yarralumla Turkish and Pide House, with a dessert competition for those who brought in homemade desserts which resulted in a great and tasty array of treats. Feedback on the Turkish catering was overwhelmingly positive with plenty of untouched leftovers going to those in need of a good meal after the event.

Sandra Cuthbert, *Social Committee Liaison*, Imogen Thomas, *Social Committee Convener*

## 4. Management

During 2019, the REP Admin team adjusted to a different dynamic from the previous year. While our finance staffing returned to in-house functions our Box Office team changed. The role is now shared through three casual positions. It is anticipated that during 2020 the role will become a single part-time one, with the addition of a casual or part-time assistant for marketing functions for the Company.

The promotion of activities and productions of REP through print, newspaper and online promotion continued with the invaluable support of the Communications team. REP's media presence included newsprint, REP's own web page, direct mail-outs (post and email), magazine publications, and tourism websites and publications. The continuing assistance of REP members who were able to distribute posters, letterbox drop and spread the word to their friends and workplaces was greatly appreciated. Production of finished print-ready artwork was again provided through *Tiana Johannis Designs*.

The membership again participated in the ACT Government sponsored event CAP Expo in 2019. This community focused celebration of participation was held at the Old Bus Depot Markets in early May in 2019, a change of month from previous years. A small number of Members again helped plan the activities and stall, which included: video footage; production, costume and properties displays; and flyers and handouts. Several members 'threw caution to the wind' and dressed in costume to spread the word amongst the attendees on the day. Future participation will focus on promoting the membership and the benefits of being part of a resilient and innovative community-based theatre company. The next event is due to be held again in May 2020.

The pre-performance Front of House (FoH) briefings continued through 2019. They were again scheduled for each show and held on the evening rehearsal prior to the charity performance, and provided a relaxed environment to relay as much performance specific information as possible to team members before the opening of each production. This process continues to help inform all areas of FoH and helps reinforce the team aspect of the production/performance process, providing the continuing opportunity for FoH volunteers to interact more often with the administrative areas of the company.

The focus on encouraging the young to attend live theatre continued during 2019. The growth in the U30 ticket sales continued to rise from the previous year, and was closely linked with an increased promotion to that target market through REP's facebook page as well as the cast members – who for many of the productions this year were Under 30.

E-newsletters continued to be a major communication tool throughout the year, and included the *APPLAUSE note*, a weekly note to keep members up-to-date, and the *REP e-notes*, our monthly public newsletter. These publications were distributed to members, subscribers, patrons and media outlets on a regular basis via email, and continue to be effective methods of maintaining our profile and informing patrons of our activities and events. Our public information newsletters continue to be distributed via Mail Chimp as are the individual production and event invitations. This communication option continues to provide an easily accessible interface for users and provided easier administration of mailing lists.

The website is the major online ticketing interface for REP, with web ticket sales supporting all the 2019 REP productions. During 2019, the REP Box Office continued to offer ticketing services to local theatre companies performing at other venues, including the Belconnen Community Centre Theatre, as well as those hiring the Canberra REP Theatre as a venue for their productions. REP continues to assist with the phone ticket sales for Canberra Philharmonic productions.

Collaborative marketing continues to be an important part of how REP reaches both established and new audiences. Cross-promotion continues with other local theatre companies and with the membership groups of the *Canberra Museum and Gallery* and the *Friends of the NLA*. Our foray into roadside signage has become a regular marker for our promotion of shows, and new ways of promotion through the Canberra Times provided comprehensive coverage for print and web and included stepping up our visibility with front page ads.

During 2019 REP continued to participate as a host organisation for a Work for the Dole program. The established project-based activities continued, continuing the focus on renovating the external garden areas, beginning work on painting both the building and the dressing rooms. The people in this program continue to work productively alongside the REP members and the program is continuing into early 2020. This program continues to provide REP with another small income stream to supplement our existing activities.

As a community arts facility, the following groups and companies used the Canberra REP Theatre during 2019. Mid-January, Child Players ACT presented *Pied Piper the Musical*. During June, Mockingbird Theatre Company hired the venue for their productions of *The Laramie Project* and *The Laramie Project: 10 years Later*, and Dickson College hired the venue for performances of *Into the Woods*.

REP returned to a more traditional programming model with more evenly spaced production placement throughout the year. There was still space for some more external hires, and as often the case the timing of Easter each year determines the availability of space across our theatrical year. The groups which used the space were the ANU Law Revue and Za Kabuki from the ANU, with Za Kabuki contracting Canberra REP Theatre to use the ticketing sales option. During October, the theatre saw the QL2 Dance Group performing *Power*. December, following our final production, saw the CAT Awards Nomination evening.

External ticketing services were contracted to two groups during 2019; The EU Trivia Night Benefit for Riding for the Disabled of ACT Inc. and two Child Players ACT productions at the Belconnen Community Centre of *Jack and the Beanstalk* and *Alice through the Looking Glass*.

REP continues to explore options through programming and promotion for the external hiring of the Canberra REP Theatre as it is both an important revenue stream and ensures that REP fulfills its obligations to allow community use of the venue.

The Wells Annex continues to provide workshop space for set construction and storage of REP Properties and Wardrobe departments.

2019 was another busy year. REP celebrated its 87<sup>th</sup> Birthday, with a season themed New Directions; taking us on a journey through some well-loved classics, a musical revue, riotous mayhem, suspense and laughter! The newly named *Naoné Carrel Auditorium* was the home for our productions this year—plus our Off-Repertory Lane collaboration for the final production of the season with The Q in Queanbeyan.

REP continues to be an important part of the Canberra community. We are not alone in facing the challenges of combining the new with the old – modern technologies against traditional methods, but it is through our continued support of theatre practice in all forms, for as many audiences we can reach, that keeps us going. Vital to this is the participation of our membership base, working tirelessly in all areas of production.

As always we continue to search for excellence in all we do.

Helen Drum, *Business Manager*

## 5. Canberra Repertory Society Fund

By virtue of its listing on the Federal Government's Register of Cultural Organisations (ROCO), 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.

Individual donations over \$2 received in 2019 (\$32486.86) were significantly higher than in 2018 (\$16347.66), and the number of individual donations over \$2 has correspondingly increased (2019: 352 donations, 2018: 253 donations). Repertory is very grateful for the generosity of each and every donor.

In addition, a number of non-monetary donations were received during the year. These take the form of specific items purchased for the benefit and use of Canberra Repertory Society by a donor. The donor receives no monetary benefit for their donation, other than the ability to claim the donation as a tax deduction in their personal tax return. The value of these donations was over \$3675.

	2019	2018
<b>Opening Balance as at 1 January 2019</b>	<b>\$ 24,481.55</b>	<b>\$ 8,096.91</b>
<b>Receipts</b>		
Bank Interest	\$ 54.47	\$ 36.98
Individual Donations (\$2 and over)	\$ 32,486.86	\$ 16,336.66
Sundry donations (under \$2)	\$ 16.00	\$ 11.00
	\$ 32,557.33	\$ 16,384.64
<b>Expenditure</b>		
	\$ -	\$ -
	\$ -	\$ -
<b>Closing Balance as at 31 December 2019</b>	<b>\$ 57,038.88</b>	<b>\$ 24,481.55</b>
<i>Commitments, not yet paid as at 31 December 2019:</i>		
2019 Council decision		
Lighting Upgrade	\$ 20,000.00	
<b>Balance available</b>	<b>\$ 37,038.88</b>	

## 6. Canberra Repertory Society Awards

**The Helen Wilson Trophy** - For Best Male Comedy role was awarded to **Nicholas Steain** for his performances of **Various Roles** in *The Art of Coarse Acting*.

**The Ted Light Trophy** - For Best Male Dramatic role was awarded to **Michael Sparks** for his role as **Atticus Finch** in *To Kill a Mockingbird*.

**Judi Crane Award** – (Inaugural) For Best Female Comedy Performance was awarded to **Steph Roberts** for her performances of **Various Roles** in *The Art of Coarse Acting*

**Judi Crane Award** – (Inaugural) For Best Female Dramatic Performance was awarded to **Susannah Frith** for her role as **Nora** in *A Doll's House*.

**The Russell Brown Trophy** - For best performance in anything other than acting was awarded to **Henning Schou** for outstanding and consistent work in FOH roles.

**The Fay Butcher Award** - For exceptional service to the society was awarded to **Liz de Totth** for her work on Council, with various productions throughout the year and her tireless persistence on the Production Committee.

REP's coveted **Quiz Night Trophy** – for best team performance in the quiz went to TEAM SPAK (**D Blackhurst, P Kay, A Kay and K Blackhurst**).

**The Best Rookie Award** - Discretionary (Trophy donated by Joe, Catherine and Audrey McGrail-Bateup)

This may be 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. The decision to make an award will depend each year on whether there is a rookie who merits it.

For 2019 Awarded to **Em Shaw** for her work with the Set Building teams throughout the year.

## 7. External Awards

During 2019, REP productions and contributions to those productions received nominations for awards. We would like to congratulate all nominees and award recipients.

**The Canberra Area Theatre (CAT) Awards** The following REP productions garnered 37 nominations for the CAT Awards 2019. Due to the regional impact of the 2019 bushfires the date of the CAT Awards Gala evening had been changed from mid-February to mid-April. For information on winners please visit [www.catawards.com.au](http://www.catawards.com.au) after the 18 April 2020.

### ***A Doll's House***

Andrew Kay (design) and Russell Brown (Coordination)	Best Set for a Play
Helen Drum (design), Jeanette Brown (coordination)	Best Costumes for a Play
Alexandra Pelvin (Kristine)	Best Actress in a Featured Role in a Play
Robert de Fries (Torvald)	Best Actor in a Featured Role in a Play
Sam Hannan-Morrow (Krogstad)	Best Actor in a Featured Role in a Play
Susannah Frith (Nora)	Best Actress in a Leading Role in a Play
	Best Production of a Play

### ***To Kill a Mockingbird***

Michael Sparks (Atticus Finch)	Best Actor in a Leading Role in a Play
Stephanie Wilson (Mayella Ewell)	Best Actress in a Leading Role in a Play

***The World Goes 'Round***

Chris Baldock(design)  
and Russell Brown(Coordination)  
Helen Nosworthy  
Alexander Unikowski  
The Cast and Band  
The Cast and Band (Cabaret)  
Caitlin Schilg  
Alexander Unikowski  
Jarrad West

Best Set for a Musical, Variety or Dance Production  
Best Lighting  
Technical Achievement (Original Arrangement of *Cabaret*)  
Best Ensemble in a Musical or Variety Show  
Best Variety performance by an individual or ensemble  
Best Choreography  
Best Musical Direction  
Best Direction of a Musical or Variety Show  
Best Production of a Variety Show or other Musical Theatre Piece

***The Art of Coarse Acting***

Andrew Kay (design) and  
Russell Brown (Coordination)  
The Cast  
Chris Baldock

Best Set for a Play  
Best Ensemble in a Play  
Best Direction of a Play

***The Woman in the Window***

Michael Sparks (design) and  
Russell Brown (Coordination)  
Anna Senior (design)  
Jeanette Brown (coordination)  
Chris Ellyard  
Michael Sparks (Korzh)  
Lainie Hart (Lili Kalinovskaya)  
Amanda Brown (Tusya)  
Karen Vickery (Anna Akhmatova)  
Liz Bradley

Best Set for a Play  
Best Costumes for a Play  
Best Lighting  
Best Actor in a Featured Role in a Play  
Best Actress in a Featured Role in a Play  
Best Actress in a Featured Role in a Play  
Best Actress in a Lead Role in a Play  
Best Direction of a Play  
Best Production of a Play

***Waiting in The Wings***

Andrew Kay (design)  
and Russell Brown (coordination)  
Anna Senior (design)  
Jeanette Brown (coordination)  
The residents of The Wings  
Rina Onorato (Dora/Doreen)  
Stephen Pike

Best Set for a Play  
Best Costumes for a Play  
Best Ensemble in a Play  
Best Actress in a Featured Role in a Play  
Best Direction of a Play  
Best Production of a Play

## Attachment 1: Plays and Audiences

Play	Director	Dates	S h o w s	Total Audience	Total Audience Paid	Average House	Average Paid House
<i>A Doll's House</i>	Aarne Neeme AM	22 Feb—10 Mar	14	1348	1152	51 percent	44 percent
<i>To Kill a Mockingbird</i>	Anne Somes	5-21 April	14	2432	2163	92 percent	82 percent
<i>The World Goes 'Round</i>	Jarrad West	17 May – 2 June	14	1055	863	40 percent	33 percent
<i>The Art of Coarse Acting</i>	Chris Baldock	7-16 June	14	1204	1012	46 percent	38 percent
<i>The Woman in the Window</i>	Liz Bradley	19 July – 4 Aug	14	961	789	37 percent	30 percent
<i>Waiting in the Wings</i>	Stephen Pike	27 Nov—7 Dec	11	1497	1317	72 percent	64 percent

All performances were at the Canberra REP Theatre, which has a seating capacity of 188 per performance. Total capacity across the six productions was 15,228. Preview performances are included.

1. All percentages have been rounded
2. We achieved, overall for six productions:
  - 56 percent of total capacity
  - 48 percent of total capacity paid

## Attachment 2: Production Participants

### *A Doll's House*

#### Artistic Credits

Director **Aarne Neeme AM**  
Set Designer **Andrew Kay**  
Costume Designer **Helen Drum**  
Lighting Designer **Amelia Witheridge**  
Sound Designer **Neville Pye**  
Properties **Antonia Kitzel**  
Production Manager **Simon Tolhurst**  
Assistant to the Director **Mandy Brown**  
Stage Manager **Imogen Thomas**  
Rehearsal Stage Manager **Mandy Brown**  
Assistant Stage Manager **Carmen King**

#### Production Credits

Set Coordinator **Russell Brown**  
Costume Coordinator **Jeanette Brown**  
Council Production Liaison **Liz de Totth**  
Program and Promotional images **Helen Drum**  
Foyer Photographs **Ross Gould**  
Poster Design and Artwork  
**Tiana Johannis Design and Helen Drum**

#### Properties

Head of Properties **Antonia Kitzel**  
Assisted by **Hazel Taylor & Yanina Clifton**  
Head of Production Scenic Art **Andrew Kay**  
Assisted by **Russell Brown**

#### Set Building

Head of Set Building team **Russell Brown**  
Assisted by  
**Andrew Kay | Dennis Taylor | Peter Dark**  
**Gordon Dickens | Emily Shaw | Brian Moir**  
**John Klingberg | Eric Turner | Michael Spong**

#### Wardrobe

Head of Production Wardrobe **Helen Drum**  
Assisted by  
**Jeanette Brown | Fay Ellyard**  
**Anna Senior | Lynne Ashcroft**  
**Cheryl Bowyer | Peta Torpy Gould**  
**Anne Turner | Loic Jeanneau**  
**Barbara Denham | Helen Nosworthy**  
**Suzanne Hecker | Antonia Kitzel**

#### Sound

Head of Production Sound **Neville Pye**  
Operators **Constance Teunissen | Angus Eckstein**

#### Lighting

Head of Production Lighting **Amelia Witheridge**  
Technical | Lighting Assistance  
**Joel Edmondson | Stephen Crossley | Kai Fisher**  
Operators  
**Andrea Garcia | Joey Gardiner | Ashley Jobson**  
**Lachlan Macleod | Nathan Sciberras | Edy Syquer**

#### Front of House

Front of House Coordinator **Henning Schou**

Assisted by

**Anna Senior**  
**Belinda Gamlen**  
**Brad Armstrong**  
**Barbara Denham**  
**Chris McMurray**  
**David Bennett**  
**Dick Goldberg**  
**Eta Rogoyska**  
**Geoff Winter**  
**Helen Nosworthy**  
**Henning Schou**  
**Irene Ussenko**  
**Jeannie Young**  
**Jenny Berrill**  
**John Carroll**  
**John Gieroszynski**  
**Jude Schou**  
**Katy Nicholls**  
**Kim Middleton**  
**Lesley Harland**  
**Liz St Clair Long**  
**Mal Houston**  
**Mandy Brown**  
**Marilyn Warner**  
**Marya Glyn-Daniel**  
**Mary Domitrovic**  
**Michael Heming**  
**Michael Reddy**  
**Michael Sparks**  
**Michelle Gordon**  
**Micki Beckett**  
**Noella Joslyn**  
**Octavia Doerschmann**  
**Paul Kringas**  
**Paul Morton**  
**Rob Macaulay**  
**Rosanne Walker**  
**Sandra Ross**  
**Sarah Stringer**  
**Sian Chadwick**  
**Stephen Fischer**  
**Sue Morton**  
**Suzanne Shine**  
**Tamara Wilcock**  
**Tina Lynam**  
**Winston Bucknall**  
**Wolf Hecker**

#### Cast

**Susannah Frith | Robert de Fries | Saban Lloyd Berrell**  
**Alexandra Pelvin | Sam Hannan-Morrow | Harrison**  
**Noble | Francis McNally | Winifred Hannan-Morrow**  
**Heather Spong | Elaine Noon**

## ***To Kill a Mockingbird***

### **Artistic Credits**

Director **Anne Somes**  
Set Designer **Cate Clelland**  
Costume Designer **Fiona Leach**  
Lighting Designer **Stephen Still**  
Sound Designer **Neville Pye**  
Properties **Brenton Warren**  
Production Manager **Malcolm Houston**  
Associate Directors **Alexandra Pelvin | Liz de Totth**  
Stage Manager **David Goodbody**  
Casting **Anne Somes | Alexandra Pelvin | Liz de Totth**

### **Production Credits**

Set Coordinator **Russell Brown**  
Costume Coordinator **Jeanette Brown**  
Council Production Liaison **Liz de Totth**  
Social Media & Marketing **Alexandra Pelvin | Helen Drum  
Imogen Thomas | Virginia Cook**  
Spirituals Vocal Coach **Sarah Darnley-Stuart**  
Dialect Coach **Michael Sparks**  
Pre-production promotional images **Janelle McMenamin**  
Program and Promotional images **Helen Drum**  
Foyer Photographs **Ross Gould**  
Poster Design and Artwork  
**Tiana Johannis Design and Helen Drum**

### **Properties**

Head of Properties Brenton Warren  
Assisted by Neil McLeod as Armourer | Leigh Widdowson  
Head of Production Scenic Art Cate Clelland  
Assisted by Russell Brown | Emily Shaw | Peter Dark  
John Gieroszynski

### **Set Building**

Head of Set Building team Russell Brown  
Assisted by  
Andrew Kay | Dennis Taylor | Peter Dark | John Carrol  
Gordon Dickens | Emily Shaw | Brian Moir | Wolf Hecker  
John Klingberg | Eric Turner | Kevin Caruana  
John Gieroszynski

### **Wardrobe**

Head of Production Wardrobe Fiona Leach  
Assisted by  
Jeanette Brown | Anna Senior | Cheryl Bowyer  
Peta Torpy Gould | Anne Turner | Suzanne Hecker  
Antonia Kitzel

### **Sound**

Head of Production Sound Neville Pye  
Operator Andrea Garcia

### **Lighting**

Head of Production Lighting Stephen Still  
Technical | Lighting Assistance Joel Edmondson  
Operators  
Helen Nosworthy | Nathan Sciberras | Edy Syquer

### **Front of House**

Front of House Coordinator **John Gieroszynski**  
Assisted by  
Alana Tolman  
Amelia Witheridge  
Barbara Denham  
Ben Ward  
Brad Armstrong  
Chris McMurray  
Chris Ward  
David Ward  
Dick Goldberg  
Elizabeth Goodbody  
Geoff Winter  
Helen Simpson  
Henning Schou  
Irene Ussenko  
Irene Turpie  
Jeannie Young  
John Gieroszynski  
Jenny Berrill  
Jude Schou  
Katy Nicholls  
Matthew Chalmers  
Kim Middleton  
Lesley Harland  
Liz St Clair Long  
Mal Houston  
Mandy Brown  
Marilyn Warner  
Marya Glyn-Daniel  
Michael Reddy  
Micki Beckett  
Noella Joslyn  
Rob Macaulay  
Rosanne Walker  
Sandy Daly  
Sarah Stringer  
Suzanne Shine  
Tamara Wilcock  
Winston Bucknall

### **Cast**

Jade Breen | Michael Sparks | Jamie Boyd  
Jake Keen | Tim Stiles | Antonia Kitzel  
Adele Lewin | Barbara Sekules | Stephanie Wilson  
Jack Tinga | Peter Holland | Ian Russell  
David Bennett | Jaiti Khosla | Ash Amin (retired)  
Rowan McMurray | Paul Jackson | Cameron Thomas  
David Goodbody | Luca Collins | Evie Tattam  
Ethan Cowie | Nick Dyball | Shennia Spillane  
Haddie Davies | Chandra Kommalapati

## ***The World Goes 'Round***

### **Artistic Credits**

Director **Jarrad West**  
Musical Director **Alexander Unikowski**  
Choreographer **Caitlin Schilg**  
Set Designer **Chris Baldock**  
Costume Designer **Fiona Leach**  
Lighting Designer **Helen Nosworthy**  
Sound Designer **Joel Edmondson**  
Properties **Rosanne Walker**  
Production Manager **Marya Glyn-Daniel**  
Stage Manager **Dot Russell**  
DSM **Ewan**  
ASM **Paul Jackson**  
Backstage Crew **Cole Hilder | Michael Heming**

### **Production Credits**

Set Coordinator **Russell Brown**  
Costume Coordinator **Jeanette Brown | Antonia Kitzel**  
Council Production Liaison **Liz de Totth**  
Program and Promotional images **Helen Drum**  
Foyer Photographs **Ross Gould**  
Poster Design and Artwork  
**Tiana Johannis Design and Helen Drum**

### **Properties**

Head of Properties **Rosanne Walker**  
Assisted by **John Gieroszynski**

### **Set Building**

Head of Set Building team **Russell Brown**  
Assisted by  
**Andrew Kay | Dennis Taylor | Peter Dark**  
**Gordon Dickens | Brian Moir | Wolf Hecker**  
**John Klingberg | Eric Turner | Kevin Caruana**

### **Wardrobe**

Head of Production Wardrobe **Fiona Leach**  
Assisted by **Jeanette Brown**

### **Sound**

Head of Production Sound **Joel Edmondson**  
Operator **Joel Edmondson**

### **Lighting**

Head of Production Lighting **Helen Nosworthy**  
Technical | Lighting Mentor **Chris Ellyard**  
Operators  
**Andrea Garcia | Nathan Sciberras | Edy Syquer**  
**Kai Fisher**

### **Front of House**

Front of House Coordinator **John Gieroszynski**  
Assisted by **Chris Ward**  
**Alana Tolman**  
**Anne Freestone**  
**Anneka Grant**  
**Antonia Kitzel**  
**Brad Armstrong**  
**Barbara Denham**  
**Chris McMurray**  
**Chris Ward**  
**David Bennett**  
**Dick Goldberg**  
**Geoff Winter**  
**Helen Simpson**  
**Henning Schou**  
**Irene Ussenko**  
**John Gieroszynski**  
**Jude Schou**  
**Jeannie Young**  
**Jenny Berrill**  
**Kim Middleton**  
**Lesley Harland**  
**Liz de Totth**  
**Liz St Clair Long**  
**Luca Collins**  
**Mal Houston**  
**Mandy Brown**  
**Marya Glyn-Daniel**  
**Mary Domitrovic**  
**Matthew Jones**  
**Michael Sparks**  
**Neil McLeod**  
**Noella Joslyn**  
**Peter Davie**  
**Rita Turnbull**  
**Rob de Fries**  
**Rob Macaulay**  
**Rosanne Walker**  
**Rowan McMurray**  
**Sahana Sehgal**  
**Sarah Stringer**  
**Sian Chadwick**  
**Suzanne Shine**  
**Tamara Wilcock**  
**Tina Lynam**  
**Winston Bucknall**

### **Cast**

**Louiza Blomfield | Isaac Gordon | Joel Hutchings**  
**Samantha Marceddo | Julia Walker**

### **The Band**

**Alexander Unikowski**  
**Keyboard 1 | Trumpet | Clarinet | Trombone**  
**John Yoon**  
**Keyboard 2 | Flute**  
**Hayley Manning and Melissa Fung**  
**Bass**  
**Brandon Reed**  
**Drums**

## ***The Art of Coarse Acting***

### **Artistic Credits**

Director **Chris Baldock**  
Set Designer **Andrew Kay**  
Costume Designer **Antonia Kitzel**  
Lighting Designer **Stephen Still**  
Sound Designer **Chris Baldock**  
Sound Programmer **Neil Parikh**  
Properties **Antonia Kitzel**  
Production Manager **Antonia Kitzel**  
Stage Manager **Joel Edmondson**  
DSM **Grace Jasinski**

### **Production Credits**

Set Coordinator **Russell Brown**  
Costume Coordinator **Jeanette Brown | Antonia Kitzel**  
Transition Dialogue **Chris Baldock | Steph Roberts**  
**Arran McKenna**  
Council Production Liaison **Liz de Totth**  
Program and Promotional images **Helen Drum**  
Foyer Photographs **Ross Gould**  
Original Poster Artwork **Arran McKenna**  
Poster Design and Artwork  
**Tiana Johannis Design and Helen Drum**

### **Properties**

Head of Properties **Antonia Kitzel**  
Assisted by **Russell Brown | Hazel Taylor**

### **Set Building**

Head of Set Building team **Russell Brown**  
Assisted by  
**Andrew Kay | Dennis Taylor | Peter Dark**  
**Gordon Dickens | Brian Moir | John Ryan**  
**John Klingberg | Emily Shaw | Eric Turner**

### **Wardrobe**

Head of Production Wardrobe **Antonia Kitzel**  
Assisted by  
**Jeanette Brown | Suzanne Hecker | Linda McNamara**  
**Peta Torpy Gould | Anne Turner | Fay Ellyard**  
**Anna Senior**

### **Sound**

Head of Production Sound **Neil Parikh**  
Operator **Neil Parikh and assistants**

### **Lighting**

Head of Production Lighting **Stephen Still**  
Operators  
**Kai Fisher | Nathan Sciberras**  
**Leanne van der Merwe**

### **Front of House**

Front of House Coordinator **Elizabeth Goodbody**  
Assisted by **John Geiroszynski | Henning Schou**  
**Alana Tolman**  
**Anne Freestone**  
**Barbara Denham**  
**Bennett Steer**  
**Brad Armstrong**  
**Chris McMurray**  
**David Bennett**  
**Dick Goldberg**  
**Elizabeth Goodbody**  
**Geoff Winter**  
**Helen Simpson**  
**Henning Schou**  
**Irene Ussenko**  
**Jade Breen**  
**John Gieroszynski**  
**Jude Schou**  
**Jeannie Young**  
**Jenny Berrill**  
**John Carroll**  
**Julia Verburgt**  
**Katy Nicholls**  
**Kim Middleton**  
**Lesley Harland**  
**Mal Houston**  
**Mandy Brown**  
**Marya Glyn-Daniel**  
**Mary Domitrovic**  
**Michael Reddy**  
**Michael Sparks**  
**Micki Beckett**  
**Neil McLeod**  
**Noella Joslyn**  
**Rita Turnbull**  
**Rob de Fries**  
**Rob Macaulay**  
**Rosanne Walker**  
**Sandra Ross**  
**Sian Chadwick**  
**Suzanne Shine**  
**Tina Lynam**  
**Winston Bucknall**

### **Cast**

**Damon Baudin | Victoria Dixon | Marni Mount**  
**Alexandra Pelvin | Steph Roberts | Liz St Clair Long**  
**Meaghan Stewart | Jo Zaharias | Glen Brighenti**  
**Michael Cooper | Patrick Galen-Mules | Cole Hilder**  
**Thomas Hyslop | Arran McKenna | Nick Steain**

## ***The Woman in the Window***

### **Artistic Credits**

Director **Liz Bradley**  
Assistant to the director **Michael Heming**  
Set Designer **Michael Sparks OAM**  
Costume Designer **Anna Senior**  
Lighting Designer **Chris Ellyard**  
Sound Designer **Neville Pye**  
Properties **Brenton Warren**  
Production Manager **Marya Glyn-Daniel**  
Stage Manager **Dot Russell**  
ASM **David Goodbody**

### **Production Credits**

Set Coordinator **Russell Brown OAM**  
Costume Coordinator **Jeanette Brown**  
Council Production Liaison **Michael Sparks OAM**  
Program and Promotional images **Helen Drum**  
Foyer Photographs **Ross Gould**  
Poster Design and Artwork  
**Tiana Johannis Design and Helen Drum**

### **Properties**

Head of Properties **Brenton Warren**  
Assisted by **Hazel Taylor**

### **Set Building**

Head of Set Building team **Russell Brown**  
Assisted by  
**Andrew Kay | Dennis Taylor | Peter Dark  
Gordon Dickens | Brian Moir | John Ryan  
John Klingberg | Emily Shaw | Eric Turner**

### **Wardrobe**

Head of Production Wardrobe **Anna Senior**  
Assisted by  
**Jeanette Brown | Fay Ellyard**

### **Sound**

Head of Production Sound **Neville Pye**  
Operator **Angus Eckstein | Neville Pye**

### **Lighting**

Head of Production Lighting **Chris Ellyard**  
Operators  
**Edy Syquer | Nathan Sciberras | Chris Schlegel  
Leanne van der Merwe**

## **Front of House**

Front of House Coordinator **Henning Schou**  
Assisted by  
**Alana Tolman  
Alice Ferguson  
Anne Freestone  
Alistair Mayfield  
Amelia Witheridge  
Antonia Kitzel  
Brad Armstrong  
Chris McMurray  
Chris Ward  
Dick Goldberg  
Elizabeth Goodbody  
Geoff Winter  
Helen Simpson  
Henning Schou  
Irene Turpie  
Jacquelyn Koina  
Jade Breen  
Jeanette Ruxton  
Jeannie Young  
Jenny Berrill  
John Gieroszynski  
Jude Schou  
John Carroll  
Julia Verburgt  
Katy Nicholls  
Kim Middleton  
Lesley Harland  
Liz St Clair Long  
Mal Houston  
Mandy Brown  
Marilyn Warner  
Marya Glyn-Daniel  
Mary Domitrovic  
Matthew Chalmers  
Matthew Jones  
Micki Beckett  
Neil McLeod  
Noella Joslyn  
Paul Morton  
Penelope Sinclair  
Rita Turnbull  
Rob de Fries  
Rosanne Walker  
Rowan McMurray  
Sandra Ross  
Sandy Daly  
Sian Chadwick  
Sue Morton  
Suzanne Shine  
Tina Lynam  
Winston Bucknall**

### **Cast**

**Karen Vickery | Lainie Hart | Thomas Hyslop  
Michael Sparks OAM | Amanda Brown | Zoe Swan  
Alex McPherson | Michael Cooper | Marli Haddeill**

## ***Waiting in the Wings***

### **Artistic Credits**

Director **Stephen Pike**  
Assistant to the director **Marya Glyn-Daniel**  
Set Designer **Andrew Kay**  
Costume Designer **Anna Senior**  
Lighting Designer **Nathan Sciberras**  
Sound Designer **Neville Pye**  
Properties **Brenton Warren**  
Production Managers  
**Marya Glyn-Daniel | Joyanne Gough**  
Stage Manager **Joyanne Gough**  
ASM **Paul Jackson**  
Stage Crew **Deanna Gibbs | Kia Douglas | Andy Gough**  
**David Goodbody**

### **Production Credits**

Set Coordinator **Russell Brown OAM**  
Costume Coordinator **Jeanette Brown**  
Council Production Liaison **Michael Sparks OAM**  
Technical Adviser **Joel Edmondson**  
Musical recording **Ewan**  
Program and Promotional images **Helen Drum**  
Foyer Photographs **Ross Gould**  
Poster Design and Artwork  
**Tiana Johannis Design and Helen Drum**

### **Properties**

Head of Properties **Brenton Warren**  
Assisted by **Helen McIntyre | Hazel Taylor**

### **Set Building**

Head of Set Building team **Russell Brown**  
Assisted by  
**Andrew Kay | Dennis Taylor | Peter Dark**  
**Gordon Dickens | Brian Moir | John Ryan**  
**John Klingberg | Emily Shaw | Eric Turner**  
**Wolf Hecker | John Gieroszynski | Kevin Caruana**

### **Wardrobe**

Head of Production Wardrobe **Anna Senior**  
Assisted by  
**Jeanette Brown | Fay Ellyard | Anne Turner**  
**Linda McNamara | Suzanne Hecker | Pete Torpy Gould**

### **Sound**

Head of Production Sound **Neville Pye**  
Audio Studio **James McPherson**  
Voice over recording **Michael Sparks OAM**  
Operators **Amelia Allarakhia | Neville Pye**

### **Lighting**

Head of Production Lighting **Nathan Sciberras**  
Operators  
**Edy Syquer | Andrea Garcia | Helen Nosworthy**  
**Leanne van der Merwe | Ashley Jobson | Kia Douglas**  
**Amelia Allarakhia**

### **Transport Team**

**Stephen Crossley | REP Set team | The Q Eclipse Team**

### **Font of House**

Coordinators **Henning Schou | John Geiroszynski**  
Trainee **Joyce Gore**

**Alana Tolman**  
**Amelia Witheridge**  
**Anne Freestone**  
**Brad Armstrong**  
**Chris McMurray**  
**Geoff Winter**  
**Helen Simpson**  
**Henning Schou**  
**Jacquelyn Koina**  
**Jeannie Young**  
**Jenny Berrill**  
**John Gieroszynski**  
**Joyce Gore**  
**Jude Schou**  
**Julia Verburgt**  
**Kim Middleton**  
**Lesley Harland**  
**Mal Houston**  
**Marya Glyn-Daniel**  
**Mandy Brown**  
**Michael Reddy**  
**Neil McLeod**  
**Octavia Doerschmann**  
**Pamela Brown**  
**Rita Turnbull**  
**Rob de Fries**  
**Rob Macaulay**  
**Rosanne Walker**  
**Rowan McMurray**  
**Sandra Ross**  
**Sandy Daly**  
**Suzanne Shine**  
**Tamara Wilcock**  
**Tina Lynam**  
**Winston Bucknall**

### **Cast**

**Liz de Totth | Adele Lewin | Penny Hunt**  
**Liz Bradley | Micki Beckett | Alice Ferguson**  
**Liz St Clair Long | Ros Engledow | Joan White**  
**Peter Holland | Nikki-Lynne Hunter | Dick Goldberg**  
**Rina Onorato | Antonia Kitzel | Iain Murray**