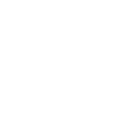


Canberra Repertory Society

2021



Annual Report 



Canberra Repertory Society

www.canberrarep.org.au



Entertaining, training and sustaining theatre since 1932

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.

Canberra REP Theatre
3 Repertory Lane
Acton ACT 2601

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Front Cover image: Promotional image for Season 2021.

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Officers, Staff and Life Members at 31 December 2021

The Council of the Society

President:	Antonia Kitzel (Acting, Sept-Dec) Michael Sparks OAM (Jan-Sept, Leave Sept – Dec)
Vice-Presidents:	Virginia Cook Alexandra Pelvin (Acting, Sept-Dec)
Treasurer:	Stephen Fischer
Council Members:	Liz de Totth Sandra Cuthbert Wolfgang Hecker Elizabeth Goodbody Liz St Clair Long Victoria Dixon

Staff of the Society

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

Life Members of the Society

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

1. The President's Report

Welcome to REP's 2021 annual report. REP celebrated its 89th Anniversary in 2021 with starts, stops, restrictions, postponements and a sneaky addition to the season at the end of the year. To say that the year was unusual would be an understatement. The year started off without much in the way of shocks or surprises. The first play of the season was *Cat on a Hot Tin Roof* by Tennessee Williams, directed by Anne Somes. This classic American drama of a dysfunctional Southern family went over well with audience members and critics alike. Our second production was *Cosi* by Louis Nowra, directed by first-time REP director Sophie Benassi. Again, this proved a success with lots of laughter. Next, we shifted directions to suspense with Ed Wightman's electrifying direction of the classic *Rope* by Patrick Hamilton. Audiences jumped and squealed and then applauded like crazy for this well received production. *The Governor's Family*, a serious family drama set in the last days of colonial Australia, is a play by Beatrix Christian that was directed by Tony Llewellyn-Jones. This atmospheric production challenged audiences to think about the past and its lingering impact, and had them thinking and talking about its themes for days and weeks afterwards. Sadly, COVID came back with a vengeance after this, and our remaining productions had to be postponed to the 2022 season. However, we were able to get in a short season of *A Christmas Carol* by Charles Dickens, directed by Antonia Kitzel. This was a special little way to provide something fun and light for the end of what was a truly remarkable year.

Unfortunately, halfway through the year I had to step aside as President for health reasons. Fortunately for REP, one of our Vice Presidents, Antonia Kitzel, very ably stepped up as Acting President and ensured that the organisation moved forward and that everything kept operating as best as it could under the very trying COVID circumstances. The remainder of this report is from Antonia.

Michael Sparks OAM, President

COVID did indeed come back with a vengeance! On the Preview Night of *Rosencrantz and Guildenstern Are Dead*, Canberra went into lockdown, and everything stopped. The director of Tom Stoppard's existential tragic comedy, Cate Clelland, together with her team went into limbo for several months—much like their title characters...We are very happy to have found a slot in 2022 for this wonderful play, and very grateful for the commitment of the cast and crew. *Hotel Sorrento*, planned as play #5 in the 2021 season had started rehearsals, but also had to stop when the lockdown started. Another big thank you to the *Hotel Sorrento* team for being flexible, and their willingness to pick up rehearsals in 2022. *Sense and Sensibility*, the final play of the 2021 season, directed by Liz Bradley had not yet been cast, thank you to Liz and her team for agreeing to join our 2022 season. Fingers crossed and touch wood we will be able to go ahead as planned.

Apart from comedies, dramas, thrillers, rehearsals and set building, the stage also hosted REP's annual quiz night in 2021. Quizmaster Edy Syquer put together a fun and varied evening with a slightly revamped quiz format. For the first time in recent history, there was a very varied range of prizes for the winning teams. A big thank you to Edy for an excellent quiz night, a fun night on our stage, and for teasing our brain cells.

Once restrictions eased, our never tiring volunteers returned to the theatre for some much-needed maintenance and repair work. They undertook repair work on the roof and concluded the structural renovation of the annex. They also finalised the refurbishments to the dressing rooms, gave the bar storage room a new look, and parts of the Naoné Carrel auditorium a fresh coat of paint. A big thank you to all involved for continuing to make the Canberra REP theatre look beautiful and welcoming.

By the end of the year, Canberra was back to our new COVID normal and we were able to celebrate the end of the year with our Christmas party/ panto/ awards night. As ever a big thank you to the social committee and the panto team for giving us a fun, festive evening, and a hilarious panto and some much needed laughs and company after a challenging (and socially distant) year.

A big thank you to our staff for guiding us through these challenging times and keeping us going amid the chaos of rescheduled and reshuffled productions and the maze of changing COVID goal posts. Thank you also to our volunteers for returning once restrictions eased, we could not do it without your hard work and dedication. Last but not least a thank you to our audiences for sticking with us and for their continued support.

Fingers crossed for a more stable 2022. We hope to see you all at the theatre.

Antonia Kitzel, Acting President



Promotional and foyer Images from 2021 productions:
 Top left – Teig Sadhana and Victoria Dixon, *Cat on a Hot Tin Roof* (image Ross Gould)
 Top right – Isobell Williams, Max Gambale, Steph Roberts, *Così* (image Ross Gould)
 Row two – Pippin Carroll, Josh Wiseman, *Rope*. Caitlin Baker, Robbie Haltiner, Antonia Kitzel, Peter Holland, *The Governor's Family* (Images Helen Drum)
 Right – Saban Berrell, *A Christmas Carol* (image Cathy Breen)

2. The Treasurer's Report

Although we had hopes that 2021 would see theatre in Canberra return to “normal”, Council was aware the year may not turn out that way. We started 2021 with limits on our audience numbers, and these restrictions were eased as the year progressed. At the same time, the Federal Government completed its JobKeeper program at the end of March, which meant REP no longer received financial assistance for its staff. The recovery went as hoped for much of the year, but REP was once again forced to cease operations for an extended period late in the year, and was only able to put on one final show in time for the holiday season.

The financial statements echo this overview. Production income increased \$60k compared to 2020, but remains about \$65k below 2019 levels. Overall income was down about \$20k due to ending government support. This means our employee expenses were also down, since we forwarded the entire JobKeeper subsidy to our staff. Other finances are broadly in line with previous years.

REP does not expect further government assistance, and we continue to be in a solid financial position. Even with the disruptions, we had a small operating loss of \$11k. Once we include donations, REP finished the year with a profit of over \$14k. This means that REP continues to grow slowly, so we are well placed to survive future disruptions and to expand our operations should the opportunities present themselves. However, the most important part of the theatre is not reflected in the financial statements – the time and dedication given by our staff, cast, crew, members and volunteers truly continue to make REP thrive.

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 5— 6 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.
- **Fundraising**, responsible for developing a REP fundraising plan 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.
- **Social**, responsible for: organising member focused social activities including cast and crew happy hours.

Governance and Risk

In 2021, the Governance & Risk Committee focused primarily on ensuring REP was well-placed in the event of ongoing impacts of the COVID-19 pandemic. We worked with the Business Manager and Council to review and update our COVID-Safe plan in line with ACT Government advice. Once the theatre reopened, we looked at the lessons learned from the previous year and considered whether REP should change its procedures in the event of another shutdown. We were comfortable with existing procedures, and this question was soon to be tested once more. As in 2020, the Business Manager, staff and Council worked effectively to implement required changes and ensure continuing operations.

The committee also completed updates to the Work Health & Safety Manual in 2021 and undertook a comprehensive audit of the keys issued by REP.

Stephen Fischer, *Treasurer*

Production

In the calendar year 2021, REP's scheduled program of seven productions in the Canberra Repertory Theatre. The productions scheduled were:

Dates	Play	Playwright	Director	Production Manager
18 Feb - 6 March	<i>Cat on a Hot Tin Roof</i>	Tennessee Williams	Anne Somes	Marya Glyn-Daniel
8-24 April	<i>Cosi</i>	Louis Nowra	Sophie Benassi	Anne Freestone
20 May – 5 June	<i>Rope</i>	Patrick Hamilton	Ed Wightman	Mal Houston
2 – 17 July	<i>The Governor's Family</i>	Beatrix Christian	Tony Llewellyn-Jones	Mal Houston
12 – 28 August	<i>Rosencrantz & Guildenstern are Dead</i>	Tom Stoppard	Cate Clelland	David Bennett
23 Sept – 9 Oct	<i>Hotel Sorrento</i>	Hannie Rayson	Alexandra Pelvin	Anne Freestone
18 Nov – 4 Dec	<i>Sense & Sensibility</i>	Kate Hamill	Liz Bradley	Marya Glyn-Daniel

Once again our plans were interrupted by the COVID-19 pandemic, resulting in much reduced program.

Dates	Play	Playwright	Director	Production Manager
18 Feb - 6 March	<i>Cat on a Hot Tin Roof</i>	Tennessee Williams	Anne Somes	Marya Glyn-Daniel
8-24 April	<i>Cosi</i>	Louis Nowra	Sophie Benassi	Anne Freestone
20 May – 5 June	<i>Rope</i>	Patrick Hamilton	Ed Wightman	Mal Houston
2 – 17 July	<i>The Governor’s Family</i>	Beatrix Christian	Tony Llewellyn-Jones	Mal Houston
25 Nov – 5 Dec	<i>A Christmas Carol</i>	Charles Dickens, adaptation by Abigail Paul	Antonia Kitzel	

All shows were produced in compliance with REP’s approved COVID Safe Plan.

The company of *Rosencrantz and Guildenstern are Dead* were particularly hard hit, with Canberra being put into lockdown at 5pm on preview night. However, *Rosencrantz and Guildenstern are Dead*, *Hotel Sorrento*, and *Sense and Sensibility* have all been re-scheduled to REP’s 2022 season.

The Production Committee consists of the President, both Vice Presidents and one or more non-Executive members of Council. In 2021, they were Michael Sparks OAM, Antonia Kitzel, Virginia Cook, Alexandra Pelvin and Liz de Totth. 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 Totth, *Production Committee*

Programming

The Programming Committee develops and proposes a forward artistic program for REP including play selection & recommended directors. Members of the Committee short-list directors and invite them to pitch plays about which they are passionate. 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. Seven productions were planned for the 2021 season but only four of those were seen by REP audiences due to pandemic-related closures. New restrictions meant that some plays planned for 2021 were shifted to 2022 (*Rosencrantz and Guildenstern are Dead*, *Hotel Sorrento*, and *Sense and Sensibility*). That being the case, two of the plays initially chosen by the Programming Committee for 2022 have been shifted to 2023 as the rights for these plays had already been purchased. An existing list of potential directors and plays will be considered for the remainder of the 2023 season, along with some new expressions of interest.

The Programming Committee will convene in March/April 2022 giving sufficient time for directors to be confirmed, rights to be secured, and the announcement to be made at the 2023 season launch later in the year. Members of the committee include Michael Sparks, Antonia Kitzel, Elizabeth Goodbody and Stephen Fischer.

Michael Sparks, Chair
Programming Committee

Studio

2021 saw another year interrupted by the COVID pandemic and shut theatres across the country. Restrictions at the beginning of the year meant we were still trying to find our feet when we went into another lockdown in August. This time, however, the REP season was disrupted in a way that saw us without a production at the end of the year. Under the studio banner, we were able to mount a small-scale production of *A Christmas Carol*, based on Charles Dicken's novel of the same name. Thank you to REP for making it possible, and to all involved for a little bit of Christmas Cheer at the end of a challenging year.

REP Studio is hoping to re-establish activities in 2022, once we have settled in a little bit, and would like to invite anyone interested in the planning side to get in touch with us (studio@canberrarep.com.org).

Antonia Kitzel, *Council Liaison/Facilitator*

Technical Report

As in 2020, COVID-19 continued to be an issue for REP, but also provided windows of opportunity for members of the technical team to undertake new works and continue with ongoing projects. The support and enthusiasm of team members to carry out the work is a tribute to their selfless contribution to ensure the good maintenance and upkeep of the theatre in support of the productions of the company. Major works undertaken in 2021 were:

- **Test and Tag**

The year saw the annual test and tag exercise of REP's electric cables (patching and general use), appliances, workshop equipment and personal battery chargers used by members of the set construction team. As required by law, the exercise was successfully carried out under supervision of authorised persons on the team. It should be noted, that by REP undertaking the annual exercise in-house, REP is spared the cost of having to engage a contractor with an estimated annual savings in the thousands.

- **Speaker System**

A performance review of the auditorium speakers was undertaken in the latter half of the year. The review revealed that the speakers were not operating to their best capacity and need to be overhauled and in some instances replaced. It is proposed to address this issue in the 2022 budget to ensure the delivery of good quality sound of REP productions to its audiences.

- **Women's Dressing Room Renovation**

Work on the renovation of the ladies change room commenced in May and was completed August. The fit-out mirrored that of the men's change room renovated in 2020. New benchtops, plumbing up-grade, relocation of the hot water system, kitchen sink, under bench cabinets, cup cupboard, new mirrors, numerous costume hanging racks and application of paint to ceilings and walls.

- **Purchase of New Haze/Fog Machine**

REP invested in a new Haze/Fog machine to replace existing units that could no longer provide the atmospherics required and therefore no longer fit for purpose. To overcome the problem in recent times, REP has had to hire machines at significant cost to provide the haze/fog required for specific scenes in productions. Given the need to replace the existing equipment and the generous discount offered by the supplier for a new machine, Council deemed the purchase an excellent buy, given that it would pay for itself over three productions

- **Company Day**

A company day was held on 20 May to carry out minor maintenance work largely dedicated to cleaning.

A small number of members attended the event, limiting the number of tasks that were addressed. Work achieved included cleaning: the beverage fridges, the air-conditioning filters, windows and paint touch up to foyer walls.

- **Clothes/Wool Moth Fumigation**

REP experienced an infestation of carpet moths in the auditorium and green room in late November due to among other things the humidity prevailing at the time. They attacked the black curtain legs, carpets and other fabrics stored in the area. As a result, all items were spread out in the auditorium and green room and professionally fumigated. On close examination of the carpets after treatment, some minor damage was discovered to the wool carpets but none to the curtains. A number of carpets, mainly bits and pieces were culled and discarded. All retained woollen carpets were rolled up in black plastic and stored. These were catalogued and numbered for easy identification and ease of retrieval when required.

- **Hearing Loop**

There is a requirement to improve/upgrade the hearing loop to ensure patrons with impaired hearing can fully enjoy performances as do other members of the audience. The system is dated and was re-installed when the seating was rearranged to provide auditorium access from the side passageways in the early 2000s. Recent tests have confirmed the inadequacy of the system and action has been taken to call in professional technical hearing experts to provide advice on measures needed to bring the system up to standard. It is hoped that this matter will be rectified in 2022. Subject to costs, this may need to be funded by application for a government grant.

- **Stage Lighting Upgrade**

The stage lighting upgrade is a work in progress and will take time to implement over the next few years. The work involved requires major re-routing and re-wiring of the existing infrastructure, including new data cabling for the operation and control of new proposed LED fixtures. Work will also include the re-configuration of the lighting control box and new patching infrastructure to conform to industry standards. Works carried out in 2021, included the relocation of the power sub board in the control room and consolidation of the sub board in the patch room into the existing main switchboard.

- **Sound**

Work was also undertaken to rearrange and streamline in logical order sound equipment and cabling installed in the sound control room. This work is part of a major reorganisation of the sound system which will include built-in redundancies to deal with potential breakdowns within the system should they occur during performances.

Technical Committee:

The role of the committee is to streamline processes, and relieve workloads on individuals while allowing them to focus on their area of interest or expertise. This is achieved through a series of functional interest groups or sub-committees.

Workflows:

Proposals (which may originate from Council, Production or Stage Managers, or Technical Committee members) for consideration by the Technical Committee will be passed to the Head Convenor and the Council Representative, who will involve the relevant sub-committee. Feedback is provided back through the head committee and ultimately to Council as appropriate. No financial delegations are held by the Technical Committee – all proposed expenditures remain under the control of Council.

Focus Groups/Sub-Committees

- Workplace Health and Safety (WHS)
- Set Building, Bump-in and Bump-out
- Lighting
- Sound
- Data, Computing, software and Video –Cabling and Infrastructure
- Rigging
- Wardrobe
- Props
- Building Maintenance
- Equipment Maintenance

Focus Group/Sub-Committee Convenors for 2021 were:

Mike Moloney (Head Convenor), Wolf Hecker (Council Liaison), Russ Brown, Malcolm Tompkins, Steve Walsh, Steve Crossley, and Jeannette Brown.

Wolfgang Hecker, *Council Liaison, Technical*

Marketing and Communication

The Marketing and Communications Committee builds new audiences, develops longer-term strategic communications planning and supports promotional activities for individual productions.

During 2021 a key focus was on maintaining REP's presence following the cancellation of half the 2021 season due to the ACT's COVID-19 lockdown. We welcomed the addition of a Marketing Assistant to the REP staff, and made great strides working in tandem to explore new communication ideas and directions. Our core promotional activities through print and digital news media advertising, social media advertising and road signs continued for each of our season productions. REP's social media presence continues to increase despite two years of interrupted seasons, with our Facebook likes growing to 2,487 in 2021 (2,258 in 2020, 2,114 in 2019 and 1,928 in 2018), and a burgeoning audience on Instagram (629 followers at the end of 2021).

Virginia Cook, *Council Liaison, Marketing and Communications*

Fundraising

Committee responsible for developing a REP fundraising plan and developing the necessary tools required to implement the plan. It is currently developing a framework for moving forward. The members of the Fundraising committee are Michael Sparks (Chair), Antonia Kitzel, Alexandra Pelvin, Elizabeth St Clair Long and Victoria Dixon.

Michael Sparks, *Chair Fundraising Committee*

Front of House

Well, another strange year in 2021. Having been able to end the 2020 calendar year with the help of our committed FOH volunteers among others, we started 2021 in a more hopeful state only to have to cry halt after the first public performance for the fifth show of that year - Ros and Guil. Despite the ensuing lock downs and other uncertainties, we were able to have a successful show at the end of 2021. We therefore extend our continuing thanks and appreciation to our FOH volunteers for coming back to help with *A Christmas Carol* in Nov/Dec 2021 at short notice and still in uncertain times.

In 2021, we did update various FoH notes on roles and also conducted some briefing and training sessions for our FOH volunteers, but not as many or as often as we would have liked. We are now all set for 2022 with further updates to our FOH role notes, with planned training and refresher sessions for our loyal volunteers. We look

forward to welcoming and training our new volunteers (including those wishing to expand their experiences and support by trying out additional roles).

So once again a huge thank you from REP (and our audiences) to our indefatigable, oh so flexible and deeply committed FoH volunteers (both those who did participate in 2021 as well as those who stayed away to keep us safe once again).

We cross our fingers (when not otherwise sanitising, serving at Bar and Box Office and other FoH roles needing fingers) for a better and safer 2022 as the year progresses. To that end, thank you all again. We look forward to seeing you in February 2022 for training, briefings, and FOH participation in the happy, although often uncertain but enjoyable, world of Canberra REP.

Elizabeth Goodbody, *Front-of-House Council Liaison*

Social

Committee members Amelia Witheridge, Edy Syquer, Wolf Hecker, Antonia Kitzel, Michelle Gordon and Sandra Cuthbert worked over the year to support the social environment of REP during the continued disruptions from Covid-19.

One of our major social successes during 2021 was our annual quiz, which we were fortunate enough to hold live and in person at the theatre. This was the best attended quiz night in REP's history with 15 teams and 75 participants all enjoying a great evening. Edy Syquer set the bar, incorporating numerous prizes generously donated from many sponsors and holding rounds that were thought provoking and fun. The REP Christmas party, awards night and Panto were also well attended with goodie bags of Christmas treats in abundance.

Preparations have begun for Social activities in the 2022 season, including plans for a 90th anniversary extravaganza.

Sandra Cuthbert, *Social Committee Liaison*

4. Management

During 2021, the REP Admin team again coped with great resilience to the changing work practices and working spaces. With a cautious but optimistic attitude, we began our theatrical year, working within the ACT Health guidelines and supported financially again through Government assistance for staffing. Staff roles initially shared by three casual staff changing as the year progressed and several staff found roles outside REP. The Box-office role is currently a single casual position. Bek Silberman, a graduating student from UC, filled a casual role of marketing assistant latter in the year. Bek worked well within the team bringing keen insights into connecting with younger audiences but unfortunately for us found full time employment early in 2022.

With the compulsory shutdown by the ACT Government of all performance venues on 12 August 2021, staff began working from home and joined the zoom culture to stay connected. This was a difficult time, with what we now know to be postponed productions and the enormous task of rescheduling ticket sales, credits and refunds began. Thanks to Ben and Fiona for their hard work during this time.

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 profile was maintained through facebook and Instagram postings. These were supported by production related collateral and was a welcome return from the previous year. Production of finished print-ready artwork was provided through *Tiana Johannis Designs*.

The pre-performance Front of House (FoH) briefings continued when possible through 2021. These meetings continue to reinforce the team aspect of the production/performance process, providing the continuing opportunity for FoH volunteers to interact more often with the administrative and production areas of the company.

E-newsletters continued to be a major communication tool throughout the year. The *APPLAUSE note*, a weekly note to keep members up-to-date, and the *REP e-notes*, our monthly public newsletter distributed to members, subscribers, patrons and media outlets on a regular basis via email and continue to connect us all. Passive fundraising options continued in 2021, and included recycling cans and bottles for REP through the Returnit! program, purchasing items online using the shopnate app and supporting REP through their membership of the Canberra Southern Cross Club's community support program. A little bit goes a long way – thank you!

Roadside signage continues as a regular marker for our promotion of shows, and higher profile front-page ads through the Canberra Times supported comprehensive coverage for print and web.

As a community arts facility, the following groups and companies used the Canberra REP Theatre during 2021. Mid-January, Child Players ACT presented *The Wizard of OZ the Musical*. The balance of the year's bookings were greatly affected by COVID restrictions and closures, resulting in many of our regular hire groups not able to access the space. Our regular hirers, QL2, the ANU Law Revue and Za Kabuki from the ANU were unable to mount productions this year. Dickson College did hire the venue for performances of *Chicago*, and the CAT Awards held their *CATS Interrupted* event in December.

Each year REP Box Office also offers ticketing services to other groups for performances and events unfortunately the two events contracted for this year had to be cancelled due to COVID restrictions. It is hoped that the service will resume in 2022.

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

2021 was another challenging year. As a company, and part of the Canberra community we have achieved great things and plan on making it even better in 2022.

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 2021 (\$23790.20) decreased significantly from 2020 (\$32977.30), while the number of individual donations over \$2 has increased (2021: 392 donations from 338 individual donors, 2020: 338 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 \$136 (2020: \$508).

	2021	2020
Opening Balance as at 1 January 2021	\$ 90,059.19	\$ 57,038.88
Receipts		
Bank Interest	\$ 9.19	\$ 41.51
Individual Donations (\$2 and over)	\$ 23,790.20	\$ 32,977.30
Sundry donations (under \$2)	\$ 8.00	\$ 1.50
	\$ 23,807.39	\$ 33,020.31
Expenditure		
	\$ -	\$ -
	\$ -	\$ -
Closing Balance as at 31 December 2021	\$ 113,866.58	\$ 90,059.19
<i>Commitments, not yet paid as at 31 December 2021:</i>		
2020 Council decision		
Auditorium Lighting Upgrade	\$ 20,000.00	\$ 20,000.00
	\$ 20,000.00	\$ 20,000.00
Balance available	\$ 93,866.58	\$ 70,059.19

6. Canberra Repertory Society Awards

The Helen Wilson Trophy - For Best Male Comedy role not awarded this year due to productions affected by COVID lockdowns, there were no nominees.

The Ted Light Trophy - For Best Male Dramatic role awarded to Pippin Carroll for his portrayal of Wyndham Brandon in *Rope*.

Judi Crane Award - For Best Female Comedy Performance not awarded this year due to productions affected by COVID lockdowns, there were no nominees.

Judi Crane Award - For Best Female Dramatic Performance awarded to **Victoria Tyrrell Dixon** for her portrayal of Maggie in *Cat on a Hot Tin Roof*.

The Russell Brown Trophy - For best performance in anything other than acting awarded to **Elizabeth & David Goodbody**, for their outstanding work for Front of House and Stage management for REP in 2021.

The Fay Butcher Award - For exceptional service to the society awarded to **Jeanette & Russell Brown** for their exceptional work and support throughout the year for all REP productions in 2021.

REP's coveted **Quiz Night Trophy** - for best team performance in the quiz went to Team **ALARM** (Michael Sparks, Antonia Kitzel, Rowan McMurray, and Liz de Totth).

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 2021 Awarded to **Justin Mullins** for his work with his first solo sound design for a REP production during 2021.

7. External Awards

In 2021 REP members and productions received numerous external awards. At the Canberra Critics' Circle Awards, Josh Wiseman and Pippin Carroll were both recognized for their lead performances in REP's production of *Rope*.

The CAT Awards presented what was called **CATs Interrupted** – with recognitions of excellence and commendations presented for shows that took place in 2020 and 2021.

REP was given a commendation “*for continuing to mount and rehearse seasons and presenting seven shows despite audience limitations.*”

REP productions also received the following Recognitions of Excellence:

- The ensemble cast of REP's 2020 production of *Absurd Person Singular*;
- **Andrew Kay** for multiple set designs for REP;
- **Jamie Boyd** for his portrayal of **Eugene** in REP's 2020 production of *Brighton Beach Memoirs*;
- **Karen Vickery** for her direction of REP's 2020 production of *Brighton Beach Memoirs*;
- **Liz St Clair Long** for her portrayal of **Big Mama** in REP's 2021 production of *Cat on a Hot Tin Roof*;
- **Tieg Sadhana** for his portrayal of **Brick** in REP's 2021 production of *Cat on a Hot Tin Roof*;
- **Max Gambale** for his portrayal of **Henri** in REP's 2021 production of *Così*;
- REP's 2021 production of *Così*, directed by Sophie Benassi;
- **Pippin Carrol** as **Brandon** in REP's 2021 production of *Rope*;
- **Josh Wiseman** and **Ryan Street** as **Granillo** and **Cadell** in REP's 2021 production of *Rope*;
- **Quentin Mitchell** and **Nathan Sciberras** for set and lighting design for REP's productions of *Rope* and *What the Butler Saw*.
- **Liz Bradley** for her direction of REP's production of *What the Butler Saw*;
- REP's 2020 production of *The Grapes of Wrath*, for its production values and the relationship between the cast and set.

8. Vale

Jenny Ongley-Houston

It is with great sadness that we heard of Jen's sudden passing on the 26 May this year, not long after she had become a Life Member of her beloved REP. Greatly missed by her family and the company. Below is the commendation for her Life membership at the recent REP AGM—we have no other words.

'In November 1959, a 17 year old bright eyed ball of enthusiasm arrived in Canberra, and within a week had joined REP and was running sound for their current production *Susan and God*, at the Riverside Huts. When one of the cast of the next production *The Adding Machine* suddenly had to pull out, Jenny Leng found herself taking over the role of **Mrs Four**. Her next role, incidentally, was in *Rope*, directed by John Wells. She quickly became one of the acting 'regulars' and REP soon became an integral part of her life. Her favourite role was **Judith Bliss** in *Hay Fever* at Theatre 3.

Through church, she met Warwick Ongley and introduced him to REP. They married in 1967 and both remained very active in REP. After Warwick's death in 1990, she met Mal Houston and told him that he needed to become part of REP if he was going to be part of her life. He joined, and they married in 1992.

Over the last 60+ years, as well as appearing in well over 100 REP productions, at Riverside, the new Playhouse, and then at Theatre 3 (so named because it was the third theatre used by REP), Jenny has continued to support REP in many ways. She worked in the REP office for 10 years, job-sharing that job and the job of Council Minutes Secretary with Aukje Robertson. She worked backstage on many productions, including ASM (but never SM), Box Office, sound (but never lighting - that scared her) and almost every Front of House job. Over the years, she has contributed to a number of REP's Committees, including the Play Selection Committee and one of the Awards Selection committees.

Recently, Jenny's health has prevented her from physical attendance, but that has not stopped her from contributing to REP - she remains an active member of the Awards Committee and comes to see every production. She is hoping that she will soon be able to return to the theatre in person, to maintain her contact with the many friends made here.

Jen's lifelong commitment to REP would be well rewarded by Life Membership of REP, for which I hereby nominate her.' Nominated by Liz de Totth, seconded by Antonia Kitzel.

Oliver Baudert OBE - 21 March 1930 - 26 May 2021

Oliver passed peacefully with his family around him at Calvary Private Hospital Bruce on the 26 May 2021 aged 91.

Oliver was a well-loved member of REP, and performed in many roles over the years. The most recent being as **Reverend Kimball** | **Beggar** in 2016 in *The Threepenny Opera* directed by Aarne Neeme AM.

This is his bio from the program follows.

'Born, educated and worked in Europe, England and Asia a long time ago and a REP Member for nearly 18 years, Oliver has been off stage for most of 2015 as family matters had to take precedence. The call of Brecht with such a Director, cast, crew and musicians was too strong however. *The Woman in Black*, *A School for Scandal*, *A Voyage Round My Father*, *And Then There Were None*, and REP's **Ted Light Trophy** in **2005** all bring back happy memories of good theatre and many wonderful REP friends. Oliver has also enjoyed working with The Street Theatre, Everyman, Free-Rain, George Huitker, The National University Theatre Society (NUTS) and performed in many short films. In the last 12 years Oliver has helped to train over 600 ANU Medical Students by role playing patients. Oliver is a proud Gold Member of the Media, Entertainment and Arts Alliance.'

Attachment 1: Plays and Audiences

Play	Director	Dates	S h o w s	Total Audience	Total Audience Paid	Average House	Average Paid House
<i>Cat on a Hot Tin Roof</i>	Anne Somes	13 – 29 Feb	15	1670	1573	80 percent	76 percent
<i>Cosi</i>	Sophie Benassi	30 July – 15 Aug	14	1526	1443	61 percent	55 percent
<i>Rope</i>	Ed Wightman	20 May – 5 June	14	1585	1424	60 percent	54 percent
<i>The Governor's Family</i>	Tony Llewellyn-Jones	1 – 17 July	14	955	833	36 percent	32 percent
<i>Rosencrantz & Guildenstern are Dead</i>	Cate Clelland	Postponed					
<i>Hotel Sorrento</i>	Alexandra Pelvin	Postponed					
<i>Sense & Sensibility</i>	Liz Bradley	Postponed					
<i>A Christmas Carol</i>	Antonia Kitzel	25 Nov – 5 Dec	10	750	731	42 percent	40 percent

All performances were at the Canberra REP Theatre, which normally has a seating capacity of 188 per performance. During 2021, only *Rope* and *The Governor's Family* productions were working with full capacity. The other productions had seating capacity limits set by ACT Health due to COVID-19.

Maximum seating for *Cat on a Hot Tin Roof* was 65 percent for the first two public performances then 75 percent for the balance. With the limited capacities allowed the production reached 85 percent paid and 97 percent total audience. Restrictions of 75 percent were still in place for the first week of performances for *Cosi*, moving to 100 percent for the final two weeks.

The additional small Studio based production of *A Christmas Carol* was able to make available 100 percent of the seating, but consideration was made to many bookings to allow social distancing due to the timing of return for performances following the recent lockdown.

Total capacity across the five productions was 11,710. Preview performances are included.

1. **All percentages rounded**
2. **We achieved, overall for five productions:**
 - **55 percent of total capacity**
 - **51 percent of total capacity paid**

Attachment 2: Production Participants***Cat on a Hot Tin Roof*****Artistic Credits**

Director **Anne Somes**
 Associate Director **Alexandra Pelvin**
 Assistant Director **Antonia Kitzel**
 Set Designer **Cate Clelland**
 Costume Designer **Fiona Leach**
 Lighting Designer **Stephen Still**
 Sound Designer **Neville Pye**
 Properties **Anna Senior**
 Production Manager **Marya Glyn-Daniel**
 Stage Manager **David Goodbody**
 Assistant Stage Manager **Ann-Marie Hatch**

Production Credits

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

Properties

Head of Properties **Anna Senior**
 Assisted by **Hazel Taylor | Antonia Kitzel**
Brenton Warren | Marya Glyn-Daniel
 Scenic Art **Andrew Kay | Cate Clelland**

Set Building

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

Wardrobe

Head of Production Wardrobe **Fiona Leach**
 Assisted by
Jeanette Brown | Anna Senior
Cheryl Bowyer | Peta Torpy Gould
Anne Turner | Fay Ellyard
 Wigs and Makeup **Jason Duvall**

Sound

Head of Production Sound **Neville Pye**
 Assistant Sound Designer **Justin Mullins**
 Operators **Neville Pye | Justin Mullins**
Andrea Garcia | Angus Eckstein

Lighting

Head of Production Lighting **Stephen Still**
 Operators
Stephen Still | Kai Fisher | Edy Syquer
Helen Nosworthy | Steven Cootes

Front of House

Front of House Coordinator **Anne Freestone**
 Assisted by **Elizabeth Goodbody | John Gieroszynski**

Team members

Anne Freestone
Elizabeth Goodbody
Jemma Payne
Jenny Hall
John Gieroszynski
Neil McLeod
Rita Turnbull
Tamara Wilcock
Winston Bucknall
Alana Tolman
Alison Purnell
Anne Murn
Antonia Kitzel
Brad Armstrong
Breeana Tully
Carolyn Norrie
Chris Ward
Donna Russell
Dot Russell
Geoff Winter
Irene Ussenko
Jeannie Young
Joel Edmondson
Katy Nicholls
Kim Middleton
Lesley Harland
Liz de Totth
Mal Houston
Mandy Brown
Mary Domitrovic
Michael Reddy
Micki Beckett
Noella Joslyn
Octavia Doerschmann
Ros Engledow
Rosanne Walker
Ruth Jackson
Sandra Ross
Shirani Visvanathan
Sian Chadwick
Stephen Fischer
Ted Briggs
Tina Lynam
Viviane Botherway

Cast

Victoria Tyrell Dixon | Michael Sparks OAM
Teig Sadhana | Liz St Clair Long | Lainie Hart
Ryan Erlandsen | Rob Drennan | Saban Lloyd Berrell
Understudies
Alexandra Pelvin | Meaghan Stewart | Antonia Kitzel
Ryan Street

Cosi

Artistic Credits

Director **Sophie Benassi**
 Assistant Director **Lucy Niederer**
 Set Designer **Andrew Kay**
 Costume Designer **Monique Doubleday**
 Lighting Designer **Mike Moloney**
 Sound Designer **Neville Pye**
 Properties **Antonia Kitzel**
 Production Manager **Anne Freestone**
 Stage Manager **Paul Jackson**
 ASM **Grace Jasinski**

Production Credits

Set Coordinator **Russell Brown OAM**
 Costume Coordinator **Jeanette Brown**
 Council Production Liaison **Liz de Totth**
 Social Media & Marketing **Alexandra Pelvin | Helen Drum**
 Program **Edy Syquer**
 Program and Promotional images **Helen Drum | Robert Minitier**
 Foyer Photographs **Ross Gould**
 Poster Design and Artwork
Tiana Johannis Design and Helen Drum

Properties

Properties **Antonia Kitzel**
 Production Scenic Art **Monique Doubleday**

Set Building

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

Wardrobe

Head of Production Wardrobe **Monique Doubleday**
 Assisted by
Jeanette Brown | Anne Turner | Peta Torpy Gould Cheryll Bowyer

Sound

Head of Production Sound **Neville Pye**
 Assistant Sound Designer **Angus Eckstein**
 Operators
Neville Pye | Steven Cootes | Angus Eckstein Andrea Garcia

Lighting

Head of Production Lighting **Mike Moloney**
 Operators
Michael Webb | Ashlyn Moloney | Daniel Moloney Mike Moloney

Front of House

Front of House Coordinator **Elizabeth Goodbody**
 Supported by **Neil McLeod**

Assisted by
**Alana Tolman
 Alison Purnell
 Anne Freestone
 Donna Russell
 Dot Russell
 Elizabeth Goodbody
 Neil McLeod
 Rita Turnbull
 Ruth Jackson
 Tina Lynam
 Winston Bucknall
 Amy Durkin
 Anna Senior
 Anne Murn
 Anneka Grant
 Antonia Kitzel
 Brad Armstrong
 Carolyn Norrie
 Erin McCullagh
 Fiona Hoggart
 Geoff Winter
 Georgia Jarrett
 Irene Ussenko
 Jeannie Young
 Jenny Hall
 John Gieroszynski
 Kim Middleton
 Lesley Harland
 Liz St Clair Long
 Mal Houston
 Mandy Brown
 Michael Reddy
 Micki Beckett
 Noella Joslyn
 Peter Dyne
 Ros Engledow
 Rosanne Walker
 Sandra Ross
 Shirani Visvanathan
 Sian Chadwick
 Tamara Wilcock
 Wolf Hecker**

Cast

**Emily Pogson | Martin Fatmaja Hoggart
 Alex Castello | Chris Baldock | John Lombard
 Blue Hyslop | Max Gambale | Steph Roberts
 Alexandra Pelvin | Isobel Williams | Elliot Cleaves**

Rope

Artistic Credits

Director **Ed Wightman**
 Assistant Director **Liz de Totth**
 Set Designer **Quentin Mitchell**
 Costume Designer **Anna Senior**
 Lighting Designer **Nathan Sciberras**
 Sound Designer **Justin Mullins**
 Properties **Michael Sparks OAM**
 Production Manager **Mal Houston**
 Stage Manager **David Goodbody**
 ASM **Andrea Garcia**

Production Credits

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

Properties

Head of Properties **Michael Sparks OAM**
 Special Set furniture **Russell Brown OAM**

Scenic Painting

Quentin Mitchell | Andrew Kay | Eric Turner

Set Building

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

Wardrobe

Head of Production Wardrobe **Anna Senior**
 Assisted by **Jeanette Brown | Anne Turner**
Peta Torpy Gould | Ros Engledow

Sound

Head of Production Sound **Justin Mullins**
 Operators **Ann-Maree Hatch | Justin Mullins**

Lighting

Head of Production Lighting **Nathan Sciberras**
 Operators
Eve Perry | Kai Fisher | Edy Syquer | Mark Erwood

Front of House

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

Antonia Kitzel
 Donna Russell
 Elizabeth Goodbody
 Jenny Hall
 John Gieroszynski
 Liz de Totth
 Neil McLeod
 Noella Joslyn
 Peter Davie
 Rita Turnbull
 Rosanne Walker
 Ruth Jackson
 Tamara Wilcock
 Alana Tolman
 Alison Purnell
 Anna Senior
 Brad Armstrong
 Carolyn Norrie
 David Bennett
 David Stradwick
 Geoff Winter
 Helen Simpson
 Irene Ussenko
 Jade Breen
 Jeannie Young
 Jenny Berrill
 Kim Middleton
 Lesley Harland
 Liz St Clair Long
 Mandy Brown
 Michael Sparks
 Micki Beckett
 Penelope Sinclair
 Peter Dyne
 Remus Douglas
 Rob de Fries
 Sandra Ross
 Shirani Visvanathan
 Sian Chadwick
 Tady Carroll
 Ted Briggs
 Tina Lynam
 Wolf Hecker

Cast

Pippin Carroll | Josh Wiseman | Ryan Street
Callum Wilson | Alex McPherson | Ian Russell
Saban Lloyd Berrrell | Anne freestone

The Governor's Family

Artistic Credits

Director **Tony Llewellyn-Jones**
Set Designer **Andrew Kay**
Costume Designer **Anna Senior**
Lighting Designer **Chris Ellyard**
Sound Designer **Neville Pye**
Properties **Brenton Warren | Yanina Clifton**
Production Managers **Mal Houston**
Stage Manager **Paul Jackson**
Stage Crew **Elliot Cleaves | Alex Castello**
Amy Durkin | Emily Lyon | Jade Breen

Production Credits

Set Coordinator **Russell Brown OAM**
Costume Coordinator **Jeanette Brown**
Council Production Liaison **Liz de Totth**
Social media marketing **Virginia Cook | Helen Drum**
Program **Edy Syquer**
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 | Yanina Clifton**
Armourer **Neil McLeod**

Scenic Painting

Andrew Kay

Set Building

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

Wardrobe

Head of Production Wardrobe **Anna Senior**
Assisted by
Jeanette Brown | Ros Engledow | Suzanne Hecker
Brenda Kilgore | Peta Torpy Gould

Sound

Head of Production Sound **Neville Pye**
Operators **Andrea Garcia | Neville Pye | Justin Mullins**

Lighting

Head of Production Lighting **Chris Ellyard**
Operators
Edy Syquer | Kai Fisher | Mark Erwood

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Font of House

Coordinators **John Gieroszynski**
Assisted by

Anna Senior
Anne Freestone
Carolyn Norrie
Donna Russell
Elizabeth Goodbody
Jenny Hall
John Gieroszynski
Liz St Clair Long
Ros Engledow
Rosanne Walker
Ruth Jackson
Sian Chadwick
Tamara Wilcock
Alana Tolman
Amy Durkin
Ange Fewtrell
Ann-Maree Hatch
Brad Armstrong
Brenton Warren
Chris McMurray
David Bennett
Geoff Winter
Helen Simpson
Irene Ussenko
Jade Breen
Jeannie Young
Jenny Berrill
Kim Middleton
Lesley Harland
Mal Houston
Mandy Brown
Marilyn Warner
Michael Reddy
Micki Beckett
Noella Joslyn
Penelope Sinclair
Peter Davie
Peter Dyne
Rob de Fries
Sandra Ross
Sarah Stringer
Shirani Visvanathan
Stephen Fischer
Tady Carroll
Ted Briggs
Tina Lynam
Vee Malnar
Winston Bucknall
Wolf Hecker

Cast

Peter Holland | Antonia Kitzel | Caitlin Baker
Robbie Haltiner | Kiara Tomkins | Jack Casey

A Christmas Carol

Artistic Credits

Director **Antonia Kitzel**
 Set Realisation **Andrew Kay | Russell Brown OAM**
 Costume Realisation
Jeanette Brown | Julia Brownlee
 Lighting Designer **Nathan Sciberras**
 Sound Designer **Neville Pye**

Stage Manager **Paul Jackson**
 ASM **Anne Freestone**

Production Credits

Set Coordinator **Russell Brown OAM**
 Costume Coordinator **Jeanette Brown**
 Council Production Liaison **Antonia Kitzel**
 Social media marketing **Alexandra Pelvin | Helen Drum**
 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 | Rosanne walker
 Assisted by Marion West | Hazel Taylor

Special Thanks

For their assistance with: Set - Russell Brown & Andrew Kay
 Wardrobe mistress - Jeanette Brown Wardrobe assistant -
 Julia Brownlee
 Sound - Angus Eckstein, Jade Breen
 Bits and pieces - Helen Drum
 Glitter inspiration - Rowan McMurray

And support lending various bells, costumes and properties
 - Russell Brown, Jeanette Brown, Yanina Clifton, cast and
 crew.

Images - Alexandra Pelvin, Cathy Breen, Ross Gould

Font of House

Coordinator **John Gieroszynski**
 Assisted by **Elizabeth Goodbody**

Helen Nosworthy
 Jenny Hall
 John Gieroszynski
 Neil McLeod
 Rita Turnbull
 Tina Lynam
 Alana Tolman
 Alice Ferguson
 Ange Fewtrell
 Ann-Maree Hatch
 Anne Murn
 Brad Armstrong
 Carolyn Norrie
 David Bennett
 Donna Russell
 Elizabeth Goodbody
 Geoff Winter
 Helen Simpson
 Irene Ussenko
 Jeannie Young
 Jenny Berrill
 Kim Middleton
 Kira Omernik
 Lesley Harland
 Liz de Totth
 Mal Houston
 Mandy Brown
 Marilyn Warner
 Michael Reddy
 Micki Beckett
 Natalie Waldron
 Noella Joslyn
 Octavia Doerschmann
 Penelope Sinclair
 Peter Sullivan
 Ros Engledow
 Rosanne Walker
 Ruth Jackson
 Sahana Sehgal
 Winston Bucknall
 Wolf Hecker

Cast

Alexandra Pelvin | Saban Lloyd Berrell
 Amy Crawford | John Whinfield | Sally Rynveld