

Canberra Repertory Society

2022



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.

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Front Cover image: Promotional image for Season 2022.

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Officers, Staff and Life Members at 31 December 2022

The Council of the Society

| | |
|------------------|---|
| President: | Antonia Kitzel |
| Vice-Presidents: | Virginia Cook Alexandra Pelvin |
| Treasurer: | Stephen Fischer |
| Council Members: | Liz de Totth Michael Sparks OAM Wolfgang Hecker Elizabeth Goodbody Victoria Dixon Ian Hart |

Staff of the Society

| | |
|-------------------------------|------------------|
| Business Manager: | Helen Drum |
| Casual Box-Office Staff: | Ben Waldock |
| Marketing assistant: | Karina Hudson |
| Bookkeeper: | Fiona Langford |
| Company Secretary (Honorary): | Malcolm Houston |
| Minutes Secretary (Honorary): | Winston Bucknall |

Life Members of the Society

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

1. The President's Report

Welcome to REP's 2022 annual report. This year was a special one for REP – we celebrated our 90th anniversary and, following two years of lockdowns and restrictions, we were able to welcome our community back into the theatre for a full season of plays. While there were still a few changes and a number of challenges due to the pandemic, thanks to the dedication and hard work of our volunteers, members and staff we were able to provide much needed laughter and entertainment to our community.

We started the year with *Rosencrantz & Guildenstern Are Dead* by Tom Stoppard and directed by Cate Clelland, which was originally scheduled to run in August 2021. Unfortunately, we went into what became an extended COVID lockdown on preview night, forcing us to cancel the production for the year. REP was buzzing with anticipation when *Rosencrantz and Guildenstern* were finally able to stumble onto the stage, and they were received with much laughter and thunderous applause. A big thank you to the production team and everyone involved for sticking with our two confused protagonists and overcoming all COVID-related (along with the “normal”) challenges of putting on a show to bring us this hilarious production.

Our second production was *Hotel Sorrento* by Hannie Rayson directed by first-time REP director Alexandra Pelvin. Also originally scheduled for 2021, it was well into rehearsals when we went into lockdown and was rescheduled for the 2022 season. Again, thank you to everyone involved for their flexibility and dedication. The show was well received by audiences and critics, and it was a successful run for this Australian classic.

Next up we were supposed to welcome Shakespeare's eternal, star-crossed lovers to our stage, but as we weren't the only company trying to bring their COVID-affected productions from 2021 to our audiences, we encountered scheduling issues. We subsequently swapped our third and fourth productions of the season and instead welcomed Joseph Kesselring's well-meaning sisters determined to ease the world's pain with their homemade wine in *Arsenic and Old Lace*, directed by Ian Hart. To say the run was not exactly smooth would be an understatement, as COVID struck again. The cast did an amazing job of integrating last minute understudies in opening week and took both a COVID-induced mid-run break and an extended season with a new lead actor in their stride. The show went on, much to the delight of our audiences who welcomed this fast-paced farce with raucous laughter and applause. A big round of extra applause along with our thanks to the cast, crew and everyone involved.

We followed this dark comedy with the well-loved tragedy of *Romeo & Juliet*, directed by Kelly Roberts and Chris Zuber. This was Kelly and Chris' first direction for REP and saw delighted audiences (re-)discovering this much-loved classic with a fresh youthful twist.

For the fifth production of the year, we shifted to more serious matters with *Our Country's Good* by Timberlake Wertenbaker, based on the novel *The Playmaker* by Thomas Keneally and directed by Karen Vickery. This drama about the first European play performed in Australia, with a motley cast of convicts and an ambitious, naïve officer as director, challenged audiences to think about these first Europeans on Australian shores; about their jailors, their journeys, the hardships they encountered and the first nations' peoples they met. It was a timely reminder of the difference art can make in our lives that kept audiences talking and thinking for a long time.

Our final production of the year was Kate Hamill's *Sense and Sensibility*, based on Jane Austen's novel. The show was initially to be directed by Liz Bradley. Our dear friend and supporter passed earlier in the year, and with a sad heart Cate Clelland took up the reigns to fulfill Liz' vision of this hilariously funny play, peopled with extremely awkward, bossy, rude, sweet, helpful and helpless characters. Again, this proved a success with lots of laughter and delighted audiences. With much love, we dedicate *Sense and Sensibility* to the extraordinary Liz Bradley and hope she would have enjoyed it and been proud of it. Vale Liz.

In addition to the antics on our stage, rehearsals, set building, costume construction, lighting and sound design, our never tiring volunteers undertook maintenance work on the building and the annex, and finished the upgrade to our second dressing room. A big thank you to all involved for continuing to make our theatre look beautiful and welcoming. We also (finally) saw the conclusion of the work on our new roof following the aftermath of the 2019 hailstorm that caused so much damage in the space of only half an hour. A shout out to

all who were affected and were trapped while working in our theatre.

As the year flew by, COVID lessened its hold a little, but we will remain vigilant and do our utmost to keep visitors, patrons, volunteers, members, and staff safe.

In addition to the post-COVID triumphs of 2022, on 28 September we celebrated our 90th anniversary. To honour the occasion we hosted a gala dinner with a welcoming address from ACT Arts Minister Tara Cheyne. Members and friends enjoyed an evening of sharing stories, reminiscing, laughter, a yummy dinner, and excitement for the future. Happy Birthday REP.

We closed the year with a Christmas party, featuring our now traditional Christmas Panto and awards night. Thank you to Andrew Kay and his team for yet another hilarious Panto and a night at *R&J's Stern and Sensible Country Hotel*.

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

As always, a very big thank you to all our patrons and friends, our members and volunteers and last, but by no means least, our beautiful staff, for getting us through another challenging year, for all their flexibility, dedication, loyalty, and trust.

We are looking forward to a less frantic and more stable 2023, and hope to see you all at the theatre.

Antonia Kitzel, President

2. The Treasurer's Report

2022 saw a welcome return to something akin to normalcy for REP, with a full season of six productions and the end to restrictions on seating in the theatre. The production income for the past year reflects the increase in audience numbers, and just in time. For the first time in three years, REP did not receive any COVID-related funding, so we are relying on our patrons to continue to grow the theatre.

So, how did we do financially in 2022? The previous two years are unusual, so a better comparison may be the financial statements from 2019. The total income for the two years is almost identical, but we have still not returned to previous revenue from sources including theatre hire, sales of goods and services, and donations. We have made up this difference in increased revenue in ticket sales, but we expect the other areas will increase in 2023. Our expenses are lower than in 2019, with the most significant change being the reduction in production costs this past year. The main reason for this is that the Board wanted to limit costs to help ensure REP would return to a stable financial position once the government funding finished.

As a result, REP made an operating profit of about \$8k – the best result for several years. Once donations are included, the total surplus was almost \$31k, which means REP is in a good enough financial position to consider new initiatives. The new Board will review our strategic direction and begin discussions on how best to use our resources for REP's long-term benefit, to allow REP's members – the cast, crew, volunteers and staff – to continue to enjoy a growing theatre company and community.

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 2022, the Governance & Risk Committee continued its focus on ensuring REP was well-placed in the event of ongoing impacts of the COVID-19 pandemic. We continued working with the Business Manager and Council to review and update our COVID-Safe plan in line with ACT Government advice. As in 2020 and 2021, the Business Manager, staff and Council worked effectively to implement required changes and ensure continuing operations.

The committee also reviewed existing policies, and approved minor changes to the Unacceptable Behavior and Social Media policies and updated the Cancellation, Ethical Fundraising, Risk Management and Sponsorship Policies.

Stephen Fischer, *Treasurer*

Production

REP scheduled a program of six productions in the Canberra Repertory Theatre in the calendar year 2022. The six productions scheduled were:

| Dates | Play | Playwright | Director | Production Manager |
|-----------------------|--|------------------------|-----------------------------------|--------------------|
| 18 February – 5 March | <i>Rosencrantz and Guildenstern Are Dead</i> | Tom Stoppard | Cate Clelland | David Bennett |
| 28 April – 14 May | <i>Hotel Sorrento</i> | Hannie Rayson | Alexandra Pelvin | Anne Freestone |
| 2 – 25 June | <i>Arsenic and Old Lace</i> | Joseph Kesselring | Ian Hart | Mal Houston |
| 28 July – 13 August | <i>Romeo & Juliet</i> | William Shakespeare | Kelly Roberts & Christopher Zuber | Anne Freestone |
| 8 – 24 September | <i>Our Country's Good</i> | Timberlake Wertenbaker | Karen Vickery | Simon Tolhurst |

| | | | | |
|--------------------------|------------------------------|-------------|---------------|-------------|
| 17 November – 3 December | <i>Sense and Sensibility</i> | Kate Hamill | Cate Clelland | Mal Houston |
|--------------------------|------------------------------|-------------|---------------|-------------|

During this year only one production was affected by the COVID-19 pandemic. The production of *Arsenic and Old Lace* was interrupted by a week, with the planned final week's performances being held a week later than originally planned.

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

The Production Committee consists of the President, both Vice Presidents and one or more non-Executive members of Council. In 2022, they were Michael Sparks OAM, Antonia Kitzel, Virginia Cook, Alexandra Pelvin and Liz de Toth. 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 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, and which they think will work well for REP. This process is augmented with discussions with directors about an appropriate group of plays to form a season. The Committee also considers any unsolicited suggestions that have been made to REP. The work of the Committee never stops as we are ever discussing potential plays and directors and potential seasons for future years.

In the 2022 season the six plays proposed by the Programming Committee were presented with one swap in the timing. *Romeo and Juliet*, the third play of the planned season, was transferred to the fourth slot and *Arsenic and Old Lace* was brought into the third slot. This was due to a change in director availability but both productions went smoothly and were well attended. The untimely death of director Liz Bradley in June meant that we had to find another director for *Sense and Sensibility* at the end of the year. Cate Clelland stepped into the breach and directed a most enjoyable and well attended production.

The Programming Committee developed a season for 2023, launched at the end of 2022. The Committee is currently considering plays and directors for the 2024 season and is on track to make recommendations to Council according to our regular schedule.

Members of the committee include Michael Sparks, Antonia Kitzel, Elizabeth Goodbody and Stephen Fischer.

Michael Sparks, Chair *Programming Committee*

Studio

COVID restrictions again worked against reviving Studio in 2022. However, Council's draft Strategic Plan provided a road map for an expanded and more focussed Studio program to commence in 2023. Rep Studio is an alternative program of work, an addition to the six mainstage productions. It aims to provide an educational and experimental space for the Rep community. Studio's 2023 re-launch will be led by **The 'Logues**, a competition for 10 minute monologues and dialogues with heats over five successive Sundays in April and finals on a weekend in May. Later in the year Studio will facilitate a series of Master Classes by our mainstage directors as well as a number of Workshops for people interested in learning off-stage production skills, such as Lighting, Sound, Design & Construction and Stage Management.

Ian Hart, *Council Liaison/Facilitator*

Technical Report

Like all good housekeeping, a great deal of work undertaken in 2022 involved maintenance, minor upgrades and completion of outstanding work associated with the 2017 foyer upgrade.

Work included, repainting of the auditorium walls and hand rails, repainting the Ryan room, repairs to the Ryan room balcony, the installation of a ceiling in the cloak room; construction of a safe cabinet in the bar store room, the installation of a steel security grill to the bar store room window and paneling off exposed live wires in the same room.

Other works undertaken during the year included maintenance to the revolve, re-organisation of equipment and wiring in the sound box as part of a larger project to include built-in redundancies to ensure operational capabilities, the consolidation of two power boards into one central lighting board as part of the DMX lighting upgrade.

Effort was also put into resolving the long-standing problem experienced with the theatre's impaired hearing loop. Static noise feeding into the system made it impossible for patrons to tune in to the loop. After lengthy investigations and system testing, problems were identified and successfully rectified for those patrons relying on the service for the enjoyment of our performances.

The theatre experienced serious water leaks to the sound box and adjoining sound room housing vital electronic equipment during the latter half of the year. As a result of quick action when discovered, damage to the equipment was averted, potentially saving thousands in replacement costs. The leaks were the result of a bad roof installation following the 2020 hail storm. Repairs to the roof have since been carried out through Reps insurance policy.

As members will be aware from the Reps 2021 Annual Report, Rep is currently in the process of undertaking a major DMX (stage lighting) upgrade, programed to be installed progressively over the coming years. The upgrade, when completed will deliver state of the art digitally controlled LED stage lighting. Work is still in the early stages, with major developments to include the replacement of the existing patch board, reconfiguring the main DMX power board and running new electrical and data cables to the lighting grid. An update on progress with the upgrade will be provided in the 2023 Annual Report.

After many hours (months) of culling, the Wardrobe team had a spectacularly successful end of year retro sale of excess costumes in late October. Most of the clothing put on display was sold, with unsold articles donated to the Salvation Army.

The Gardening team have as usual put in a tremendous effort to keep the gardens neat and tidy, including pruning of the Crepe Myrtle trees on the premises.

Overall, the technical teams have had a good productive year in supporting our productions, particularly given

the challenges thrown at them with respect to lighting, sound, costume and set construction, not to mention other issues taking up their time and effort as outlined above.

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, 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 2022 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 2022 we engaged a strategic communication agency to provide a research-based marketing direction for the theatre. We look forward to implementing the recommendations in 2023. 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 with our Facebook followers growing to 3,056 (2,487 in 2021, 2,258 in 2020, 2,114 in 2019 and 1,928 in 2018), and our Instagram audience growing to 801 (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 continues work developing a framework for moving forward. The members of the Fundraising committee are Victoria Dixon (Chair), Antonia Kitzel, Alexandra Pelvin and Michael Sparks.

Victoria Dixon, *Chair Fundraising Committee*

Front of House

2022 was less traumatic than 2021 in terms of COVID interruptions of REP shows. However, the lingering effects of COVID were still being felt by many and this in turn impacted our FOH volunteers in the same way as it did others in our Canberra community. Understandably some of our FOH volunteers were struck down with COVID from time to time during the year while others were more cautious about getting involved in FOH activities and risk contracting the beast. At REP we still maintained the necessary care and our COVID plan was updated to take into account revisions to sanitation, cleaning and other requirements including for social distancing. Despite all these challenges our wonderful FOH volunteers supported us as needed, for every show in 2022. A very big Thank you from REP Council and those involved in REP shows for this support.

We were fortunate in gaining some new FOH volunteers and retaining most others (although many were starting to travel again post COVID and so we really value our continuing and new FOH volunteers).

Our notes on roles and checklists on what to do have all been updated with the kind assistance of several of our volunteers. In addition, we have held some session with our FOH Manager role volunteers to see how we can improve what we do and how we do it.

Once again, a huge Thank you to all those who continued to support FOH in 2022. We look forward to new volunteers, more training and clearer benefits to how being involved in FOH at REP is so very worthwhile for those involved and those they support.

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 activities of REP.

At the beginning of the year we still had some Covid related restrictions in place as social activities were slowly starting up again. The main event in 2022 was Rep's 90th birthday celebration. The event was held on October 20, at the Canberra CIT Functions Room. Keynote speaker was Tara Cheyne, ACT Minister for the Arts, MC for the evening was Lainie Hart. The official dinner as well as the after party at Canberra Rep (with an amazing cake provided by Emma Cate) was well attended and well received. A big thank you to Wolf Hecker, his team, our staff and everyone else involved for pulling together a memorable, entertaining and fun evening, and an opportunity to reminisce and share stories and laughter.

The 90th gala event team lead by Wolf Hecker consisted of: Anne Gallen, Irene Ussenko, Malcolm Houston, Michelle Gordon, Tamara Wilcock, and Elizabeth Goodbody. The team was supported by Rep's Business Mgr, Helen Drum, Communications, Karina Hudson, and Box Office, Ben Waldock.

Antonia Kitzel, *Social Committee Liaison*

4. Management

This year the REP Admin team again managed the unpredictable landscape of connecting our Canberra community, members and patrons in a COVID-affected environment with REP's scheduled performance opportunities. The resilience and lessons learnt in the previous years enabled efficient and detailed intervention when plans did not always go to plan. Again working within the ACT Health guidelines, the constantly changing and updating of regulations and requirements epitomized the changed environment of performance that was 2022. Staffing remained at pre-COVID levels with the Business Manager supported by the part-time Bookkeeper and casual Box Office staff member and a Marketing assistant. Any government financial assistance ceased in early 2022.

This year we were again able to take advantage of a capacity-building program, which added both efficiencies and savings for our activities. The Business Energy and Water Program administered by the ACT Government allowed us to install updated lighting in the entry foyer near the foyer kitchen and toilets and the entry foyer, upgrade the portico entry lights to LED fittings and to purchase energy and water efficient washing machine and dryer for the wardrobe laundry backstage. This program offered an 80 percent rebate up to a purchase ceiling of \$10,000 for participants to facilitate the uptake of efficient systems and was a welcome opportunity.

The promotion of activities and productions of REP continued with the invaluable support of the Communications team. REP's profile maintained through social media postings and ads, and strategic placement of print advertising. Production of finished print-ready-artwork provided by *Tiana Johannis Designs*.

The pre-performance Front of House (FoH) briefings continued when possible through 2022. 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 2022, 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 growing and easy way to assist.

As a community arts facility, the following groups and companies used the Canberra REP Theatre during 2022. Mid-January, Child Players ACT was scheduled to present *The Pirates of Penzance: a new adaptation for young players*, but unfortunately cancelled due to COVID concerns. Scheduling decisions by individual companies meant some did not appear this year, but regular hirers included the ANU Law Revue, Za Kabuki from the ANU and ANU Arts Revue. The CAT Awards held their *CAT Awards 2022: Best in Show* event in December at the REP theatre.

This year REP Box Office delivered ticketing services to other groups for performances and events, these included *The Jungle Book Musical* and *The Velveteen Rabbit: How Toys Become Real* for Child Players ACT at Belconnen Community Centre and the EU Quiz for the Delegation of the European Union together with OzHarvest at the Croatian Club Deakin.

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

The year 2022 presented a new set of challenges, and as a company, and part of the Canberra community we have shown our resilience and compassion, achieving well above our weight in program delivery and support for our membership. We will continue to strive for excellence in all we do and look forward to a productive and creative 2023.

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 2022 (\$21,085) decreased from 2021 (\$23,790.20), while the number of individual donations over \$2 has increased (2022: 439 donations, 2021: 338 donations). Repertory is very grateful for the generosity of each and every donor.

No non-monetary donations were received during the 2022 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. In 2021 the value of these donations was over \$136.

| | 2022 | 2021 |
|--|----------------------|----------------------|
| Opening Balance as at 1 January 2022 | \$ 113,866.58 | \$ 90,059.19 |
| Receipts | | |
| Bank | | |
| Interest | \$ 325.60 | \$ 9.19 |
| Individual Donations (\$2 and over) | \$ 21,085.00 | \$ 23,790.20 |
| Sundry donations (under \$2) | \$ 21.50 | \$ 8.00 |
| | \$ 21,432.10 | \$ 23,807.39 |
| Expenditure | | |
| | \$ - | \$ - |
| | \$ - | \$ - |
| Closing Balance as at 31 December 2022 | \$ 135,298.68 | \$ 113,866.58 |
| <i>Commitments, not yet paid as at 31 December 2022:</i> | | |
| 2021 Council decision | | |
| Auditorium Lighting Upgrade | \$ 20,000.00 | \$ 20,000.00 |
| Balance available | \$ 115,298.68 | \$ 93,866.58 |

6. Canberra Repertory Society Awards

The Helen Wilson Trophy - For Best Male Comedy role awarded to **Jack Shanahan** for his role of Mortimer in *Arsenic & Old Lace*

The Ted Light Trophy - For Best Male Dramatic role awarded to **Josh Wiseman** for his portrayal of Guildenstern in *Rosencrantz & Guildenstern Are Dead*.

Judi Crane Award - For Best Female Dramatic role awarded to **Lainie Hart** for her portrayal of Rosencrantz in *Rosencrantz & Guildenstern Are Dead*.

Judi Crane Award - For Best Female Comedy role awarded jointly to **Kate Garrow** for her portrayal of Lucy Steele & Gossip in *Sense & Sensibility* and **Sienna Curnow** for her portrayal of Anne Steele & Gossip in *Sense & Sensibility*.

The Russell Brown Trophy - For best performance in anything other than acting awarded to **John Gieroszynski**, for his outstanding work for Front of house and technical insights for REP in 2022.

The Fay Butcher Award - For exceptional service to the society awarded to **Cate Clelland** for exceptional work and dedication throughout the year for REP productions in 2022.

REP's **Quiz Night** – was not held during 2022.

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 2022 Awarded to **Maggie Hawkins** for her enthusiastic and engaged dedication to backstage roles with REP during 2022.

7. External Awards

In 2022 REP members and productions received numerous external nominations and awards.

The CAT Awards presented **CATs Interrupted! Best in Show 2022** – presented for shows that took place in 2022 taking the opportunity to recognise excellence in any aspect of community theatre, both on and off stage, during the year. REP productions received the following certificates in Recognition of Excellence:

Nick Dyball as Troy Moynihan in *Hotel Sorrento*;

Karina Hudson and Annabelle Segler as Elinor and Marianne Dashwood in *Sense and Sensibility*;

Lainie Hart, Josh Wiseman and Arran McKenna as Rosencrantz, Guildenstern and The Player in *Rosencrantz and Guildenstern Are Dead*;

Karen Vickery and the ensemble for directing and portraying a range of characters across multiple roles in *Our Country's Good*;

The Players Troupe for ensemble performance in *Rosencrantz and Guildenstern Are Dead*; and,

Russell Brown and Dad's Army for their consistently fine production of sets for Canberra Repertory Theatre.

Canberra Repertory Society received the following nominations in **The Ovation's 2021-2022 Awards**

Best Production of a Play – Community

Rope

Rosencrantz and Guildenstern Are Dead

Best Director

Ed Wightman, *Rope*

Best Lead Male Performance in a Play

Peter Holland as Howard Mountgarret, *The Governor's Family*

Pippin Carroll as Wyndham Brandon, *Rope*

Best Lead Female Performance in a Play

Lainie Hart as Rosencrantz, *Rosencrantz and Guildenstern Are Dead*

Best Youth Performance (18yo and under)

Hannah Cornelia as Margaret Dashwood, *Sense and Sensibility*

Nick Dyball as Troy Moynahan, *Hotel Sorrento*

Best Featured Performance, including individual or group in a Play

Alexandra Pelvin as Liz Morden, *Our Country's Good*

The sisters - Victoria Tyrrell Dixon, Rachel Howard, and Jess Waterhouse, *Hotel Sorrento*

Best Set

Andrew Kay, *The Governor's Family*

Quentin Mitchell, *Rope*

Best Lighting Design

Mike Moloney, *Our Country's Good*

Mike Moloney, *Romeo and Juliet*

Best Costume Design

Helen Drum, *Our Country's Good*

Jennie Norberry, *Romeo and Juliet*

Best Properties Design

Antonia Kitzel, *Arsenic and Old Lace*

Michael Sparks, *Hotel Sorrento*

Behind the Scenes Award

Maggie Hawkins from crew to Assistant Stage Manager, learning multiple crew roles, *Hotel Sorrento*, *Our Country's Good* and *Sense and Sensibility*

8. Vale

Liz Bradley

It was with great sadness that REP Council and members learned that REP stalwart and amazing human being Liz Bradley has left the stage. Liz died on the afternoon of her birthday, 06/06/2022.

Liz was active in the ACT theatre scene for decades, having worked with Ross Macgregor at Canberra Rep in the 1970s. Liz was a phenomenal actor, director and mentor and she worked with a diverse range of companies from REP, to papermoon, Centrepiece, Everyman, The Player's Company, Free Rain, Pigeonhole and others. She won multiple Critics Circle Awards and Canberra Area Theatre Awards (as they were then known) and was well regarded and loved for her work on and off the stage. Liz was also much loved as a mother and grandmother and as a friend to many.

Known for her wisdom, her sense of humour, her skill as both director and actor, and her capacity to develop and nurture the next generation of performers and directors, Liz was universally admired and respected. Her most recent work at REP was directing the multiple award-winning *The Woman in the Window*, directing *What the Butler Saw*, and starring in *Waiting in the Wings*. Liz was slated to direct REP's final production of 2022, *Sense and Sensibility*. As a longstanding member of the REP family and the broader theatre community in the ACT, Liz will be dearly missed and fondly remembered.

Michael Wilson

Michael had been a member of REP well before we moved to Canberra REP Theatre in 1973. He was involved with Council and was President of REP from 1971 – 1975. He was the 10th REP life member, awarded in 1976. He passed Friday 24 June 2022.

Attachment 1: Plays and Audiences

| Play | Director | Dates | S h o w s | Total Audience | Total Audience Paid | Average House | Average Paid House |
|--|-----------------------------------|------------------|-----------------------|-------------------|---------------------------|------------------|--------------------------|
| <i>Rosencrantz & Guildenstern are Dead</i> | Cate Clelland | 17 Feb – 5 Mar | 14 | 1583 | 1433 | 60 percent | 55 percent |
| <i>Hotel Sorrento</i> | Alexandra Pelvin | 28 Apr – 14 May | 14 | 1053 | 908 | 40 percent | 35 percent |
| <i>Arsenic and Old Lace</i> | Ian Hart | 9-25 June | 13 | 1569 | 1387 | 64 percent | 57 percent |
| <i>Romeo and Juliet</i> | Kelly Roberts & Christopher Zuber | 28 July – 13 Aug | 14 | 1681 | 1537 | 36 percent | 58 percent |
| <i>Our Country's Good</i> | Karen Vickery | 8-24 Sept | 14 | 689 | 556 | 26 percent | 21 percent |
| <i>Sense & Sensibility</i> | Cate Clelland | 17 Nov – 3 Dec | 14 | 1859 | 1675 | 71 percent | 64 percent |

All performances were at the Canberra REP Theatre, with a seating capacity of 188 per performance. During 2022, some restrictions were still in place, set by ACT Health due to COVID-19.

These were primarily around patrons attending performances with recommendations for wearing masks in public spaces and sensible traffic flows.

Consideration was still made to bookings to allow social distancing if requested.

Total capacity across the six productions was 15, 604. Preview performances are included.

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

Attachment 2: Production Participants

Rosencrantz and Guildenstern Are Dead

Artistic Credits

Director **Cate Clelland**
Associate Director **Michael Sparks OAM**
Set Designer **Cate Clelland**
Costume Designer **Anna Senior**
Lighting Designer **Nathan Sciberras**
Sound Designers **Neville Pye | Justin Mullins**
Properties **Tady Carroll**
Stage Manager **Ewan**
Stage crew **Olivia Swift | Mary Domitrovic**

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
Program **Edy Syquer**
Foyer Photographs **Ross Gould**
Poster Design and Artwork
Tiana Johannis Design and Helen Drum
Movement Consultant **Belynda Buck**
Production Manager **David Bennett**

Properties

Tady Carroll
Specialty Coin Manufacture **John Drum**

Set Building

Russell Brown OAM | Andrew Kay | Dennis Taylor
Peter Dark | Gordon Dickens | Brian Moir
John Klingberg | Eric Turner | Kevin Caruana
Dennis Taylor
Scenic Art Cate Clelland | Russell Brown OAM
Peter Dark

Wardrobe

Jeanette Brown | Anna Senior
Cheryl Bowyer | Ros Engledow | Brenda Kilgore
Anne Turner | Julia Brownlee | Joan White
Suzanne Hecker

Sound

Operators Neville Pye | Justin Mullins

Lighting

Nathan Sciberras | Kai Fisher | Yashu Mehta
Helen Nosworthy | Leann Galloway

Front of House

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

Team members

John Gieroszynski | Anne Gallen | Neil McLeod
Jenny Hall | Elizabeth Goodbody | Rosanne Walker
Mal Houston | Micki Beckett | Winston Bucknall
Erika Parkinson | Lelsey Harland | Rita Turnbull
Ted Briggs | Jeannie Young | Tina Lynam
Octavia Doerschmann | Wolf Hecker
Shirani Visvanathan | Sian Chadwick | Zoe Brissett
Antonia Kitzel | Helen Simpson | Michael Reddy
Tady Carroll | Donna Russell | Mandy Brown
David Goodbody | Jenny Berrill | Kim Middleton
Lindsey McLeod | Penny Hunt | Rob De Fries
Brad Armstrong | Geoff Winter | Penelope Sinclair
Petra Lean | Kate Farnbach | Luca Collins
Noella Joslyn | Liz de Totth | Linda Peek
Liz St Clair Long | Natalie Waldron | Victoria Dixon
Alex Peek | Anne Murn | Peter Dyne
Stephanie Waldron | Tui Davidson

Cast

Lainie Hart | Josh Wiseman | Arran McKenna
Ashleigh Blechynden | Jade Breen | Tom Cullen
Remus Douglas | Georgia Hollis | Finlay Forrest
Jack Shanahan | Annabel Foulds | Shannon Mitchell
Cameron Thomas | Ian Russell
Nathan R.H Johnson (2021 cast)

Hotel Sorrento

Artistic Credits

Director **Alexandra Pelvin**
Assistant Director **Antonia Kitzel**
Set Designer **Michael Sparks OAM**
Costume Designer **Helen Drum**
Lighting Designer **Stephen Still**
Sound Designer **Andrea Garcia**
Properties **Michael Sparks OAM**
Production Manager **Anne Gallen**
Stage Manager **David Goodbody | Ann-Maree Hatch**
ASM **Grace Jasinski | Maggie Hawkins | George Hatch**

Production Credits

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

Properties

Michael Sparks OAM
Antonia Kitzel
Scenic Art Michael Sparks OAM | Russell Brown OAM
Andrew Kay

Set Building

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

Wardrobe

Helen Drum | Jeanette Brown | Anne Turner
Cheryll Bowyer | Julia Brownlee | Brenda Kilgore

Sound

Andrea Garcia | Angus Eckstein
Voice of Auctioneer Cameron Thomas

Lighting

Stephen Still | Grace Phillips | Kai Fisher
Edy Syquer

Front of House

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

Assisted by

John Gieroszynski | Anne Gallen | Neil McLeod
Jenny Hall | Elizabeth Goodbody | Rosanne Walker
Diane Hesse | Tamara Wilcock | Mal Houston
Gayle Buttrose | Micki Beckett | Winston Bucknall
Erika Parkinson | Lelsey Harland | Rita Turnbull
Ted Briggs | Jeannie Young | Tina Lynam
Wolf Hecker | Zoe Brissett | Alana Tolman
Antonia Kitzel | Helen Simpson | Michael Reddy
Tady Carroll | Donna Russell | Mandy Brown
Jenny Berrill | Kim Middleton | Penny Hunt
Rob De Fries | Geoff Winter | Kim McElhinney
Penelope Sinclair | Petra Lean | Ros Engledow
David Bennett | Noella Joslyn | Kae Harradine
Linda Peek | Natalie Waldron | Sandra Ross
Marilyn Warner | Rowan McMurray

Cast

Elaine Noon | Ryan Erlandsen
Victoria Tyrell Dixon | Saban Lloyd Berrell
Nick Dyball | Rachel Howard | Peter Holland
Jess Waterhouse

Arsenic and Old Lace

Artistic Credits

Director **Ian Hart**
Set Designer **Andrew Kay**
Costume Designer **Anna Senior**
Lighting Designer **Nathan Sciberras**
Sound Designer **Neville Pye**
Properties **Antonia Kitzel**
Production Manager **Mal Houston**
Stage Manager **Ewan**
Stage Crew **Ben O'Loughlin | Kristen Seal**

Production Credits

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

Properties

Antonia Kitzel

Scenic Painting

Russell Brown OAM | Andrew Kay

Set Building

Russell Brown OAM | Andrew Kay | Dennis Taylor
Gordon Dickens | Brian Moir | Wolf Hecker
John Klingberg | Eric Turner | Kevin Caruana
John Gieroszynski | Mal Tompkins

Wardrobe

Anna Senior | Jeanette Brown | Suzanne Hecker
Wardrobe wenchies

Sound

Neville Pye | Angus Eckstein | Andrea Garcia

Lighting

Nathan Sciberras | Eve Perry | Helen Nosworthy
Leann Galloway

Front of House

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

John Gieroszynski | Anne Gallen | Neil McLeod
Jenny Hall | Rosanne Walker | Diane Hesse
Tamara Wilcock | Mal Houston | Gayle Buttrose
Micki Beckett | Winston Bucknall | Erika Parkinson
Lelsey Harland | Rita Turnbull | Ted Briggs
Tina Lynam | Octavia Doerschmann | Wolf Hecker
Sian Chadwick | Alana Tolman | Antonia Kitzel
Helen Simpson | Michael Reddy | Tady Carroll
Mandy Brown | Kim Middleton | Lindsey McLeod
Brad Armstrong | Geoff Winter | Brenton Warren
Irene Ussenko | Joan White | Liz St Clair Long
Sandra Ross | Ann-Maree Hatch

Cast

Alice Ferguson | Nikki-Lynne Hunter | Jack Shanahan
Robbie Matthews | Rob de Fries | David Bennett
Natalie Waldron | Kayla Ciceran | Iain Murray
Mae Schembri | Luca Collins
Penny Hunt (final week)

Romeo and Juliet

Artistic Credits

Directors **Kelly Roberts and Christopher Zuber**
Set Designer **Christopher Zuber**
Costume Designer **Jennie Norberry**
Lighting Designer **Mike Moloney**
Sound Designer **Justin Mullins**
Properties **Gail Cante**
Production Managers **Anne Gallen**
Stage Manager **Grant Pegg**
ASM **Eve Perry**
Stage Crew **Grace Jasinski | Evan Yoo**

Production Credits

Set Coordinator **Russell Brown OAM**
Costume Coordinator **Jeanette Brown**
Council Production Liaison **Liz de Totth**
Social media marketing
Virginia Cook | Helen Drum | Alexandra Pelvin
Program **Helen Drum**
Program and Promotional images
Helen Drum | Vanessa Valois
Foyer Photographs **Ross Gould**
Poster concept
Poster Design and Artwork
Tiana Johannis Design and Helen Drum

Properties

Gail Cante | Anne Gallen

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 | Wolf Hecker

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

Font of House

Coordinators **Anne Gallen | John Gieroszynski**

John Gieroszynski | Anne Gallen | Jenny Hall
Elizabeth Goodbody | Rosanne Walker
Diane Hesse | Tamara Wilcock | Mal Houston
Gayle Buttrose | Micki Beckett | Winston Bucknall
Erika Parkinson | Lelsey Harland | Rita Turnbull
Ted Briggs | Tina Lynam | Octavia Doerschmann
Wolf Hecker | Shirani Visvanathan | Sian Chadwick
Zoe Brissett | Antonia Kitzel | Helen Simpson
Michael Reddy | Tady Carroll | Mandy Brown
Dora Gillett | Kim Middleton | Penny Hunt
Rob De Fries | Kim McElhinney | Ros Engledow
David Bennett | Luca Collins | Mae Schembri
Noella Joslyn | Ashley Pope | Kae Harradine
Brenton Warren | Irene Ussenko | Joan White
Kathy Lindsay

Cast

Pippin Carroll | Anabelle Hansen | Richard Manning
Crystal Mahon | Tracy Noble | Francis Shanahan
Marcel Cole | Grayson Woodham | Ryan Street
Aneka van der Velde | Lachlan Herring | Blue Hyslop
Mischa Rippon | Tasman Griffiths

Our Country's Good

Artistic Credits

Director **Karen Vickery**
Assistant Director Liz de Totth
Set Design **Michael Sparks OAM**
Costume Design **Helen Drum**
Lighting Designer **Mike Moloney**
Sound Designer **Neville Pye**
Properties **Antonia Kitzel**
Production Manager **Simon Tolhurst**
Stage Manager **David Goodbody**
ASM **Paul Jackson**

Production Credits

Set Coordinator **Russell Brown OAM**
Costume Coordinator **Jeanette Brown**
Fighting/movement assistance **Max Gambale**
Ylaria Rogers
Council Production Liaison **Virginia Cook**
Marketing **Virginia Cook | Alexandra Pelvin**
Helen Drum
Program and Bio images **Helen Drum**
Foyer Photographs **Ross Gould**
Program **Helen Drum**
Poster Design and Artwork
Tiana Johannis Design and Helen Drum

Properties

Antonia Kitzel

Scenic Painting

Andrew Kay

Set Builders

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

Wardrobe

Helen Drum | Cheryl Bowyer | Ros Engledow
Jeanette Brown | Sally Rynveld | Anne Turner
Kristen Seal | Joan White | Anna Senior

Sound

Neville Pye | Georgia Winzenberg

Lighting

Mike Moloney | Ashlyn Moloney | Daniel Moloney
Dora Gillett | Michael Webb

Font of House

Coordinators **John Gieroszynski | Elizabeth Goodbody**

John Gieroszynski | Anne Gallen | Neil McLeod
Jenny Hall | Elizabeth Goodbody | Rosanne Walker
Diane Hesse | Tamara Wilcock | Mal Houston
Gayle Buttrose | Micki Beckett | Winston Bucknall
Erika Parkinson | Lelsey Harland | Ted Briggs
Jeannie Young | Tina Lynam | Octavia Doerschmann
Wolf Hecker | Zoe Brissett | Alana Tolman
Helen Simpson | Michael Reddy | Tady Carroll
Donna Russell | Mandy Brown | David Goodbody
Jenny Berrill | Kim Middleton | Penny Hunt
Rob De Fries | Geoff Winter | Penelope Sinclair
David Bennett | Luca Collins | Chris McMurray
Nancy Davies | Sally Rynveld | Victoria Dixon
Frances Bradshaw | Katy Lindsay

Cast

Amy Crawford | Alexandra Pelvin | Meaghan Stewart
Callum Wilson | Gaurav Pant | Isabelle Gurney
Kate Blackhurst | Maurice Downing | Paul Sweeney
Rosangela Fasano

Sense and Sensibility

Artistic Credits

Director **Cate Clelland**
Set Design **Cate Clelland**
Costume Design **Anna Senior OAM**
Lighting Designer **Nathan Sciberras | Leann Galloway**
Sound Designer **Neville Pye**

Stage Manager **Carmen King**
ASM **Maggie Hawkins**

Production Credits

Set Coordinator **Russell Brown OAM**
Costume Coordinator **Jeanette Brown**
Period Dance consultant **Tony Turner**
Council Production Liaison **Liz de Totth**
Marketing **Karina Hudson | Alexandra Pelvin | Helen Drum**
Program and Bio images **Helen Drum**
Foyer Photographs **Ross Gould**
Program **Karina Hudson | Helen Drum**
Poster Design and Artwork
Tiana Johannis Design and Helen Drum

Properties

Head of Properties **Brenton Warren**
Original Sketches **Kayla Ciceran**

Scenic Painting

Cate Clelland | Charlotte Edlington | Zeta Clifford
Tristan Thomson | Andrew Kay

Set Builders

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

Wardrobe

Cheryl Bowyer | Suzanne Hecker | Brenda Kilgore
Antonia Kitzel | Charles Oliver | Kristen Seal
Hair and Makeup assistance
Charles Oliver

Sound

Neville Pye | George Hatch | Georgia Winzenberg

Lighting

Nathan Sciberras | Leann Galloway | Helen Nosworthy

Font of House

Coordinators **John Gieroszynski | Anne Gallen**
Elizabeth Goodbody

John Gieroszynski | Anne Gallen | Neil McLeod
Jenny Hall | Elizabeth Goodbody | Rosanne Walker
Diane Hesse | Tamara Wilcock | Mal Houston
Gayle Buttrose | Micki Beckett | Winston Bucknall
Erika Parkinson | Lelsey Harland | Rita Turnbull
Jeannie Young | Octavia Doerschmann | Wolf Hecker
Shirani Visvanathan | Sian Chadwick | Alana Tolman
Helen Simpson | Michael Reddy | Donna Russell
Mandy Brown | David Goodbody | Jenny Berrill
Kim Middleton | Penny Hunt | Geoff Winter
Kim McElhinney | Penelope Sinclair | David Bennett
Luca Collins | Chris McMurray | Nancy Davies
Irene Ford | Amelia Chittick | Alexandra Pelvin
Caroline Norrie | Julia Verburgt | Margie Hudson
Sahana Sehgal | Tania Goodacre | Virginia Cook

Cast

Karina Hudson | Annabelle Segler | Ann-Maree Hatch
Hannah Cordelia | John Whinfield | Sean Reeve
Jack Shanahan | Robert Weardon | Kayla Ciceran
Ros Engledow | Rob de Fries | Kate Garrow
Sienna Curnow | Rosemary Gibbons | Russell Godwin
Justice-Noah Malfitano | Freya Rowel