

Canberra Repertory Society

# 2023

## Annual Report

CANBERRA REP  
Proudly Presents  
*Love Letters*  
by A.R. Gurney  
Directed by Kate Blackhurst

15 - 26 MARCH

Bookings 0257 1950  
Wed - Fri 10am-4pm  
at canberrarep.org.au

REP

REP  
**Crimes of the Heart**  
27 April - 13 May 2023

Written by Beth Henley  
Directed by Karen Vickery

BOOK NOW  
[canberrarep.org.au](http://canberrarep.org.au)  
02 6257 1950

REP  
**Home, I'm Darling**  
15 June - 1 July 2023

Written by Laura Wade  
Directed by Alexandra Pelvin

BOOK NOW  
[canberrarep.org.au](http://canberrarep.org.au)  
02 6257 1950

REP  
**Amadeus**  
27 July - 12 August 2023

Written by Peter Shaffer  
Directed by Cate Clelland

BOOK NOW  
[canberrarep.org.au](http://canberrarep.org.au)  
02 6257 1950

REP  
**Mr Bennet's Bride**  
7-23 September 2023

Written by Emma Wood  
Directed by Aarne Neeme

BOOK NOW  
[canberrarep.org.au](http://canberrarep.org.au)  
02 6257 1950

REP  
**The Complete Works of William Shakespeare**  
(abridged) (revised)  
16 November - 2 December 2023

Written by Adam Long,  
Daniel Singer, Jess Winfield  
Directed by Ylaria Rogers

BOOK NOW  
[canberrarep.org.au](http://canberrarep.org.au)



## Canberra Repertory Society

[www.canberrarep.org.au](http://www.canberrarep.org.au)



discover . experience . belong



### Canberra REP Theatre

### Home of Canberra Repertory Society (REP)

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

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

Canberra REP Theatre  
3 Repertory Lane  
Acton ACT 2601

Phone | +61 2 6247 4222  
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*Home, I'm Darling, 2023*—Natalie Waldron as Fran and Karina Hudson as Judy  
Photo Helen Drum

# President's Message

Welcome to REP's annual report. In 2023 we were able to bring six productions to our audiences – they were not quite as originally planned, but with a few tweaks and tucks we got wonderful results. The old saying goes “many hands make light work”, and we wouldn't have had any productions at all without many, many hands, so I am going to start this report with a very big thank you to the many members, volunteers, and staff, whose ongoing commitment, dedication and hard work helped these productions go ahead. Without your support we would not be able to bring the magic to our Canberra REP Theatre stage. A big thank you also to our audiences, without the excited buzz of our audiences, our theatre would be a sad place indeed.

The beginning of the year was not without its challenges. The first planned production had to be changed at fairly short notice due to illness, but thanks to our wonderful team of creatives, we were able to present *Love Letters* by A. R. Gurney, directed by Kate Blackhurst. A big thank you to Kate and her team for taking on this heart-warming American play. As audiences followed the lives of the two protagonists, they were entertained and delighted and showed much appreciation for this beautiful piece of theatre. Also a big thanks to all those whom had already put a lot of effort into the originally planned *Agnes of God* by John Pielmeier, without the reward of seeing it brought to life on the stage – please know that your work and efforts are much appreciated.

Our second production was *Crimes of the Heart* by Beth Henley, directed by Karen Vickery. Focusing on family relationships we joined the three Magrath sisters who reunited at their Grandfathers home in Hazelhurst, Mississippi, after the youngest shot her abusive husband. The American tragicomedy proved to be moving, funny and sad, all at the same time, and was very well received by audiences and critics alike.

Next up we seemed to travel back in time to the television-perfect 1950s home of Judy and Johnny. Contrary to initial appearances, Laura Wade's *Home I'm Darling*, directed by Alexandra Pelvin, was actually set in current times, and the 1950s look an attempt by Judy to live in a simpler time. However, much like the award-winning set, a life that looks shiny and perfect on the outside might be held together by bolts and patches at the back and be far less durable than it seems. This production too was struck by illness, and we had to postpone opening night by a week. Thanks to the dedication and hard work of everyone involved we were able to present this hilarious and thought provoking modern play. Audiences and critics showed much love and appreciation for our protagonists as they struggled with each other and the times.

*Amadeus* by Peter Schaffer, directed by Cate Clelland was the fourth production of the year. This colourful production told the fictional story of the lives of composers Wolfgang Amadeus Mozart and Antonio Salieri, imagining a rivalry between the two at the court of Joseph II in Vienna. With great costumes, set, and cast, this tour de force received rave reviews from audiences and critics alike.

Our fifth production of the season was *Mr Bennet's Bride*, written by Canberra born author and former Canberra REP member Emma Wood and directed by Aarne Neeme AM. This delightful play offers an answer to the question that most readers of Jane Austen's *Pride and Prejudice* have asked themselves, how-on-earth did Mr and Mrs Bennet end up getting married to each other? Emma Wood's take had us all laughing – sometimes in disbelief – as the inevitable conclusion drew nearer and nearer, to the delight of our audiences.

The final production of 2023 was *The Complete Works of William Shakespeare (Abridged) [Revised]*, directed by Ylaria Rogers. Ylaria's first time direction for REP galloped through the entire canon of Shakespeare, from Comedies and Tragedies to Histories and Sonnets, leaving audiences, cast and crew breathless from running and laughing respectively. Special thank you goes out to the brave audience members who joined the actors on stage... Critics praised the production, and audiences left the theatre delighted and smiling.

In addition to our six main stage productions, 2023 saw the return of *The 'Logues*. REP's playwright competition for ten-minute Monologues and Duologues held through April and May. Over the course of five heats, the audience voted on their favourite pieces, with the top ten then performed for audiences in the *'Logues Finals*.



The audience again voted, and three winners were crowned. Thank you to all involved, especially our anonymous writers for putting themselves out there, and congratulations to our winners!

After a year's hiatus we were able to hold a Quiz Night in October. Thank you to all involved and congratulations to our winners, *Team Penguins Ain't Us*. In addition to riches and glory, they won the right to put on the next quiz night, which they have gladly accepted.

The very busy year in the theatre of designing, constructing, building, sewing, rehearsing, planning and re-planning was rounded out by the Annual Christmas Party and Pantomime: *The Complete Crimes, Darling – A Mad Bride's Letters Home!* Again, thank you to all involved for putting together a fun evening and allowing us to relive the year.

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.

Last, but certainly not least, I will repeat my thanks to all our patrons and friends, our members and volunteers, and of course our dedicated staff, for getting us through another rewarding year; for all their flexibility, dedication, loyalty, and trust.

2023 has not been without challenges, but we continue to adapt and focus on the welfare of our many and varied volunteers. As always, we will do our utmost to keep visitors, patrons, volunteers, members, and staff safe. One major concern has been maintaining pre-pandemic audience numbers. Rising costs impact not only our audiences, but also the cost of staging productions and maintaining affordable ticket prices. Council is developing a resilient framework to help REP thrive and we hope that we can count on you, our members, to continue to enable REP to provide a home for our community and all who love to create theatre in our beautiful city. I look forward to seeing you at Canberra REP Theatre in 2024.

Antonia Kitzel, President



*Mr Bennet's Bride*, 2023—Terry Johnson as **Benedict Collins**, Sally Rynveld as **Mrs Graves**, Liz St Clair Long as **Mary Ellingworth**, Sean Sadimoen as **James Bennet**, Rob de Fries as **Robert Bennet.**, Stephanie Waldron as **Emily Gardiner**, Iain Murray as **George Gardiner**, Kate Harris as **Sarah Gardiner**, Rina Onorato as **Mrs Bowman** and Cameron Rose as **Clara Bowman**.

Photo Ross Gould.

## Welcome to our 2023 Annual Report

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

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

Officers, Staff and Life members listed below are as of 31 December 2023.

### Council of Directors

Antonia Kitzel	President
Victoria Dixon	Vice President
Anne Gallen	Acting Vice President
Elizabeth Goodbody	Acting Treasurer
Michael Sparks OAM	Council Member
Wolfgang Hecker	Council Member
Alexandra Pelvin	Council Member
Ian Hart	Council Member
Maggie Hawkins	Council Member

### Staff of the Society

Helen Drum	Business Manager
Ben Waldock	Box office Admin (Casual)
Fiona Langford	Bookkeeper
Karina Hudson	Marketing Assistant (Casual)
Malcolm Houston	Company Secretary

### Life Members

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

### Committee Conveners

Antonia Kitzel   Executive, Social
Elizabeth Goodbody   Governance and Risk, Front of House
Anne Gallen   Production
Michael Sparks OAM   Programming
Wolfgang Hecker   Technical, Membership
Alexandra Pelvin   Communications
Ian Hart   STUDIO
Victoria Dixon   Fundraising
Maggie Hawkins   Website



## Management Report

This year began much as others, in a whirl of Season promotion, planning and organisation. Our valiant but small team of staff and volunteers began the tasks to deliver our message far-and-wide and help us achieve our objectives. Our everyday functions worked very well, but with external factors beyond our control, the impact of which included reduced audience numbers, our year was not as we had planned.

Opportunities for grant funding were not as numerous as in previous years, but this will only lead us to persist with the search for access to support from other funding streams. There are positive options available into the future of which we will take advantage. These include looking at more infrastructure, community focused and education based grants. The ACT, while an enviable place to work and play is currently not high on the list of government, social and private funding bodies' priorities.

The promotion of activities and productions of REP continued with the invaluable support of the Communications team. Our Marketing Assistant during 2023 was able to establish a strong framework from which to build our promotion capacity into the future. REP's profile was maintained through social media postings and ads, and strategic placement of print advertising, and production of finished print-ready-artwork was provided by *Tiana Johannis Designs*.

The production week pre-opening Front of House (FoH) briefings continued through 2023. These meetings continue to reinforce the team aspect of the production/performance process. They also provide an opportunity of meeting face to face the production teams and other FoH members with whom they may not normally connect.

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

Passive fundraising activities continued in 2023, and included recycling cans and bottles for REP through the Returnit! Program (\$249 in 2023), purchasing items online using the shopnate app and supporting REP through their membership of the Canberra Southern Cross Club's community support program (close to \$1000 in 2023). A growing and easy way to assist.

The following groups and companies used the Canberra REP Theatre during 2023. Mid-January, Child Players ACT presented *Alice in Wonderland – the Musical*. Regular hirers included the ANU Law Revue, Za Kabuki from the ANU and Dickson College Drama. External ticketing services were not as much in demand as previous years, primarily due to growing access to self-service online options.

The year 2023 presented yet more challenges, and as a company, and part of the Canberra community we have again actively approached problems and concerns placed in our way. An enormous thank you to the dedication and resilience of the staff and volunteers of REP.

Helen Drum, Business Manager



# Committee Reports

## Introduction

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

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

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

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

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

**Programming**, responsible for: play selection; program information.

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

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

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

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

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

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





## Governance and Risk

In 2023, the Governance & Risk Committee continued to focus on keeping REP well-placed in the event of any ongoing community health impacts, and continued working with the Business Manager and Council to review and update our existing policies.

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

## Production

REP scheduled a program of six productions in the Canberra Repertory Theatre in the calendar year 2023. The six productions scheduled were:

Dates	Play	Playwright	Director	Production Manager
15-26 March	<i>Love Letters</i>	A.R. Gurney	Kate Blackhurst	Anne Gallen
27 April - 13 May	<i>Crimes of the Heart</i>	Beth Henley	Karen Vickery	Simon Tolhurst
22 June - 8 July	<i>Home, I'm Darling</i>	Laura Wade	Alexandra Pelvin	Anne Gallen
27 July - 12 Aug	<i>Amadeus</i>	Peter Shaffer	Cate Clelland	David Bennett
7 - 23 Sept	<i>Mr Bennet's Bride</i>	Emma Wood	Aarne Neeme AM	Mal Houston
16 Nov - 2 Dec	<i>The Complete Works of William Shakespeare [abridged] (revised)</i>	Adam Long, Daniel Singer & Jess Winfield	Ylaria Rogers	Anne Gallen

During 2023, two productions were impacted by the unexpected absence of key people. The first production of the year, *Love Letters*, was cast and staged at relatively short notice after the cancellation of a production of *Agnes of God* written by John Pielmeier, while the production of *Home, I'm Darling* was delayed by one week due to an unexpected cast change.

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

The Production Committee consists of the President, both Vice Presidents and one or more non-Executive members of Council. In 2023, these were Antonia Kitzel, Virginia Cook, Victoria Tyrell Dixon, Michael Sparks OAM, Alexandra Pelvin, Liz de Toth and Anne Gallen.

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

- appointing appropriate personnel to Production Teams within an appropriate time frame
- assisting and supporting the Production Manager of each production.

The Production Committee appoints a member of the Canberra REP Council as Council Liaison for each production. The Liaison's role is to:



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

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

Anne Gallen, Production Committee

## Programming

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

In the 2023 season, five of the six plays proposed by the Programming Committee were presented, with the first play, *Agnes of God*, being cancelled due to illness among the creative staff. A substitute play, *Love Letters* was put on as a replacement and was well received by audiences and critics alike. The remaining five plays, *Crimes of the Heart*; *Home, I'm Darling: Amadeus*; *Mr Bennet's Bride*; and *The Complete Works of William Shakespeare (abridged) [revised]* went ahead as planned.

The Committee is currently considering plays and directors for the 2025 season and is on track to make recommendations to Council according to our regular schedule.

Members of the committee in 2023 included Michael Sparks, Antonia Kitzel, Elizabeth Goodbody and Stephen Fischer.

Michael Sparks, Chair Programming Committee

## Technical

The 2023 REP season was another busy year with activities dominated by set construction, costume creation, lighting design and sound design for our six productions. The volunteers performing these tasks as always, demonstrated their dedication to the performing arts by applying their skills, time, and energy to Canberra REP, supporting the success of REP Theatre productions.

Other activities attended to by members included minor maintenance works in the theatre and the annex, gardening, the annual Test and Tag, servicing of the stage revolve, repairs to the theatre's air exhaust and heating exhaust systems, and the reconstruction of storage structures damaged by white ant infestation in the annex.



Given the completion of major projects on the REP tech teams To Do List in recent years, (i.e. the foyer and dressing room upgrades, major repair and service of the evaporative cooling/heating system, and the extension of the mezzanine storage area in the annex) 2023 was less active, though some improvements were undertaken. These were the creation of a dedicated BBQ area situated next to the front entry to the theatre and the installation of a new replacement roller door to the annex.

Work has also progressed with the installation of REP's DMX (LED stage lighting) upgrade. This project is being implemented over a 5-year period with work undertaken in-house and based on annual budget allocations and members' availability to carry out the work.

Finally, many thanks to the member and non-member volunteers who have contributed to the success of REP's Theatre and its productions during the 2023 season.

Wolfgang Hecker, Council Liaison, Technical

## **Communications and Marketing**

The Communications and Marketing Committee builds new audiences, develops longer-term strategic communications planning and delivers promotional activities for individual productions and activities. During 2023 the Marketing Assistant supported the REP strategic marketing plan by devising and producing core processes and marketing products, including a visual identity and tone of voice guide, as well as operational procedures to streamline our activities and strengthen our stakeholder relationships. This provides the committee with a strong framework to deliver a consistent and professional marketing presence to support REP into the future.

Alexandra Pelvin, Council Liaison

## **Fundraising**

The Fundraising Committee is 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**

While 2022 was less traumatic than 2021 in terms of COVID interruptions of REP shows, there was no doubt that the impact of COVID has lingered in other ways. These lingering impacts continued to affect both our audiences and our FOH volunteers. Audience members were more cautious about coming to theatres and mixing with potentially large groups of people. Many of our FOH volunteers were also more cautious.

We at REP however, have been very lucky to retain a wonderful group of FOH volunteers through the COVID years and in 2023. We were fortunate not only in retaining the majority of our existing FOH volunteers but also in gaining new ones. Some of our longer-term volunteers also joined REP as members for the first time. 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 thereafter.

Our notes on roles and checklists on what to do were again updated with the kind assistance of several of our volunteers. In addition, we have held some training sessions on other FOH roles such as Box Office and Bar and our FOH Managers and other volunteers have continued to contribute suggestions on how we can improve what we do and how we do it.

A major challenge in 2023 continued to be the aging Bar sales system. You will all be happy to hear that over the Christmas break we were able to purchase a new system (The Square) during the sales related to Black Friday.

Once again, a huge Thank You from REP Council and those involved in Rep shows and other important functions to all those who continued to support FOH in 2023. We look forward to more new volunteers, better systems and related training thereon and clearer benefits for all those involved in FOH at REP. FOH volunteers are hugely important and we thank you all for your support without which we could not put on the shows that REP has done and continues to do.

Elizabeth Goodbody, Front of House Liaison

## Studio

Studio began 2023 with a revival of *The 'Logues*, an open competition for short monologues and duologues. 33 scripts were submitted and given an acted reading across 5 heats on Saturday afternoons in April. Attendees voted for the best two scripts to go forward to the Finals, held over two nights (19, 20 May) and a matinee on Sunday 21 May. Once again the audience voted and the winners were.

1. *Till Death Do Us Meet* by Kayla Ciceran
2. *Be True* by Edy Syquer
3. *The Audience* by Euan Bowen

The directors of the main stage plays each presented a Masterclass, open to the public. (One masterclass cancelled owing to illness).

- Text Analysis with Karen Vickery
- Elements of a Scene with Alexandra Pelvin
- Learning from the Theatrical Past with Cate Clelland
- Style & Genre with Aarne Neeme AM
- Contrasting Characters with Ylaria Rogers

Additionally, there were technical workshops, also open to the public.

- Set Design & Construction Workshop (2 days) presented by Michael Sparks and Andrew Kay
- Stage Management Workshop (2 days) presented by Mandy Brown
- Theatre Lighting Workshop (1 day) presented by Nathan Sciberras

Finally, Studio offered a series of monthly play readings, that included the following plays.



- *Rhinoceros* by Eugene Ionesco
- *The (Other) Three Sisters* by Anton Chekhov
- *Why Girls Leave Home* by Kate Howerde
- *The Laramie Project* by Moisés Kaufman

Ian Hart, Studio Co-Ordinator

## Social

Committee members Michelle Gordon, Amelia Witheridge, Edy Syquer, Wolf Hecker, Anne Gallen, Antonia Kitzel, and Sandra Cuthbert worked over the year to support the social activities of REP, most importantly the Quiz Night in October and the Christmas Party/ Pantomime in December.

The Social Committee is looking for a convener to help shape and organise REP's social activities. Are you a social butterfly? Are you good at organising events? Do you enjoy socialising? If you would like to be part of the social team, please get in touch with the President.

Antonia Kitzel, *Social Committee Liaison*



*Amadeus*, 2023—Jim Adamik as **Salieri**, Micheal J Smith and Justice-Noah Malfitano as the **Two Venticelli**. Photo Ross Gould



# Finance Reports

## Treasurer's Report

While 2023 saw a welcome return to a full season of six productions and the end of restrictions to seating in the theatre, there was not the increase in audience numbers that we had hoped for, or in truth needed. There was now an additional problem with even gaining the audience numbers we had come to expect before COVID. This new problem impacted REP, as well as other theatres in Canberra and nationally and was: the impact of increased cost of living pressures. People had less money to spend and had to be selective about how much theatre they could afford. Canberra also now has a much larger number of active theatre companies and so there is more choice to add to the challenges of how to spend one's dollar.

As a result of a serious decrease in audience numbers combined with fewer donations, fewer sales of goods and services and increasing operational costs, REP incurred a loss for the year ended 31 December 2023 (\$76,566). This poor financial performance was acknowledged by the Board (Council) and as a result a Strategic Analysis of REP's activities, costs and income projections was undertaken at mid-year and year end 2023.

The result is that while REP has continued to plan to execute the usual 6 productions for 2024, we are more conscious than ever of ways and means to increase audience numbers (and thereby REP's income) and reduce costs. We therefore thank all our past audiences, our kind donors and other supporters and ask that you continue to support REP with your attendance at performances, consider donations (no matters how small or how late in the day - bequest donations are very important), make suggestions and seek to meet/respond with us to discuss ways and means to support REP, given the importance of its contribution to bringing live theatre to both Canberra and interstate communities.

Elizabeth Goodbody, Acting Treasurer



## Donations Report

### 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 OAM.

Individual donations \$2 and over, received in 2023 (\$13,123.50) decreased from 2022 (\$21,085), while the number of individual donors over \$2 has decreased (2023: 320 donations, 2022: 439 donations). Repertory is very grateful for the generosity of each and every donor.

No non-monetary donations were received during the 2023 year. These take the form of specific items purchased by a donor, for the benefit and use of Canberra Repertory Society. The donor receives no monetary benefit for their donation, but is able to claim the donation as a tax deduction in their personal tax return.

				2023	2021
<b>Opening Balance as at 1 January 2023</b>				<b>\$ 135,298.68</b>	<b>\$ 113,866.58</b>
<b>Receipts</b>					
	Bank Interest	\$	1,463.66		\$ 325.60
	Individual Donations (\$2 and over)	\$	13,123.50		\$ 21,085.00
	Sundry donations (under \$2)	\$	10.50		\$ 21.50
				<b>\$ 14,597.66</b>	<b>\$ 21,432.10</b>
<b>Expenditure</b>					
	Transfer for operating expenses	\$	40,000.00		\$ -
				<b>\$ 40,000.00</b>	<b>\$ -</b>
<b>Closing Balance as at 31 December 2023</b>				<b>\$ 109,896.34</b>	<b>\$ 135,298.68</b>
<i>Commitments, not yet paid as at 31 December 2023:</i>					
2021 Council decision					
	Auditorium Lighting Upgrade	\$	20,000.00		\$ 20,000.00
<b>Balance available</b>				<b>\$ 89,896.34</b>	<b>\$ 115,298.68</b>



# Activity Reports

## Plays and Audiences

Play	Director	Dates	Shows	Total Audience	Total Audience Paid	Average House	Average Paid House
<i>Love Letters</i>	Kate Blackhurst	15-26 March	12	517	424	23 percent	19 percent
<i>Crimes of the Heart</i>	Karen Vickery	27 April – 13 May	14	844	731	32 percent	28 percent
<i>Home, I'm Darling</i>	Alexandra Pelvin	22 June – 8 July	13	1256	1115	52 percent	46 percent
<i>Amadeus</i>	Cate Clelland	27 July – 12 August	14	1390	1217	53 percent	46 percent
<i>Mr Bennet's Bride</i>	Aame Neeme AM	7 – 23 September	14	1419	1309	54 percent	50 percent
<i>The Complete Works of William Shakespeare [abridged] (revised)</i>	Ylaria Rogers	16 Nov – 2 Dec	14	1318	1172	50 percent	45 percent

All performances were at the Canberra REP Theatre, with a seating capacity of 188 per performance. During 2023, no mandated health restrictions were in place.

**Total capacity across the six productions was 15, 228. Preview performances are included.**

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





## Canberra Repertory Society Awards

**The Helen Wilson Trophy – Outstanding Comedic Performance** awarded jointly to **Justice-Noah Malfitano and Michael J Smith** for their roles of The Two Venticelli in *Amadeus*.

**The Ted Light Trophy – Outstanding Dramatic Performance** awarded to **Jim Adamik** for his portrayal of Salieri in *Amadeus*.

**Judi Crane Award – Outstanding Dramatic Performance** awarded to **Andrea Close** for her portrayal of Melissa Gardner in *Love Letters*.

**Judi Crane Award – Outstanding Comedic Performance** awarded to **Alex McPherson** for her portrayal of Player in *The Complete Works of William Shakespeare (Abridged) [revised]*.

**The Russell Brown Trophy** - For best performance in anything other than acting awarded to **Andrew Kay**, for his outstanding work for his set designs for REP in 2023 (3), contributions towards set construction and the Annual REP Pantomime.

**The Fay Butcher Award** - For exceptional service to the society awarded to **Rob de Fries** for exceptional work and dedication in facilitating the 2023 REP 'Logues, as well as assisting with Front of House, bump-outs, gardening and sausage sizzles in 2023.

REP's **Quiz Night** – winners were *Penguins Ain't Us*, with members of the team being Kirsti Gordon, Michael Gordon, Michelle Gordon, Mal Tompkins

**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 2023 Awarded to **Kayla Ciceran** for her innovative and engaging set design debut in 2023 for *The Complete Works of William Shakespeare (Abridged) [revised]*.

presents the 2023 Review/Panto/Thing:

THE COMPLETE Crimes,  
Darling

Amad Bride's  
Letters  
Home

which will follow hot on the heels of the much more significant

**2023 Rep Awards**

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DON'T MISS OUT! BOOK NOW!



## External Awards

In 2023 REP performers and production members received numerous external awards. At the Canberra Critics' Circle Awards, **Jim Adamik** was recognized for his acting as Salieri in *Amadeus*.

REP casts, crews and creatives garnered 27 nominations across 10 categories for the 2023 CAT Awards. The following four REP performances were recognized:

**Karina Hudson** as Judy in *Home, I'm Darling* (Actress in a Leading Role in a Play)

**Jim Adamik** as Salieri in *Amadeus* (Actor in a Leading Role in a Play)

**Sally Rynveld** as Mrs Graves in *Mr Bennet's Bride* (Actress in a Featured Role in a Play)

**Iain Murray** as George Gardiner in *Mr Bennet's Bride* (Actor in a Featured Role in a Play)

REP casts, crews and creatives received 39 nominations across 13 categories at The Ovations (Performing Arts Awards for Canberra and Queanbeyan).

Ovations presented to:

**Andrew Kay** Outstanding Set Design for a Play for *Home, I'm Darling*

**Stephen Still** Outstanding Lighting Design for a Play for *The Complete Works of William Shakespeare (abridged) [revised]*

**Deborah Huff-Horwood** Outstanding Costume Design for a Play for *Amadeus*

**Callum Doherty** Outstanding Lead Performance in a Play (Comedy) as Player in *The Complete Works of William Shakespeare (abridged) [revised]*

Congratulations to all of REP's nominees and winners.



## Production Participants

### ***Love Letters***

#### **Artistic Credits**

Director **Kate Blackhurst**  
Set Designer **Andrew Kay**  
Costume Designer **Suzan Cooper**  
Lighting Designer **Stephen Still**  
Sound Designers **Neville Pye | Justin Mullins**  
Properties **Gail Cante**  
Stage Manager **Ewan**

#### **Production Credits**

Set Coordinator **Russell Brown OAM**  
Council Production Liaison **Liz de Totth**  
Program and Promotional images

#### **Karina Hudson**

Program **Karina Hudson**  
Marketing **Karina Hudson, Helen Drum and  
Alexandra Pelvin**

Foyer Photographs **Ross Gould**

Poster Design and Artwork

#### **Tiana Johanns Design and Helen Drum**

Production Managers

**Anne Gallen and Malcolm Houston**

#### **Properties**

Gail Cante

#### **Set Building**

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

**Scenic Painting** | Andrew Kay

#### **Wardrobe**

Ros Engledow | Brenda Kilgore  
Anne Turner | Joan White

#### **Sound**

Operators Neville Pye | Justin Mullins | Andrea Garcia  
Scarlett Coster

#### **Lighting**

Stephen Still | Ashleigh Close | Ashley Pope

#### **Front of House**

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

#### **Team members**

Alana Tolman | Ann-Maree Hatch | Antonia Kitzel  
Brad Armstrong | David Bennett | Diane Hesse  
Elizabeth Goodbody | Gayle Buttrose | Geoff Winter  
Irene Ford | Irene Ussenko | Jenny Berrell | Jenny Hall  
John Gieroszynski | Kim Middleton | Lesley Harland  
Liz de Totth | Mandy Brown | Margie Hudson  
Micki Beckett | Octavia Doerschmann | Penelope Sinclair  
Penny Hunt | Rob de Fries | Rosanne Walker | Rosemary  
Gibbons | Saban Berrell | Sally Jones | Sian Chadwick  
Ted Briggs | Tina Lynam | Winston Bucknall  
Wolf Hecker

#### **Cast**

Andrea Close | Michael Sparks OAM

## ***Crimes of the Heart***

### **Artistic Credits**

Director **Karen Vickery**  
 Assistant Director **Liz de Totth**  
 Set Designer **Michael Sparks OAM**  
 Costume Designer **Cate Clelland**  
 Lighting Designer **Mike Moloney**  
 Sound Designer **Neville Pye**  
 Properties **Mae Schembri**  
 Production Manager **Simon Tolhurst**  
 Stage Manager **Maggie Hawkins**

### **Production Credits**

Set Coordinator **Russell Brown OAM**  
 Assistant Sound Designer & Original Music Composer  
**Josephine Philp**  
 Council Production Liaison **Antonia Kitzel**  
  
 Social Media & Marketing **Karina Hudson | Helen Drum**  
 Program **Karina Hudson**  
 Program and Promotional images **Karina Hudson**  
 Foyer Photographs **Ross Gould**  
 Poster Design and Artwork  
**Tiana Johannis Design, Helen Drum & Karina Hudson**

### **Properties**

Mae Schembri  
*Scenic Art* Andrew Kay

### **Set Building**

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

### **Wardrobe**

Ros Engledow | Jeanette Brown OAM | Anne Turner  
 Suzanne Hecker | Joan White | Brenda Kilgore  
 Anna Senior OAM

### **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

Alana Tolman | Ann Moloney | Anner Senior OAM  
 Anne Gallen | David Bennett | David Goodbody  
 Deanna Gifford | Diane Hesse | Elizabeth Goodbody  
 Erika Parkinson | Gayle Buttrose | Geoff Winter  
 Helen Simpson | Irene Ford | Irene Ussenko |  
 Jeannie Young | Jenny Berrill | Jenny Hall | Kathy Leo  
 Kim Middleton | Lesley Harland | Mal Houston | Mandy  
 Brown | Margie Hudson | Michael Reddy | Micki Beckett  
 Nancy Davies | Penelope Sinclair | Penny Hunt  
 Rita Turnbull | Ros Engledow | Rosemary Gibbons  
 Shirani Visvanathan | Sian Chadwick | Stephen Fischer  
 Tamara Wilcock | Ted Briggs | Tine Lynam  
 Winston Bucknall | Wolf Hecker

### **Cast**

Carmen King | Meaghan Stewart | Ella Buckley |  
 Kathleen Dawe | Robbie Haltiner | Ty McKenzie

## ***Home, I'm Darling***

### **Artistic Credits**

Director **Alexandra Pelvin**  
 Assistant Director **Antonia Kitzel**  
 Set Designer **Andrew Kay**  
 Costume Designer **Helen Drum**  
 Lighting Designer **Stephen Still**  
 Sound Designer **Justin Mullins**  
 Production Manager **Ann Gallen**  
 Stage Managers **Ann-Maree Hatch & Paul Jackson**  
 Stage Crew **Mae Schembri**

### **Production Credits**

Set Coordinators **Russell Brown OAM & Andrew Kay**  
 Council Production Liaison  
**Michael Sparks OAM & Liz de Totth**  
 Promotional image **Helen Drum**  
 Rehearsal & Production Photography  
**Alex Fitzgerald | Eve Murray | Alexandra Pelvin**  
 Foyer Photographs **Ross Gould**  
 Program **Karina Hudson**  
 Poster Design and Artwork  
**Tiana Johannis Design and Karina Hudson**  
 Marketing **Helen Drum | Karina Hudson**

### **Properties & Set Dressing**

Antonia Kitzel | Gail Cantle | Anne Gallen

### **Set Construction & Painting**

Russell Brown OAM | Andrew Kay | Rosemary Gibbons  
 Gordon Dickens | Brian Moir | Wolf Hecker

John Klingberg | Rob de Fries

### **Wardrobe Assistants**

Ros Engledow | Jeanette Brown OAM | Rosemary Gibbons  
 Suzanne Hecker | Antonia Kitzel | Joan White

### **Sound**

Justin Mullins | Disa Swifte

### **Lighting**

Stephen Still | Leann Galloway | Deanna Gifford  
 Ashley Pope

### **Front of House**

Front of House Coordinator **Wolf Hecker**

Alana Tolman | Alice Ferguson | Amy Durkin  
 Ann Moloney | Antonia Kitzel | Brad Armstrong  
 Chris McMurray | David Bennett | Diane Hesse  
 Donna Russell | Erika Parkinson | Gayle Buttrose  
 Geoff Winter | Helen Simpson | Irene Ussenko  
 Jeannie Young | Jenny Hall | John Gieroszynski  
 Kim Middleton | Lesley Harland | Liz de Totth  
 Mal Houston | Micki Beckett | Nancy Davies  
 Neil McLeod | Octavia Doerschmann | Penelope Sinclair  
 Penny Hunt | Rita Turnbull | Rob de Fries  
 Ros Engledow | Rosanne Walker | Rosemary Gibbons  
 Sally Rynveld | Sian Chadwick | Sue Parr | Tamara  
 Wilcock | Ted Briggs | Vee Malnar | Winston Bucknall  
 Wolf Hecker

### **Cast**

Karina Hudson | Ryan Street | Natalie Waldron  
 Terry Johnson | Adele Lewin | Kayla Ciceran  
 Tom May was originally cast as Johnny but retired due to  
 illness prior to opening night.



## **Amadeus**

### **Artistic Credits**

Directors **Cate Clelland**  
Assistant Director **Ian Hart**  
Assistant to the Director **Rosemary Gibbons**  
Set Designer **Cate Clelland**  
Costume Designer **Deborah Huff-Horwood**  
Lighting Designer **Nathan Sciberras**  
Sound Designer **Neville Pye**  
Properties **Brenton Warren**  
Production Manager **David H Bennett**  
Stage Manager **Ewan**  
Stage Crew **Kristen Seal**

### **Production Credits**

Set Coordinator **Russell Brown OAM**  
Costume Coordinator **Jeanette Brown OAM**  
Council Production Liaison **Anne Gallen**  
Marketing **Helen Drum | Karina Hudson**  
Program **Karina Hudson**  
Program and Promotional images  
**Karina Hudson | Eve Murray**  
Foyer Photographs **Ross Gould**  
**Poster concept**  
Poster Design and Artwork  
**Tiana Johannis Design and Karina Hudson**

### **Properties**

Brenton Warren

### **Set Building**

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

### **Wardrobe**

Jeanette Brown OAM | Ros Engledow | Suzan Cooper  
Anne Dickens | Helen Drum | Rosemary Gibbons | Rhana  
Good | Deborah Huff-Horwood | Jenny Kemp  
Ann Moloney | Kristen Seal | Anna Senior OAM  
Anne Turner | Joan White

### **Sound**

Neville Pye | Christine Farron | Justin Mullins  
*Ghosts of the Future* Original Composition | Ewan

### **Lighting**

Leeann Galloway | Deanna Gifford  
Leane van der Merwe | Ashley Pope

### **Font of House**

Coordinator **Anne Gallen**

Alana Tolman | Alex Peek | Ann Moloney | Anne Gallen  
Antonia Kitzel | Brad Armstrong | Chris McMurray  
David Goodbody | Diane Hesse | Elizabeth Goodbody  
Erika Parkingson | Evan Lendich | Gayle Buttrose |  
Geoff Winter | Helen Simpson | Helene Walsh | Jeannie  
Young | Jenny Berrill | Kim McElhinney | Kim Middleton,  
Lesley Harland | Linda Peek | Luca Collins | Maggie  
Hawkins | Mal Houston | Mike Moloney | Nancy Davies,  
Noella Joslyn | Penny Hunt | Rita Turnbull | Rob de Fries,  
Ros Engledow | Rosemary Gibbons | Saban Berrell  
Sarah Guise | Sian Chadwick | Tady Carroll | Ted Briggs  
Tina Lynam | Victoria Dixon | Winston Bucknall.

### **Cast**

Jim Adamik | Jack Shanahan | Sienna Curnow  
Neil McLeod | David H Bennett | Tony Falla  
Ian Russell | Justice-Noah Malfitano | Michael J Smith  
Harriet Allen | Charlotte Edlington | Grace Jasinski  
Blair Liu | Kelly Mcinnes | John Whinfield | Joan White.



## ***Mr Bennet's Bride***

### **Artistic Credits**

Director **Aarne Neeme AM**  
Set Design **Andrew Kay**  
Costume Design **Anna Senior OAM**  
Lighting Designer **Mike Moloney**  
Sound Designer **Justin Mullins**  
Properties **Brenton Warren**  
Production Manager **Mal Houston**  
Stage Manager **Mandy Brown**

### **Production Credits**

Set Coordinator **Russell Brown OAM**  
Wardrobe Coordinator **Jeanette Brown OAM**  
Council Production Liaison **Maggie Hawkins**  
Marketing **Helen Drum | Karina Hudson**  
Program and Bio images **Karina Hudson | Eve Murray**  
Foyer Photographs **Ross Gould**  
Program **Karina Hudson**  
Poster Design and Artwork  
**Tiana Johannis Design and Karina Hudson**

### **Properties**

Brenton Warren  
Properties Assistant Pip Muller

### **Set Builders**

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

### **Wardrobe**

Ann Moloney | Cheryl Bowyer  
Jeanette Brown OAM | Suzanne Hecker | Anne Turner  
Joan White | Anna Senior OAM

### **Sound**

Justin Mullins | Leeann Galloway | Larry Mays  
Leo Mansur | Disa Swifte

### **Lighting**

Mike Moloney | Ashlyn Moloney | Daniel Moloney  
Michael Webb

### **Font of House**

Coordinator **Elizabeth Goodbody**

Alana Tolman | Alexi Clark Mitchell | Ann Moloney  
Anne Gallen | Ann-Maree Hatch | Chris McMurray  
David Bennett | David Goodbody | Diane Hesse,  
Elizabeth Goodbody | Gayle Buttrose | Geoff Winter,  
Helen Simpson | Helene Walsh | Jeannie Young  
Jenny Hall | John Gieroszynski | Kae Harradine  
Kathy Lindsay | Kim McElhinney | Kim Middleton  
Lesley Harland | Maggie Hawkins | Mal Houston  
Nancy Davies | Neil McLeod | Penelope Sinclair  
Penny Hunt | Rita Turnbull | Rosanne Walker  
Sahana Seghal | Sarah Guise | Sally Clear  
Sally Jones | Tamara Wilcock | Ted Briggs | Tina Lynam  
Winston Bucknall | Wolf Hecker.

### **Cast**

Sean Sadimoen | Stephanie Waldron | Rob de Fries  
Liz St Clair Long | Terry Johnson | Sally Rynveld  
Iain Murray | Kate Harris | Rina Onorato  
Cameron Rose.



## ***The Complete Works of William Shakespeare (Abridged) [Revised]***

### **Artistic Credits**

Director **Ylaria Rogers**  
Assistant Director **Jude Colquhoun**  
Set Design **Kayla Ciceran**  
Costume Design **Heather Spong**  
Lighting Designer **Stephen Still**  
Assistant Lighting Designer **Ashley Pope**  
Sound Designer **Neville Pye**  
Stage Manager **Paul Jackson**

### **Production Credits**

Set Coordinator **Russell Brown OAM**  
Costume Coordinator **Jeanette Brown OAM**  
Council Production Liaison **Antonia Kitzel**  
Marketing **Karina Hudson | Helen Drum**  
Program and Production images  
**Karina Hudson | Eve Murray**  
Foyer Photographs **Ross Gould**  
Program **Karina Hudson**  
Poster Design and Artwork  
**Tiana Johannis Design and Karina Hudson**

### **Properties**

Anne Gallen | Jude Colquhoun | Paul Jackson  
Antonia Kitzel | Irene Ussenko

### **Set Construction & Painting**

Russell Brown OAM | Kayla Ciceran | Andrew Kay  
Gordon Dickens | Wolf Hecker | Brian Moir  
John Klingberg

### **Wardrobe**

Jeanette Brown OAM | Suzanne Hecker | Brenda Kilgore  
Anna Senior OAM | Rhana Good | Anne Turner  
Joan White | Ros Engledow

### **Sound**

Neville Pye | George Hatch | Andrea Garcia  
Lawrence Mays | Justin Mullins | Disa Swifte

### **Lighting**

Stephen Still | Leann Galloway | Helen Nosworthy

### **Font of House**

Coordinator **Elizabeth Goodbody**

Alana Tolman | Alexi Clark Mitchell | Anna Senior  
Anne Gallen | Antonia Kitzel | Caroline Norrie  
Chris McMurray | David Bennett | David Goodbody  
Diane Hesse | Elizabeth Goodbody | Erika Parkinson  
Helen Simpson | Helene Walsh | Irene Ford | Jenny Hall  
John Gieroszynski | Kathy Lindsay | Kim Middleton  
Lesley Harland | Mandy Brown | Nancy Davies  
Neil McLeod | Penelope Sinclair | Rob de Fries  
Ros Engledow | Rosanne Walker | Rosemary Gibbons  
Sally Rynveld | Sian Chadwick | Tamara Wilcock  
Ted Briggs | Wolf Hecker.

### **Cast**

Callum Doherty | Alex McPherson | Ryan Street