



# ANNUAL REPORT

2025



# Canberra Repertory Society

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## Canberra REP Theatre

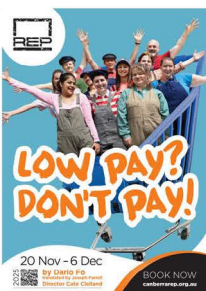
### Home of Canberra Repertory Society (REP)

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 and present.**

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Poster designs by Tiana Johannis Designs (2025)

# President's Message

In 2025, Canberra REP presented six productions, with playwrights from Australia, the UK, Hungary, and Italy. It was a balanced season with plenty of laughs, as well as more serious and thought provoking notes, with satisfied patrons leaving the theatre. As ever, we would not have made it through the year without our amazing members and volunteers – a big thank you to everyone who has made the 2025 season at Canberra REP possible.

The first production in 2025 was a project in the making since the pandemic. Ed Wightman had been working on a stage adaptation of the novel *Whatever Happened to Baby Jane* by Henry Farrell, and in 2025, we were able to bring this exciting world premiere to the stage. Under the experienced direction of author Ed Wightman, the REP stage was sizzling with the complicated and twisted relationship of former child star Baby Jane, grown up and fallen into obscurity and her sister, a former movie star during Hollywood's golden era, bound to a wheelchair after an accident that shattered her legs, her career and her life. Audiences and critics left the theatre enthralled and moved by the story and the unexpected twist.

The second show of the season had a lighter note, in Noël Coward's classic comedy *Blithe Spirit* directed by Lachlan Houen we followed successful novelist Charles Condomine as he embarks on a séance with his (second) wife Ruth, their friends Mrs and Dr Bradman and medium Madame Arcati, for a little bit of light-hearted research for his new novel. The evening takes a surprising turn, when the séance summons Charles' first (and very much deceased) wife Elvira. Only Charles can see her, which does not help matters, and chaos ensues as Elvira tries to win over Charles, while Charles and Madame Arcati do their utmost to send her back to the afterlife. Audiences laughed and rolled their eyes at Charles as he battled with two wives and a medium.

Next, REP encountered Nora Helmer's return in *A Doll's House, Part II*. US playwright Lucas Hnath revisits Henrik Ibsen's characters 15 years after Nora left her husband and family in this sequel-of-sorts. First time REP director Joel Horwood created a fascinating, unexpected, and surprisingly funny piece of theatre, as Nora faces her husband and daughter after years of no contact. Critics and audiences alike were raving about the tight and tense story and the extraordinary, stark set in this production

For the fourth production *Dad's Army* turned the REP stage into a British country estate for Agatha Christie's *Spider's Web*, directed by Ylaria Rogers. The current residents of the estate, Clarissa Hailsham-Brown, her husband Nathan and his daughter from his first marriage are disrupted by a visitor from Nathan's past, who promptly turns up dead a few hours later. The classic whodunit had audiences guessing and thrilled as the inspector and his sergeant investigate to solve the appearance of the dead body and identify the murderer.

*Lizzy, Darcy & Jane* by Joanna Norwood, directed by Alexandra Pelvin took us into the world of Jane Austen and her famous characters Elizabeth Bennet and Mr Darcy. As Jane's biography and her fiction intertwine, audiences were laughing and outraged on the characters' behalf as they attempted to find love and happiness and make sense of their world.

The last production of 2025 was Dario Fo's *Low Pay? Don't Pay!* – translated by Joseph Farrell and directed by Cate Clelland. This absurd farcical comedy follows Antonia, her husband Giovanni and their friends Margherita and Luigi, as they navigate looming unemployment and rising prices, and the idea that everybody should pay what feels right for their groceries. Crazyness ensues and audiences were left laughing out loud at Antonia's outrageous stories and the characters' schemes.

In addition to the main season, REP STUDIO held The 'Logues, REP's playwright competition for ten-minute Monologues and Duologues, The fourth edition of The 'Logues was once more under the guidance of Rob De

Fries and Ian Hart. Five heats were held in February and March, resulting in ten finalists. The finalists were presented at The 'Logues Finals in April. Audiences voted, and after the final performance, the winners were announced: Gary Whipp took home first place with *Barry Still Has the Dog*, with Peter McDonald in second place for *Addressing the Shareholders*, and Kyle Turpin in third for *A Eulogy*. A big thank you to Rob, Ian and everyone involved, especially our authors for taking the plunge! And of course, congratulations to the winners!

Another busy year of designing, constructing, building, sewing, rehearsing, planning and replanning was rounded out by the Annual Christmas Party, Awards Night and Dr Andrew Kay's Pantomime: *The House of Loopy Spirits Part 2025: "Two Dizzy Janes and a Baby Spider"*. Thank you to all involved for putting together a fun evening and allowing us to re-live the 2025 Season.

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

A very special thank you to our day-time box office volunteers, Rosemary Gibbons, Anne Gallen, Mandy Brown and Sally Jones for enabling the REP office is available to our patrons, members and friends.

In 2025, Canberra REP successfully secured an Energy Efficiency Grants for SMEs Round 2 - ACT to address a critical infrastructure need. With older light bulbs being phased out of the market, this grant has enabled us to transition our stage lighting to a sustainable LED system. We met all grant obligations for the year ending 2025, enabling our venue remains compliant and operationally sustainable. We extend our gratitude to the Australian Government (Department of Climate Change, Energy, the Environment and Water) for the funding, and to the REP Tech Team for managing the installation and enabling the 'show goes on'.

2025 has been a year of consolidation. After a busy and exciting 2024, we prepared the transition of our Manager, who has been getting ready to retire after nearly two decades of managing the REP office. We are in a good position to tackle the challenges ahead. A big thank you to Helen Drum for nearly two decades of enabling REP can continue bringing fun, intriguing, scary, hilarious and absurd pieces of theatre to our Canberra Community and transition in our new Operations Manager Dr Julie McElhone.

Last, but certainly not least, I would like to reiterate thanks to our patrons, friends, our members, volunteers, sponsors, donors, and our dedicated staff for their support through another year of drama, comedy, suspense, surprise, fun and awe for all their flexibility, dedication, loyalty, and trust. We continue to do our utmost to keep visitors, patrons, volunteers, members, and staff safe in our beautiful space. You all help REP thrive so we can continue to provide a home for our community and all who love to create theatre in Canberra.

I look forward to seeing you at REP in 2026.

Antonia Kitzel, President

## **Directors' Report**

### **For the Year Ended 31 December 2025**

The directors present their report on Canberra Repertory Society for the financial year ended 31 December 2025.

## **General information**

### **Directors**

The names of the directors in office at any time during, or since the end of, the year are:

#### **Names**

Antonia Kitzel  
Victoria Dixon  
Elizabeth Goodbody  
Trixie Makay  
Bruce Hardie  
Mandy Brown  
Ian Hart  
Wolf Hecker  
Ann-Maree Padarin  
John Stead

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

### **Principal activities**

The principal activities of Canberra Repertory Society during the financial year were the furtherance of the objects of the Canberra Repertory Society being:

- To provide high quality theatrical productions by continuously operating theatre company;
- To provide opportunities for people to extend their interest in theatre and develop their skills through participation in all aspects of theatre, and;
- To cultivate, foster and extend the art of theatre in all its forms; both onstage and off stage.

### **Significant changes**

No significant change in the nature of these activities occurred during the year.

### **Objectives and Strategies**

Canberra Repertory Society's mission is to provide the best range of opportunities (including social) to all theatre lovers in the Capital Region to participate in and develop high quality contemporary and classical theatrical productions in an annual program for the public of Canberra.

Canberra Repertory Society will continue to be recognised as a backbone of theatre in Canberra. The Council will continue to deliver to the high expectations of the Society's members and patrons while seeking to augment the income producing activities. To this end, the major objectives of the society are to:

### **Objectives and Strategies**

1. Continue to deliver high quality theatrical productions while remaining innovative and striving for continuous improvement.
2. Focus on the ongoing viability of the Society.

3. Increase the size of the membership across all age groups with emphasis on those under 50, making Society membership attractive to all age groups.

The activities of the Society are fully budgeted across all areas, with budgets approved by Council for the year in which activity occurs. All activities are monitored closely and reported against budget on a regular basis, to the Council, through the Treasurer, the Business Manager, the individual production managers, and Council liaison representatives.

#### **Performance measures**

The success of the year's activities and specifically the productions produced by the Society are measured against budgeted attendance per production.

#### **Members' guarantee**

Canberra Repertory Society is a company limited by guarantee. In the event of, and for the purpose of winding up of the company, the amount capable of being called up from each member and any person or association who ceased to be a member in the year prior to the winding up, is limited to \$ 2 for members subject to the provisions of the company's constitution.

### **Information on Directors**

The names of the directors in office at any time during, or since the end of, the year are:

#### **Antonia Kitzel**

Qualifications MA  
Current Position **President**  
Experience Member 10 years 10 months; 1 year 9 months Council member; 4 years Vice President; 3 year 8 months President

#### **Victoria Dixon**

Current Position **Vice President**  
Experience Member 5 year 4 months; 3 years 2 months Council member; 2 years Vice President

#### **Elizabeth Goodbody**

Qualifications BA, MA, FCA  
Current Position **Vice President**  
Experience Member 17 years; 3 year 7 months Council member. Resigned Council 15 July 2024, reinstated Council 25 November 2024; 1 year 2 months Vice President

#### **Trixie Makay**

Qualifications BA, GAICD  
Current Position **Treasurer**  
Experience Member 1 year 6 months; 1 year 6 months Treasurer

#### **Wolfgang Hecker**

Current Position **Council member**  
Experience Member 17 years 4 months; 4 years 9 months Council member; 4 years 9 months Vice President; 5 years 9 months Council member.

#### **Ian Hart**

Qualifications BA, DipEd, Dip LFS, MEd, PhD.  
Current Position **Resigned 5 May 2025**  
Experience Member 22 years; 3 years Council member.

#### **Mandy Brown**

Qualifications BDA NIDA, BCH Conservation.

Current Position **Council Member**  
Experience Member 50 years; 1 year 6 months Council member.

**Ann-Maree Padarin**

Current Position **Council Member**  
Experience Member 6 years; 1 year 6 months Council member

**John Stead**

Qualifications BEd, BTh, MMin  
Current Position **Council Member**  
Experience Member 11 years; 1 year Council member

**Bruce Hardie**

Current Position **Council Member**  
Experience Member 2 years; 1 year 4 months Council member

**Meetings of directors**

During the financial year, 11 meetings of directors were held. Attendances by each director during the year were as follows:

**Directors Meetings**

	<b>Number eligible to attend</b>	<b>Number attended</b>
Antonia Kitzel	10	10
Victoria Dixon	11	07
Elizabeth Goodbody	11	10
Trixie Makay	08	07
Bruce Hardie	11	09
Mandy Brown	11	09
Ian Hart	04	03
Wolf Hecker	09	09
Ann-Maree Padarin	10	07
John Stead	11	11

## Welcome to our 2025 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 2025.

### Council of Directors

Antonia Kitzel	President
Victoria Dixon	Vice President
Elizabeth Goodbody	Vice President
Trixie Makay	Treasurer
Wolfgang Hecker	Council Member
Mandy Brown	Council Member
Ann-Maree Padarin	Council Member
John Stead	Council Member
Bruce Hardie	Council Member

### Staff of the Society

Helen Drum	Business Manager
Rosemary Gibbons	Box office Admin (Volunteer)
Anne Gallen	Box office Admin (Volunteer)
Jess McQualter	Bookkeeper
Malcolm Houston	Company Secretary

### Life Members

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

### Vale

Norma Robertson

### Committee Conveners

Antonia Kitzel | Executive, Governance & Risk  
Trixie Makay | Fundraising/Grants, Governance & Risk  
Elizabeth Goodbody | Front of House, Governance & Risk  
Ann-Maree Padarin | Production  
Mandy Brown | Programming  
Wolfgang Hecker | Technical, Membership  
Bruce Hardie | STUDIO  
Victoria Dixon | Marketing & Communications

## Manager's Report

The year that was 2025; a world premiere, selected hauntings, a sequel, some old fashioned mystery and sleuthing, a little bit of Austen and a riotous take on a domestic cost of living crisis - joyful, challenging, surprising and fun. So glad I was there. This will be my final Mangers Report for REP (Our Company) as I am retiring from my administrative role from January 2026. Thanks to past and present REP members and patrons for helping me over the years.

REP continues to apply for funding and grants focusing on production, infrastructure, community and education. Thanks to the fundraising committee for their continued efforts.

The promotion of activities and productions of REP continued with the invaluable support of the Communications team of dedicated volunteers. 2024-5 saw a hold put on employing staff to assist in the promotion of productions and activities. As we move towards 2026 REP is now able to employ staff to fulfil this important role - look out for some thought provoking and innovative new ideas from our new Marketing Assistant. REP's promotion is supported 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 REP website, social media and e-newsletters continued to be the communication tools used throughout the year. REP e-notes, our monthly newsletter distributed via the Mail Chimp platform, now has targeted information for productions, Studio and members. Sent to members, subscribers, patrons and media outlets on a regular basis via email, it continues to connect us all. The Member-note option is now used for contacting members directly if required.

The production week pre-opening Front of House (FoH) briefings continue to reinforce the team aspect of the production/performance process and offer training opportunities for FoH roles. They continue to provide an opportunity of meeting face-to-face the production teams and other FoH members with whom they may not normally connect, plus the opportunity to be one of the first audiences for each production.

Established passive fundraising activities continued in 2025, the Returnit! Program, purchasing items online using the shoptate app and the Canberra Southern Cross Club's community support program. Income most welcome and a positive base for future projects and connections.

Collaborative connections were also important with some discounted benefits offered to Friends groups of ACT Cultural organisations, such as the Friends of CMAG and the National Library. It is also important to note that extensive work was a done by members of Council to connect REP activities to the wider community through an active membership of Volunteering ACT, dedicated outreach to aged care facilities and other like-minded Community groups, such as Fearless Women from which REP received a commendation certificate.

The following groups and companies used the Canberra REP Theatre during 2025. Mid-January, Child Players ACT were on the stage, REP Studio in March, then Canta Viva in April, the ANU Law Revue in late September, the ANU Za Kabuki and Dickson College Drama in October. Occasional spaces were this year allocated to ImproACT during March, August and December. Having these groups use the facilities at REP contributes to yearly income but also provides us with community connections and an opportunity to build our audiences and visibility.

At the close of 2025 as I write, I give thanks for all the assistance and support received from REP Council, staff, volunteers, membership and Patrons during my time in the role of Business Manager at REP. It has been a joy to know that I have been trusted with such a role for almost two decades. Thanks to all those I have had the absolute pleasure to meet, work and laugh with over the years. The guard is changing and as I metaphorically pass-the-baton to Julie McElhone I know that she will keep you and REP well.

My best regards,

Helen Drum, Business Manager (Outgoing)

# 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.

**Marketing and Communications**, 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 2025 the Governance and Risk Committee continued to focus on keeping REP well placed in the event of any new or ongoing community health impacts. The Committee continued working with the Business Manager and Council with respect to existing policies and their review, as well as potentially new policies required as regulatory and legislative changes occurred.

The Committee continues to monitor and update/develop policies enabling REP to have a solid compliance framework to support its activities now and moving forward.

## Production

REP staged six productions in the Canberra Repertory Theatre during the 2025 calendar year:

Dates	Play	Playwright	Director	Production Manager
20 Feb – 8 Mar	<i>Baby Jane</i>	Ed Wightman	Ed Wightman	David Bennett
1 – 17 May	<i>Blithe Spirit</i>	Noël Coward	Lachlan Houen	Anne Gallen
12 – 28 Jun	<i>A Doll's House, Part 2</i>	Lucas Hnath	Joel Horwood	Liz de Totth
24 Jul – 9 Aug	<i>Spider's Web</i>	Agatha Christie	Ylaria Rogers	Antonia Kitzel
4 – 20 Sept	<i>Lizzy, Darcy &amp; Jane</i>	Joanna Norland	Alexandra Pelvin	Belynda Buck
20 Nov – 6 Dec	<i>Low Pay? Don't Pay!</i>	Dario Fo/Joseph Farrell	Cate Clelland	John Stead

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.

REP is fortunate to have an excellent base of volunteers to fill our production teams and this year saw several key roles taken on by people new to REP or new to the role including Stage Managers, Costume Designers and Production Managers.

The Production Committee consists of the President, both Vice Presidents and one or more non-Executive members of Council. In 2025, these were Antonia Kitzel, Victoria Tyrell Dixon, Anne Gallen, Mandy Brown and Ann-Maree Padarin.

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

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

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

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

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

Ann-Maree Padarin, Production Committee

## Programming

Members of the Committee approached a short-list of directors and invited them to pitch plays they would like to direct and which the committee thinks will work well for REP. This process is followed up by Committee members' discussions with directors about a range of plays appropriate for a season. The work of the Committee is ongoing as general REP members also suggest potential plays and directors for future seasons and the Committee occasionally receives unsolicited submissions for directors not on the Committee agreed short list.

The Committee meets approximately once a month and is in regular email communication with each other between meetings, as well as reading a wide variety of plays for their suitability for REP. The Committee is currently considering both the 2027 and 2028 seasons and will make recommendations to Council in the coming months.

The 2025 Committee consisted of Mandy Brown, Antonia Kitzel, Elizabeth Goodbody and Simon Tolhurst.

Mandy Brown, Chair Programming Committee

## Technical

REP saw another year of achievements from the technical teams in support of its activities to provide live theatre performances to the Canberra community. Tech activities, ranging from set construction, costumes, properties, stage lighting, and sound, not to mention routine theatre maintenance and repairs, kept the teams busy throughout 2025.

As with any success story, the teams worked in close collaboration with each other to secure the desired results for the productions. The application and skills brought to the task by its members has ensured REP's reputation for producing high quality productions is maintained. This is evidenced by the numerous CAT and Ovations awards presented to REP and its members.

A badge of honour for the teams has been the ability to stay within production budgets. This is particularly true for set construction, where every effort is made to salvage materials following a bump-out, for use in the following productions.

As a result of a 2017 decision by ArtsACT to stop financial support for the theatre, REP has been responsible for all maintenance of the theatre. In the main, this has been carried out in-house by members, with outside contractors called in as necessary.

Major maintenance tasks carried out by members in 2025, included the removal of tree roots from beneath the pavers in the staff car park; maintenance of the evaporative cooling systems for the auditorium; the annual Test and Tag of all electrical cables and movable appliances; and testing and replacement of emergency lighting.

Major facility upgrades have included the installation of an ambulant back rest in the disabled toilet; the installation of split-unit air conditioners in the change rooms; the installation of new tunnel passage houselights; and the upgrade to the stage lighting Infrastructure as a result of an energy efficiency grant of \$27,000 from the Department of Industry, Science and Resources in August 2024.

Wolfgang Hecker, Council Liaison, Technical

## Communications and Marketing

In 2025, the Communications and Marketing function continued to support REP's productions, programs, and community engagement. With no Marketing Assistant in place for most of the year, we faced significant challenges in delivering the high standard of marketing and communications that REP has achieved in the past. During this period, several of our directors stepped in to assist with essential marketing tasks. Their willingness to contribute their time, skills, and creativity ensured that our core promotional activities could continue, and we are deeply grateful for their support.

We also acknowledge the outstanding contribution of our recently retired Business Manager, Helen Drum. Helen's deep knowledge of REP, her steady leadership, and her unwavering commitment were instrumental in keeping our marketing and communications activities functioning throughout this challenging year. Her work ensured continuity, stability, and professionalism at a time of limited resources, and her legacy continues to shape the strength of our operations.

Toward the end of 2025, REP was pleased to appoint a new part time Marketing Assistant, marking an important step toward rebuilding our capacity and strengthening our communications function.

Looking ahead to 2026, we are optimistic about expanding our marketing and communications strategy to reach new audiences, refreshing REP's image within the Canberra creative community, and enhancing the visibility of our productions and programs. With renewed staffing support and the continued dedication of our volunteers, REP is well positioned to elevate its presence and impact in the year ahead.

Victoria Dixon, Marketing & Communications

## Fundraising

The Fundraising Committee is responsible for developing a REP fundraising plan and developing the necessary tools required to implement the plan. Fundraising activities were limited in 2025.

The grant section of the committee submitted applications for multiple grants which were, unfortunately, unsuccessful. The Fundraising Committee continues to seek funding and donations for REP to ensure the company continues to fulfill its mission to provide the best range of opportunities to all theatre lovers in the ACT to participate in and develop high-quality contemporary and classical theatrical productions.

In 2025 the Fundraising Committee consisted of Trixie Makay (Chair), Victoria Dixon, Elizabeth Goodbody, Wolf Hecker, Sally Rynveld, Peter Rush and Antonia Kitzel.

Trixie Makay, Chair Fundraising Committee

## Front of House

Even with the improved health conditions post COVID in 2025, REP remained careful in terms of its sanitary, cleaning and other activities to manage the health and safety risk for patrons, staff and volunteers. Once again REP has been very fortunate with the continued support of a wonderful group of long term FOH volunteers to which a number of new volunteers also joined during the 2025 year. Several existing and new FOH volunteers extended their support across a wider range of FOH roles including FOH Manager, Box Office and Bar. Updated information, training, shadowing experienced FOH volunteers and support notes across FOH roles continued to be developed and or updated this year to continuously improve systems and processes over time, as well as to support Rep volunteers and their lived experience.

Started in 2024, REP has continued to hold FOH Briefing Nights with an additional social element. These took

place on the Tuesday of the first week of each show during the 2025 year. These sessions included a briefing on the show by the Stage Manager for that show together with other briefing updates by the FOH Coordinator for that show. After that formal Briefing, there is some social time for FOH volunteers to meet and chat with others (both new and existing volunteers) over some nibbles and drinks prior to those volunteers who wish, attending the Dress Rehearsal that evening. This Social Time is very popular with FOH Volunteers and allows REP to show its appreciation for their wonderful support.

Once again REP Council and all those involved in REP shows and other important REP functions, offer a huge Thank YOU to its FOH Volunteers for their continuing support, without which REP could not put on shows.

Elizabeth Goodbody, Front of House Liaison

## STUDIO

Studio's main event was an even bigger version of The 'Logues. A key place for REP to encourage writers to develop scripts for the stage as well as a chance for actors to strut their stuff. Thanks must go to Rob de Fries for being the driving force behind this program.

31 scripts were submitted by 22 different authors. 10 finalists were chosen and 13 performers took on the job of presenting these works. Our winners were:

1st - Gary Whipp, for 'Barry Still Has The Dog'

2nd - Peter McDonald, for 'Addressing The Shareholders'

3rd - Kyle Turpin, for 'A Eulogy'

The 2026 'Logues will have been run and won by the time this report is published and will have been larger again with the expansion of categories. Add this to the One Act Play Festival for October and Studio will be busy again with providing opportunities to grow and upskill the community.

Bruce Hardie, STUDIO Liaison

# Finance Reports

## Treasurer's Report

REP's net financial result at the end of the 2025 financial year was unfortunately not positive (a loss of \$24,156). Rising costs and some lower audience numbers than projected impacted the REP this year. We are not alone in experiencing such challenges, theatre groups and other arts organisations all work very hard every year to make ends meet.

The REP's dedicated team delivered another set of high quality productions and received a number of prestigious awards for their outstanding efforts again this year. The dedication of the whole team, comprised largely of volunteers, is truly inspiring.

As we reflect on 2025 we need to acknowledge that in addition to ticket sales we require other sources of income to help maintain the theatre and fund our endeavours.

While the REP gratefully received donations from our supporters and had some success securing a few relatively small government grants we did not undertake any major targeted fund raising.

Increasing audience numbers and efforts to source other funds must continue to be key parts of our sustainment and growth strategy as is the need to invest in membership growth and marketing.

The positive financial outcome achieved in 2024 ought to spur us on. As we work through 2026, we will critically review our financial base. We will consider the recommendations our new auditors, AccountAbility, have provided to assist with the review of our costs as part of this work.

During the preparation of the 2025 Financial Statements, the mapping of the accounts have been revised and reclassified to improve the presentation, which aligns with Canberra REP structure and reporting needs.

Council is committed to maintaining good stewardship and seeking opportunities to sustain and enhance the REP's financial position

Trixie Makay, Treasurer BA, GAICD

## Donations Report

### Canberra Repertory Society Fund

As a registered Deductible Gift Recipient (DGR) under the *Income Tax Assessment Act 1997*, 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 2025 (\$10,865.30) decreased from 2024 (\$15,368), while the number of individual donations over \$2 has decreased (2025: 160 donations, 2024: 352 donations). Repertory is very grateful for the generosity of each and every donor.

No non-monetary donations were received during the 2025 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.

	2025	2024
<b>Opening Balance as at 1 January 2025</b>	<b>\$ 110,336.65</b>	<b>\$ 109,896.34</b>
<b>Receipts</b>		
Bank Interest	\$ 214.53	\$ 886.19
Individual Donations (\$2 and over)	\$ 10,865.30	\$ 15,368.00
Gala Dinner		\$ 6,800.00
Sundry donations (under \$2)	\$ 43.50	\$ 114.80
	<hr/> \$ 11,123.33	<hr/> \$ 23,168.99
<b>Expenditure</b>		
Transfer for operating expenses		
	<hr/> \$ -	<hr/> \$ -
<b>Closing Balance as at 31 December 2025</b>	<b>\$ 121,459.98</b>	<b>\$ 133,065.33</b>
<i>Commitments, not yet paid as at 31 December 2025:</i>		
2021 Council decision		
Auditorium Lighting Upgrade	\$ 20,000.00	\$ 20,000.00
Gordon de Brouwer Website Upgrade	\$ 10,000.00	\$ 10,000.00
	<hr/>	<hr/>
<b>Balance available</b>	<b>\$ 91,459.98</b>	<b>\$ 103,065.33</b>

# Activity Reports

## Plays and Audiences

Play	Director	Dates	Total Audience	Total Audience Paid	Average House	Average Paid House
<i>Baby Jane</i>	Ed Wightman	20 Feb–9 March	858	725	33 %	28 %
<i>Blithe Spirit</i>	Noël Coward	1–17 May	1291	1137	32 %	27 %
<i>A Doll's House, Part 2</i>	Lucas Hnath	12–28 June	575	480	22 %	18 %
<i>Spider's Web</i>	Agatha Christie	24 July–9 August	1638	1522	62 %	58 %
<i>Lizzy, Darcy &amp; Jane</i>	Joanna Norland	4–20 September	1270	1144	48 %	43 %
<i>Low Pay? Don't Pay!</i>	Dario Fo/Joseph Farrell	20 Nov–6 Dec	820	704	31 %	27 %

All performances were at the Canberra REP Theatre, with a seating capacity of 188 per performance. Each show ran for 14 performances. During 2025, no mandated health restrictions were in place.

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

- 1. All percentages rounded**
- 2. We achieved overall for six productions:**
  - **41 % of total capacity**
  - **36 % of total capacity paid**

## Canberra Repertory Society Awards

**The Helen Wilson Trophy – Outstanding Comedic Performance** awarded to **Sian Harrington** for her portrayal of Clarissa Hailsham-Brown in *Spider's Web*.

**The Ted Light Trophy – Outstanding Dramatic Performance** awarded to **Louise Bennett** for her portrayal of Jane in *Baby Jane*.

**Judi Crane Award – Outstanding Dramatic Performance** jointly awarded to **Victoria Tyrell Dixon** for her portrayal of Blanche in *Baby Jane*.

**Judi Crane Award – Outstanding Performance in Comedy & Drama** awarded to **Elaine Noon** for her portrayal of Madame Arcati in *Blithe Spirit* and her portrayal of Anne Marie in *A Doll's House, Part 2*.

**The Russell Brown Trophy** – For best performance in anything other than acting awarded to **Brian Moir**, for his contribution to the set construction team over many years..

**The Fay Butcher Award** - For exceptional service to the society awarded to **Mandy Brown** for her contribution to stage management, archives and programming.

**The Best Rookie Award** - Discretionary (Trophy donated by Joe, Catherine and Audrey McGrail-Bateup) awarded to **Julie Barnes** for outstanding production work at REP for the first time, as backstage crew, front of house, bar duties, wardrobe organisation support, bump outs, as stage manager for *Lizzy, Darcy & Jane* and ASM for *Low Pay? Don't Pay!* Commendations also went to **Leeann Galloway** and **Darcy Abrahams**.

### REP Awards Committee

Simon Tolhurst (Chair), Kate Blackhurst, Mandy Brown, Sarah Hull, and Lachlan Ruffy.

## External Awards 2025

In 2025 REP performers and production members received numerous external awards.

REP casts, crews and creatives garnered 25 nominations across 13 categories for the 2025 **CAT Awards**.

At the 2025 CAT Awards Ceremony the following performers and creatives were recognised:

**Tom Berger:** Best Set Design for a Play for *A Doll's House Part 2*

**Helen Drum:** Best Costume Design for a Play for *A Doll's House Part 2*

**Ed Wightman:** Best Original Work for the adaptation of the novel for the stage for *Baby Jane*

**Lainie Hart:** Best Actress in a leading role in a Play , as Nora in *A Doll's House Part 2*

REP casts, crews and creatives received 26 nominations across 12 categories at **The Ovations** (Performing Arts Awards for Canberra and Queanbeyan).

Ovations were presented to:

**Tom Berger :** Outstanding Set Design for a Play for *A Doll's House, Part 2*

**Lachlan Houen:** Outstanding Lighting Design for a for Play *A Doll's House, Part 2*

**Helen Drum:** Outstanding Costume Design for a Play for *A Doll's House, Part 2*

**Anna Lorenz:** Outstanding Youth Performance in a Play (18yo and under) as Emmy in *A Doll's House, Part 2*

**Ed Wightman:** Outstanding Direction of a Play for *Baby Jane*

**Canberra Repertory Society:** Outstanding Production of a Play – Community for *A Doll's House, Part 2*

**Dr Andrew Kay** was awarded the Encore! Award For Lifetime Achievement.

Congratulations to all of REP's nominees and winners.

## Production Participants

### ***Baby Jane***

Adapted by Ed Wightman

from the novel *Whatever Happened to Baby Jane* by Henry Farrell

#### **Artistic Credits**

Director **Ed Wightman**

Set Designer **Andrew Kay**

Costume Designer **Anna Senior OAM**

Lighting Designer **Nathan Sciberras**

Sound Designer **Neville Pye**

Properties **Antonia Kitzel**

Hair & Makeup **Kelly McInnes**

#### **Production Credits**

Stage Manager **David Goodbody**

Assistant Stage Manager **Mae Schembri**

Set Coordinator **Russell Brown OAM**

Production Manager **David Bennett**

Rehearsal Coach **Liz de Totth**

Stage Crew **Julie Barnes, Samson Ullinger**

#### **Set Building**

Russell Brown OAM, Andrew Kay, Brian Moir, Gordon Dickens, Eric Turner, Wolfgang Hecker, John Klingberg

#### **Wardrobe**

Anna Senior OAM, Jeanette Brown OAM, Joan White, Ros Engledow

#### **Lighting**

Nathan Sciberras, Leeann Galloway, Lennard Duck, David Brown

#### **Sound**

Neville Pye, John Gildor, Patrick Dixon

#### **Voiceovers**

Amy Crawford, Bruce Hardie, Sally Rynveld

Council Production Liaison **Mandy Brown**

Production photography **Antonia Kitzel**

Program **Helen Drum**

Marketing **Helen Drum**

Foyer Production Photographs **Ross Gould**

Poster Design and Artwork **Tiana Johannis Design, Helen Drum**

#### **Front of House**

Front of House Coordinator **Elizabeth Goodbody**

#### **FoH volunteers**

Aleksis Andreitchenko, Mandy Brown, Winston Bucknall, Gayle Buttrose, Sian Chadwick, Rob de Fries, Ros Engledow, Irene Ford, Anne Gallen, Rosemary Gibbons, John Gieroszynski, Elizabeth Goodbody, Rachael Grivas, Jenny Hall, Lesley Harland, Wolf Hecker, Diane Hesse, Jayshree Kerai, Evan Lendich, Neil McLeod, Chris McMurray, Kim Middleton, Ann Moloney, Carolyn Norrie, Ann-Maree Padarin, Erika Parkinson, Alison Purnell, Ken Purnell, Sally Rynveld, Anna Senior, Rita Turnbull, Irene Ussenko, Shirani Visvanathan, Rosanne Walker, Tamara Wilcock, Geoff Winter, Jeannie Young.

#### **Cast**

**Louise Bennet** | 'Baby' Jane Hudson

**Victoria Dixon** | Blanche Hudson

**Michael Sparks** | The Man

**Andrea Garcia** | Luisa

**Tom Cullen** | Edwin Flagg



## ***Blithe Spirit***

by Noël Coward

### **Artistic Credits**

Director **Lachlan Houen**  
Set Co-Designers **Andrew Kay, Michael Sparks OAM**  
Costume Designer **Suzan Cooper**  
Lighting Designer **Leeann Galloway**  
Sound Designer & Composition **Marlène Claudine Radice Properties Gail Cante**

### **Production Credits**

Stage Manager **Lucy van Dooren**  
Rehearsal Prompt **Liz de Toth**  
Set Coordinator **Russell Brown OAM**  
Production Manager **Anne Gallen**  
Stage Crew **Tara Davidson, Erin Lesnie, Benjamin Martin, Samson Ullinger, Aleksis Andreitchenko**

### **Set Building**

Russell Brown OAM, Andrew Kay, Aleksis Andreitchenko, Brian Moir, Eric Turner, Wolfgang Hecker, John Klingberg

### **Wardrobe**

Jeanette Brown OAM, Anna Senior OAM, Ann Moloney, Jenny Hall, Joan White, Ros Engledow

### **Makeup**

Tara Davidson

### **Lighting**

Leeann Galloway, Nathan Scibberas, Lennard Duck, David Brown, Eliza Begley, Liz de Toth

### **Sound**

Marlène Claudine Radice, Neville Pye Properties & Set Dressing Gail Cante, Antonia Kitzel, Anne Gallen, Alana Smith

**Special vases** made by Linda Jakob

Council Production Liaison **Elizabeth Goodbody**

Marketing **Lachlan Houen**

Production images **Antonia Kitzel**

Rehearsal images **Victoria Tyrrell Dixon, Eve Murray**

Promotional image **Peter Stiles**

Foyer Production Photographs **Ross Gould**

Program **Helen Drum**

Poster Design and Artwork **Tiana Johannis Design, Helen Drum**

### **Front of House**

Front of House Coordinator **Elizabeth Goodbody**

### **FoH volunteers**

Aleksis Andreitchenko, David Bennett, Jenny Berrill, Zoe Brissett, Mandy Brown, Winston Bucknall, Nancy Davies, Rob de Fries, Victoria Dixon, Ros Engledow, Irene Ford, Anne Gallen, Rosemary Gibbons, John Gieroszynski, David Goodbody, Elizabeth Goodbody, Jenny Hall, Lesley Harland, Wolf Hecker, Diane Hesse, Jayshree Kerai, Phillip Marlan, Chris McMurray, Kim Middleton, Ann Moloney, Carolyn Norrie, Erika Parkinson, Alison Purnell, Adam Sedlaczek, Anna Senior, Penelope Sinclair, Rita Turnbull, Irene Ussenko, Shirani Visvanathan, Rosanne Walker, Tamara Wilcock, Geoff Winter, Jeannie Young.

### **Cast**

**Liv Boddington** | Edith  
**Alex McPherson** | Ruth Condomine  
**Peter Holland** | Charles Condomine  
**John Stead** | Doctor Bradman  
**Antonia Kitzel** | Mrs Bradman  
**Elaine Noon** | Madame Arcati  
**Winsome Ogilvie** | Elvira



## ***A Doll's House, Part 2***

by Lucas Hnath

### **Artistic Credits**

Director **Joel Horwood**

Set Designer **Tom Berger**

Costume Designer **Helen Drum**

Lighting Designer **Lachlan Houen**

Sound Designer **Neville Pye**

Stage Crew **Leeann Galloway | Rosemary Gibbons**

### **Production Credits**

Stage Manager **Carmen King**

Production Manager **Liz de Totth**

Set Coordinator **Russell Brown OAM**

Properties & Set Dressing **Rosemary Gibbons**

### **Set Construction & Painting**

Russell Brown OAM, Andrew Kay, Brian Moir, Tom Berger, Wolfgang Hecker, Gordon Dickens, John Klingberg

### **Wardrobe**

Helen Drum, Rosemary Gibbons, Wardrobe wenches

### **Lighting & Sound**

Lachlan Houen, Lucy van Dooren, Neville Pye

Council Production Liaison **Ann-Maree Padarin**

Intimacy Coordinator **Ann-Maree Padarin**

Rehearsal & Production Photography **Kate Harris**

Foyer Production Photographs **Ross Gould**

Marketing **Joel Horwood**

Program **Helen Drum**

Poster Design and Artwork **Tiana Johannis Design and**

**Helen Drum**

### **Front of House**

Front of House Coordinator **Wolfgang Hecker**

### **FoH volunteers**

Brad Armstrong, Julie Barnes, Mandy Brown, Winston Bucknall, Gayle Buttrose, Ros Engledow, Anne Gallen, Rosemary Gibbons, John Gieroszynski, David Goodbody, Jenny Hall, Lesley Harland, Wolf Hecker, Diane Hesse, Margie Hudson, Jayshree Kerai, Antonia Kitzel, Kathy Lindsay, Neil McLeod, Chris McMurray, Kim Middleton, CarolynNorrie, Erika Parkinson, Alison Purnell, Pampa Ray, Josie Robertson, Adam Sedlaczek, Leanne Shutt, Helen Simpson, Rita Turnbull, Irene Ussenko, Shirani Visvanathan, Rosanne Walker, Tamara Wilcock.

### **Cast**

**Lainie Hart** | Nora

**Rhys Robinson** | Torvald

**Elaine Noon** | Anne Marie

**Anna Lorenz** | Emmy



## **Spider's Web** by Agatha Christie

### **Artistic Credits**

Director **Ylaria Rogers**  
Assistant Director **Ariana Barzinpour**  
Set Designer **Sarea Coates**  
Costume Designer **Ange Fewtrell**  
Lighting Designer **David Brown**  
Sound Designer **Neville Pye**

### **Production Credits**

Stage Manager **Leeann Galloway**  
Production Manager **Antonia Kitzel**  
Set Coordinator **Russell Brown OAM**

### **Properties & Set Dressing**

Sarea Coates

### **Set Building**

Russell Brown OAM, Andrew Kay, Brian Moir, Eric Turner, Gordon Dickens, Wolfgang Hecker, John Klingberg, Kimmo Weel, Lucas Bremstaller

### **Wardrobe**

Ange Fewtrell, Wardrobe Wenches

### **Sound**

Neville Pye, John Gildor

### **Lighting**

David Brown, Lennard Duck

Council Production Liaison **Wolfgang Hecker**  
Marketing **Victoria Dixon, Helen Drum**  
Program and Promotional images **Cathy Breen**  
Foyer Production Photographs **Ross Gould**  
Program **Helen Drum**  
Poster Design and Artwork **Tiana Johannis, Helen Drum, Antonia Kitzel**

\* The role of Pippa was shared by Terese Maguire and Manasa Kannan.

Terese performed for the 7:30pm performances on 24, 26, 31 July, 2, 6, 8, 9 August, and 2pm performance 3 August.

Manasa performed for the 7:30pm performances on 23 (Open Dress), 25, 30, July, 1, 7 August, and 2pm performances 2,9 August.

### **Front of House**

Coordinator **Wolfgang Hecker**

### **FoH volunteers**

Julie Barnes, Lucas Bremstaller, Winston Bucknall, Gayle Buttrose, Rob de Fries, Ros Engledow, Irene Ford, Rosemary Gibbons, John Gieroszynski, David Goodbody, Elizabeth Goodbody, Deb Guster, Jenny Hall, Wolf Hecker, Diane Hesse, Jayshree Kerai, Neil McLeod, Chris McMurray, Kim Middleton, Ann Moloney, Carolyn Norrie, Erika Parkinson, Josie Robertson, Sally Rynveld, Adam Sedlaczek, Leanne Shutt, Helen Simpson, Penelope Sinclair, Rita Turnbull, Shirani Visvanathan, Rosanne Walker, Tamara Wilcock, Geoff Winter, Clarissa Womack, Jeannie Young.

### **Cast**

**Siân Harrington** | Clarissa  
**Nathan McKenna** | Henry  
**Terese Maguire** | Pippa\*  
**Manasa Kannan** | Pippa\*  
**Adele Lewin** | Mildred Peake  
**Terry Johnson** | Sir Rowland  
**Anthony Mayne** | Hugo  
John Whinfield | Jeremy  
David Bennett | Elgin, the Butler  
Robert Weardon | Oliver Costello  
Leo Amadeus | Inspector Lord  
Sophia Bate | Constable Jones



## ***Lizzy, Darcy & Jane***

by Joanna Norland

### **Artistic Credits**

Director **Alexandra Pelvin**

Assistant Director **Jude Colquhoun**

Set Designer **Kayla Ciceran**

Costume Designer **Eliza Gulley**

Assistant Costume Designer **Kassia Savidis**

Lighting Designer **Nathan Sciberras**

Sound Designer **Neville Pye**

Properties & Set Dressing **Belynda Buck**

Choreography **Belynda Buck**

Vocal Coach **Tony Turner**

### **Production Credits**

Stage Manager **Julie Barnes**

Assistant Stage Manager **Sharon Houlihan**

SM Mentor **Mandy Brown**

Production Manager **Belynda Buck**

Set Coordinator **Russell Brown OAM**

Stage Crew **Carmen King**

### **Properties & Set Dressing**

Belynda Buck, Kayla Ciceran, Mandy Brown

### **Set Building**

Russell Brown OAM, Andrew Kay, Brian Moir, Rob de Fries, Eric Turner, John Gieroszynski, John Klingberg, Derek Gibbons QSM

### **Wardrobe**

Eliza Gulley, Kassia Savidis, Antonia Kitzel

### **Sound**

Neville Pye

### **Lighting**

Anne Gallen, Arian Barzinpour, David Brown, Eliza Begley, Lennard Duck

Council Production Liaison **Mandy Brown**

Marketing **Victoria Dixon, Alexandra Pelvin, Helen Drum**

Production Photography **Alexandra Pelvin, Helen Drum**

Foyer Photographs **Ross Gould**

Program **Helen Drum**

Poster Design and Artwork **Tiana Johanns Design, Helen Drum**

### **Front of House**

Coordinator **John Gieroszynski**

### **FoH volunteers**

Jenny Berrill, Lucas Bremstaller, Mandy Brown, Winston Bucknall, Gayle Buttrose, Sian Chadwick, Nancy Davies, Rob De Fries, Irene Ford, Anne Gallen, Rosemary Gibbons, John Gieroszynski, David Goodbody, Elizabeth Goodbody, Wolf Hecker, Diane Hesse, Margie Hudson, Antonia Kitzel, Evan Lendich, Neil McLeod, Chris McMurray, Kim Middleton, Anne Murn, Carolyn Norrie, Erika Parkinson, Pampa Ray, Sally Rynveld, Adam Sedlaczek, Anna Senior, Rita Turnbull, Samson Ullinger, Irene Ussenko, Marilyn Warner, Tamara Wilcock, Geoff Winter, Clarissa Womack, Jeannie Young.

### **Cast**

**Lydia Milosavljevic** | Jane Austen

**Dylan Hayley Rosenthal** | Elizabeth Bennet

**Sterling Notley** | Mr Bingley/Harris/Mr Collins

**Marco Simunec** | Mr Darcy/Tom Lefroy

**Rachel Hogan** | Madam Lefroy/Lady Catherine de Bourgh/Alethea

**Elaine Noon** | Mrs Austen/Cassandra



# ***Low Pay? Don't Pay!***

By Dario Fo

## **Artistic Credits**

Director/Designer **Cate Clelland**  
Assistant Director **Lachlan Ruffy**  
Costume Designer **Darcy Abrahams**  
Lighting Designer **Stephen Still**  
Sound Designer **Neville Pye**

## **Production Credits**

Stage Manager **David Goodbody**  
Assistant Stage Manager **Emily Backhouse**  
Production Manager **John Stead**  
Set Coordinator **Russell Brown OAM**  
Stage Crew **Emily Backhouse, Julie Barnes, Mae Schembri**

## **Set Construction & Painting**

Russell Brown OAM, Andrew Kay, Brian Moir, Eric Turner, John Klingberg, Wolfgang Hecker

## **Properties & Set Dressing**

Rosemary Gibbons

## **Wardrobe**

Darcy Abrahams, Wardrobe Wenches

## **Sound**

Neville Pye, Andrea Garcia, Imogen Holland, John Maguire

## **Lighting**

Anne Gallen, Ashley Pope, Liz de Toth, Lennard Duck

Council Production Liaison **Elizabeth Goodbody**

Marketing **Victoria Tyrrell Dixon, Helen Drum**

Production Images **Victoria Tyrrell Dixon**

Foyer Photographs **Ross Gould**

Program **Helen Drum**

Poster Design and Artwork **Tiana Johannis Design, Helen Drum, Daniel Jobson**

## **Front of House**

Coordinator **Elizabeth Goodbody**

## **FoH volunteers**

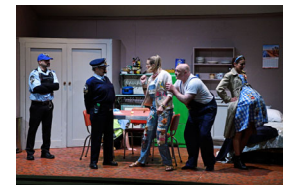
Jenny Berrill, Lucas Bremstaller, Winston Bucknall, Sian Chadwick, Nancy Davies, Rob de Fries, Liz de Toth, Irene Ford, Anne Gallen, John Gieroszynski, Elizabeth Goodbody, Deb Guster, Jenny Hall, Lesley Harland, Wolf Hecker, Diane Hesse, Sally Jones, Evan Lendich, Neil McLeod, Chris McMurray, Anne Murn, Carolyn Norrie, Erika Parkinson, Pampa Ray, Adam Sedlaczek, Anna Senior, Rita Turnbull, Geoff Winter, Clarissa Womack, Jeannie Young.

## **Cast**

**Maddie Lee** | Toni  
**Chloe Smith** | Maggie  
**Lachlan Abrahams** | Joe  
**Rowan McMurray** | Lou  
**Antonia Kitzel** | The Actor

## **ENSEMBLE**

**Ben Zolfaghari, Stephanie van Lieshout, Ariana Barzinpour, Rucha Tathavadkar, Rosemary Gibbons, Georgie Bianchini, Paul Jackson, Sterling Notley**



*All production photos by Ross Gould (2025)*