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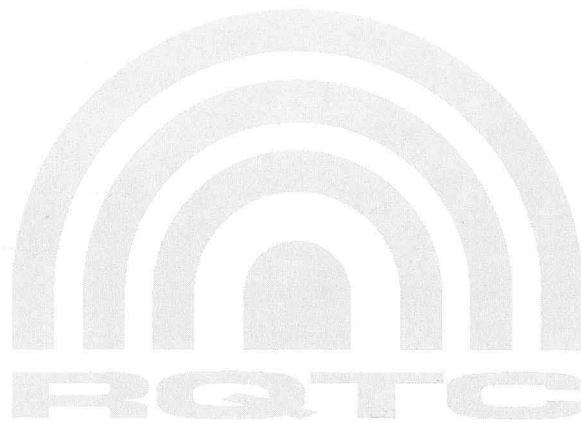
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**ROYAL QUEENSLAND  
THEATRE COMPANY**

**1992  
ANNUAL REPORT**





## QUEENSLAND'S STATE THEATRE COMPANY

### CONTENTS

Letter to the Minister .....	1
Mission Statement .....	1
Company Profile and Objectives.....	2
Report of the Chairman.....	4
Board of Directors and Staff.....	5
Major Events.....	8
Statistics .....	9
Report of the Artistic Director and General Manager .....	10
Subscription Season .....	11
Touring .....	20
Brolgas .....	22
New Writing.....	27
Artistic Development.....	29
Sponsorship .....	30
Subscriber Services.....	31
Audience Development.....	33
Community Outreach.....	34
Financial Statements .....	35

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# Report of the Royal Queensland Theatre Company



LAIN UPON THE TABLE OF THE HOUSE  
NOT ORDERED TO BE PRINTED.  
THE CLERK OF THE PARLIAMENT,

To The Hon Dean Wells, MLA, Minister for Justice, Attorney General and Minister for The Arts

*My Dear Minister*

*The Members of the Board of the Royal Queensland Theatre Company have the honour to present to you their Twenty Fourth Report in respect of the period 1 January 1992 to 31 December 1992.*

23 March 1993

**J S DOUGLAS QC**

*Chairman*

## MISSION STATEMENT

*As the State Theatre Company we accept responsibility for leadership in developing, promoting and presenting quality theatre to a wide range of audiences, and we provide the focus for live theatre in Queensland.*



# Company Profile

The RQTC is Queensland's State Theatre Company. The Company was established in 1969 and its inaugural production of Peter Shaffer's *Royal Hunt of the Sun* opened on 1 October 1969 in the SGIO (now the Suncorp) Theatre.

The Company is supported as the State Theatre Company by the Arts Division of the Queensland Government and the Performing Arts Board of the Australia Council, the Federal Government's arts funding and advisory body.

The Company is committed to the pursuit of excellence in all its endeavours, which as befits a State Theatre Company, are many.

**Play Production Programme** — the Company presents several major theatrical productions each year and is the most active of all Queensland performing arts companies. The productions include works from the major classical repertoire and relevant contemporary works. Australian plays are well represented with a selection of classics, established works and premieres of new work. Plays are presented in the Suncorp Theatre, the Performing Arts Complex on the South Bank and in outdoor venues as appropriate.

Through the Play Production Programme, the Company develops the skills and talents of Queensland artists and theatre workers and introduces Queensland audiences to the best of Australia's playwrights, actors, designers, directors and technicians.

The Company also introduces to Brisbane the best of contemporary productions from interstate performing arts companies. The Company in turn showcases its own work throughout Australia by touring interstate.

**Touring** — whenever and wherever possible, the Company tours productions throughout Queensland to major regional centres as well as to smaller rural townships and communities. The Company also undertakes extensive national touring (Sydney, Melbourne, Adelaide, Hobart, Canberra) whenever possible.

**Brolgas** is the youth arm of the Company and provides a wide variety of theatre activities, both for young people and by young people, including theatre in schools, youth theatre, theatre skills courses, a playwriting competition and a number of audience development initiatives.

The Company also has an extensive **New Writing Programme** which offers a play assessment service, a play reading and workshop programme, residencies, commissions and awards.

**Other Activities** — as the State Theatre Company, a wide variety of additional activities form part of the Company's brief.

One of the Company's major priorities is audience access and development, which is ensured through a wide range of concessions and access initiatives for youth, students, pensioners and special interest groups.



## OBJECTIVES OF THE COMPANY

The Royal Queensland Theatre Company is established by an Act of the Queensland Parliament entitled the *Royal Queensland Theatre Company Act 1970-1990*.

The Company is a Body Corporate and Statutory Authority and as such is subject to general policy and guidelines applicable to such organisations. The provisions of the Financial Administration and Audit Act 1977 apply.

1. The objects of the Company as set out in section 5 of its Act are as follows:
  - (a) to promote and encourage the development and presentation of the arts of the theatre;
  - (b) to promote and encourage public interest and participation in the arts of the theatre;
  - (c) to promote and encourage either directly or indirectly the knowledge, understanding, appreciation and enjoyment of drama, opera, ballet, music and other arts of the theatre in all their expressions, forms and media;
  - (d) to produce, present and manage plays, opera, ballet and other forms and kinds of theatre or entertainment in the State Government Insurance Office Theatre and at other places;
  - (e) to establish and conduct schools, lectures, courses, seminars and other forms of education in drama and other arts of the theatre;
  - (f) to teach, train and instruct persons and promote education and research in drama and other arts of the theatre;
  - (g) to provide or assist to provide theatres and appurtenances of theatres.

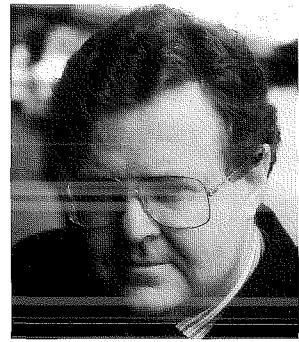
In September 1992 the Board of the RQTC adopted the following mission statement:

*As the State Theatre Company we accept responsibility for leadership in developing, promoting and presenting quality theatre to a wide range of audiences, and we provide the focus for live theatre in Queensland.*

In 1991 the Arts Review Committee accepted our definition of ourselves as Queensland's State Theatre Company. The important five point structure is both stabilising and visionary:

- (a) *a production house* presenting a wide range of activities;
- (b) *a conservatory* exercising and developing the theatre skills and traditions; keeping the public informed and appreciative of the great classical repertoire;
- (c) *a laboratory* exploring and stretching the perimeters of the performing arts; working with new forms and applying new theories; educating and stimulating audiences with more difficult and challenging works;
- (d) *a contemporary forum* giving voice to issues of interest to the community; finding new relevance in the classics; seeking pertinent works from the international repertoire; supporting and developing local plays from different Queensland regions; and
- (e) *a resource centre* for the people of Queensland, co-ordinating all the enquiries for practical and theoretical information and being Queensland's voice in the national and international scene.

# Chairman's Report



For the first time in the history of the RQTC, 1992 saw our participation not only in the famous Adelaide Festival of the Arts, but the Melbourne International Festival as well. Invitations to these prestigious festivals followed new standards of excellence maintained by the Company in recent years and marked a recognition of Queensland art and artists which reflected well on this state.

Greatly increased activities throughout the year were undertaken within the continuing limitations of our accommodation and with almost no increase in staff. Yet the employment opportunities offered to artists and theatre workers set a new record. Our decision to employ larger casts with longer seasons was a responsible step in the light of industry need in Queensland and the year's work contributed greatly to the maintenance of stability in the performing arts.

Throughout the year, the Company continued to work on a number of new initiatives. These are more fully reported elsewhere and reveal not only the creative thinking of our dedicated staff, but their care and concern for healthy growth in the Queensland performing arts. The establishing of awards for playwrights is a major step of historic significance.

Serving on a playwriting award panel for RQTC is David Williamson, Australia's leading dramatist. In 1992 we toured his acclaimed *Money and Friends* through six states including an extensive Queensland tour with special government support. This production also contributed to the profile of the Company and its increased reputation.

In accepting our new status as a statutory authority funded for the first time through a single-line appropriation, the Company undertook the development of a Strategic Plan which is being implemented in 1993. A Mission Statement has been adopted and a full report on this process and its outcomes will be included in our 1993 Annual Report.

The promise of a home for our twenty-four year old Company at the South Bank was the important advance in 1992. Planning also continued for the proposed new Drama Theatre in Stage V.

Our increase in activities, employment and, consequently, expenditure, was met with an unusually quiet response from the general public in 1992, a year in which the current recession began to affect our Company for the first time. Though increased income from interstate success with *Money and Friends* supported some new activities and helped finance its Queensland tour, and despite several of our subscription plays being outstandingly popular, our end result remained consistent with the predicted deficit budget.

The energies of the Board reflected those of our employees and the Directors were actively involved in a number of new sub-committees created to extend the effectiveness of the Company. In August, the Artistic Director, feeling that most of the objectives of his four-year plan were nearing completion, advised of his intention to resign with effect from the end of 1993, which would give ample time to ensure smooth continuity into a new artistic directorate. In November, the Board invited applications for the position.

I would like to take this opportunity to thank the members of the Board of Directors for their work on behalf of theatre in this State and to pay tribute to the staff of RQTC for their continued dedication to the task of maintaining this Company as a major cultural force serving the people of Queensland.

I commend the 24th Report of the Royal Queensland Theatre Company to the Government.

**J S DOUGLAS QC**



# Board of Directors and Staff

## **PATRON**

His Excellency Sir Walter Campbell AC QC,  
Governor of Queensland (to August 1992)  
Her Excellency Mrs Leneen Forde,  
Governor of Queensland  
(from August 1992)

## **FOUNDING DIRECTOR**

Mr Alan Edwards AM MBE

## **BOARD OF DIRECTORS**

Mr James Douglas QC (Chairman)  
Mr William Palmer (Deputy Chairman)  
Ms Jennifer Blocksidge  
Dr Richard Fotheringham  
Mr Graham Henry  
Mrs Una Hollingworth  
Mr Mal Larkins  
Mrs Stephanie Paul  
Mr Kevin Radbourne  
Mrs Fran Morrison

## **STAFF**

<i>Artistic Director</i>	Mr Aubrey Mellor OAM
<i>Director of Brolgas</i>	Ms Janet Robertson
<i>Resident Designer</i>	Mr Dale Ferguson
<i>Artistic Associate</i>	Mr David Berthold
<i>Education Officer</i>	Ms Debra Le Bhers (on secondment from Queensland Department of Education, part-time from 18.5.92, full-time from 6.7.92)
<i>General Manager</i>	Ms Anne McNeill
<i>Finance and Business Officer</i>	Mrs June Crow
<i>Promotions and Press Officer</i>	Mr Adam Bennett
<i>Sponsorship Officer</i>	Ms Lisa Mitchell

## *Subscriptions and Sales Officer*

Ms Jennifer Cox  
(to 31.1.92)  
Mr Michael Palmer  
(from 9.3.92 to 11.9.92)  
Ms Helen Mayes  
(from 14.9.92)

## *Promotions and Sales Assistant Trainee Administrator*

Ms Sarah Gaffney  
Ms Danielle Cooper  
(from 13.1.92)

## *Co-ordinator Administrative Secretary Receptionist Finance Clerk*

Mrs Diane Leith  
Ms Donna Passmore  
Ms Wendy Webster  
Ms Helen Mayes  
(to 11.9.92)

## *Clerical Assistant*

Mrs Robyn Koski  
(from 21.9.92)  
(part-time)

## *Clerical Assistant*

Mrs Joanne Smeaton  
(from 12.10.92)  
(part-time)

## *Production Manager Workshop Supervisor Wardrobe Supervisor Props Master*

Mr Trevlyn Gilmour  
Mr Peter Sands  
Ms Gayle McGregor  
Mr Timothy Eiseman  
(to 25.4.92)  
Mr Gregory Tuckwell  
(from 29.6.92)

## *Scenic Artist*

Mr Leo Herreygers  
(from 6.1.92)

## *Carpenter*

Mr Peter Vosiliunas

## *Pattern Maker/Cutter Wardrobe Assistant*

Ms Kate Stewart  
Ms Carmela Cotroneo  
(from 6.1.92)

## *Costume Hire*

Mrs Diana Dalgleish

## *London*

Mrs Diane Hunt

## *Representatives*

Ms Yolande Bird

Ms Diana Franklin



## **BOARD MEMBERS**

**Members of the Board of the RQTC are appointed by the Governor-in-Council and serve in a voluntary capacity. The Board met 11 times in 1992.**

### **MR JAMES DOUGLAS QC**

James Douglas QC has been Chairman of the Company since 1990. He is also Chairman of the Queensland Symphony Orchestra's Advisory Board and Development Fund. His three year term of appointment to the Board of Directors ends on 17 October 1993.

### **MR WILLIAM PALMER**

William Palmer is former General Manager for Queensland of the Westpac Banking Corporation. He is a Member of the Senate of the University of Queensland and is a Director of three private companies. His three year term of appointment to the Board of Directors ends on 10 May 1993.

### **MS JENNIFER BLOCKSIDE**

Jennifer Blockside is a freelance actor and teacher in Voice and Acting. She is a life member of Brisbane Repertory Theatre, having served as Honorary Artistic Director and President over twelve years. She was a Founder Member of the Brisbane Theatre Company and of KITE Pre-School Theatre, and has served on the State's Cultural Advisory Council and on the Community Arts Board of the Australia Council. Her three year term of appointment to the Board of Directors ends on 10 May 1993.

### **DR RICHARD FOTHERINGHAM**

Richard Fotheringham is Senior Lecturer in Drama at the University of Queensland and a former professional playwright, director and actor. He is the author of numerous books and articles on Australian theatre, and has served on boards and committees of the Australasian Drama Studies Association, the QUT Academy of the Arts, the Australian National Playwrights' Conference, and the Australian Writers' Guild. His three year term of appointment to the Board of Directors ends on 10 May 1993.

### **MR GRAHAM HENRY**

Graham Henry has worked for Arthur Andersen for 25 years since graduating from the University of Queensland with a Bachelor of Commerce. Vice Chairman of the Queensland Division of The Institute of Chartered Accountants in Australia, he is a member of the Australian Computer Society and a member of The Institute of Management Consultants in Australia. He is also a National Trustee for Young Achievement Australia and President of the Multiple Sclerosis Society of Queensland. His three year term of appointment to the Board of Directors ends on 10 May 1993.

### **MRS UNA HOLLINGWORTH**

Una Hollingworth has spent 40 years in fields of art lecturing and theatre involvement. Her experience covers graphics, fashion, costume and set design and construction, writing and direction. Her three year term of appointment to the Board of Directors ends on 17 October 1993.





### **MR MAL LARKINS**

Mal Larkins joined ERDC (Energy Research and Development Corporation) in late June 1992 and is the Senior Representative of McIntosh Corporate Limited in Queensland and Papua New Guinea. Prior to this Mal held managerial positions over a period of 24 years in BHP, CSR and AGL, and was the Queensland State Chairman and a Councillor of the Australian Petroleum Exploration Association for four years. His three year term of appointment to the Board of Directors ends on 17 October 1993.

### **MRS STEPHANIE PAUL**

Stephanie Paul is the Managing Director of Phillips Public Relations Pty. Ltd., the largest Queensland public relations company, established by her 16 years ago. She is the immediate Past President of the Public Relations Institute of Australia (Qld), a Fellow of the Australian Institute of Company Directors, a member of the Securities Institute of Australia, the International Public Relations Association and Women Chiefs of Enterprises.

She is Vice Chairman of WORLDCOM, the largest independent public relations network and also Chairman of the Asia Pacific Region for that group, and serves on the Department of Business Faculty's Advisory Board to the Queensland University of Technology. Her three year term of appointment to the Board of Directors ends on 17 October 1993.

### **MR KEVIN RADBOURNE**

Kevin Radbourne is Deputy Director, Arts Division, Department of Justice, Attorney-General and the Arts. He has had a long and active association with the arts community in Brisbane. Most notable is his twenty-seven years membership of the Brisbane Arts Theatre in the capacity of Actor/Director/Chief Executive Officer and President; in 1980 he was awarded Life Membership.

As a State delegate he has attended the South Pacific Festival of Arts in Papua New Guinea and the Cultural Ministers's Council Meeting in New Zealand. Mr Radbourne is currently a member of the Library Board of Queensland, the State Library of Queensland Foundation Council, the Queensland Performing Arts Trust and is Deputy Chairman of the Queensland Cultural Centre Trust. His three year term of appointment to the Board of Directors ends on 10 May 1993.

### **MRS FRAN MORRISON**

Fran Morrison is a freelance journalist with a background in television reporting and video production. She has a long-time interest in Theatre and the Arts. Her two year term of appointment to the Board of Directors ends on 21 November 1994.

## **EXECUTIVE STAFF**

### **MR AUBREY MELLOR**

Aubrey Mellor OAM was appointed Artistic Director of the Company in June 1988. As one of Australia's foremost directors, he has worked for most of Australia's major theatre companies including the Nimrod Theatre Company where he was Co-Artistic Director. A graduate of NIDA (National Institute of Dramatic Art) where he worked as Resident Director, Acting Tutor to a generation of our best actors, and later as Deputy Director, Aubrey was awarded a Churchill Fellowship to study Eastern Theatre and Ritual.

### **MS ANNE McNEILL**

Anne McNeill joined the company as General Manager early in 1989. Prior to this she was the Assistant Administrator of NIDA (National Institute of Dramatic Art). A graduate of Griffith University, she has worked in executive management positions in tertiary education institutions in both Sydney and Brisbane.



# Major Events

The major events for the Company in 1992 were:

## SUBSCRIPTION SEASON

- Eight (8) major productions, five in the Suncorp Theatre and three in the Cremorne Theatre.

## TOURING PROGRAMME

- One (1) major production of a new Australian play which was presented at the Adelaide Festival of Arts in association with the State Theatre Company of South Australia.
- One (1) major production which was presented at the Melbourne International Festival.
- One (1) major production of a new Australian play which toured throughout Australia and regional Queensland.

## BROLGAS YOUTH PROGRAMME

- Four (4) new productions of Theatre-in-Schools plays, all of which undertook regional touring (in association with the Queensland Arts Council) throughout the State.
- One (1) production and tour of a new adaptation of an award-winning children's book for the first Festival of Early Childhood.
- A Residency in Mt Isa to research and develop ideas for a play about women in mining communities funded by the Performing Arts Board of the Australia Council and Mt Isa Mines.
- A residential Theatre Experience Week and Theatre Laboratory Week for young people from rural and regional Queensland.

## NEW WRITING PROGRAMME

- The Courier-Mail George Landen Dann Award for Queensland Playwrights.
- The Comalco *Making Contact* Playwriting Competition for upper primary and secondary students.
- The commissioning of five (5) playwrights with assistance from the Literature and Performing Arts Board of the Australia Council.
- Workshopping of ten (10) new Queensland plays.
- One (1) Playwright Residency which was assisted by the Literature and Performing Arts Boards of the Australia Council.

## SPECIAL EVENTS

- Thirteen (13) Special Events staged to illuminate aspects of the performing arts.

## TRAINEESHIP

- A Traineeship for an Administrator which was assisted by the Performing Arts Board of the Australia Council.

## AWARDS

- The launch of the Lifetime Achievement Award to promote the achievement of senior Queensland artists.

## SPONSORSHIP

- The launch of the Annual Fund.
- Major sponsors **The Shell Company of Australia, Bank of Queensland, Westpac, Comalco, The Courier-Mail** and **Channel 10** supported the Company for the first time.



## NUMBER OF PERFORMANCES

### (A) Capital City Season:

Suncorp Theatre:			
<i>Shadow and Splendour</i>	24		
<i>The Marriage of Figaro</i>	24		
<i>A Cheery Soul</i>	24		
<i>Twelfth Night</i>	25		
<i>Fuente Ovejuna</i>	23	120	
Cremorne Theatre:			
<i>The Heidi Chronicles</i>	55		
<i>Carnival in Kingaroy</i>	39		
<i>Hotel Sorrento</i>	41	135	255

### (B) Interstate Productions:

<i>Money and Friends</i> —	Sydney	89	
	Melbourne	49	
	Adelaide	40	
	Hobart	10	
	Canberra	11	
<i>Shadow and Splendour</i> —	Adelaide	24	
<i>Fuente Ovejuna</i> —	Melbourne	9	232

### (C) Queensland Regional Touring:

<i>Money and Friends</i>			17
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### (D) Theatre-in-Education:

Brolgas — Secondary		160	
Brolgas — Secondary			
(Workshops)		17	
Brolgas — Secondary			
(Special Event)		1	
Brolgas — Primary		281	
Brolgas — Primary			
(Special Event)		1	
<i>Drac and the Gremlin</i> —	Brisbane	8	
	Ayr and Townsville	10	478

**TOTAL NUMBER OF PERFORMANCES:**

**982**

## AUDIENCE ATTENDANCE

### (A) Capital City Season:

Suncorp Theatre:			
<i>Shadow and Splendour</i>	10,732		
<i>The Marriage of Figaro</i>	11,142		
<i>A Cheery Soul</i>	11,393		
<i>Twelfth Night</i>	13,883		
<i>Fuente Ovejuna</i>	8,730	55,880	
Cremorne Theatre:			
<i>The Heidi Chronicles</i>	12,742		
<i>Carnival in Kingaroy</i>	9,464		
<i>Hotel Sorrento</i>	10,907	33,113	88,993

### (B) Interstate Productions:

<i>Money and Friends</i> —	Sydney	48,141	
	Melbourne	33,749	
	Adelaide	18,348	
	Hobart	3,097	
	Canberra	4,905	
<i>Shadow and Splendour</i> —	Adelaide	6,024	
<i>Fuente Ovejuna</i> —	Melbourne	1,667	115,931

### (C) Queensland Regional Touring:

<i>Money and Friends</i>			6,279
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### (D) Theatre-in-Education:

Brolgas — Secondary		22,743	
Brolgas — Secondary			
(Workshops)		605	
Brolgas — Secondary			
(Special Event)		150	
Brolgas — Primary		26,965	
Brolgas — Primary			
(Special Event)		122	
<i>Drac and the Gremlin</i> —	Brisbane	627	
	Ayr	57	
	Townsville	281	51,550

**TOTAL ATTENDANCE:**

**262,753**

## OPPORTUNITIES FOR ARTISTS

- 1 Engagement for Dialogue Coach
- 1 Engagement for Musician
- 1 Engagement for Design Assistant (on secondment)
- 1 Engagement for Lighting Assistant (on secondment)
- 1 Engagement for Observing Playwright (on secondment)
- 1 Engagement for Slide Consultant
- 1 Engagement for Stage Assistant (on secondment)
- 1 Engagement for Translator
- 2 Engagements for Voice Coach (on secondment)
- 3 Engagements for Assistant Directors (on secondment)
- 3 Engagements for Choreographers
- 4 Engagements for Composers/Musical Directors

- 6 Engagements for Dramaturgs/Researchers (on secondment)
- 7 Engagements for Guest Designers
- 7 Engagements for Resident Designer
- 7 Engagements for Guest Directors
- 8 Engagements for Staff Directors
- 9 Engagements for Guest Lighting Designers
- 18 Engagements for Stage Management
- 57 Engagements for Actors engaged in Workshopping of Plays
- 112 Engagements for Actors in productions



# Artistic Director's and General Manager's Report

1992 was a year of great artistic achievement for the Company, gaining for Queensland the highest national profile in our 24 year history. Marked by two major productions being invited to Australia's leading arts festivals — a world premiere of *Shadow and Splendour* to the Adelaide Festival of the Arts and an Australian premiere of *Fuente Ovejuna* for the Melbourne International Festival — and a hugely popular tour of David Williamson's latest play, *Money and Friends*, not only throughout the state but across the nation, the Company's work brought Queensland arts and artists deserved recognition and added significantly to the prestige of this State.

The year included a number of other extraordinary achievements, not least being the record employment opportunities offered to a wide range of artists, crafts people and theatre workers, together with the record-setting turnover of \$4,794,000. It also saw the level of income generated by the Company from box office and non-Government funding sources increase from 55% to 65% of total income, as government investment in the Company remained relatively static, whilst there was a significant increase in net income from national touring.

The year's subscription season was entitled **Sightlines** and aimed to set new levels of excellence and activity. Subscriptions continued to rise steadily and support from the corporate sector was also the finest in our history. It was a year of excellent relations with both Federal and State funding bodies which supported several new initiatives.

**Sightlines** continued the policy of 50% Australian content and saw the premieres of both a nationally important work and the best new Queensland play. Jim Sharman's *Shadow and Splendour* and Martin Buzacott's *Carnival in Kingaroy* joined the Australian repertoire in 1992 through the efforts of this Company — the former enjoying further support from the State Theatre Company of South

Australia. These plays were balanced with the productions of a major Australian classic — Patrick White's *A Cheery Soul* produced in Queensland for the first time — and an important new prize-winning work from Melbourne — Hannie Rayson's *Hotel Sorrento*.

The international side of the repertoire consisted of the Queensland premieres of two great European classics, *The Marriage of Figaro* by Beaumarchais and *Fuente Ovejuna* by Lope de Vega; a major production of a Shakespeare comedy, *Twelfth Night*; and, from the United States, a Pulitzer Prize-winning new work, *The Heidi Chronicles* which set a record for the longest season to date in the Cremorne Theatre. The subscription season benefitted from three of Australia's most acclaimed directors, Jim Sharman, Neil Armfield and Rodney Fisher, joining Queensland directors David Bell, David Berthold, Cheryl Stock and the Artistic Director.

Particularly exciting was the increase in Brolgas projects for young people and the development of our New Writing activities. We continued to enlarge our young audiences with a growth in attendance for Schools Days, the Passport Scheme sponsored by Arthur Andersen & Co, and our Youth Nights sponsored by Triple J.

Our contact with the community was strengthened with projects such as the Brolgas residency in Mt Isa, conducting workshops and researching material for a play. This venture enjoyed funding from the Australia Council and sponsorship from Mt Isa Mines. Brolgas continued with their 100% Australian content, playing throughout Queensland in association with the Queensland Arts Council Theatre-in-Schools Programme.

1992 also saw the production of an adaptation of Alan Baillie's *Drac and the Gremlin* for the inaugural QPAT Festival of Early Childhood, which then toured to North Queensland. We enjoyed the appointment of a new Education Liaison Officer and increased cooperation with the



# *Notes, Minutes and General Manager's Report*

Department of Education, responding to teachers' needs by developing excellent support material for all our productions and further extending our role as a resource centre.

The Company is most proud of its part in setting up two major initiatives for Queensland writers. The Courier-Mail George Landen Dann Award was established to find and to reward the most promising Queensland writer and Comalco sponsorship established a series of awards for young playwrights, *Making Contact* which reached across the state with winners coming from as far afield as Roma and Atherton. The Company undertook an increased commissioning programme for both Queenslanders and writers of national repute as well as enjoying the further support of the Literature and Performing Arts Boards of the Australia Council for a three month Playwright's Residency.

A grant under the Traineeship Programme of the Performing Arts Board facilitated the engagement of a Trainee Administrator who, under the guidance of the General Manager, undertook an extensive training programme working particularly in the administration of the Company's youth arm, Brolgas.

At grass roots level we maintained our development of Queensland talent, offering opportunities to a wide range of artists under the guidance of experts. Importantly, we strengthened the foundation for a rapid development amongst the writers, structured the casting to challenge our best actors and encouraged the participation of a large number of crafts people while continuing to serve the needs of the community as well as artists and audiences of the future.

Queensland artists were honoured by the announcement of the first Lifetime Achievement Award at the launch of the 1992 Subscription Season. This RQTC initiative aims to promote the achievements of our senior artists and to acknowledge the efforts of previous generations.

The inaugural award was made to Mr Reginald Cameron, an Associate Artist of the Company.

Ill health has kept Mr Cameron off the stage for some years now, but he was for many years one of the main actors of the Company having played the lead in the inaugural production of this Company, *Royal Hunt of the Sun*.

Further honours for artists and their work with the Company were announced with the annual Matilda Awards. The winners were David Bell, Aubrey Mellor, Bryan Nason, Anthony Phelan and Sue Rider. Commendations were awarded to Charles Barry, Jennifer Flowers, Eugene Gilfedder, Bill Haycock, Sally McKenzie, Veronica Neave, Christen O'Leary and Seymour Productions. Babette Stephens, Associate Artist of the Company, also received a special Matilda Award in recognition of her contribution to theatre in Queensland.

Other Company initiatives during the year included the launching of the Annual Fund — a gala event supported by the Premier and the voluntary efforts of some great Queensland artists including Bille Brown, Judi Conneli and Babette Stephens. Participating in fundraising as well as numerous other support activities is the growing number of *Friends of RQTC* who form an excellent connection with our audiences for mutual benefit.

During all this increased activity, the Company also undertook an analysis of its structures and policies with a view to putting in place a Strategic Plan for its imminent move to the South Bank. This plan followed the funding of the Company for the first time through a single-line appropriation, a step which shows not only confidence in RQTC as the State Theatre but proof of the Government's belief in the importance of the performing arts.

Finally, our thanks must go to the staff of the Company for their dedicated work throughout this year of extraordinary achievement.

**AUBREY MELLOR**  
*Artistic Director*

**ANNE McNEILL**  
*General Manager*



# Shadow and Splendour

by Jim Sharman

## PLAY 1 SUBSCRIPTION SEASON

Suncorp Theatre from Tuesday 18 February  
to Saturday 7 March 1992

Playhouse, Adelaide from Saturday  
14 March to Saturday 4 April 1992

Jim Sharman is one of Australia's few international directors and his debut as a playwright was of great significance. *Shadow and Splendour* is an important part of Australia's exploration of its geographical and historical position. This production introduced a number of Asian actors to our stage and was marked by our first international exchange with Asia: the famous actress Fumi Dan played the central role in this true story of anti-military espionage in pre-war Tokyo.

This co-production with the State Theatre Company of South Australia was a brave and innovative theatrical event which attracted much national attention. It premiered in Brisbane before playing a season at the Adelaide Festival of the Arts.

*"This lavishly staged play, the first Sharman has written and directed, recreates the world of intrigue, lust and espionage which existed in pre-World War II Tokyo . . . the themes and the ambiance are fascinating and, at its best, Sharman's writing glitters with a hard and brilliant edge . . . Colin Friels has a wonderful control and presence as Viktor, earthing the complex character . . . pushing forward his development, or rather his dissolution."*

Sue Gough, **Bulletin**

Colin Friels and  
Fumi Dan in  
*Shadow and Splendour*



## CAST

<i>Hiroko</i>	Fumi Dan
<i>Viktor Sieger</i>	Colin Friels
<i>Sophie Lenz/Mozart Singer</i>	Maria Mercedes
<i>Itami/Diner Guy</i>	John O'Brien
<i>Inspector Shimura</i>	Edwin Hodgeman
<i>Dot Ramsay/Vladimir/</i>	
<i>Romanov Countess</i>	Claire Crowther
<i>General Schon/Russian General</i>	Jonathan Hardy
<i>Alma Schon/Diner Waitress/</i>	
<i>Mama-San</i>	Jennifer Blocksidge
<i>Stefan Lenz</i>	Eugene Gilfedder
<i>Reiko</i>	Miki Oikawa
<i>Mori/Local Policeman/</i>	
<i>Mozart Singer</i>	Darren Yap
<i>Otto Stiefel/Army Officer</i>	Russell Kiefel
<i>Anna Stiefel/Marthe/</i>	
<i>Young Geisha</i>	Heather Bolton
<i>Akira/Dancer/Chaufeur/Protester</i>	Xiao Xiong Zhang
<i>Prime Minister/</i>	
<i>Bookstore Owner/Officer</i>	Muro
<i>Monk/Barber/Guard/Decoder/</i>	
<i>Noh Actor/Officer</i>	James Sinclair
<i>Itami's Son/Bento Boy</i>	Peter Leong
<i>Percussionist</i>	Wayne Freer

The company play guests at the Tozai Bar, the Embassy Party and various soldiers, police, monks, diplomats, journalists, geisha, citizens of Tokyo.

<i>Director</i>	Jim Sharman
<i>Set Designer</i>	Shaun Gurton
<i>Costume Designer</i>	Ross Wallace
<i>Lighting Designer</i>	David Walters
<i>Composer</i>	Ian McDonald
<i>Movement</i>	Miki Oikawa
<i>Stage Manager</i>	Moira Hay
<i>Assistant Stage Manager</i>	Bruce Bolton
<i>Voice Coach</i>	B.J. Cole (Secondment — NIDA)
<i>Assistant Director</i>	Patrick Nolan (Secondment — NIDA)
<i>Dialogue and</i>	
<i>Language Coach</i>	David Clendinning

*"The world premiere of Jim Sharman's Shadow and Splendour is a stylish coup for the Royal Queensland Theatre Company . . . Thanks to Sharman's direction and the inspired sets, costumes and lighting of Shaun Gurton, Ross Wallace and David Walters, the production is visually rich and deep . . ."*

*"Hiroko is played by Fumi Dan and she is the splendour of this production. She is an actress with an aura who presents an intelligent and beautifully constructed character. She bubbles with life and youthful, naive enthusiasm while still maintaining an innate wisdom. Hers is a touching, gentle and thoroughly convincing portrayal of both the young and old Hiroko."*

Peta Koch, **Courier-Mail**

*"The result is a gripping spy story in the tradition of Reilly Ace of Spies which has something more profound to say about the masks we all wear to cover our inherent vulnerability . . ."*

Doug Kennedy, **Gold Coast Bulletin**

# The Heidi Chronicles — by Wendy Wasserstein

## PLAY 2 SUBSCRIPTION SEASON

**Cremorne Theatre from Tuesday 24 March  
to Saturday 9 May 1992**

This new American work from a feminist, Jewish perspective won the Pulitzer Prize and Tony Award for best play. It chronicles the lives of the baby boomers — the generation that grew up in the fifties, protested in the sixties, became self-obsessed in the seventies and represented the establishment of the eighties.

This fascinating and challenging work was given a sensitive production marked by excellent acting from a committed ensemble. In response to public demand the season was extended even before opening and the production went on to set a record for the longest running play in the Cremorne Theatre.

*"The Heidi Chronicles is winning a legion of Queensland fans in a sellout season at Brisbane's Cremorne Theatre . . . For those who lived through these best and worst of times, The Heidi Chronicles is a fascinating glimpse into a scrap-book we all share . . . Ms Wasserstein is a highly-skilled wordsmith with a capacity to engage and edify her audience with one of the best nights out the RQTC has produced for some time."*

Doug Kennedy, **Gold Coast Bulletin**

*Penny Cook and  
Andrew McFarlane in  
The Heidi Chronicles*

## CAST

<i>Heidi Holland</i>	Penny Cook
<i>Susan Johnston</i>	Kim Krejus
<i>Chris Bower/Mark/Steve/</i>	
<i>Waiter/Roy</i>	Victor Parascos
<i>Peter Patrone</i>	Andrew McFarlane
<i>Scoop Rosenbaum</i>	Chris Betts
<i>Jill/Clara/Lisa</i>	Katrina Foster
<i>Fran/Debbie/Betsy/April</i>	Christine Amor
<i>Becky/Molly/Denise</i>	Siobhan Lawless
<i>Director</i>	David Berthold
<i>Designer</i>	Dale Ferguson
<i>Lighting Designer</i>	David Whitworth
<i>Slide Consultant</i>	Tim Gruchy
<i>Stage Manager</i>	Stafford Mortensen
<i>Assistant Stage Manager</i>	Kelly Redhead
<i>Design Assistant</i>	Roselea Smith (Secondment — QUT)
<i>Observing Playwright</i>	Andrew McGahan
<i>Dramaturgical Assistant</i>	Louise Gough (Secondment — QUT)

*"Wasserstein asks confronting questions about the nature of women's happiness. In order to answer them honestly, we may have to risk the fire by going outside the haven of current ideology. There are no arguments about the quality of this production. Director David Berthold has assembled a formidable cast and orchestrated a powerfully nostalgic look at recent history. Penny Cook has perfect pitch in the role of Heidi. It is a beautifully understated portrayal . . . Andrew McFarlane is skillful in evoking the social gains and losses of Heidi's gay friend Peter Patrone and Chris Betts as the self-interested Scoop Rosenbaum is the right foil for their earnestness."*

Sue Gough, **Bulletin**



# The Marriage of Figaro

by Pierre-Augustin Caron  
de Beaumarchais in a new  
translation by David Clendinning

## PLAY 3 SUBSCRIPTION SEASON

**Suncorp Theatre from Tuesday 5 May to  
Saturday 23 May 1992**

The Queensland premiere of the classic that inspired Mozart and reputedly sparked the French Revolution. The production team continued an exploration of French classics so successfully begun in 1991 with *The Game of Love and Chance* and was presented with great verbal and visual panache.

Clendinning's commissioned translation was an important feature of this work, as was the casting of Anthony Phelan as Figaro. This production will also be remembered for the last stage appearance of the great character actor Willie Fennell.

*"The long overdue Queensland premiere of Beaumarchais' The Marriage of Figaro has been handled with enormous flair and charm by the Royal Queensland Theatre Company. The 18th century French comedy . . . has been given a good polish thanks to the combined efforts of some of Australia's finest talents. Director David Bell has enlisted the help of Brisbane-based translator David Clendinning, who has rendered the old script into witty, wordy but intelligible, period English. Dale Ferguson has ingeniously draped his design in an enormous silk cloth, which is whisked away at the beginning of the play to reveal a simple set and stunning, colourful costumes."*

Brett Debritz, **Sunday Telegraph**

*"Clendinning's translation has given the play a surprising freshness, maintaining an elegant yet relaxed colloquial style within the tight structure of the story, and Bell's direction stresses farce rather than social comment. Anthony Phelan is a funny, feisty Figaro - all bravura and sharp reflexes . . . As Susanna, Christen O'Leary plays the part well, all bright and breezy bustle, pitched at the right point on the social scale. To watch veteran actor Willie Fennell dod-dod-doddering around as Don Guzman Goose-Girdle and to see Linda Cropper's sweet dignity as Countess Almaviva is to witness what stagecraft is all about . . ."*

Sue Gough, **Bulletin**



Linda Cropper,  
Christen O'Leary,  
Anthony Phelan and  
Eugene Gilfedder in  
The Marriage of Figaro

## CAST

Count Almaviva	Eugene Gilfedder
Countess Almaviva	Linda Cropper
Figaro	Anthony Phelan
Susanna	Christen O'Leary
Cherubino	Barnaby Goodwin
Marcellina	Beth Child
Bartolo	Errol O'Neill
Basilio	Darryl Hukins
Antonio	Brian Moll
Fanchette	Michelle Fornasier
Don Guzman	
Goose-Girdle	Willie Fennell
Double-Didle	Darryl Hukins

Director	David Bell
Designer	Dale Ferguson
Lighting Designer	David Walters
Stage Manager	Emily Olivotto
Assistant Stage Manager	Sam Ould





# *A Cheery Soul* by Patrick White

## PLAY 4 SUBSCRIPTION SEASON

**Suncorp Theatre from Tuesday 2 June to  
Saturday 20 June 1992**

To attract Neil Armfield, an acknowledged expert on Patrick White's plays, to direct the Queensland premiere of what is considered by many to be his masterpiece, was another coup for the Company in 1992. This production was an artistic highlight and attracted much national attention – sections being filmed for Sharman's excellent documentary on White, *The Burning Piano*.

*"This is a brilliant production of a play which is going to make many people uneasy. And they will cope with the unease by laughing uproariously at the antics of Carole Skinner as Miss Docker, her legs wide apart on the rocking chair, her grotesque sexuality, and her bullying. But to see the play only as a vehicle for Miss Docker will be to miss the beauty and the profundity of performances like those of Jennifer Flowers, first as Mrs Custance and then as an old lady in the nursing home; of Jennifer Blocksidge as the remote dreaming aristocrat whose dreams cannot be destroyed even by Miss Docker's vulgarity; of Russell Kiefel's mastery of the verbal and physical idiom of Australian suburbia; of Chris Betts' humble clergyman, tortured by the knowledge of his own inadequacy and destroyed by the cheery soul. This is a fine and sensitive production by Neil Armfield, which captures all White's subtleties and profound insights."*

Alison Cotes, **Brisbane Review**

*"The acting space, designed by Bill Haycock, is a shiny black revolve on a stage opened out to the wings which are filled with furniture from previous or upcoming scenes, waiting actors and a musician. Behind is a huge loosely-gathered curtain, its folds eloquently lit by Nigel Levings. At Miss Docker's deadly touch, the bright 1950s colours of the Custance's sterile kitchen in Act I are replaced by monochrome, dusty, ghost-grey sofas and armchairs and then funeral black church pews. Finally, everything vanishes... The first production of a Patrick White play since his death is proof that we should see more of them. His theatre is challenging to performers and audiences but it has its roots deep in an instantly recognisable Australian society and the plays are, in the best sense of the term, classics."*

Adrian Kiernander, **Australian**

## CAST

<i>Miss Docker</i>	Carole Skinner
<i>Mr Custance/Mrs Jebb/</i>	
<i>Little Boy (Les)</i>	Russell Kiefel
<i>Mrs Custance/Miss Perry/</i>	
<i>Little Girl 1 (Berys)</i>	Jennifer Flowers
<i>Mrs Lillie/Mr Furze</i>	Jennifer Blocksidge
<i>Mr Wakeman/Furniture</i>	
<i>Removal Man 2</i>	Chris Betts
<i>Mrs Wakeman/</i>	
<i>Mrs Watmuff</i>	Sue Dwyer
<i>Mrs Hibble/Mrs Furze</i>	Kaye Stevenson
<i>Matron/Mrs Pinfold/</i>	
<i>Mr Bleeker</i>	Bev Langford
<i>Maid/Young Mrs Lillie/</i>	
<i>Little Girl 2 (Narelle)</i>	Justine Anderson
<i>Furniture Man 1/Tom</i>	
<i>Lillie/Little Boy (Vince)</i>	Joss McWilliam
<i>Miss Dando/</i>	
<i>Baby Porteous/</i>	
<i>Little Girl 3 (Zola)</i>	Peggy Wallach (replacing injured Hazel Howson)
<i>Mrs Tole/Hire Car Man/</i>	
<i>Mr Lickiss/Swaggie</i>	Anthony Phelan
<i>Mrs Anstruther/</i>	
<i>Violet Porteous/</i>	
<i>Mrs Bleeker</i>	Beth Child
<i>Director</i>	Neil Armfield
<i>Designer</i>	Bill Haycock
<i>Lighting Designer</i>	Nigel Levings
<i>Composer</i>	John Rodgers
<i>Stage Manager</i>	Kath Crawford-Gray
<i>Assistant Stage Manager</i>	Bruce Bolton
<i>Design Research</i>	Louise Gough (Secondment — QUT)



Carole Skinner,  
Jennifer Blocksidge  
and Joss McWilliam  
in *A Cheery Soul*



# Carnival in Kingaroy

by Martin Buzacott

## PLAY 5 SUBSCRIPTION SEASON

**Cremorne Theatre from Tuesday 14 July to Saturday 22 August 1992**

From the internationally acclaimed author of *Charivari* and *Narrenschiiff*, this innovative and dynamic new Queensland play is a serious attempt at the difficult art of comedy. Informed by a rich knowledge of theatre history and style, Buzacott's surprisingly conciliatory work is full of the contradictions of human nature, the dilemmas of moral crusades and the prejudices of class and race. It parallels the carnival crowd with society's outcasts and boldly places an Aborigine at the play's centre.

The production was designed and lit by two Queensland women and featured a mechanical bull – on which veteran actress Babette Stephens will long be remembered. David Kennedy brought integrity, dignity and comedy to the complex central role of Rhett Perkins.

## CAST

<i>Rhett Perkins</i>	David Kennedy
<i>Theresa Perkins</i>	Veronica Neave
	Samantha Lovejoy
<i>Charlotte Cooyar</i>	Katrina Foster
	Sue Dwyer
<i>Miss Lumley</i>	Babette Stephens
<i>Waylon Goombungee</i>	Paul Bishop
<i>Mrs Highfields</i>	Michelle Fawdon
<i>Doctor Eddy</i>	John Larking
<i>Director</i>	Aubrey Mellor
<i>Designer</i>	Maria Cleary
<i>Lighting Designer</i>	Frances Macken
<i>Stage Manager</i>	Emily Olivotto
<i>Assistant Stage Manager</i>	Kelly Redhead
<i>Research and Dramaturgy</i>	Chanel Maher (Secondment — University of Queensland)
<i>Square Dance Choreographer</i>	Jason Dean

*"Queenslander Buzacott is 33, a novelist and Shakespearean scholar as well as author of the controversial Drums of Thunder (1988 at Nimrod). Given its provenance and despite its title, Carnival in Kingaroy deals more in broad ethics than with the local political scene. The author delights in the comic conventions of Carnival, turning the world upside down so that black is white, white is black and Misrule and Motley rule most of the day . . . David Kennedy plays Lord of Misrule Rhett with understandable sincerity and a sly humour which is charming, while Veronica Neave's Theresa is delightful proof that goodness and respectability are poles apart . . . Paul Bishop, in ragged motley, gets right inside the happily tribal Waylon. Equally comfortable in her role of nosy parker Charlotte is Katrina Foster, unforgettably funny as a tea junkie in search of love and self."*

Mary Nemeth, **Bulletin**

*"The action takes place in downtown Kingaroy where Aboriginal Vietnam veteran Rhett Perkins was taken as a child from his tribal home and has accepted the values of white society. Ironically, another character Waylon Goombungee, a white Australian, has been brought up by tribal Aborigines and has accepted their beliefs. Mr Buzacott is a talented and serious writer whose perception into this subject is both accurate and frightening. However, this does not detract from the strong ensemble cast and convincing settings by designer, Maria Cleary."*

Chris Maver, **Queensland Pride**

*"Carnival, set in a homestead on a horse-breeding property outside Kingaroy at rodeo time, is ostensibly a light-hearted piece, but that is a mask for much deeper issues. There is a wonderful energy and urgency in the writing, a refusal to take the easy way out, a wish to tackle both issues and characters on the author's terms."*

Barbara Hebden, **Sunday Mail**



The cast of Carnival in Kingaroy |



# Twelfth Night

by William Shakespeare

## PLAY 6 SUBSCRIPTION SEASON

This production was proudly sponsored  
by the Bank of Queensland



Bille Brown and  
Jonathan Hardy  
in Twelfth Night

### Suncorp Theatre from Tuesday 18 August to Saturday 5 September 1992

One of Shakespeare's most popular plays received its first professional production in Queensland in 23 years. Directed by one of the nation's most famous artists – Rodney Fisher, a Queensland born director who retains a long association with this Company – this production was a rare event, being both a critical and a popular success.

With *Twelfth Night*, the Bank of Queensland became the first company to undertake major production sponsorship with RQTC, an admirable and welcome initiative.

## CAST

Viola	Veronica Neave
Sebastian, her brother	Joss McWilliam
Antonio, a sea captain	Russell Kiefel
Orsino, Duke of Illyria	John Walton
Curio } gentlemen	Stephen Jackson
Valentine } attending	Darryl Hukins
Officer } on Orsino	Stephen Jackson
Olivia, a countess	Katrina Foster
Maria, her gentlewoman	Jennifer Flowers
Sir Toby Belch, her kinsman	Jonathan Hardy
Sir Andrew Aguecheek	Alan Edwards
Feste, her clown	Eugene Gilfedder
Malvolio, her steward	Bille Brown
Fabian, her attendant	Darryl Hukins
A Sea Captain	Stephen Jackson
Sir Topas, a priest	Stephen Jackson
Director	Rodney Fisher
Designer	Dale Ferguson
Lighting Designer	Mark Howett
Stage Manager	Bruce Bolton
Assistant Stage Manager	Judith Kendall
Stage Assistant	Jerome Barfield (Secondment — WAAPA)
Assistant to the Director	Gerowyn Lacaze (Secondment)
Dramaturgical Assistant	Erica Fryberg (Secondment — University of Queensland)
Voice Coach	Di Eden (Secondment — QUT)
Sword Fights	Gary Worsfield

*"There is a delicious and seductive quality about the Royal Queensland Theatre Company's production of Twelfth Night . . . This stylish production, directed by the acclaimed Queensland-born director Rodney Fisher, is a delight from start to finish."*

Geoff Shearer, **Northern Times**

*"The RQTC has come up trumps with this beautifully-designed and quietly-amusing Twelfth Night . . . resident designer Dale Ferguson should be commended for the austere handsome set design which plays its own role in the ultimate success of the production . . . This production also boasts probably one of the finest and most talented casts yet to appear for the RQTC . . . Bille Brown also contributes one of the most hilarious and crowd-pleasing comic performances I have yet seen. His Malvolio and Katrina Foster's gracious Olivia combine a Wildean wit and Edwardian air about their roles that is very exciting to watch and endlessly inventive."*

Richard Waller, **Courier-Mail**

*"As Viola, Veronica Neave flawlessly handles the crossing of sexual boundaries . . . She lights up the stage with a quicksilver energy and intelligence . . . Alan Edwards' dim and dotty old Sir Andrew Aguecheek is the perfect foil to Jonathan Hardy's drunkenly apoplectic Toby Belch."*

Sue Gough, **Bulletin**



# Hotel Sorrento

by Hannie Rayson

## PLAY 7 SUBSCRIPTION SEASON

**Cremorne Theatre from Tuesday 6 October to Saturday 7 November 1992**

The first Queensland production of a work premiered by the RQTC Artistic Director for Melbourne's Playbox Theatre. Mellor's production also played at the Sydney Theatre Company but the all-Queensland production marked the first production of the finalised script, which has now been published and is being studied in schools.

This important work which examines loyalty and nationalism has already won the Victorian Green Room Award, the New South Wales Literary Award and the prestigious Australian Writer's Guild (AWGIE) Award for Best New Play. It was matched by evocative designs by Greg Clarke and David Walters and an ensemble of the finest Queensland actors.

*"This is one of the most beautifully crafted and performed productions I have seen in a long time."*

Sue Gough, **Bulletin**

*"The play, about ghosts of the past that resurface when three sisters unite at their childhood home, is a gem . . . The co-directors have produced exceptionally fine performances from their talented ensemble. Jennifer Flowers, Katrina Foster and Kim Krejus are the three sisters, Hilary, Meg and Pippa. Jonathan Hardy plays their father and Jennifer Blocksidge and Russell Kiefel are the neighbours . . . With its sharp dialogue, Hotel Sorrento will make you laugh, but it will also make you think."*

Brett Debritz, **Sunday Telegraph**

*"As I trundled down the Cremorne Theatre stairs, my mind swirling with frenetic ideas raised by having just seen the new play Hotel Sorrento, I passed a young couple deep in discussion. They were explaining to each other their opinions regarding the ending of the play and the work's several levels of context. I stopped. So enthused were they, they were oblivious to the throng of theatregoers pushing by them. It was then I realised nearly everyone in that foyer was engaging in just as much excited discussion . . . — this play, this rather brilliant play, had left its opening night audience reeling, enthusing and thinking. Faces beamed, heads nodded in agreement and hands gestured wildly. Royal Queensland Theatre Company's production of Hannie Rayson's Hotel Sorrento is a supreme powerhouse of insight and entertainment. It is a rich piece of writing — more than that, it is an important piece of writing."*

Geoff Shearer, **Northside Chronicle**

*"Hotel Sorrento is at the high water mark of theatre experience. Don't miss its warmth, humor and emotion."*

Des Partridge, **Courier-Mail**

## CAST

*Marge* Jennifer Blocksidge  
*Dick* Russell Kiefel  
*Hilary* Jennifer Flowers  
*Wal* Jonathan Hardy  
*Troy* Christopher Morris  
*Edwin* John Mann  
*Meg* Katrina Foster  
*Pippa* Kim Krejus

*Directors* Aubrey Mellor and David Berthold

*Designer* Greg Clarke

*Lighting Designer* David Walters

*Stage Manager* Emily Olivotto

*Assistant Stage Manager* Cathy Healy

*Music* Stuart Greenbaum

*Dramaturgical Assistant* Kimberley Fielding  
(Secondment — University of Queensland)

*Lighting Assistant* John Grimshaw  
(Secondment — QUT)



Kim Krejus,  
Jennifer Flowers  
(seated) and  
Katrina Foster in  
Hotel Sorrento

*Directors Aubrey Mellor and David Berthold are the master craftsmen who have deftly created the total picture with a powerful, versatile cast boasting some of the best speaking voices you'll hear anywhere in Australia."*

Barbara Hebden, **Sunday Mail**



# Fuente Ovejuna

by Lope de Vega in a  
translation by Adrian Mitchell

## PLAY 8 SUBSCRIPTION SEASON

**Merlyn Theatre, Melbourne from  
Saturday 19 September to Saturday  
26 September 1992**

**Suncorp Theatre from Tuesday  
10 November to Friday 28 November 1992**

The Australian premiere of a classic of Spanish dramatic literature, this production formed an important part of Richard Wherrett's 1992 Melbourne International Festival which focussed upon the 500 years since Columbus' voyage to the 'New World'.

Wherrett's invitation to RQTC was clear recognition of the national, indeed international, importance of this Company. The production was marked by an energetic, physical style and, from a mainly young cast, ensemble work requiring the continuous participation of all performers as actors, dancers, singers and musicians.

## CAST

<i>King Ferdinand of Aragon</i>	Peter Knapman
<i>Queen Isabella of Castile</i>	Sally McKenzie
<i>The Grand Master of Calatrava,</i>	
<i>Rodrigo Tellez Giron</i>	James Sinclair
<i>Commander Fernando</i>	
<i>Gomez de Guzman</i>	Anthony Phelan
<i>Don Manrique</i>	John Heywood
<i>Captain Flores</i>	Peter Lamb
<i>Sergeant Ortuno</i>	Chris Betts
<i>Esteban, Joint Mayor</i>	Reg Evans
<i>Alonso, Joint Mayor</i>	John Heywood
<i>Laurencia</i>	Caroline Kennison
<i>Pascuala</i>	Christen O'Leary
<i>Jacinta</i>	Rebecca Riggs
<i>Juan Rojo, a farmer</i>	Peter Knapman
<i>Farmer's Widow</i>	Sue Dwyer
<i>Village Woman</i>	Dawn Albinger
<i>Old Woman</i>	Sally McKenzie
<i>Fronoso</i>	Paul Bishop
<i>Mengo</i>	Adam Couper
<i>Barrildo</i>	Nathan Kotzur
<i>Leonelo</i>	James Sinclair
<i>Cimbranos</i>	Martin Jones
<i>Aldermen, Peasants,</i>	
<i>Soldiers, Musicians</i>	The Company

<i>Directors</i>	Aubrey Mellor and Cheryl Stock
<i>Designer</i>	Mary Moore
<i>Musical Director and Composer</i>	Donald Hall
<i>Lighting Designer</i>	David Walters
<i>Assistant Director and</i>	
<i>Fights Choreographer</i>	Brandon Burke (Director Development Grant)
<i>Stage Manager</i>	Stafford Mortensen
<i>Assistant Stage Manager</i>	Sam Ould
<i>Dramaturgy and Research</i>	Maria Pilar Barrio (Secondment — University of Queensland)

"I feel terribly strongly that when Australian work is good it is as good as anything from overseas. It is as much an investment to bring the RQTC here as a smaller one like the Warsaw Art Studio from Poland."

**Richard Wherrett**

"In every scene of the large-cast Fuente Ovejuna, it seemed as though each individual had been not only precisely placed, but meticulously choreographed. . . . Masculine power, in the brutal figure of Gomez, given extraordinarily threatening potency by Anthony Phelan, is seen in terms of destruction and death. The villagers, in contrast, gathering and garnering food, represent the powerless feminine. . . . Thus the play has surprisingly contemporary sexual politics mingled with its historical preoccupations, including the heroicising of a new age of enlightened rulers. . . . Caroline Kennison gives a fine, spirited performance as Laurencia, the girl who refuses to be degraded by rape and who inspires her town collectively to emulate her heroism. As her father, Reg Evans gave dignity to a role that combined powerlessness with moral authority. Overall, however, this was a production that exhibited the strength of ensemble work over individual performances. Directors Aubrey Mellor's and Cheryl Stock's emphasis on group dynamics rather than individual histrionics has forestalled the play's potential for melodrama and clearly illuminated its themes of power, sex, love and the nobility of the human spirit."

Helen Thomson, **Australian**



"Fuente Ovejuna is superbly directed by Aubrey Mellor and Cheryl Stock. It is powerful and engrossing with a gritty physicality that brought gasps from some members of the audience on opening night. Blows exchanged by the cast seem to connect and in one scene a stockwhip is used to topple one of the characters. This violence, however, is counterbalanced by much humour and delightful lines, a number of which are in verse. . . . Fuente Ovejuna translated by the English poet Adrian Mitchell, is one of the best offerings of the International Festival and it is remarkable for the contemporary relevance of its themes. It raises issues such as violence against women and the right of the victim to be treated with dignity by her community."

Paula Carr, **Melbourne Report**



The cast of Fuente Ovejuna |

## **MONEY AND FRIENDS** **by David Williamson**

RQTC's acclaimed production of Williamson's popular comedy formed an important part of the subscription seasons of other State companies, playing to large audiences and continuing to increase the reputations of both playwright and RQTC. It was presented in conjunction with the following companies:

- the Sydney Theatre Company at the Drama Theatre, Sydney Opera House, from Monday 30 December 1991 to Saturday 14 March 1992.
- the Melbourne Theatre Company at the Playhouse, Victorian Arts Centre, from Thursday 19 March to Saturday 2 May 1992.
- the State Theatre Company of South Australia at the Playhouse, Adelaide Festival Centre, from Wednesday 6 May to Saturday 13 June 1992.
- the Theatre Royal Management Board at the Theatre Royal, Hobart, from Wednesday 8 July to Saturday 18 July 1992.
- the Canberra Theatre Trust at the Canberra Theatre Centre from Wednesday 29 July to Saturday 8 August 1992.

The Company also presented an extensive five week Queensland Regional Tour of *Money and Friends* in conjunction with NARPACA, the Northern Australian Regional Performing Arts Centres Association:

Gold Coast	Tuesday 11 August 1992 Wednesday 12 August 1992
Caloundra	Friday 14 August 1992
Bundaberg	Tuesday 18 August 1992 Wednesday 19 August 1992
Gladstone	Saturday 22 August 1992
Rockhampton	Tuesday 25 August 1992 Wednesday 26 August 1992
Mackay	Friday 28 August 1992 Saturday 29 August 1992
Ayr	Wednesday 2 September 1992
Cairns	Saturday 5 September 1992
Townsville	Tuesday 8 September 1992 Wednesday 9 September 1992
Mt Isa	Friday 11 September 1992 Saturday 12 September 1992

This tour was proudly supported through sponsorship from **Westpac**, **Incitec** and **James Hardie** and with a guarantee against loss provided by the Queensland Government.

As the national tour progressed, several cast members had to be replaced and the director prioritised all recasting to favour Queensland actors, many of whom gained enormous experience in a variety of theatres.

A feature of the production remained Dale Ferguson's attractive and complex setting which despite difficulties was never compromised in tours to more remote areas.

The text was published by Currency Press, becoming one of the first to feature a Queensland production.

## CAST

<i>Margaret</i>	Robyn Nevin, later Barbara Stephens
<i>Peter</i>	John Gaden
<i>Conrad</i>	Don Barker, later Leo Wockner
<i>Jacqui</i>	Caroline Kennison, later Tracey Tainsh
<i>Stephen</i>	Peter Carroll, later Arthur Dignam
<i>Penny</i>	Barbara Stephens, later Anne Grigg, Linden Wilkinson
<i>Alex</i>	Brandon Burke, later Kevin Hides
<i>Vicki</i>	Sally McKenzie, later Christine Amor
<i>Justin</i>	Paul Bishop, later Stephen Ross

## SHADOW AND SPLENDOUR

by Jim Sharman

was presented by the Company at the Playhouse, Adelaide Festival Centre, in conjunction with the State Theatre Company of South Australia from Saturday 14 March to Saturday 4 April 1992 as part of the 1992 Adelaide Festival of the Arts. This is the first time the Company received an invitation to participate in this prestigious Festival.

## FUENTE OVEJUNA

by Lope de Vega

was presented by the Company at the Merlyn Theatre, CUB Malthouse, for a season at the Melbourne International Festival from Saturday 19 September to Saturday 26 September 1992. Again this was a premier event for the Company.

FUENTE  
OVEJUNA



*Tracey Tainsh, John Gaden,  
Leo Wockner and Stephen Ross in  
Money and Friends*

*"Money and Friends is extremely funny, painfully funny at times . . . is a rattling good entertainment, with darts of hilariously astute observation . . . David Williamson has very skilfully crafted a play that is full of fascinating dynamics, a lovely ebb and flow, deceptively simple and very cunningly contrived. Don't miss this treat . . ."*

Frank Gauntlett, **Telegraph Mirror**

*" . . . a lovely piece of social satire . . . the script is extremely sharp and witty, with some of the best pointed and catty dialogue you are likely to hear . . . this is popular theatre at its best, brazen and gloriously bitchy, extremely well-crafted and produced sublimely . . ."*

Fiona Scott-Norman, **In Press**

1992 saw Brolgas sustaining traditional projects and activities whilst implementing several new and innovative ones. The development of the Brolgas programme was assisted by Danielle Cooper in the position of Trainee Administrator focusing on Brolgas, and the secondment of Debra Le Bhers as Education Liaison Officer to RQTC by the Queensland Department of Education. Brolgas' busy and successful year was largely made possible through the support of sponsors and special project funding from the Australia Council, the Federal Government's arts funding and advisory body.

## **THEATRE-IN-SCHOOLS PROGRAMME**

### **THE SECONDARY PROGRAMME**

Brolgas, in conjunction with the Queensland Arts Council, toured two Secondary Productions in 1992 — *A Night on the Town* for upper secondary students and *A Sporting Chance* for lower secondary students. The Brolgas Secondary Programme, sponsored by Shell Australia, toured through greater metropolitan Brisbane, south east Queensland and western Queensland from Kingaroy to Mt Isa receiving favourable response throughout. The company also conducted workshops related to the plays and aimed at extending dramatic skills for the students.

<i>Actors</i>	Valerie Foley Dirk Hunter Lewis Jones Vikki Stark
<i>Director</i>	Janet Robertson
<i>Designer</i>	Maria Cleary
<i>Choreographer</i>	Nicky Smith
<i>Football Coach</i>	Dale Ferguson

Touring from Monday 17 February to Friday 29 May 1992.

*A Sporting Chance*, written by Katherine Thomson, is a strong and challenging play. It deals with young people's attitudes towards sport and with role perceptions, peer group tyrannies and self discovery. It raised some valuable issues especially about girls in sport, and handling the situation of absent parents.

*"The topic was highly relevant to children, particularly at their age, and addressed issues in a different approach to those which may be presented in class. I am sure that students could identify themselves in one of the characters."*  
Hughenden State High School

*A Night on the Town* was a group devised performance piece which looked at the issues of homelessness and poverty and their effect on the lives of young people. This production asked students to go beyond the media images of homeless youth, and supported Brolgas' aim to use theatrical ideas and forms which allow audiences to question the world in which they live and to make positive decisions about their own lives.

*"A very timely and relevant insight into a social problem that presents particular concerns for adolescents. The subject was well handled with credibility without undue sentimentality."*  
Alexandra Hills SHS, Alexandra Hills



**THE PRIMARY PROGRAMME**

Brolgas, in conjunction with the Queensland Arts Council, toured two Primary Productions in 1992 — *Skip* for upper primary students and *Puppy Love* for lower primary students were both written and directed by Bruce Keller. These productions toured through greater metropolitan Brisbane and the east coast of Queensland from Gympie to Bundaberg.

*Actors* Lorraine Dalu  
Michelle Fornaisier  
Roxanne McDonald

*Director* Bruce Keller

*Designer* Dale Ferguson

Touring from Monday 10 August to Friday 4 December 1992.

Produced both in Australia and overseas, *Puppy Love* is a famous one-actor play that presents the thoughts, emotions and life stories of Pat the Dog. All actors shared the performances of *Puppy Love*, all 'puppies' receiving an abundance of pats, hugs and kisses from young children across Queensland.

*"A very entertaining performance. The children were all totally enthralled by the antics of 'Pat' the dog and so was I."*

Gympie South, Gympie

*Skip* is an entertaining and thought-provoking play which acknowledges similarity while celebrating difference. Three actors of different ethnic and cultural backgrounds involved the audience in the dynamics of schoolyard culture, friendship, difference and acceptance through song, games and discussion on the nature of being Australian.

*"In an entertaining way the children were led to see the differences between cultures and the importance of accepting these differences."*

Camp Hill State School, Brisbane



Lorraine Dalu,  
Roxanne  
McDonald  
and Michelle  
Fornaisier  
in *Skip*



Lewis Jones,  
Dirk Hunter and  
Vikki Stark in  
*A Night on  
the Town*

**OUT OF THE BOX FESTIVAL,  
QUEENSLAND PERFORMING  
ARTS TRUST**

*Drac and the Gremlin*, an award-winning children's book written by Alan Baillie and illustrated by Jane Tanner, was adapted by Janet Robertson, director and Greg Clarke, designer for this first Festival of Early Childhood. Produced by QPAT, this production was a huge success and served to greatly raise the Brolgas' profile nationally. The production which featured actors Dawn Albinger, Stacey Callaghan and Helen O'Leary and stage manager Sam Ould, played the Festival from 15 to 20 June 1992 and then toured Ayr and Townsville. The production has subsequently been invited to *Come Out*, the National Youth Arts Festival in Adelaide in 1993.



## COMALCO'S MAKING CONTACT YOUTH PLAYWRITING COMPETITION

Sponsored by Comalco and supported by the Department of Education, this successful inaugural competition encouraged students throughout Queensland to write plays with the support of their teachers. A total of 93 plays were submitted by students ranging in age from 11 to 18 years, from all over Queensland. Six prizes of \$400 each were awarded:

- Grades 7 and 8: *Phoebe's Quest* by Amii Macala and Karen Ross from Atherton State School  
*Creeps* by Ian Irvine from Atherton State School
- Grades 9 and 10: *Right as Rain* by Olivia Micallef from Texas School  
*The Trophy* by Julie Ashburn and Graeme Wells from Roma Middle School
- Grades 11 and 12: *The Door* by David Paterson from Coorparoo CCSE  
*Sursum Corda (Lift Up Your Hearts)* by Joanna Peebles from Somerville House

All winning plays were workshopped and presented at Brolgas' Theatre Laboratory Week. The eight winners travelled to Brisbane to assist in workshops of their plays, providing further insight for the directors and students, and to gain some knowledge of writing for the theatre. Feedback from the winning young playwrights has been extremely positive with all comments enforcing the value of such an opportunity.

## MOUNT ISA CREATIVE DEVELOPMENT PROJECT

A team of five women theatre workers, including Brolgas Director Janet Robertson and Queensland writer Hilary Beaton, resided in Mt Isa for five weeks in March/April 1992 assisted by a Creative Development Grant from the Australia Council. The project was also sponsored by Mt Isa Mines and the Mt Isa Civic Centre.

The aim of the project was to research and develop ideas for a play about women in mining towns. The company also took this opportunity to develop their profile in an isolated area.

The entire period was research-based with the play being created later. Upon the completion of this research period, Brolgas received a commission grant from the Literature and Performing Arts Boards of the Australia Council and Hilary Beaton began the task of turning the information into the play, *Worlds Apart*. The first draft was workshopped by the company with assistance from David Berthold, Artistic Associate of RQTC, before proceeding to further drafts. This play will be toured to greater metropolitan Brisbane and western Queensland in the first semester of 1993.

## DIRECTOR IN RESIDENCE FOR UNIVERSITY OF SOUTHERN QUEENSLAND

Janet Robertson, Director of Brolgas, spent four weeks in Toowoomba during August/September as a guest director, working with second year students at the University of Southern Queensland in their first public production, *Alice Through the Looking Glass*, by Lewis Carroll.

## **THEATRE RESIDENCY PROGRAMME**

In 1992 Brolgas returned to a two week Theatre Residency Programme by offering the new Theatre Laboratory Week as well as Theatre Experience Week, now in its 22nd year.

**Theatre Experience Week** was attended by 32 students who participated in a week of workshops, lectures, and seminars. The week culminated in a presentation of work to parents and friends. Led by core tutors, Janet Robertson, Wesley Enoch and Nicky Smith, the students also had specialist workshops led by guest tutors Andrew Buchanan, Stacey Callaghan, Greg Clarke, Di Eden, Valerie Foley, Sean Mee and Louise Thaube.

**Theatre Laboratory Week** was created for those students who are in Grade 12 (or who have attended Theatre Experience Week in the past) and who are considering a career in Theatre. The week, attended by 34 students and 8 young playwrights, was filled with acting techniques classes, voice and character work and sessions on selected classical plays and the six prize winning plays. It culminated in a final reading of these plays for the playwrights, parents and friends. Participants were led by a team of tutors including David Bell, Wesley Enoch, Valerie Foley, Louise Thaube, Andrew Buchanan and Stacey Callaghan.

Both weeks were held at the Special Services Centre (Department of Education) at Annerley, use of which has allowed us to once again provide several subsidies to regional participants. The Theatre Residency Weeks included numerous excursions to professional theatre productions in Brisbane as well as lectures and seminars on various topics by leading Brisbane theatre workers.

## **SECONDMENTS AND WORK EXPERIENCE PROGRAMME**

In 1992 Brolgas provided work experience opportunities for over 30 secondary school students from greater metropolitan Brisbane and regional Queensland in the areas of Production, Acting, Costume Design and Administration.

## **EDUCATION PROGRAMME**

From the time of her appointment mid-year, the Education Liaison Officer Debra Le Bhers commenced a review of the Education Programme offered by RQTC. Throughout 1992, new developments were introduced to the Education Programme, including the format of Schools Days and the introduction of Curriculum Resource Booklets. 1993 promises to be a year of considerable further development for the Education Programme.

**Schools Days** continued during the year, allowing students to attend special performances of our mainhouse productions, and to engage in discussion with the actors and director after the performance. Attendance at Schools Days has continued to grow steadily and the programme is an instructive and enjoyable addition to the study of literature and drama and is for many students, their introduction to the world of theatre.

In 1992, 12 Schools Days were conducted (5 at the Suncorp Theatre and 7 at the Cremorne Theatre) for a total audience of 3,569 students.

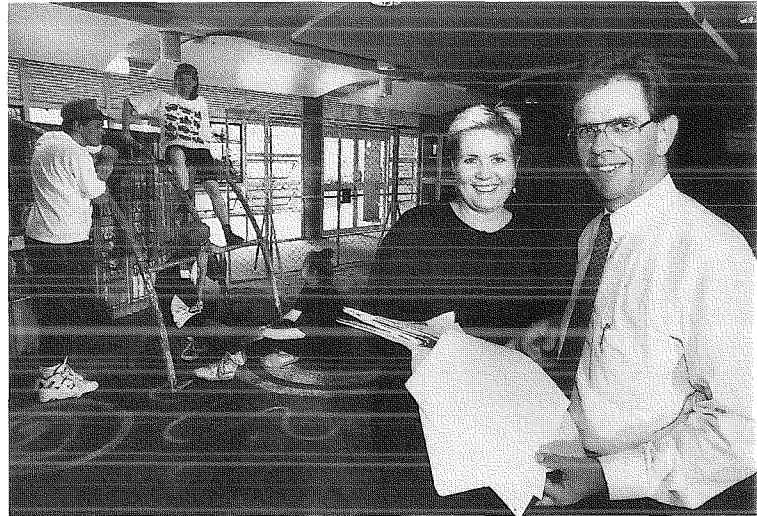
A comprehensive and accessible **Curriculum Resource Booklet**, written and compiled by the Education Liaison Officer, is now sent to all schools who have booked, making attendance at our events even more valuable. Reaction to the new Curriculum Resource Booklets has been extremely positive.

The **Passport Scheme** continued strongly in 1992, with over 50,000 passports distributed to students in years 10, 11 and 12 throughout the Brisbane metropolitan area and south-east Queensland.

The Scheme continued to enjoy the sponsorship support of Arthur Andersen & Co. There were more than 7,500 attendances to the eight subscription season productions by students in 1992. Students attend either on their own initiative, or increasingly through school groups who are attending evening performances. These groups also enjoy the support of the Curriculum Resource Booklets for advance study.

## CONFERENCES

Janet Robertson, Director of Brolgas, attended the National Youth and Performing Arts (YAPA) Conference in Sydney in May bringing back essential and interesting feedback on a national level. Whilst in Sydney, Janet attended a special meeting of directors of theatre for young people, organised by the Australia Council. The Education Liaison Officer, Debra Le Bhers, attended the National Association for Drama in Education (NADIE) Conference in Adelaide from 30 September to 3 October also providing relevant materials and new and interesting issues for discussion.



*Shell Australia – proud sponsors of the Brolgas Secondary team 1992: Lewis Jones, Dirk Hunter, Vikki Stark and Valerie Foley with Janet Robertson (Director) and Doug Hyde (Shell Australia)*



*Lorrain Dalu in Puppy Love*

# New Writing

The important area of local writing saw a strong surge in activity in 1992 under the guidance of the Artistic Associate, David Berthold. The Company's continuing commitment to new writing, established by the Artistic Director, is vital if Queensland is to develop a vibrant playwriting culture and a significant body of works for the stage.

After four year's work, a number of exciting writers are now beginning to emerge. These writers are mostly young and represent a new generation of playwrights who have the support of their State Theatre Company.

There are currently six, formal levels of activity in the New Writing Programme:

- Unsolicited Script Assessment
- Commissions
- Residencies
- Workshops and Readings
- Awards
- Productions

## UNSOLICITED SCRIPT ASSESSMENT

Unlike most other major theatre companies in Australia, the RQTC continued to accept unsolicited scripts. These plays were read and assessed, often resulting in face-to-face discussions with the playwright. This personal dramaturgical attention is an important way of making playwrights feel at home in their State Theatre Company and feeds into the other, higher levels of play development.

## COMMISSIONS

The Company's commissioning program is now very active, with six playwrights currently under commission.

- **Hannie Rayson's** joint commission from the RQTC and Playbox remains outstanding. It is expected that the play — commissioned title, *Grace and the Speed of Light* — will be ready for consideration for the 1994 seasons.
- **Elaine Acworth** was commissioned to write a play with the working title *Heydays*. Elaine is an exciting new Queensland playwright with a bold sense of theatre and a striking sense of language. The first draft of her play was workshopped by the Company in October and is in further development.
- **Andrew McGahan** was commissioned to write a play with the working title *The Division of Social Security*. Andrew is a Queensland writer who won the 1991 The Australian/Vogel Award for his novel *Praise*. A first draft of the play was submitted to the Company in December.
- **Hilary Beaton**, an experienced Queensland writer, was commissioned to write a play for Brolgas called *Worlds Apart*. It will be presented as part of Brolgas' 1993 Season.
- **Bille Brown**, a well-known Queensland actor, director and playwright, was commissioned to write a play with the working title *Heartland*. An earlier version of this play was workshopped by the Company in 1991 and shortlisted for the 1992 Season.
- **Tobsha Learner** was commissioned late in 1992 to write a play called *The Glass Mermaid*. Tobsha, a Sydney playwright, has a growing national reputation and we are delighted that she wants to write a play for this company.



The commissions for Rayson, Acworth, McGahan, Beaton and Learner are supported by the Literature and Performing Arts Boards of the Australia Council. Brown's commission was supported by Aubrey Mellor's donation of his Matilda Award prize, matched by a special grant from the Queensland Arts Division.

## RESIDENCIES

Valerie Foley was the RQTC's Playwright-in-Residence for a period of thirteen weeks from 15 June to 11 September. During the Residency, Valerie undertook a variety of activities designed to suit her particular needs, including attendance at rehearsals, workshops and readings. This was an invaluable experience for both Valerie and the Company, and the result is an excellent young Queensland playwright who has had a deserved opportunity to explore her own voice informed by a working knowledge of a large theatre company.

## WORKSHOPS AND READINGS

The Company also ran a regular series of workshops of new plays. In 1992, ten scripts were workshopped, each with the playwright in attendance. These works cover a range of interesting themes and explorations of form; this augers well for the future of Queensland writing. Thirty six actors were involved in these workshops and readings.

*Carnival in Kingaroy* by Martin Buzacott  
*The Jericho Wall* by Antony Funnell  
*Smiley — the Musical* adapted by John Watson  
*Bernie* by Mary Nemeth  
*Piano in the Garden* by David Reiter  
*Monkeys* by Michael Richards  
*Worlds Apart* by Hilary Beaton  
*The Surgical Table* by Daynan Brazil  
*Adult Recreation* by Russell Kiefel  
*Heydays* (working title) by Elaine Acworth

These plays are now in various stages of development, and some have attracted interest from interstate companies.

The Company also sponsored the attendance of Brisbane writer, actor and director Sue Rider as the Company's representative at the 1992 Australian National Playwright's Conference in Canberra.

## PRODUCTIONS OF AUSTRALIAN PLAYS

Nine Australian plays were presented by the Company in 1992 — four in the subscription season, four in the Brolgas' Theatre-in-Schools programme and one on tour throughout Australia. As well as the world premiere productions of Jim Sharman's *Shadow and Splendour*, Martin Buzacott's *Carnival in Kingaroy* and David Williamson's *Money and Friends* and for Brolgas' *A Night On The Town*, there were also productions of Patrick White's *A Cheery Soul* and Hannie Rayson's *Hotel Sorrento* and for Brolgas, Bruce Keller's *Skip* and *Puppy Love* and Katherine Thomson's *A Sporting Chance*.

## PLAYWRITING AWARDS

**The Courier-Mail George Landen Dann Award for Queensland Playwrights**, named after this State's first significant playwright and generously sponsored by **The Courier-Mail**, was initiated by the Company in 1992. It was launched by David Williamson at a special literary lunch at the Hilton Hotel. This \$5000 award attracted 92 entries from around the State, was judged by Aubrey Mellor, David Williamson, Diane Cilento and Des Partridge, and was won with great acclaim by the young writer Daynan Brazil. Many new writers and plays have now come to the attention of the Company, providing a pool of exciting material.

# Artist Development

This Company contributes to the development of Australian writers, actors, directors, translators, designers, composers, choreographers, dramaturgs, musicians, singers and photographers not to mention stage managers, technicians, theatre carpenters, props makers, scenic artists, costume makers, milliners, wig-makers, hairdressers, make-up artists, administrators and so on, all, in their own special way, theatre artists.

In 1992, the Company contributed to the professional development, through employment and specially devised training opportunities, of more than 250 artists, a full-time equivalent of 64 people. For actors alone, we provided a total of 1403 weeks of employment, an annual equivalent of more than 29 actors.

The Artistic Director and Artistic Associate auditioned 50 Queensland actors in general (introductory) auditions and, with guest directors, more than 150 Queensland actors for specific auditions.

A Dramaturg Scheme in conjunction with the University of Queensland and the Queensland University of Technology continued with the secondment of dramaturgs and research assistants to productions.

Assistant directors attached to productions assisted the training of local directors. The positions, open to all on a first come basis, attracted honours students as well as interested members of the amateur circuit. In addition, the Company provided a secondment for an assistant director under a Director Development Grant from the Performing Arts Board.

Technical secondments continued from the University of Southern Queensland (USQ), the National Institute of Dramatic Art (NIDA) and the Western Australian Academy of Performing Arts (WAAPA).

The Resident Designer undertook in-house training of a young designer who undertook this work with the Company on a voluntary basis.

On the recommendation of the Board of Directors and with the approval of the Minister for the Arts, the Artistic Director undertook a programme of professional development overseas late in 1992, which saw him visit artists, companies and productions in the USA, Great Britain and Europe over a 9 week period. A separate report on this programme has been submitted to the Minister for the Arts in accordance with the conditions of approval.

*William Palmer (RQTC Board), actor Bille Brown and Darryl Bray (AGM Banking Services, Bank of Queensland) at the launch of Twelfth Night, sponsored by Bank of Queensland*



# Sponsorship

1992 saw a healthy increase in the amount of corporate sponsorship given to the Company through cash and goods-in-kind support as well as the development of a new Donations programme.

**The Shell Company of Australia** became the first major sponsor of Brolgas and associated youth activities and a major sponsor of the Company in 1992.

The **Saison Foundation of Japan**, in the first cross-cultural exchange of its kind, sponsored RQTC through financial assistance for Ms Fumi Dan during her employment with the Company on the production of *Shadow and Splendour*.

The **Bank of Queensland** became a major sponsor of the Company for the first time in sponsoring the production of *Twelfth Night*.

**Unisys** remained RQTC's major sponsor of computer equipment and supplied the Company with a desktop publishing system.

Two important playwriting awards were made possible through sponsorship from **The Courier-Mail** and from **Comalco**.

**Channel 10** also became a major sponsor during 1992 providing the Company with generous production assistance and airtime for the promotion of productions during the season.

**Westpac Banking Corporation** became the major sponsor for the Queensland regional tour of David Williamson's *Money and Friends*. **Incitec** and **James Hardie** also contributed sponsorship investment to this tour.

The Company received continuing support from: **Arthur Andersen & Co** as the major financial supporter of the Passport Scheme, **Australian Airlines** and **Sunstate Airlines** as the Company's official carriers, **Gardams Silk Store**, **Metro Cinema**, **Penfolds Wine Group** as the supplier of the Opening Night champagne, and the **Department of Education**.

Additional new sponsors for 1992 included **Artists and Models**, **Brisbane Hilton**, **The Brisbane**



RQTC Artistic Director Aubrey Mellor and WT (Bill) Brewer, Westpac Banking Corporation's General Manager for Queensland: Westpac sponsored the Queensland tour of *Money and Friends*

**Review, British Airways, The British Council, Central Apartments, Datacare, Fergies Colour Printers, MIM Holdings, Morgans Stockbroking, Ocean Graphics, Tomasetti, University of Queensland Press, Urban Dynamics and Wagstaff Piling.**

RQTC is extremely grateful for the support given from these companies during 1992 and is excited that many are again sponsoring the Company in 1993.

Towards the latter half of 1992, Sponsorship Officer Lisa Mitchell in conjunction with the General Manager Anne McNeill and with assistance from QUT student Rebecca Do Rozario developed and produced in-house, RQTC's first comprehensive guide to sponsorship and development opportunities with the Company.

RQTC's inaugural Annual Fund was launched by the Premier and then Minister for the Arts, the Hon. Wayne Goss at the fund raising Thespian Banquet on 1 May 1992.

The Development Committee consisting of RQTC staff, Board members and Friends of RQTC endeavoured to raise funds from the private and public sector to cover several RQTC activities not already supported by government investment. A substantial amount was raised and a solid base of donors assembled from both private and corporate sources.

Many organisations and individuals were very generous with their time and money in assisting the Development Committee with the first Annual Fund.



# Subscriber Services

The Company continued to provide special events and services for its Subscribers to encourage and educate this committed audience. Services included:

- free programmes — a unique feature of RQTC
- free Playreadings of new works by Queensland writers
- free child-minding services whilst parents are attending a performance, together with free transport facilities from the Centre to the Theatre
- the *Night With The Artists* discussion on the third Thursday evening of each play season
- preferential bookings
- ticket exchange up to 24 hours prior to the performance date
- discounts at selected restaurants, hotels, bookstores and cinemas
- budget priced previews
- entry to other shows in town at a discount price through the TICKETSAVE scheme
- an early booking incentive competition, the major prize being a return trip for two people to London, courtesy of British Airways, along with additional prizes from the Brisbane Hilton, the Friends of RQTC, the Book Nook and the Ridge Restaurant

The Special Events programme continued in 1992 free for those Subscribers and Friends of RQTC who are committed to these events.

Included in this variety of lectures and discussions were:

## ***Light on the Shadows***

**Friday 21 February 1992**

### **Suncorp Theatre**

Mr Jim Sharman and Ms Yuriko Nagata, Senior Language Lecturer, Department of Japanese and Chinese at the University of Queensland, discussed the extraordinary true-life events which inspired Mr Sharman's new play. Attendance: 150.

## ***Days of Hope, Days of Rage***

**Thursday 12 March 1992**

### **State Library of Queensland Theatrette**

The baby boom just after World War Two gave birth to a generation that rose up in the social revolutions of 1968-69 to challenge all manner of out-moded authority. David Berthold (director of *The Heidi Chronicles*) was joined by cast member Andrew McFarlane in a retrospective look at one of the most important generations of this century and to ask: what is left? Attendance: 170.

## ***A Sporting Chance***

**Friday 3 April 1992**

### **Cremorne Theatre**

A performance by the Brolgas Secondary team of this new production which toured Queensland schools. Attendance: 150.

## ***The French Figaro***

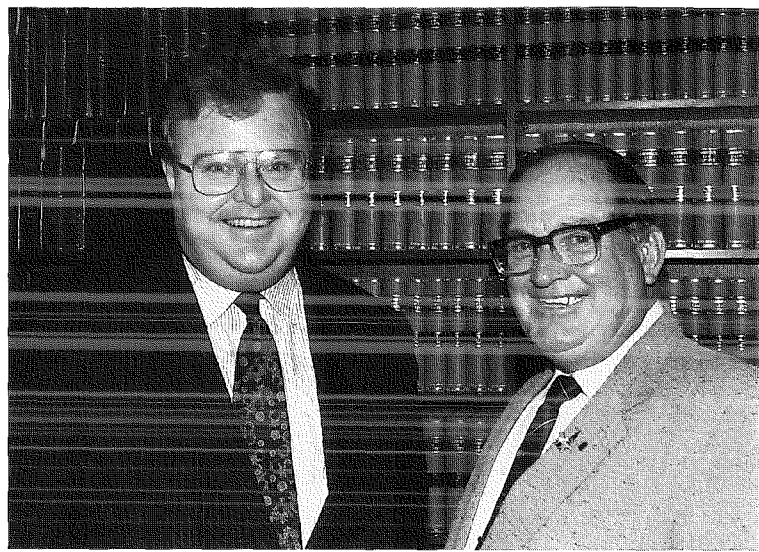
**Thursday 23 April 1992**

### **Cremorne Theatre**

A panel consisting of Aubrey Mellor as Chairman, director of *The Marriage of Figaro* David Bell, and the translator David Clendinning discussed the relevance of Beaumarchais for today's audiences, showing how he is one of the most modern and political of the French classical writers.

Attendance: 150.





*Mr James Douglas QC, Chairman of the Board and Mr Jim Cliff, President of the Friends of RQTC at the presentation of the \$5,000 donation by the Friends of RQTC to the RQTC Annual Fund*

***Armfield on White***

**Friday 15 May 1992**

**Suncorp Theatre**

The director of *A Cheery Soul* Neil Armfield shared some of his experiences of the Great Man and highlighted White's importance to the Australian theatre. He was joined by cast member Carole Skinner and Aubrey Mellor.

Attendance: 170.

***Carnival Time***

**Thursday 25 June 1992**

**State Library of Queensland Theatrette**

Aubrey Mellor introduced Queensland writer Martin Buzacott who spoke about the importance of Carnival in our lives, how it has influenced our theatre and more specifically how his play *Carnival in Kingaroy* has been shaped with this in mind. Attendance: 135.

***Is Shakespeare Still Our Contemporary?***

**Friday 31 July 1992**

**Cremorne Theatre**

The director of *Twelfth Night*, Rodney Fisher, was joined by Dr Lloyd Davis of the University of Queensland, Aubrey Mellor, Bille Brown and Jonathan Hardy and discussed how Shakespeare can be seen as a modern writer and how *Twelfth Night* can be seen as a modern play.

Attendance: 140.

***Skip***

**Friday 21 August 1992**

**Cremorne Theatre Rehearsal Room**

A performance by the Brolgas Primary team of this new production which toured Queensland schools playing to years 4 – 7. Attendance: 122.

***Warana Writers' Week***

**Sunday 27 September 1992**

**Cremorne Theatre**

The workshop of *Monkeys* by Michael Richards was open free of charge to the public as part of Warana Writers' Week. Attendance: 120.

***Coming Back to Sorrento***

**Friday 9 October 1992**

**Cremorne Theatre**

The playwright, Hannie Rayson, together with Aubrey Mellor and David Berthold, the co-directors of *Hotel Sorrento* discussed the play's evolution and attempted to explain its phenomenal success. Attendance: 140.

***Dipping into the Sheep's Well***

**Friday 13 November 1992**

**Suncorp Theatre**

Co-directors Aubrey Mellor and Cheryl Stock together with Spanish experts Mr Sergio Holes and Ms Martia Espinoze, discussed Lope de Vega's play and its place in Spanish dramatic literature. Attendance: 140.

***North Coast Subscribers' End of Year Party***

**Sunday 22 November 1992**

**C.C.S.A. Hall, Caloundra**

Subscribers on the North Coast attended this special gathering which included dinner with fellow theatre-goers and members of RQTC. The cast of *Fuente Ovejuna* performed musical extracts from the production and later mingled informally with the subscribers. Attendance: 110.

***The Pleasure of Your Company***

**Friday 27 November 1992**

**Suncorp Theatre**

The staff of the Company discussed the **Sightlines** Year and the Company's operations with Subscribers and Friends. This important feed-back session was followed by a tour backstage. Attendance: 120.

# Audience Development

RQTC provided a number of special services and concessions to the general public to encourage and extend theatre-going in Queensland as part of its on-going Audience Development programme:

- free tickets to Previews for full-time drama students from Griffith University, the University of Queensland, the Queensland University of Technology, the University of Southern Queensland and the Conservatorium of Music.
- free tickets to performances to members of the Australian Writers' Guild, Media Entertainment and Arts Alliance, Australian National Playwrights' Centre, Australian Production Designers' Association and the Australian Theatrical Amusement Employees' Association.
- free admittance for unemployed to company previews.
- concessional tickets for members of the Gallery First Nighters' Club, Seniors Card holders and Later Years' members.
- Schools Days at the Theatre when the Company presents a full day of performance, discussion and talk-back periods for Secondary School students at a cost of \$8.50.
- the RQTC Passport Scheme which entitles students in Grades 10, 11 and 12 at all Metropolitan, Ipswich and nearby regional schools to see any production at a cost of \$8.00.
- the promotion of a special Youth Night performance on the second Friday of each season where young people up to 26 years of age can purchase a ticket for \$12.50.
- a Tertiary Student Rush concession for any unsold tickets immediately prior to performance for \$12.50.
- a special Fundraising Preview for use by community and charity groups in their own fund-raising endeavours.

Ticket price increases were maintained as low as possible. Our philosophy was to ensure

accessibility and thus increase single ticket sales and subscriptions by preserving the lowest possible pricing structure. As a result our ticket prices remained lower than all other State Theatre Companies and lower than most major performing arts companies in Queensland.

Subscriptions in 1992 increased to 6778, an increase of 9% on the previous year. Ticket prices were \$28.50 for adult single tickets and \$22.75 for concession single tickets and from \$19.25 for adult subscribers and from \$15.50 for concession subscribers.

The range of additional concessions and incentives to those outlined above was broad and included Special Price Previews for performances prior to opening nights and generous discounts and bonuses for adult and concession group bookings.

## THE FRIENDS OF RQTC

The Friends of RQTC continued their significant support of the Company in 1992 through the concerted efforts of the Management Committee, chaired by Mr Jim Cliff who was ably supported by his dedicated colleagues. Membership of the group in 1992 exceeded 100 and all received regular reports from the Company and the Committee throughout the year. Friends also received a Membership and Ticketsave Discount Card, a Membership Badge and Certificate and a Season Calendar Poster.

The Friends of RQTC made a major contribution to the inaugural Annual Fund through their regular fund-raising performances at the Company's productions. This activity not only provided significant financial support to the Company, but also was a most valuable tool for audience development and subscriber recruitment. The Friends also donated a Gift Subscription for the 1992 Subscription incentive competition.

The Company thanks sincerely the support given by this enthusiastic and committed group of supporters.



# Community Outreach

The Company continued its service to the community with an enormous variety of activities, including advice and contact information, in particular to schools, charity groups and other theatre companies.

The costume and props hiring facilities continued to give practical financial support to other professional performing arts companies as well as operating on a commercial basis.

The Artistic Director was appointed a member of the Performing Arts Board of the Australia Council and also a member of the Drama Committee of the Performing Arts Board.

He was active on the Curriculum Development Boards of both the Queensland University of Technology and the University of Southern Queensland's Theatre Courses, and was also a member of the Assessment Committee for the Federal Government's prestigious Australian Creative Fellowships. He was also assessor for the Acting Section of the Martin Bequest Travelling Scholarship.

The General Manager continued her appointment as a member of the Griffith University Artworks Committee and as a member of the Queensland Arts Industry Association (QAIA) Committee.

The Resident Designer, Artistic Associate, Director of Brologas and General Manager undertook teaching engagements with the University of Southern Queensland and Queensland University of Technology, whilst other creative and management staff undertook talks and lectures with schools, charity and community groups.

The Artistic Associate was released by the Company to undertake an engagement as Associate Director on the Lyric Opera of Queensland's production of *The Barber of Seville*, which toured throughout Queensland following its Brisbane season. The Resident Designer was also released by the Company to design the Sydney Theatre Company production of *The Girl Who Saw Everything* at the Wharf Theatre.

Guest directors and artists were made available to undertake courses for the Actors' Centre to develop the skills of Queensland actors.

A special performance for visually impaired patrons of *Carnival in Kingaroy* was held in conjunction with QPAT's D'Arts programme.

The Company, through the General Manager and Artistic Director, continued its involvement in the work of the Northern Australian Regional Performing Arts Centre Association (NARPACA), attending meetings and planning tours and continued its active involvement in the state theatre company network CAST, the Confederation of Australian State Theatres, a body committed to the maintenance of artistic standards and the development of co-productions and joint policy and procedure.

The Company was pleased to support the following organisations in 1992:

Arts Law Centre of Queensland  
Arts Training Queensland  
Australian Institute of Arts Administration  
Australian Institute of Management (AIM)  
Australian National Playwrights Centre (ANPC)  
Brisbane Visitors and Convention Bureau (BVCB)  
Confederation of Australian State Theatres (CAST)  
Entertainment Industry Employers Assoc. (EIEA)  
International Theatre Institute (ITI)  
Playlab  
Queensland Arts Industry Association (QAIA)  
Top State Queensland

# Financial Statements

## INCOME AND EXPENDITURE ACCOUNT for the year ended 31 December 1992

	Note	1992 \$'000	1991 \$'000
<b>INCOME</b>			
Subsidy Received from the Queensland Government		1140	1170
Subsidy Received from the Commonwealth Government		468	431
Other operating revenue –			
– Proceeds from Productions and Other Activities	1	2772	1762
– Miscellaneous	3	266	189
<b>TOTAL INCOME</b>		<b>4646</b>	<b>3552</b>
<b>EXPENDITURE</b>			
Productions and Other Activities	2	3699	2524
Other	4	1098	851
<b>TOTAL EXPENDITURE</b>		<b>4797</b>	<b>3375</b>
<b>OPERATING SURPLUS/(DEFICIT) FOR THE YEAR</b>			
		(151)	177
Accumulated Funds at the beginning of the year		637	408
Aggregate of amounts transferred from Reserves	5	—	52
<b>ACCUMULATED FUNDS AT THE END OF THE YEAR</b>		<b>486</b>	<b>637</b>

## BALANCE SHEET as at 31 December 1992

<b>CURRENT ASSETS —</b>			
Cash		20	107
Investments	6	1254	1514
Receivables	7	178	18
Stocks		10	5
Prepayments	8	164	186
<b>TOTAL CURRENT ASSETS</b>		<b>1626</b>	<b>1830</b>
<b>NON-CURRENT ASSETS —</b>			
Plant and Equipment	9	83	86
Office Furniture and Fittings	9	51	55
<b>TOTAL NON-CURRENT ASSETS</b>		<b>134</b>	<b>141</b>
<b>TOTAL ASSETS</b>		<b>1760</b>	<b>1971</b>
<b>CURRENT LIABILITIES —</b>			
Trade Creditors		118	77
Employee Entitlements	10	47	44
Box Office Received in Advance		952	793
Funds Received in Advance	11	129	395
<b>TOTAL CURRENT LIABILITIES</b>		<b>1246</b>	<b>1309</b>
<b>NON-CURRENT LIABILITIES</b>			
Employee Entitlements	10	28	25
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>28</b>	<b>25</b>
<b>TOTAL LIABILITIES</b>		<b>1274</b>	<b>1334</b>
<b>NET ASSETS</b>		<b>486</b>	<b>637</b>
<b>EQUITY</b>			
Reserves		..	..
Accumulated Funds	5	486	637
<b>TOTAL EQUITY</b>		<b>486</b>	<b>637</b>



# Financial Statements

## STATEMENT OF CASH FLOWS for the year ended 31 December 1992

	1992		1991	
	\$'000		\$'000	
	Inflows (Outflows)		Inflows (Outflows)	
<b>Cash flows from operating activities</b>				
Payments to suppliers and employees	(4692)		(3363)	
Receipts from productions	2773		1987	
Interest received	82		103	
Other	185		75	
<b>Net cash used in operating activities (Note 2)</b>		<b>(1652)</b>		<b>(1198)</b>
<b>Cash flows from investing activities</b>				
Payments for purchases of plant and equipment	(34)		(49)	
Proceeds from disposal of plant and equipment	..		5	
<b>Net cash used in investing activities</b>		<b>(34)</b>		<b>(44)</b>
<b>Cash flows from government</b>				
Receipts from grants				
Recurrent	1287	1541		
Special	52	85		
<b>Net cash provided by government</b>		<b>1339</b>		<b>1626</b>
Net increase/(decrease) in cash held		(347)		384
Cash at the beginning of the reporting period		1621		1237
<b>Cash at the end of the reporting period (Note 1)</b>		<b>1274</b>		<b>1621</b>

## NOTES TO THE STATEMENT OF CASH FLOWS

### 1. Reconciliation of Cash

For the purposes of the statement of cash flows, the Company considers cash to include cash on hand and in banks and investments in money market instruments. Cash at the end of the reporting period as shown in the statement of cash flows is reconciled to the related items in the statement of financial position as follows:

	1992	1991
	\$'000	\$'000
Cash	20	107
Deposits at call	1254	1514
	<b>1274</b>	<b>1621</b>

### 2. Reconciliation of Net Cash used in Operating Activities to Operating Result

Operating result	(151)	177
Depreciation	41	36
Decrease in provision for doubtful debts	(1)	..
Increase/(Decrease) in trade creditors	41	(25)
(Increase)/Decrease in stocks	(5)	3
Increase in wages and salaries payable	6	18
(Increase)/Decrease in receivables	(159)	136
(Increase)/Decrease in prepaid expenses	22	(20)
Increase in prepaid subscriptions	159	86
Increase/(Decrease) in prepaid donations	3	(5)
Government revenues	(1608)	(1601)
Gain on disposal of plant and equipment	..	(3)
<b>Net cash used in operating activities</b>	<b>(1652)</b>	<b>(1198)</b>

### 3. Tax Status

The activities of the Company are exempt from income tax and sales tax.



# NOTES TO AND FORMING PART OF THE ACCOUNTS

## SUMMARY OF ACCOUNTING POLICIES

### (a) Basis of Accounts

The accounts have been prepared on an historical cost basis, consistent with that applied in the previous financial year. Income and expenditure have been brought to account on an accrual basis.

In accordance with Australian Accounting Standard AAS28, a Statement of Cash Flows has been prepared and comparative figures for 1991 are shown.

The accounts have been presented in accordance with the requirements of the Public Finance standards. Figures shown in the statements have been rounded to the nearest thousand dollars.

### (b) Employee Entitlements

Adequate provision has been made for the legal liability for employees long service leave and accrued holiday pay.

### (c) Short Term Investments

Investments are shown at cost.

### (d) Stocks

Stocks are valued at cost.

It is the policy of the Company that remnants from productions are not brought to account as stock. However an income is derived from hire of such remnants (e.g. costumes) which is brought to account.

### (e) Non-Current Assets

Non-current physical assets are shown in the accounts at cost less accumulated depreciation.

### (f) Depreciation

Depreciation has been provided for all non-current physical assets using the straight line method at rates based on the estimated useful life of each class of assets except motor vehicles for which depreciation has been calculated using the diminishing value method.

### (g) Sponsorship

During the period the Company received cash donations and sponsorship amounting to \$147,254. In addition sponsorship in goods and services valued at \$125,404 was received. However, this latter figure is not reflected in the foregoing accounts.

## EXPLANATORY NOTES

### NOTE 1 PROCEEDS FROM PRODUCTIONS AND OTHER ACTIVITIES

	1992 \$'000	1991 \$'000
<i>Shadow and Splendour</i>	316	
<i>The Heidi Chronicles</i>	218	
<i>The Marriage of Figaro</i>	159	
<i>A Cheery Soul</i>	170	
<i>Carnival in Kingaroy</i>	144	
<i>Twelfth Night</i>	186	
<i>Hotel Sorrento</i>	183	
<i>Fuente Ovejuna</i>	228	
<i>Money and Friends Interstate Tour</i>	976	
<i>Money and Friends Queensland Tour</i>	147	
Early Childhood Festival	26	
Theatre Experience Week	9	
Theatre Laboratory Week	10	
	<b>*2772</b>	



# Financial Statements

1992	1991
\$'000	\$'000

## NOTE 2 EXPENDITURE ON PRODUCTIONS AND OTHER ACTIVITIES

<i>Shadow and Splendour</i>	535	
<i>The Heidi Chronicles</i>	306	
<i>The Marriage of Figaro</i>	280	
<i>A Cheery Soul</i>	296	
<i>Carnival in Kingaroy</i>	235	
<i>Twelfth Night</i>	282	
<i>Hotel Sorrento</i>	225	
<i>Fuente Ovejuna</i>	394	
<i>Money and Friends Interstate Tour</i>	789	
<i>Money and Friends Queensland Tour</i>	199	
Brolgas Administration	14	
Brolgas Secondary Schools Tour	25	
Brolgas Primary Schools Tour	23	
Theatre Experience Week	9	
Theatre Laboratory Week	8	
Mt Isa Residency	24	
Early Childhood Festival	19	
Young Playwrights Award	9	
Special Events	2	
New Writing Programme	17	
George Landen Dann Award/Other Activity	8	
	<b>*3699</b>	

\* Because different productions were staged in 1991, it is not possible to give meaningful comparative figures. Details of the 1991 productions are listed in the accounts for that year.

## NOTE 3 MISCELLANEOUS

Donations and Sponsorship	147	35
Interest	78	106
Hiring and Sundry	41	45
Profit on the disposal of Non-Current Assets	..	3
	<b>266</b>	<b>189</b>

## NOTE 4 OTHER EXPENDITURE

Salaries, Wages and Associated Costs	489	403
Workshop Administration Expenses	111	83
Other Administration Expenses	233	163
Subscription Scheme	141	109
Hire Department Expenses	42	37
Depreciation	41	36
Travel and Accommodation	26	20
Sponsorship Expenses	15	..
	<b>1098</b>	<b>851</b>

## NOTE 5

### Development Reserves

Opening Balance	..	35
Transfer to Accumulated Funds	..	35
	..	..

### Touring Losses Reserve

Opening Balance	..	17
Transfer to Accumulated Funds	..	17
	..	..





	<b>1992</b>	<b>1991</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>NOTE 6 INVESTMENTS</b>		
Short Term Money Market	111	186
Commercial Bills	1143	1328
	<u>1254</u>	<u>1514</u>
<b>NOTE 7 RECEIVABLES</b>		
Trade Debtors	171	8
Less Provision for Doubtful Debts	1	2
	<u>170</u>	<u>6</u>
Accrued Interest	7	11
Security Deposits	1	1
	<u>178</u>	<u>18</u>
<b>NOTE 8 PREPAYMENTS</b>		
Subscription Scheme	69	74
Productions	64	94
Workshop Rental	18	18
Other	13	..
	<u>164</u>	<u>186</u>
<b>NOTE 9 NON-CURRENT ASSETS</b>		
Plant and Equipment at cost	192	179
Less Accumulated Depreciation	109	93
	<u>83</u>	<u>86</u>
Office Furniture and Fittings at cost	120	109
Less Accumulated Depreciation	69	55
	<u>51</u>	<u>55</u>
<b>NOTE 10 EMPLOYEE ENTITLEMENTS</b>		
<b>Current</b>		
Annual Leave	47	44
<b>Non-Current</b>		
Long Service Leave	28	25
	<u>75</u>	<u>69</u>
<b>NOTE 11 FUNDS RECEIVED IN ADVANCE</b>		
State Government Subsidy	4	284
Commonwealth Government Subsidy	118	107
Private Donations	7	4
	<u>129</u>	<u>395</u>



## CERTIFICATE OF THE ROYAL QUEENSLAND THEATRE COMPANY

We have prepared the foregoing financial statements pursuant to the provisions of the Financial Administration and Audit Act 1977 and other prescribed requirements and certify that -

- (a) the foregoing financial statements with other information and notes to and forming part thereof are in agreement with the accounts and records of the Company; and
- (b) in our opinion -
  - (i) the prescribed requirements in respect of the establishment and keeping of accounts have been complied with in all material respects; and
  - (ii) the foregoing financial statements have been drawn up so as to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of the Company for the year 1 January 1992 to 31 December 1992, and of the financial position as at the close of that year.

**J S DOUGLAS QC**

*Chairman*

**A MELLOR**

*Artistic Director*

**A McNEILL**

*General Manager*

## AUDIT CERTIFICATE

I have examined the accounts of the Royal Queensland Theatre Company as required by the Financial Administration and Audit Act 1977 and certify as follows -

- (a) I have received all the information and explanations which I have required;
- (b) the foregoing Income and Expenditure Account, the Statement of Cash Flows and the Balance Sheet are in agreement with those accounts; and
- (c) in my opinion -
  - (i) the prescribed requirements in respect of the establishment and keeping of the accounts have been complied with in all material respects; and
  - (ii) the foregoing statements have been drawn up so as to present a true and fair view, in accordance with prescribed accounting standards, of the transactions of the Royal Queensland Theatre Company for the year 1 January 1992 to 31 December 1992, and of the financial position as at 31 December 1992.

**M R WHYBROW**

*Audit Director*

(as delegate of the Auditor-General)





QUEENSLAND'S STATE THEATRE COMPANY gratefully acknowledges financial assistance from:

The Queensland Government through the Minister for the Arts

The Performing Arts Board of the Australia Council, the Federal Government's arts funding and advisory body

The Company continues in its endeavours to attract sponsorship and donations from the corporate and private sectors and acknowledges with gratitude the following for their support in 1992:

#### MAJOR SPONSORS

**(\$10,000 — \$30,000 or in kind)**

Bank of Queensland  
Channel 10  
The Courier-Mail  
Department of Education  
The Shell Company of Australia  
Westpac Banking Corporation

#### SPONSORS

**(\$5,000 — \$9,999 or in kind)**

Arthur Andersen & Co  
British Airways  
Comalco  
MIM Holdings  
Penfolds  
Saison Foundation  
Unisys

#### CONTRIBUTING SPONSORS

**(\$1 — \$4,999 or in kind)**

Australian Airlines  
The Book Nook  
The Brisbane Hilton  
Central Apartments  
Datacare  
Fergies Colour Printers  
Gardams Silk Store  
Incitec  
James Hardie Industries  
Morgans  
Metro Cinema  
Mt Coot-tha Summit Restaurant  
Ocean Graphics  
Sunstate Airlines  
Tomasetti  
University of Queensland Press  
Urban Dynamics  
Wagstaff Piling

#### DONORS

**(\$1,000 and above)**

BP Australia  
Mr J S Douglas QC  
Friends of RQTC  
Mr G T & Mrs W G Henry  
Mr V B & Mrs S Paul  
Mr J & Mrs Wagstaff  
Westpac Bank

**(\$500 — \$999)**

Mrs Badgery  
Ms J Blocksidge  
Mrs H Butts  
Mr G Sims  
Miss B Stephens  
Mr J M Woodward

**(\$250 — \$499)**

Mr L & Mrs D Buckley  
City of Brisbane Benefit Fund  
Mr I Dalgliesh  
Mr M F & Mrs R Larkins  
Lady Muir  
Mr W A Palmer  
Mr G & Mrs M Redlich  
Mr G & Mrs S Vickery

**(\$50 — \$249)**

Ms V Bailey  
Mr H & Mrs A Bartlett  
Mrs J D Brewster  
Ms M Brochin  
Ms L Cameron  
Lady Chalk  
Ms W Clarke  
Mr G Corder  
Mrs I Crawshaw  
Ms M Cribb  
Ms J Date  
The Hon. Mr Justice Davies  
M Donovan  
Mr K D Dorney QC  
Mr J Fouras MLA  
Mr & Mrs K Goss  
Mrs P E Irving  
Mr J F Kearney QC  
Mrs C Kelly  
Mrs H Leckie  
Mrs N Lewis  
Mr P J Lyons  
L A McDougall  
Miss M E McKinney  
Ms S Michael  
Mr J W Mitchell AO  
Ms P M Moffett  
Mrs F & Mr P Morrison QC  
Mr C Newton  
Mr P E Nolan

Mr M & Mrs C O'Shea  
Ms G Page  
Mrs M Pardey  
Ms N Pickford  
Ms J Pink  
P A Pride  
The Hon. Mr Justice Ryan  
Ms B Sacco  
M Saintsmith  
Lady Schubert  
Ms J Shearer  
Mrs J A Suthers  
The Hon. Mr Justice Thomas  
Mr D P Tynan  
Mr N Ulrick  
B D Watson  
Dr & Mrs Watson  
Mrs J M Weeks  
Mr A M West  
Mrs A M Woeller

**(Under \$50)**

Ms G Bade  
L Badenhorst  
Ms E Benedict  
Mr A & Mrs P Billett  
Ms L Bowler  
Ms J M Bowman  
Mrs E T Brain  
Ms B Bright  
Mrs D A Brown  
Mr R Bunzli  
Mr C & Mrs J Cullen  
Ms M Donohue  
Mrs D M Downes  
Mrs V Glenhagh  
Mrs D G Golden  
Ms R Hamlyn-Harris  
Ms S Handicott  
Mrs M Hastings  
Mrs F Granville  
N U Hunt  
Mr & Mrs A L Jenkins  
Mr G & Mrs M Lovejoy  
E Lovell  
Prof. D W McElwain  
Mrs R McIvor  
Mr P Manias  
Mrs E M Mayo-Waddell  
J Newsome  
Mrs J M Rodwell  
Ms L Schuster  
Mrs J Seipel  
Mrs I Van Epenhuysen  
Mr M Varitimos  
Ms P Wirth  
Mrs M M Woodham  
Mrs R Woodley

