



Issue No 1

June 2026

# R E P E R T O I R E

Newsletter of Adelaide's oldest theatre group

*Three iconic comedies.*

*Three irresistible reasons to return to the theatre.*

**THE MAN WHO CAME TO DINNER**

Starring the inimitable **Peter Goers** as the irascible, razor-tongued Sheridan Whiteside!

And featuring cabaret star performer **Michael Griffiths** as Beverly Carlton

By George S Kaufman and Moss Hart  
Directed by Sue Wylie

Step into a whirlwind of wit, eccentricity, and delightful mayhem as this sparkling comedy storms the stage. When a dinner invitation turns into a chaotic house arrest, expect outrageous guests, scandalous secrets, and one unforgettable evening of theatrical brilliance.

**Thur 9 July - Sat 18 July**  
Evening performances 7.30 pm  
Matinees  
Sat 11 & 18 July: 2pm | Sun 12 July: 2 pm

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Arts Theatre  
53 Angas Street, Adelaide  
Bookings: [adelaiderep.com](http://adelaiderep.com)  
Phone: 8212 5777

Adults \$35 | Concessions \$32  
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Book online via the QR Code or go to: [adelaiderep.com/dinner2026](http://adelaiderep.com/dinner2026)

**The Sunshine Boys**

By Neil Simon  
Directed by Peter Goers

**Thur 3 Sept - Sat 12 Sept**

By permission of ORIGIN™ Theatrical on behalf of Samuel French A Concord Theatricals Company

**The Drowsy Chaperone**  
A MUSICAL WITHIN A COMEDY

Music and lyrics by Lisa Lambert and Greg Morrison  
book by Bob Martin and Don McKellar

Directed by David Sinclair

Starring Scott Nell  
Musical Director: Rodney Hrvatin  
Choreographer: Kerry-Lynne Hauber

**Thur 12 Nov - Sat 21 Nov**

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Arts Theatre  
53 Angas St. Adelaide  
Tel. 8212 5777

Tickets now available at:  
[TicketSearch Online](http://TicketSearch Online)



June 2026



# Adelaide Repertory Theatre Announces a Blockbuster 2026 Season

*Three iconic comedies. Three irresistible reasons to return to the theatre.*

The Adelaide Repertory Theatre is throwing open the doors of the ARTS Theatre in 2026 with a season designed to delight, surprise, and bring audiences back in force. This year, the Rep is serving up **three beloved classics**, each packed with wit, warmth, and the kind of joyful theatrical chaos that only live performance can deliver: **'The Man Who Came to Dinner'**, **'The Sunshine Boys'**, and **'The Drowsy Chaperone'**.

At a time when local theatre needs its audiences more than ever, this is the season to rally behind Adelaide's oldest and boldest community theatre company.

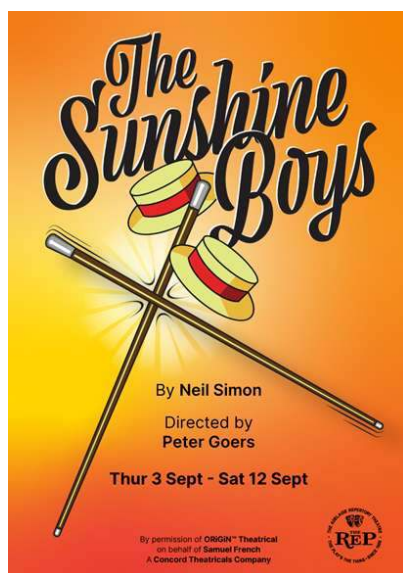
**The Man Who Came to Dinner**  
July 2026



The season kicks off with Kaufman and Hart's riotous comedy **'The Man Who Came to Dinner'**, a deliciously unhinged tale of an impossible houseguest who overstays his welcome — spectacularly. Expect penguins, convicts, eccentric celebrities, and a household pushed to the brink. It's fast, it's sharp, and it's the perfect mid- winter escape. If you love big characters and bigger laughs, this is your show.

**Thur 9 July - Sat 18 July**

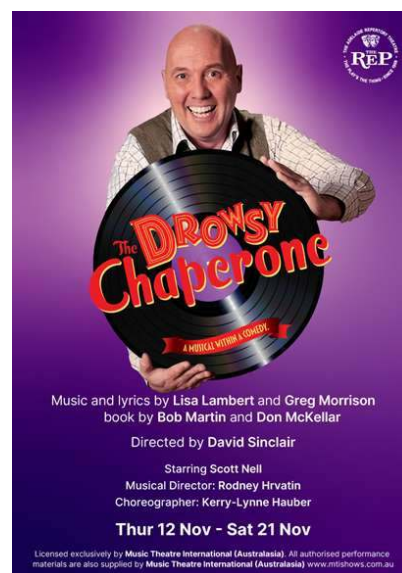
**The Sunshine Boys**  
September 2026



Next up, Neil Simon's masterful comedy **'The Sunshine Boys'** brings heart and hilarity to the stage as two ageing vaudevillians — once a legendary double act, now sworn enemies — are forced into an uneasy reunion. With its blend of nostalgia, sharp banter, and genuine tenderness, this play is a love letter to show business and the stubborn, complicated friendships that shape a lifetime. A must- see for anyone who adores character- driven comedy.

**Thur 3 Sept - Sat 12 Sept**

**The Drowsy Chaperone**  
November 2026



The Rep closes the year with the multi- award- winning musical **'The Drowsy Chaperone'**, a sparkling, high- energy celebration of everything we adore about musical theatre. With show- stopping numbers, outrageous characters, and a narrator who guides us through the chaos with charm and mischief, this production promises to be a joyous, toe- tapping finale to the season. If you've been craving a big, bright musical — this is the one.

**Thur 12 Nov - Sat 21 Nov**

## Why This Season Matters

Community theatre thrives when its community shows up. After several challenging years for the arts, the Rep is calling on audiences — long-time supporters and newcomers alike — to fill the seats, bring friends, and rediscover the magic of live performance.

These three productions offer something for everyone:

- **Classic comedy lovers**
- **Musical theatre fans**
- **Families looking for a great night out**
- **Anyone who wants to laugh, escape, and support local talent**

The Rep has been entertaining Adelaide for nearly 120 years. In 2026, they're doing what they do best: telling great stories with heart, humour, and a whole lot of style.

**Book Early. Bring a Crowd. Be Part of the Season.**

Tickets will move quickly — and the Rep needs its audiences back in full voice. Whether you're a regular, a lapsed theatre-goer, or someone who's been meaning to return, this is the season to step back into the ARTS Theatre and experience the joy of live performance.

**Three shows. Three reasons to laugh. One unforgettable year.**

**Join us for the Adelaide Repertory Theatre's 2026 season.**



## Sheridan Whiteside is in Adelaide!

'The Man Who Came To Dinner' is a 1939 play by George S. Kaufman and Moss Hart. It is an American screwball comedy about a domineering radio personality who disrupts a Midwestern family after a hip injury forces him to stay in their home.

Four of the leading characters are based on real-life personalities. Sheridan Whiteside was inspired by celebrated critic and Algonquin Round Table member Alexander Woolcott, who eventually played the role on stage: Lorraine Sheldon by musical stage actress Gertrude Lawrence: Beverly Carlton by playwright and renowned wit Noël Coward: and Banjo by Alonquin Round Table member Harpo Marx.

While on a lecture tour, Sheridan Whiteside slips on the icy steps of the Stanley family home in Mesalia, Ohio, injuring his hip. The local doctor declares he must remain confined, and Whiteside takes over the household, commandeering rooms, running up long-distance phone bills, and meddling in the lives of the family and visitors. He manipulates the doctor, bribes him to exaggerate his recovery, and even entertains convicts from a fan club. Despite his overbearing nature, Whiteside encourages the young couple, Richard and June Stanley, to pursue their dreams.

Peter Goers plays Sheridan Whiteside with such vast authority and competence that it is difficult to imagine anyone else attempting it. His portrayal of Whiteside is sharp and witty, capturing the character's acerbic personality. Jesse Corrie plays Maggie Cutler, his loyal secretary, who becomes a central foil to Whiteside's schemes. Rob Cuzenza's late but memorable appearance as Banjo adds comic chaos, while Michael Griffiths and Helen Geoffries provide strong supporting performances.



Peter Goers OAM (born July 1951) is a renowned Adelaide-based broadcaster, theatre director, actor, author, and columnist. He is best known for hosting the Evenings show on ABC Radio Adelaide for 20 years (2003–23) and his long-running column in the Sunday Mail. A distinguished arts advocate, he was awarded an Order of Australia in 2013.



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## The Movie

The screenplay, written by Julius J. and Philip G. Epstein, was based on the play. The film made in 1941, was directed by William Keighley and is known for its witty dialogue and confined setting, mostly taking place in the Stanley family living room. The story combines elements of farce and social satire, highlighting Whiteside's condescending humour and the chaos he brings to the small-town household.

It starred Bette Davis, Ann Sheridan and, as the titular character Monty Woolley. The supporting cast featured Jimmy Durante, Richard Travis, Billie Burke and Reginald Gardiner.



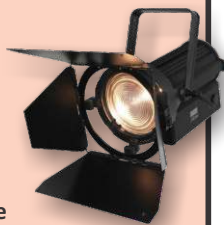
## Become Involved Why not be part of the Rep Team

You don't need to be an actor to be involved with the Rep.

Every production is supported by teams of behind the scenes volunteers.

We need people who can prompt, paint, design, construct, show people to their seats; move sets, or sew costumes.

People who like to play with sound and lights, people to make tea and iron costumes.



Email your details to  
[enquiries@adelaiderep.com](mailto:enquiries@adelaiderep.com)

## Moore St Parking

**\$10.00** Undercover parking  
 6pm 'til  
 midnight

Located right on  
 Moore Street  
 opposite the Arts  
 Theatre stage door!!



## Sheridan Whiteside Cocktail



This cocktail is sharp-tongued, theatrical, a little decadent, and just a touch chaotic — much like the man himself. It's a recipe that captures his wit, his bite, and his flair for making an entrance.

### Ingredients

- 45 ml Bourbon or rye whiskey (bold, like Whiteside's opinions)
- 20 ml Fresh lemon juice
- 15 ml Orange liqueur (Cointreau or similar)
- 10 ml Honey syrup (1:1 honey + hot water)
- 2 dashes Aromatic bitters
- 1 Orange twist, for garnish

### Instructions

- 1 Chill the glass. Place a coupe glass in the freezer while you mix the drink.
- 2 Shake. Add whiskey, lemon juice, orange liqueur, honey syrup, and bitters to a shaker with ice. Shake vigorously — Whiteside would demand nothing less.
- 3 Strain. Double-strain into the chilled coupe to keep it smooth and elegant.
- 4 Garnish. Express an orange twist over the top, then drop it in with theatrical disdain.
- 5 Serve. Present with a flourish and perhaps a barbed remark.



## Theatre in Adelaide Is Alive

Theatre Association of SA



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## The Adelaide Repertory Theatre Inc.

Patron: Her Excellency the Honourable Frances Adamson AC, Governor of South Australia

Venue: ARTS Theatre, 53 Angas St, Adelaide 5000

Ph. 8212 5777 Web: [www.adelaiderep.com](http://www.adelaiderep.com)

Email: [enquiries@adelaiderep.com](mailto:enquiries@adelaiderep.com)

Photography: David Roberts

Editor: Penni Hamilton-Smith



Board: David Sinclair, Gary Anderson, Jay Antoney, Di Thompson, Warren Fenn and Kyle Martin

## Whiteside's Adelaide Advice



### Rundle Mall (and the Mall's Balls)

*"Why, in the name of civilisation, has this city erected two stainless- steel testicles as a meeting point?"*



### The Parklands

*"A charming idea a city surrounded by greenery if only anyone could decide what to do with it."*



### The Adelaide Gaol

*"I've stayed in more comfortable prisons and I wasn't even incarcerated."*



### The Art Gallery of SA

*"A fine collection, though I suspect half the visitors come only for the air- conditioning."*



### The Central Market

*"A bustling bazaar where one can buy anything except peace, quiet, or a place to sit."*

### Glenelg & the Moseley Square foreshore

*"A seaside resort where the water is cold, the chips are hot, and the seagulls are homicidal."*

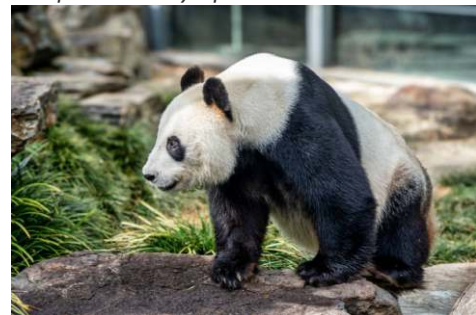


### Adelaide Oval

*"A temple to a sport no one outside the Commonwealth understands, yet everyone insists is thrilling."*

### Adelaide Zoo (especially The Pandas)

*"Millions spent on two creatures who refuse to reproduce. I sympathise."*



### The Barossa & McLaren Vale (as concepts)

*"A region where people swirl glasses, sniff fruit notes, and pretend it isn't just fermented grape juice."*



### Parliament House

*"A building full of people who make less sense than the penguins I receive as gifts."*

## "Rehearsals are underway!

Peter Goers is already channelling Sheridan Whiteside with alarming ease.....

Here's a glimpse inside the rehearsal room  
- more chaos to come."



THE MAN WHO CAME  
TO DINNER  
THE PPT  
2026



Photography by David Roberts

## The big stars tread the boards in

# THE MAN WHO CAME TO DINNER



### Michael Griffiths

The Adelaide Repertory Theatre is thrilled to announce that **Michael Griffiths** will bring his trademark wit, charm, and musical brilliance to the role of Beverly Carlton in *'The Man Who Came to Dinner'*.

One of Australia's most acclaimed cabaret performers, Michael is known for his magnetic stage presence, razorsharp comic timing, and the effortless sophistication he brings to every performance.

As Beverly — the flamboyant, quickwitted entertainer who sweeps into the play with style and mischief — Michael is perfectly cast.

Audiences can expect a performance that sparkles with charisma, cleverness, and just the right amount of theatrical swagger. His appearance in this production is a true coup for the Rep and a highlight of the 2026 season.

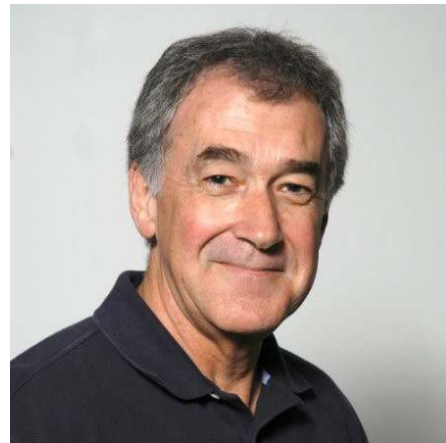
### Brenton Whittle

South Australian favourite **Brenton Whittle** brings his trademark charm, wit and impeccable comic timing to the role of Mr Stanley in Adelaide Repertory Theatre's production of *'The Man Who Came to Dinner'*.

A beloved actor, TV presenter and playwright, Brenton has been a familiar face on South Australian stages and screens for decades. His career spans everything from children's television to sharp-edged comedy, heartfelt drama and original works that have delighted audiences across the state. Known for his generosity as a performer and his instinct for character, he creates roles that feel lived - in, warm and irresistibly watchable.

As the long- suffering homeowner Mr Stanley, Brenton delivers a pitch- perfect blend of exasperation and heart as his quiet household is turned upside down by the unstoppable Sheridan Whiteside. His performance anchors the chaos with humour, humanity and a wonderfully relatable sense of "why is this happening to me".

A true South Australian treasure, Brenton Whittle is set to be one of the standout delights of this production.



## David Roberts Videography

behind-the-scenes stills (photos) and video photo editing services?



[davidroberts.be@gmail.com](mailto:davidroberts.be@gmail.com)

## Why Adelaide Should Come to the Theatre Especially for “The Man Who Came to Dinner”

In a city blessed with beaches, wine regions, and more streaming platforms than anyone can reasonably keep track of, it's easy to spend an evening at home. The couch is comfortable. The remote is obedient. The digital world is endless.

But Adelaide has something far more thrilling than another algorithm-generated recommendation: live theatre. And this July, the Adelaide Repertory Theatre is offering the perfect reminder of why stepping out matters — a sparkling new production of *'The Man Who Came to Dinner'*, starring **Peter Goers** as the gloriously impossible Sheridan Whiteside.

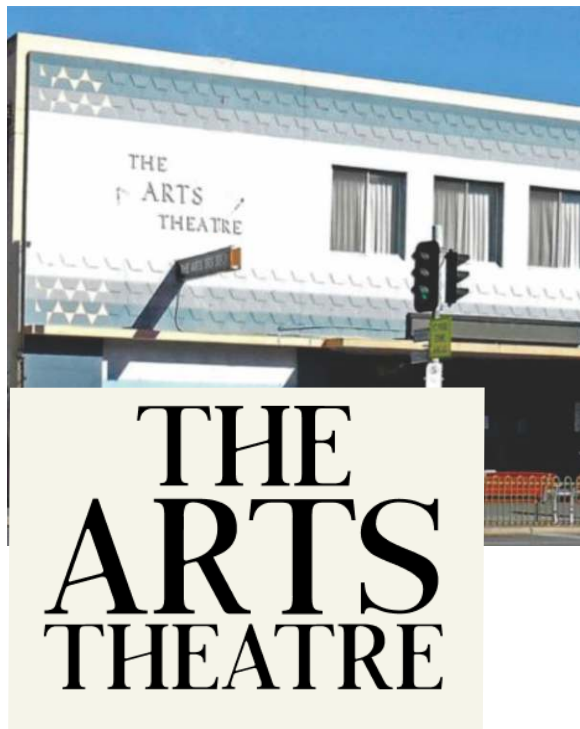
This is not a story you simply watch. It's one you share — with the actors, with the audience, and with the city itself.

### 1. Because Theatre in Adelaide Is Alive — and So Is Whiteside

A streamed performance is the same every time. But Peter Goers as Sheridan Whiteside? That's a living, breathing, gloriously unpredictable event.

One night he'll toss off a line with razor-sharp dryness. The next, he'll unleash a look that sends the audience into helpless laughter. You're not just watching a performance — you're witnessing a one-night-only collision of actor, audience, and pure comic timing.

No screen can replicate that.



### 2. Because You're Sharing the Room With the Chaos

At The ARTS Theatre, you're not separated by pixels or speakers. You're right there as Whiteside terrorises the Stanleys, insults the neighbours, and turns a respectable household into a circus.

You hear the laughter ripple through the audience. You feel the tension before a punchline lands. You sense the actors responding to the energy in the room.

It's intimate.  
Immediate. Deliciously

### 3. Because Adelaide Knows the Value of Community

Streaming is solitary. Theatre is communal — and Adelaide thrives on community.

We gather for Fringe, for Writers' Week, for concerts in the Botanic Gardens. We love being part of something bigger than ourselves. A night at the Rep is part of that same tradition: locals supporting locals, artists supported by audiences, audiences energised by artists.

When you buy a ticket, you're not just watching a play. You're sustaining the oldest surviving theatre company in South Australia — and the creative ecosystem that makes Adelaide a cultural city, not just a scenic one.



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#### 4. Because Theatre Demands Your Attention — and Rewards It

At home, the kettle whistles. The dog barks. Your phone lights up. You pause. You rewind. You half- watch.

At the theatre, the world outside goes quiet. You sit in the dark. You focus. You listen.

And in return, the story becomes sharper, funnier, richer. Whiteside's insults land harder. Maggie's frustrations feel more real. Lorraine Sheldon's entrance becomes a moment, not a clip.

#### 5. Because Imperfection Is the Point

Digital media is polished to the point of sterility. Theatre is gloriously imperfect — and that's where the magic lives.

A prop misbehaves. A line sparks unexpected laughter. An actor improvises a moment that will never happen again.

Those imperfections aren't mistakes. They're the heartbeat of live performance — the reason people still flock to theatres after 2,500 years of human storytelling.

#### 6. Because It's an Adelaide Night Out

A trip to The ARTS Theatre isn't just entertainment. It's an outing.

You grab dinner on Gouger Street. You bump into someone you know in the foyer — because this is Adelaide. You sit in a historic theatre that has hosted generations of performers. You laugh until your ribs ache.

And you go home with a story, not just a viewing history.



#### 7. Because The Man Who Came to Dinner Is Funniest When You're in the Room

This play is a farce — a big, bold, beautifully chaotic comedy. It thrives on timing, energy, and the collective joy of an audience laughing together.

Watching Sheridan Whiteside wreak havoc on a quiet Midwestern household is funny on screen.

Watching Peter Goers do it live, ten metres away, with the audience roaring around you?

That's unforgettable.



#### In the End, Adelaide Doesn't Need More Content — It Needs More Connection

Streaming is convenient. Theatre is communal. Streaming is passive. Theatre is alive. Streaming is solitary. Theatre is Adelaide at its best.

So this July, leave the couch. Leave the remote. Leave the algorithm.

Come to The ARTS Theatre. Come support the Adelaide Rep. Come see Peter Goers as Sheridan Whiteside — outrageous, impossible, irresistible.

Because once the curtain falls, that performance is gone forever. And that is exactly why it matters.

# DONATE TO THE REP

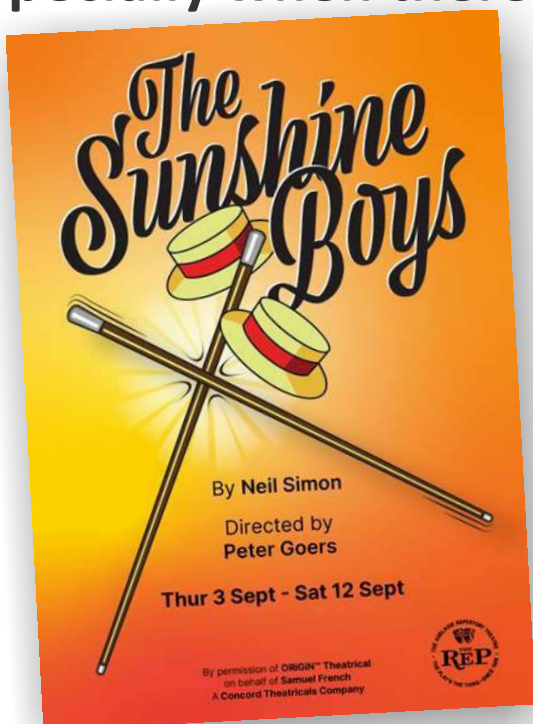
## the ARTS Theatre Donation

Donations over  
AUD\$2 to the Adelaide Repertory

Theatre are tax deductible  
so DONATE NOW!



## Why Adelaide Should Come to the Theatre Especially when there is even more to enjoy!



### The Sunshine Boys

Get ready for a riotous clash of egos, memories, and old-school showbiz charm as Adelaide Repertory Theatre presents Neil Simon's classic comedy *'The Sunshine Boys'*, playing at the ARTS Theatre from Thursday 10 to Saturday 19 September.

Once vaudeville's most beloved double act, Lewis and Clark haven't spoken in over a decade. Now, a major TV reunion is on the cards — if they can survive being in the same room. What follows is a deliciously chaotic battle of wit, stubbornness, and nostalgia as two ageing performers rediscover the spark that made them stars... and all the reasons they drove each other mad.

Packed with sharp dialogue, heart, and hilariously explosive chemistry, *'The Sunshine Boys'* is a warm, witty tribute to the golden age of comedy and the complicated friendships that shape a lifetime.

**Don't miss this laugh- out- loud favourite brought to life by the Adelaide Rep's outstanding cast and creative team. Book early — audiences love a comeback.**

### The Drowsy Chaperone

Adelaide Repertory Theatre invites you to step into a sparkling love letter to musical theatre with *'The Drowsy Chaperone'*, on stage at the ARTS Theatre from 12–21 November 2026.

When a lonely musical theatre fan drops the needle on his favourite record, the 1920s burst to life in his living room — complete with glamorous showgirls, tap-dancing gangsters, a tipsy chaperone, and a wedding that goes delightfully off the rails. Winner of multiple Tony Awards, *'The Drowsy Chaperone'* is a joyous, clever, and irresistibly funny celebration of everything we adore about musicals.

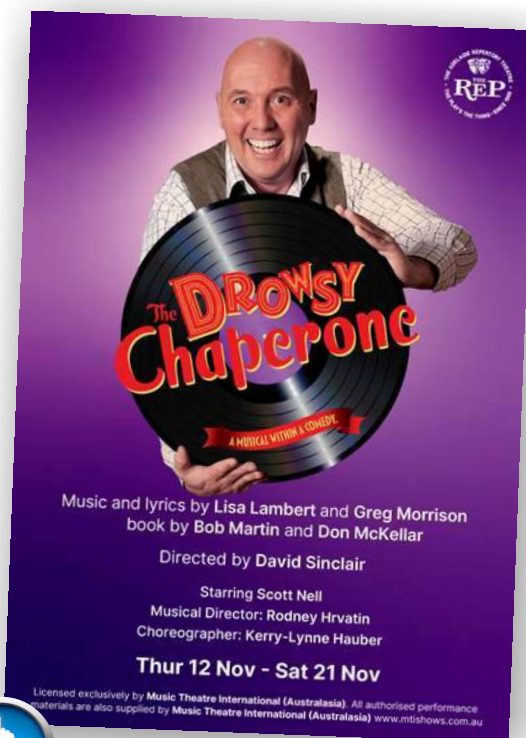
With dazzling performances, high-energy choreography, and the Rep's trademark flair, this production promises a night of pure escapism and big, bright Broadway-style fun.

Performances: 12–21 November 2026

Venue: ARTS Theatre, 53 Angas Street, Adelaide  
 Bookings: [adelaiderep.com](http://adelaiderep.com) or 8212 5777  
 Tickets: Adults, Concession, Group and School bookings available

**Raise your glass — the Chaperone insists — and join us for a show that leaves you grinning all the way home.**

**Tickets now available at: [TicketSearch Online](https://www.ticketsearch.com.au)**



## Adelaide Rep Theatre New Board Members

### Warren Fenn

Warren is an executive, consultant and Enterprise Architect with over 26 years' experience working within business and IT, both in a permanent and consulting capacity. He has worked at sites across Australia and overseas in a variety of industries including Finance, Utilities, Telecommunications, Manufacturing and Distribution, Food, Pharmaceuticals, Education, Defense, Construction, IT Servicing and Government (local, state and federal). He has held a variety of leadership roles in frontline customer service, sales and business operations including that of Chief Operating Officer and Company Secretary. He has broad knowledge of most functional business areas across industries including, project management, compliance, operations, sales, marketing and technology implementation.

He has provided guidance to many businesses, including working directly with executives and boards relating to transformation and technology adoption. He has also worked as a volunteer for a number of not-for-profit organisations in different capacities across South Australia including Cancer Council SA, CFS South Australia, Lions Club Glenside and Valhalla Gamer. Warren enjoys strategic challenges, and helping organisations to plan and execute on their strategic goals both short and longer term.



### Kyle Martin

Kyle is a Certified Practising Accountant (CPA) with over 15 years' experience and currently works as a Finance Manager in the private sector. He brings strong expertise in financial operations, governance, planning and strategy.

Kyle has been involved in volunteer organisations since the age of 15 and has long believed in the important role community groups play in bringing people together. A lifelong lover of musicals, live theatre and the performing arts, he was involved in drama and theatre groups in his younger years and has maintained a strong connection to the arts ever since.

Through his board work, Kyle enjoys contributing to The Rep's ongoing success and helping keep the joy of live theatre alive for Adelaide audiences.

### Di Thompson

Di has been a business consultant and adviser for over 30 years. She has worked in many industry sectors such as technology, legal and accounting, not for profits and many others.

A professional director for over 25 years and this has included commercial and not for profit board positions. Over 7 years in a medium sized SA accounting firm as the Practice Manager. This included all facets of the business including HR, technology, business systems and procedures, purchasing and supplier management, sales, and marketing.

Di loves working with people and providing assistance to organisations.



## Vale

# In Memoriam: Michael Croome, Lorie Smart and Frank Cwiertniak

*Beloved members of the Adelaide Repertory Theatre family*

The Adelaide Repertory Theatre mourns the passing of three cherished performers, **Michael Croome**, **Lorie Smart** and **Frank Cwiertniak**, whose contributions to our stage and our community will be long remembered.

**Michael** was a gifted character actor and director with a sharp wit, a generous spirit, and an instinctive understanding of comic timing. Over many seasons with the Rep, he brought warmth, intelligence, and a distinctive sparkle to every role he touched. Audiences loved him for his humour; fellow actors loved him for his kindness, professionalism, and the quiet steadiness he brought to every rehearsal room. Michael was involved with 14 plays (incl. the one that was cancelled) between 2000 and 2010, as director, cast and crew. His presence enriched our company, and his absence will be deeply felt.



*Michael Croome*



*Lorie Smart*

**Lorie** was a vibrant performer whose elegance, emotional clarity, and deep love of theatre shone through in every production she graced. Whether delivering a moment of heartfelt drama or a perfectly timed laugh, she had the rare ability to make a stage feel brighter simply by stepping onto it. Offstage, she was equally admired — warm, thoughtful, and endlessly supportive of her fellow artists. Her legacy lives on in the many performances that touched audiences across Adelaide.

**Frank** was a cherished member of our community whose steady presence, generous spirit, and authentic performances enriched countless productions over the years; Frank's professionalism, warmth, and quiet encouragement made him a valued colleague both onstage and off, and his contribution to the Rep — and to Adelaide theatre more broadly — will be long remembered. Frank's last Rep appearances were *Summer of the 17th Doll* (2004) and *Laughter on the 23rd Floor* (2022).

We extend our heartfelt condolences to his family, friends, and all who had the privilege of sharing a stage or rehearsal room with him, and we honour his lasting legacy with gratitude.

### A Shared Legacy

Michael, Frank and Lorie were part of the Rep's long tradition of volunteer artistry — people who gave their time, talent, and passion not for applause alone, but for the joy of storytelling and the community it creates. Their contributions helped shape the company we are today.

We honour their memory with gratitude, affection, and admiration. May their final curtain fall gently, and may their stories continue to echo on our stage.



*Frank Cwiertniak*

## From the President

*David Sinclair*



It's hard to believe we are already nearly halfway through 2026. I am incredibly excited about our season ahead, which opens with the hilarious *'The Man Who Came to Dinner'*, directed by **Sue Wylie**. This delightful production stars Adelaide theatre stalwart and radio personality **Peter Goers**, alongside one of Adelaide's finest award-winning cabaret performers, **Michael Griffiths**.

They are joined onstage by a cast of 18 talented actors, including **Brenton Whittle**, **Rebecca Kemp**, and our very own irrepressible **Penni Hamilton-Smith**. Rehearsals are well underway, and I can assure you this production will provide some much-needed laughter and escapism—at less than the cost of a tank of petrol!

I would like to officially welcome **Kyle Martin** (Treasurer), **Di Thompson** (Secretary), and **Warren Fenn** to our Board. Each brings extensive experience from their professional careers, including service on multiple boards and running their own businesses. Their combined expertise in governance, strategy, and leadership will be invaluable to the continued growth of the REP.

I am also pleased to welcome **Lance Morgan** as our new Front of House Manager. Lance has a long association with the REP, having previously worked backstage and as a stage manager. It's wonderful to see him come "out of the dark" and "into the light"—so please say hello when you see him in the foyer before each show.

If you are interested in joining our front of house team, we would love to hear from you. Please contact us at [enquiries@adelaiderep.com](mailto:enquiries@adelaiderep.com).

Finally, I would like to acknowledge and thank our existing board members **Gary Anderson** and **Jay Antoney**, along with **Rose Vallen** and **Cathy Reid**, for their continued dedication and commitment to the REP and the ARTS Theatre.

Without the passion and generosity of these individuals—and our incredible volunteers—the REP simply would not be what it is today.

## Are you having trouble finding a car park when you come to the theatre. Have you tried?

Car parking is near the ARTS Theatre around the corner at 14-22 Moore St.

Covered parking is only \$10 for theatre patrons when a show is on. Park in any space, ignore what the ticket machine says and pay \$10 only, by special arrangement with the ARTS.

**Saturday and Sunday it's only \$10.00 for 12 hours**

- 1 Press the blue button to activate machine
- 2 Press the yellow button to increase time
- 3 When the screen indicates \$10 stop.
- 4 Press the green button to confirm transaction
- 5 Tap card
- 6 Collect your ticket



THE  
ARTS  
THEATRE