

The Ripple Effect Silent Disco The Making of Elizabeth  
The Man in the Attic Wildcat Falling Valentine's Day  
Good Grief Apart A Night on the Tiles Harp on the  
Willow Off to the Colliney The Ice Season We Have  
What You Want Slut Shots The Salt Maiden Blame  
it on the Moon Tough Girls **The Australian Script Centre**  
Calling All Angles The Hypocrite **2010 Annual Report**  
Coup D'Etat The Haunting of Daniel Gartrell Baby  
Boomer Blues Wanderlands Three Short Plays About  
the Same Two People The Berry Man Return to Earth  
Dirtyland Revolution Man of Blood The Getaway Bus  
The Exploding Breakfast The Glass Soldier The August  
Moon Portraits of Modern Evil Sherlock Holmes and  
the Coming of the Fairies Bringing Down the Moon  
Bumming with Jane Alice of Hearts Taking Liberty  
The First Sunday in December Half Way There Creche  
and Burn Uncomfortable Silences Thicker than Water  
Unaustralia Deep Space 9Mm Code Name: Angel Star  
Wedding Belles The Kid 'A' Project: A Modern Christmas  
Tale The Fires Of Muspell A Perverse Jury The Never  
Days Lyrebird (Tales Of Helpmann) Apocalypse Perth  
Catch the Tail Stories from Suburban Road A Slow  
Exit (He is Going to Die) A Moment's Hesitation As  
She Changes The Expression On Her Face Eyes to the  
Floor Multiple Choice Blue Italian Little Red Dreams  
In Control Hanging on to the Bottom of the World  
Freedom Honour Killing Love Field Blood Libel When  
Our Teacher Was a Creature Between These Lines  
Seeing The Elephant Sir Van M Carbon Dating Bare  
Witness Rain Wretch Utzon The Same Paige Inside Out

# australian. **script** centre

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In 2010 the Australian Script Centre was assisted by  
the Australian Government through the Australia Council, its arts funding and advisory body,  
and by State Ministers for the Arts through Arts Tasmania and Arts NSW.



Our patrons:  
David Williamson AO & Robyn Archer AO, CdOAL

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Boomer Que Callie Angel Through Shots plays about the same TV  
People The German Man The End Of The Road The White Man's Burden  
Blood The The Exploding Breakfast  
Getaway Bus The Glass Soldier  
The August Moon

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*“Your service has always been terrific and has allowed me to contact authors directly, which is fabulous and I think a large contributing factor why my senior classes always do so well at moderation. All your other innovations clearly come from a great place. Keep up the fabulous work.”*

2010 Customer Survey Respondant

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Coup D'Etat The Hypocrite The Colour The Running Game The Bartrell Ball  
Boomer Boomer Coming To Angel Motel The Show Place About The Game Two  
People People People To Eat The Mountains The Sun Of  
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# About the ASC

The Australian Script Centre is the only national organisation devoted to the selective collection, promotion and sale of Australian plays in manuscript form. It is recognised by the Australia Council for the Arts as a Key Organisation providing essential infrastructure services to the theatre sector. The ASC's work supports playwrights in particular by filling the gap left by the very small number of Australian plays that achieve commercial publication. Our online shop, [AustralianPlays.org](http://AustralianPlays.org), gives playwrights a global distribution and marketing network for their work. We also facilitate the production of Australian plays by acting as a central clearing house for production enquiries and through our photocopying and production licensing services.

Through [AustralianPlays.org](http://AustralianPlays.org), we market and sell not only the ASC's catalogue of 1,000 plays, but also playscripts and associated support materials published by other theatrical publishers, providing a single entry point to the full range of contemporary Australian playwriting.

## Our Mission

Our mission is to be an integral part of the Australian theatre industry by providing a gateway to the best of contemporary Australian performance writing.

## Our Values

In all areas of practice and operation, we strive to:

- Promote and support the work of contemporary Australian playwrights;
- Find innovative, responsive and creative new ways to promote Australian performance writing;
- Ensure that integrity underlines all aspects of our business and is evident through systems of good governance, financial and legal responsibility.

## What We Do

Our resources are directed into three main areas, namely;

### *The Catalogue*

Playscripts are the ASC's lifeblood. We strive to collect and publish a catalogue of works that represent the full spectrum of Australian performance writing in terms of genre, style, cultural diversity, intended audience and subject matter.

### *Licensing*

To simplify rights management for playwrights and theatre-makers, the ASC acts as a licensing agent for photocopying and amateur productions of works in its catalogue. It also enters into licensing agreements with various suppliers for the distribution and sale of Australian theatrical works through [AustralianPlays.org](http://AustralianPlays.org).

### *AustralianPlays.org*

Set up and managed by the ASC, in collaboration with Currency Press, Playlab Press and Playwriting Australia, [AustralianPlays.org](http://AustralianPlays.org) is a one-stop shop for theatre professionals, community groups, researchers, educators, students and others with an interest in Australian performance writing. Its robust e-commerce system allows the ASC to offer a low-cost distribution service which provides a focal point

*"I had no idea you guys existed. Thank goodness you do. So thank you for existing. One day one of my plays will tour Australia!"*

*Facebook Friend*

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Falling Valentine's Day Good Grief Apart A Night On The Tiles Harp On The Willow  
Off To The Collinby The Ice Season We Have What You Want Slut Shots New Room  
The Salt Men Can't Catch The Moon Tough Gas In To Underland  
Coup D'Etat The Hypocrite The Cobbler The Haunted C Dariusz Kazanell Boy  
Boomer Blues Calling All Angels Three Short Plays About The Same Two  
People The Berry Man Return To Earth Dirtyland Revolution Man Of  
Blood The The Exploding Breakfast  
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The August Moon

# About the ASC

## Our History

The organisation started life as the National Script Resource Centre, established in 1979 by Tasmanian theatremaker, Barbara Manning and the Salamanca Theatre Company. After many years as a distributor of scripts for the drama education sector, the organisation re-launched in 1993 as the Australian Script Centre with an expanded brief to service the wider theatre community.

From this point forward, the catalogue grew rapidly into what it is today, the world's largest collection of Australian playscripts, incorporating all styles of professionally written, production-ready works for theatre and radio. In 2009, the ASC's 30th anniversary year, the catalogue, comprising almost 1,800 scripts, was recognised by the National Library of Australia as a collection of national cultural significance. It was subsequently consolidated and an archive of almost 1,000 scripts documenting the early development of theatre in education was transferred to the NLA for preservation and ongoing management.

Also in 2009, the organisation made the transition from print to digital publishing when it launched AustralianPlays.org. The new website quickly established itself as the

primary online source of Australian plays, distributing not only the ASC's own fully digitised catalogue of almost 1,000 plays but also the print format catalogues of Currency Press, Playlab and three further theatrical publishers. ASC script sales, production enquiries and website traffic shattered all records in 2009 and have since continued on a trajectory of healthy annual growth.

Today's ASC is a broad church of strategic collaborations and joint ventures which extend well beyond its own curatorial interests. While still firmly committed to supporting individual playwrights through its own unique catalogue, the organisation, through its various marketing initiatives and the low cost distribution service it provides to other theatrical publishers, is making a tangible contribution to the overall vibrancy and viability of Australian theatrical publishing.

*“Thank you  
for being an  
encouraging force  
in Australian  
theatre.”*

2010 Customer Survey  
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The Salty Maiden The Moon Tough Girls Into White Handkerchiefs  
Coup In The Hypocrite The Counting On Daniel Gartin  
Boomerangs Calling Ang The Short Play About The Same  
People In The Same Man The Man In The Attic  
Blood The Exploding Breakfast  
Getaway Bus The Glass Soldier  
The August

# Chair's Report

In thinking back on 2010 at the Australian Script Centre I am reminded of how a trilogy sometimes unfolds in our theatres and cinemas: the first instalment announces a bold new adventure; whilst the second part can be a somewhat tedious but necessary link to arrive at the dramatic riches of the third.

For the Australian Script Centre, 2010 was the middle instalment of a three-year plan begun with the launch of a bold new digital adventure in 2009. In many ways we have spent the year refining the ambition of 2009 and planting the seeds to deepen our digital engagement in 2011.

At the heart of this adventure is the desire to connect writers to opportunities and plays to audiences from a tiny base in Hobart but with tentacles across the nation. Our partners in this purpose are many and varied but I would like to express particular gratitude to the Australia Council for the Arts, Arts Tasmania, and PlayWriting Australia for their ongoing support and collaboration throughout the year.

Encouragingly, the Centre continues to exceed its business plan targets in key areas like financial stability, online site traffic and script sales. It has also been able to conduct important stakeholder research to underpin refinements to its digital platform and core offerings going into 2011.

2010 marked our first full year with Tom Healey as the Centre's Literary Manager and there is no doubt that his standing and connections in the industry have already reaped rewards. He has assiduously identified oversights in our catalogue and begun the painstaking task of sourcing plays and writers that warrant inclusion.

Alongside his work, the Centre continues to diversify its catalogue with targeted initiatives in the areas of Indigenous and disability theatre, with planning well underway for the launch of special collections in 2011.

Such initiatives also illustrate the Centre's willingness, under the unflagging leadership of Gail Cork, to work alongside a range of partners to put as many plays as possible in front of the widest possible audience, whether it is for the purpose of performance, study or general interest.

I would like to record my thanks to my fellow board directors drawn from Hobart and further afield. During the year we welcomed Michael Beresford, playwright and academic, and Wesley Enoch, Artistic Director of Queensland Theatre Company, to the Board. I also pay tribute to lawyer Dianne Nicol and longstanding Deputy Chair Allan Jeffrey who both retired from the board during the year.

Finally, I'd like to thank the Centre's staff: alongside Gail and Tom we are lucky to have had throughout the year the digital nous of our Online and Marketing Manager, Glenn Jeffrey and the administrative acumen of, first, Pip Dennis and recently Angelica Clunes as Business Manager.

As we enter 2011, we are optimistic. We are about to welcome two new members to the team – an Indigenous Curator and an Online Producer – and together we intend to further mine the dramatic riches of digital possibility.

**Campion Decent**  
March 2011

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Colline The Season Have What You Want Slut Shots Newsroom The Salt  
Maiden Home It's The Moon Tough Girls Into White Wonders Coup D'Etat  
The Hypocrite The Oracle The Rain Of Dan's Girlfriend Room Slut  
Calling Angels The Sport The About The Same Two People The Merry  
Man Ret The Fish Disruptive Solution Mergers And Acquisitions  
Exploding Breakfast  
Getaway Bus The Glass Soldier  
The Aug

# Director's Report

One of the pleasures of working at the Australian Script Centre in 2010 was to see script sales continue on the trajectory of strong growth that started with the transition to digital publishing in early 2009. While the figures are still modest in commercial publishing terms, we celebrate the knowledge that every script sold represents a new reader and a potential production opportunity for the playwright. In 2010, we put a record number of Australian playscripts into the hands of potential producers and processed a record number of production enquiries. This year brought the additional pleasure of collaborating with Currency Press, Playlab and Playwriting Australia to sell more playscripts for them. Increased sales for our industry partners through AustralianPlays.org mean more people reading Australian plays, more production opportunities and ultimately, more income in the pockets of Australian playwrights.

The pace of change kept us all on our toes throughout 2010. Surrounded by the abundant possibilities of the digital marketplace, perhaps the biggest challenge was knowing when to say no to opportunities beyond our capacity to deliver. It was a watershed year for publishers; for the first time, e-book sales overtook hardback sales, sending yet another shudder through the shaky edifice of print publishing. We watched the skyrocketing uptake of iPads, iPhones and Kindles and contained our eagerness to feed Australian playscripts into the new devices. Instead, we focussed on refining what we have to make both the catalogue and our delivery mechanism the best they can be before taking the leap into our next digital publishing adventure. To that end, in 2010 we procured 79 new plays, commenced development of a new Indigenous showcase and made innumerable improvements to the AustralianPlays.org interface and data management system.

To my talented colleagues on the ASC team, I extend heartfelt thanks for a job well done. Every member of our small team makes a unique and vital contribution to the organisation's capacity to thrive. It would have been a very different year without the good fortune of Glenn Jeffrey's meticulous engagement and all-round versatility, Tom Healey's astute curatorial eye and the administrative rigour of Pip Dennis and her successor, Angelica Clunes. I am also indebted to ASC Chair, Champion Decent, Treasurer Diane Matthews and other board members for their intelligence, practical guidance and good humour in steering the organisation through another exhilarating year. Thanks above all to the 446 playwrights who shared our journey in 2010 and entrusted to us the wealth of fine scripts that made it all worthwhile.

**Gail Cork**  
March 2011

*"Never, ever  
close down!"*

2010 Customer Survey  
Respondant

# The Team

## **Gail Cork**

### **Director**

Gail has a diverse background in arts management, specialising in books and writing. Her previous positions include manager of the Australia Council's Literature Board and executive director of the Australian Society of Authors. She has worked as a ghostwriter, editor, columnist and reviewer. Her freelance work has appeared in many publications including The Sydney Morning Herald and The Australian. She has served on the boards of the Copyright Agency Limited, the Australian Copyright Council, the Australian Society of Authors and the Tasmanian Arts Advisory Board. Gail is also an accredited and experienced commercial mediator.

## **Tom Healey**

### **Literary Manager**

Since graduating from the Victorian College of the Arts and Music (VCAM) in 1989 Tom has worked as an actor, a director and a dramaturg with companies and projects around the nation. Positions held include Curator of the Australian National Playwrights' Conference (2006), Artistic Associate of Playbox (1999 – 2003), Artistic Directorate (Hothouse Theatre 2006–09), Casting Consultant

and Artistic Counsel (Malthouse Theatre 2005 – 07) and Panellist (Arts Victoria Performance Panel).

As a dramaturg he has worked with Australian playwrights both emerging and established, and he has directed premieres of many new Australian works. He has also directed and developed works in contemporary opera, cabaret and music theatre and taught at the universities of Melbourne, Ballarat and La Trobe as well as the VCAM and NIDA.

## **Glenn Jeffrey**

### **Online and Marketing Manager**

Glenn came to the ASC from Arts Tasmania where he was Program Officer for performing arts and music. In his previous position as Director of LIVE Performing Arts Tasmania, he was responsible for the design and delivery of audience research and audience development programs. He has also worked as a freelance graphic designer and holds a degree in Fine Arts. Glenn is currently studying for a Masters degree in Arts and Entertainment Management.

## **Pip Dennis**

### **Business Manager**

(to November 2010)

Pip has worked in arts management for 10 years, primarily in the performing arts sector where she held roles with The One Extra Company, Reeldance and Version 1.0 Incorporated. More recently she was General Manager for PACT Theatre, Sydney's leading contemporary performance company for emerging artists.

## **Angelica Clunes**

### **Business Manager**

(from November 2010)

Having worked as a director, coordinator, project manager and administration officer for numerous arts organisations over the past thirteen years, Angelica brings a wealth of business and administrative skills to the ASC. Most recently she was the Director of 'This is Not Art' festival. She is currently studying towards her Masters Management Arts and Culture.



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# The Team

## Support Crew

### Tony Phelps

Web Development, Tweezy New Media  
www.tweezy.com.au

Tony has more than 20 years' experience in software and database development. Since 1999, Tweezy New Media has offered a wide range of technical services, currently specialising in website and database design and development. Working closely with the ASC team, Tony is responsible for the build and ongoing maintenance of AustralianPlays.org.

### John Langford

Auditor

John is co-founder of Macquarie Accounting Pty Ltd, Hobart and has over 30 years' practical experience in public accounting. He studied at the Tasmanian College of Advanced Education and at the University of Tasmania. He holds the position of Executive Officer of the Federation of Australian-American Associations and Treasurer of Virtuosi Tasmania along with directorships of several proprietary companies. His experience covers a broad range of specialisation through accounting, taxation and superannuation.

### Sarah Briggs

Bookkeeper (to June 2010)

Sarah has over 25 years experience in a range of administrative positions, mostly in not-for-profit organisations. She was a founding member of the Tasmanian A Capella Association, overseeing the administrative and financial aspects of their first five festivals.

### Suzu Browne

Bookkeeper (to November 2010)

### Debra Jeffrey

Bookkeeper (from December 2010)



AustralianPlays.org received 62,565 unique visits in 2010, a 50% increase from 2009.

The Ripple Effect Silent Disco The Making Of Elizabeth The Man In The Attic Wildcat Falling  
Valentine's Day Good Grief Apart A Night On The Tiles Harp On The Willow Off To The  
Collins We Have What You Want S... Newsroom The Salt  
Maids Black It's The Moon Tough Girls Into White W... Hands Coup D'Etat  
The Hypocrite The Colour of My Heart Daniel G... Boomer Boes  
Calling All Angels Through Short Day About The Same To People Berry  
Man Return To Earth... Re... Man Of...  
Exploding Breakfast  
Getaway Bus The Glass Soldier  
The August Moon

# The Board

## Campion Decent

### Chair (VIC)

Member since October 2007,  
Chair since March 2009

Campion is a playwright, dramaturg and freelance theatre worker. He was most recently Artistic Director at HotHouse Theatre (2007–2010). Previous appointments include Literary Manager at Sydney Theatre Company, Artistic Director of Next Wave Festival, Festival Director for Sydney Gay & Lesbian Mardi Gras, and Chair of the Australian National Playwrights' Centre. He has also held senior positions at State and Federal arts funding agencies. Campion holds a Bachelor of Creative Arts from the University of Wollongong and a Master of Arts (Theatre Studies) from the University of NSW. He also attended the NIDA Playwrights' Studio. His play *Embers* was commissioned by HotHouse Theatre and produced in 2006 with Sydney Theatre Company. It won an AWGIE Award and the Queensland Premier's Literary Award for Drama Script (Stage) in 2007 and toured nationally in 2009.

## Lisa Harris

### Deputy Chair (TAS)

Member since March 2008,  
Deputy Chair since March 2009

Canadian by birth and now Tasmanian by choice, Lisa Harris completed a Bachelor's degree in Music at King's College, University of London, and a Graduate Diploma, Library and Information Studies, at the University of Tasmania. Her first full-time job was in the Development Office at the Lincoln Center for the Performing Arts in New York, where she stayed for three years. Various jobs in administration, marketing and management have led her to the TSO as Manager, Philanthropy and Special Events where she is responsible for the management of the TSO's philanthropy programs, fundraising events and the TSO Foundation.

## Diane E Matthews

### Treasurer & Public Officer (TAS)

Member since April 2009,  
Treasurer since April 2009

Diane is a partner and co-founder of Macquarie Accounting with some 23 years' practical experience in public accounting firms. She has a Public Practice certificate and is a Fellow Practising National Accountant with the National Institute of Accountants. Diane is also an arts enthusiast with an outstanding record of philanthropic support to arts and community causes.



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Maiden Bone The Man Toussaints to Whore The Group D'Etat  
The Hypocrite The Glass The Haunting of Hill House The Boy from the Blues  
Calling An Angels Three Short Plays About The Same Two People The Berry  
Man Return To Earth Dirtyland Revolution Man Of Blood The The  
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# The Board

## (Assoc. Prof) Michael Beresford

Member since March 2010 (TAS)

Michael was appointed Associate Professor in Theatre at the University of Tasmania in 2010. Originally from Tasmania, he completed his Masters Research degree at James Cook University and then his PhD at Griffith University. Michael's research interests include Imagist theatre, Beckettian theatre, new Australian writing and the language of performance. Michael has written and directed professionally for several years in North Queensland for Tropic Line, Tropic Sun and Jute Theatre companies.

His produced works include *Persona non Grata 2*, *Dump*, *Body Parts*, *Ginger Boy*, *Snap* and *Tiptoe* which was published by Playlab Press in 2008. Formerly Artistic Director of HardSun Theatre Co in Townsville, Michael was on the Board of Interplay, the RADAF (Regional Arts Development Committee of North Queensland) and a member of the Peer Assessment Panel for Arts Queensland. Michael is also an Adjunct Professor in Theatre at James Cook University, Cairns.

## Wesley Enoch

Member since March 2010 (QLD)

Wesley is a distinguished playwright, director and current Artistic Director of Queensland Theatre Company. He is the eldest son of Doug and Lyn Enoch who hail from Stradbroke Island. He has directed productions for STC, QTC, Playbox, Ilbijerri, MTC, Company B, Malthouse, Bell Shakespeare and others. His extensive directing credits include *Kooemba Jdarra–Murri Love*, *The 7 Stages Of Grieving*, *Little White Dress*, *Changing Time*, *The Dreamers*, *Radiance*, *Purple Dreams*, *Bitin' Back*, *Black–Ed Up*, *Sunshine Club*, *Fountains Beyond*, *Black Medea*, *The Sunshine Club*, *Stolen*, *Romeo and Juliet*, *The Dreamers*, *Conversations with the Dead*, *Capricornia*, *Parramatta Girls*, *Yibiyung*, *The Sapphires*, *Man From Mukinupin*, *A Life of Grace and Piety* and *The Cherry Pickers*. His writing credits include *The 7 Stages of Grieving*, *A Life of Grace and Piety*, *The Sunshine Club*, *Black Medea*, *Grace (a short film)* and *Cookie's Table* which won the 2006 Patrick White Award and was shortlisted for both the NSW and Victorian Premier's literary Awards.

Wesley conceived and directed *My Skin My Life*, the Indigenous segment of the Opening Ceremony of the 2006 Melbourne Commonwealth Games. His other roles have included Artistic Director of Kooemba Jdarra Indigenous Performing Arts, Associate Artist QTC, Resident Director, STC, Artistic Director Ilbijerri Aboriginal and Torres Strait Islander Theatre, member of HotHouse Theatre's Artistic Directorate, Associate Artistic Director of Company B, Belvoir St Theatre, Artistic Director of the Australian Delegation to the Festival of Pacific Arts and Trustee of the Sydney Opera House.

## David Gurney

Member since May 2008 (TAS)

David Gurney co-founded Blue Rocket Productions with business partner Alicia Rackett, in 1999. Since then he has created and produced animation projects for television and multiplatform including Australia's first CGI television series, *Hoota & Snoz* which sold into over 100 countries worldwide. David has executive produced and directed numerous animated television series for Blue Rocket including 3 series of *Hoota & Snoz*, *Time Cracks* (2 series), *Mörmel Spots* (3 series), *The Dog and Cat News* (2 series), *Bang the Cat* (2 series), *Pixel Pinkie* (2 series), *Mega Bites* and short film *Spikey Joe's Truck*. David was the creative director of The *Hoota & Snoz* Official Website, the multi award winning *Dog and Cat News* website, the *Pixel Pinkie* website and the online for the AFI award winning *My Place* (for Matchbox Pictures).

David has given lectures, conducted seminars and consulted to numerous organisations including ABC Executive Leadership Group, ABC Multiplatform, ABC Radio, ABC Regional Managers, ACS, AFC, AFTRS, AGIdeas, AIMIA, Arts Tasmania, Becker Entertainment, DCITA, Digital Media World, FFC, Film Victoria, PFTC, SAFC, Screen Australia, Screen Tasmania, Screen West and Wide Angle Tasmania.

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## (Dr) Dianne Nicol

Member May 2008 – Aug 2010 (TAS)

Dianne Nicol is an Associate Professor in the Law Faculty at the University of Tasmania in Australia. She has a PhD in biology from Dalhousie University in Nova Scotia and an LLM in intellectual property law from the University of Tasmania. She is interested in many aspects of intellectual property law. Her main research focus is on intellectual property issues in health and biotechnology, particularly on use of patented inventions. She teaches in the areas of intellectual property law, equity, media law, IT law and biotechnology and the law. She is a Deputy Director of the Centre for Law and Genetics, a research group based at the University of Tasmania and Melbourne University.

## Chris Thompson

Member since March 2005 (VIC)

Chris Thompson is a writer, artistic director and teacher. A former artistic director of St Martins Youth Arts Centre and a founding artistic directorate member of HotHouse Theatre, he is currently a member of the Artistic Directorate of Jigsaw Theatre in Canberra. Chris has written extensively for theatre, film and television. His plays have been nominated for four AWGIE awards, winning twice for *Shady Characters* and *The Bridge* which will tour Victoria in 2011.

He wrote The digital dome-show, *Problem With Pluto* for the Melbourne Planetarium and was co-creator and head writer for two seasons of *Shock Jock* on TV1-Foxtell and With Tim Ferguson on Channel 31. His screenwriting includes *Jigsaw*, *A Slow Night at the Kuwaiti Cafe* and *The Tumbler* which was nominated for a QLD Premier's Literary Award and won the 2007 Victorian Premier's Literary Award. He recently received Screen Australia funding for his new screenplay, *The Underhood*. Chris is currently writing *Debs*, a new play for Outback Theatre for Young People and *POSTi* an online primary school project for the Victoria Arts Centre. He also reviews teenage fiction for *Viewpoint Magazine* and lectures at the Australian Catholic University.

## Chris Tugwell

Member since August 2005 (SA)

Chris is a playwright and novelist. His work has been performed by Patch Theatre, Urban Myth, Magpie and the Acting Company. His play *Seasonally Adjusted* was showcased at the 1987 Come Out Festival, while *Runaway* toured regional NSW for 12 months. He was a writer for the ABC TV childrens' series *Finders Keepers* which continues to screen around the world. *Solo Spots*, his book of monologues for senior drama students was published by Oxford University Press in 1998. His stage play *X-Ray* about the plight of Australian David Hicks held in Guantanamo Bay was voted the sensation of the 2004 Adelaide Fringe. A feature film adaptation is in development.

“You offer a great service and we really like the bulletin updates.”

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# New Plays

Title	Author	State	Added
LOVE YOUR POISON	Christine CROYDEN	VIC	24 Nov 2010
THE SHARE	Daniel KEENE	VIC	18 Oct 2010
THE FIRST TRAIN	Daniel KEENE	VIC	18 Oct 2010
FLOWERS & O JIM	Daniel KEENE	VIC	18 Oct 2010
A FOUNDLING	Daniel KEENE	VIC	18 Oct 2010
BEARERS OF LIGHT	Daniel KEENE	VIC	18 Oct 2010
A THREE LEGGED STOOL	Daniel KEENE	VIC	17 Oct 2010
THE FUNNIEST MAN IN THE WORLD	Daniel KEENE	VIC	17 Oct 2010
DUET	Daniel KEENE	VIC	17 Oct 2010
TWO SHANKS	Daniel KEENE	VIC	17 Oct 2010
GETTING SHELTER	Daniel KEENE	VIC	13 Oct 2010
CORDELIA	Daniel KEENE	VIC	13 Oct 2010
KADDISH	Daniel KEENE	VIC	11 Oct 2010
THE VIOLIN	Daniel KEENE	VIC	11 Oct 2010
THE RAIN	Daniel KEENE	VIC	11 Oct 2010
BENEATH HEAVEN	Daniel KEENE	VIC	11 Oct 2010
THE NINTH MOON	Daniel KEENE	VIC	11 Oct 2010
TO WHOM IT MAY CONCERN	Daniel KEENE	VIC	28 Sep 2010
WHAT REMAINS	Daniel KEENE	VIC	28 Sep 2010
CUSTODY	Daniel KEENE	VIC	28 Sep 2010
NIGHT, A WALL, TWO MEN	Daniel KEENE	VIC	27 Sep 2010
UNTITLED MONOLOGUE	Daniel KEENE	VIC	27 Sep 2010
NEITHER LOST NOR FOUND	Daniel KEENE	VIC	27 Sep 2010
A GLASS OF TWILIGHT	Daniel KEENE	VIC	23 Sep 2010
HOMELAND	Daniel KEENE	VIC	23 Sep 2010
FISH WEDNESDAY	Luke Icarus SIMON	NSW	23 Sep 2010
WHORE	Rick VIEDE	NSW	18 Sep 2010
ROTTO BOYS	Les PEARCE	WA	18 Sep 2010
MISS BILBY AND THE MOSS-COVERED CLERIC	Linda ARONSON	NSW	18 Sep 2010

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 Maiden Flight The Case To Follow Gabe To Wife's Sister The Coup D'Etat  
 The Hypocrite The Colosa Hunting Dani's Goodbye From Blues  
 Calling All Angels Three Short Plays About The Same Two People The Berry  
 Man Return To Earth Dirtyland Revolution Man Of Blood The The  
 Exploding Breakfast  
 Getaway Bus The Glass Soldier  
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# New Plays

Title	Author	State	Added
MEAT	Nick MEENAHAN	NSW	18 Sep 2010
SMASHED	Noelle JANACZEWSKA	NSW	11 Sep 2010
NIJINSKY AT TWILIGHT	Errol BRAY	QLD	11 Sep 2010
BURNT	Tony ZEANE	NSW	11 Sep 2010
WHO KNOWS	Paul MCINTYRE	ACT	2 Sep 2010
DUMB THINGS	Robert REID	VIC	2 Sep 2010
GARBAGE	Robert REID	VIC	2 Sep 2010
FUEL	Robert REID	VIC	2 Sep 2010
ANNIVERSARY	David LANDER	TAS	31 Aug 2010
DISTANT BODIES	Barnaby CHIVERTON	VIC	31 Aug 2010
THE TRUE AMAZON ADVENTURES OF ROGER CASEMENT	Andrew SHAW	VIC	30 Aug 2010
HOLY FLYPAPER!	Nicholas CANNY	NSW	30 Aug 2010
THE COPY ROOM	Jenny RIXON	ACT	19 Aug 2010
NO RIDES LEFT	Jasper MARLOW	NSW	19 Aug 2010
THE DICTIONARY OF IMAGINARY PLACES	Anna TREGLOAN	NSW	4 Aug 2010
BLACK	Anna TREGLOAN	NSW	4 Aug 2010
GOODBYE VAUDEVILLE CHARLIE MUDD	Lally KATZ		3 Aug 2010
DISCLOSURE	Helen COLLINS	VIC	1 Aug 2010
HIDDEN MESSAGES	Damon LOCKWOOD	WA	30 Jul 2010
FURIOUS MATTRESS	Melissa REEVES	VIC	26 Jul 2010
IF ONLY THE LONELY WERE HOME	Finegan KRUCKEMEYER	TAS	12 Jul 2010
THIS UNCHARTED HOUR	Finegan KRUCKEMEYER	TAS	12 Jul 2010
MAN COVETS BIRD	Finegan KRUCKEMEYER	TAS	12 Jul 2010
THE GIRL WHO FORGOT TO SING BADLY	Finegan KRUCKEMEYER	TAS	12 Jul 2010
THE FEARLESS PIGEONS	Barry KAY	VIC	12 Jul 2010
SWEET STACCATO RISING	Robert REID	VIC	12 Jul 2010
WATERMARK	Alana VALENTINE	NSW	8 Jul 2010
THE SEX ACT	Alana VALENTINE	NSW	8 Jul 2010
THE MODEST AUSSIE COZZIE	Alana VALENTINE	NSW	8 Jul 2010

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# New Plays

Title	Author	State	Added
TALES OF GALILEO: OBSERVATION, REVOLUTION & A LEAP OF FAITH	Alana VALENTINE	NSW	8 Jul 2010
BOATS	Finegan KRUCKEMEYER	TAS	8 Jul 2010
HELENA AND THE JOURNEY OF THE HELLO	Finegan KRUCKEMEYER	TAS	8 Jul 2010
TILT	Catherine MCKINNON	NSW	7 Jul 2010
A BEAUTIFUL GESTURE	Ross MUELLER	VIC	6 Jul 2010
THE CHOIR	Errol BRAY	QLD	4 Jul 2010
DOING DAWN	Alana VALENTINE	NSW	4 Jul 2010
RATTICUS & REIDAR	Alana VALENTINE	NSW	4 Jul 2010
WATER FALLING DOWN	Mark SWIVEL	NSW	30 Jun 2010
19 TRAINS	Angus CERINI	VIC	29 Jun 2010
THE NEW BLACK	Robert REID	VIC	24 Jun 2010
STUDENT BODY	Alana VALENTINE	NSW	24 Jun 2010
YOUTH	Leigh SWINBOURNE	TAS	17 May 2010
ROBIN HOOD AND THE BABES IN THE WOOD	Tony NICHOLLS	TAS	2 May 2010
ROLAND THRING AND THE YEAR ALL HIS CHRISTMASSES CAME AT ONCE	Rod AINSWORTH	QLD	27 Apr 2010
ELEGY	Jodi GALLAGHER	VIC	22 Apr 2010
GATHERING	Jodi GALLAGHER	VIC	22 Apr 2010
PALACE REVOLUTION	Jodi GALLAGHER	VIC	22 Apr 2010
THE METHOD	Jodi GALLAGHER	VIC	22 Apr 2010
VICTORY GIRLS	Jodi GALLAGHER	VIC	22 Apr 2010
TABULA RASA!	Alison MANN	VIC	21 Apr 2010

# Auditor's Report

## **Australian Script Centre Inc. Independent Auditor's Report to the Members of Australian Script Centre Inc.**

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### **Report on the Financial Report**

We have audited the accompanying financial report, being a special purpose financial report, of Australian Script Centre Inc. (the association), which comprises the assets and liabilities statement as at 31 December 2010, and the income and expenditure statement for the year then ended, a summary of significant accounting policies and the statement by members of the committee.

#### Committee's Responsibility for the Financial Report

The committee of the association is responsible for the preparation and fair presentation of the financial report and has determined that the accounting policies described in Note 1 to the financial statements, which form part of the financial report, are consistent with the financial reporting requirements of the Associations Incorporation Act (Tasmania) and are appropriate to meet the needs of the members. The committee's responsibilities also include designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

#### Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, as described in Note 1, are appropriate to meet the needs of the members. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

The financial report has been prepared for distribution to members for the purpose of fulfilling the committee's financial reporting under the Associations Incorporation Act (Tasmania). We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

*Continued* ►



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# Auditor's Report

**Australian Script Centre Inc.  
Independent Auditor's Report  
to the Members of  
Australian Script Centre Inc.**

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**Independence**

In conducting our audit, we have complied with the independence requirements of Australian professional ethical pronouncements.


**Auditor's Opinion**

In our opinion, the financial report of Australian Script Centre Inc. presents fairly, in all material respects the financial position of the Australian Script Centre as of 31 December 2010 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements, and the Associations Incorporation Act (Tasmania).

Macquarie Accounting Pty Ltd



John Langford, FNTAA  
Director



Darren Alomes, CPA  
Senior Associate

Dated: 7 February 2011

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# Auditor's Report

<b>Australian Script Centre Inc.</b>		
<b>Statement of Income &amp; Expenditure to 31 December 2010</b>		
<b>2009</b>	<b>INCOME</b>	<b>2010</b>
	<b>Earned Income</b>	
11,143	Subscriptions	5,797
15,922	Scripts & Publications	21,430
6,525	Business Related Income	14,626
<b>33,590</b>	<b>Total Earned Income</b>	<b>41,853</b>
	<b>Grants &amp; Subsidies</b>	
	State Govt Funding	
29,556	Arts Tasmania	40,500
2,625	Arts SA	-
15,000	Dept of Culture & Arts -WA	-
-	Arts - NSW	12,000
	Federal Govt Funding	
200,000	Australia Council - Key Org Triennial	202,500
5,000	Australia Council - Literature Board	-
-	Australia Council - Indigenous Anthology	3,500
29,250	Australia Council - Theatre Board	5,000
<b>281,431</b>	<b>Total Grants Income</b>	<b>263,500</b>
<b>315,021</b>	<b>TOTAL INCOME</b>	<b>305,353</b>
	<b>EXPENDITURE</b>	
	<b>Salaries, Fees &amp; Oncosts</b>	
103,618	Management & Administration	97,658
11,559	Performers, Artists & Artworkers	3,500
82,867	Other Creative Personnel & Consultants	81,828
2,930	Royalties Paid	3,475
49,026	Allowances & Oncosts	39,820
	<b>Core Operational Expenses</b>	
15,052	Office Rent & Outgoings	19,791
4,436	Communications & Consumables	8,473
7,292	Legal, Finance & Governance	5,406
	<b>Marketing &amp; PR</b>	
8,333	Promotion	4,492
16,230	General Marketing & Website	14,166
2,255	Other Development & Creative Costs	10,650
<b>303,597</b>	<b>TOTAL EXPENSES</b>	<b>289,259</b>
<b>\$11,424</b>	<b>NET PROFIT</b>	<b>\$16,094</b>

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# Auditor's Report

**Australian Script Centre Inc.  
 Balance Sheet as at 31 December 2010**

2009		Notes	2010
	<b>ASSETS</b>		
	<b>Current Assets</b>		
108,599	Cash Assets		142,552
1,952	Other Current Assets		974
117,152	Receivables		116,785
<b>227,703</b>	<b>Total Current Assets</b>		<b>260,311</b>
	<b>Non-Current Assets</b>		
18,076	Office		17,681
<b>18,076</b>	<b>Total Non-Current Assets</b>		<b>17,681</b>
<b>245,779</b>	<b>TOTAL ASSETS</b>		<b>277,992</b>
	<b>LIABILITIES</b>		
	<b>Current Liabilities</b>		
12,463	Payables		25,816
147,130	Grants Received in Advance		161,673
14,505	GST Liabilities		9,910
18,132	Payroll Liabilities		22,366
7,294	Other Provisions		-
<b>199,524</b>	<b>TOTAL LIABILITIES</b>		<b>219,765</b>
<b>\$46,255</b>	<b>NET ASSETS</b>		<b>\$58,227</b>
	<b>Equity</b>		
34,830	Retained Earnings		46,255
-	Prior Period Adjustment	2	-4,122
11,424	Current Earnings		16,094
<b>\$46,255</b>	<b>TOTAL EQUITY</b>		<b>\$58,227</b>

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Man In The Attic The Earth The Girl In The Hatting The Girl In The Hatting  
Exploding Breakfast  
Getaway Bus The Girl In The Hatting  
The Australian Script Centre

# Special Thanks

The ASC would like to thank the many individuals who generously gave their time and expertise in 2010.

They include;

Campion Decent

Lisa Harris

Diane Matthews

Michael Beresford

Wesley Enoch

Chris Tugwell

Chris Thompson

Dianne Nicol

David Gurney

Tony Phelps

Gordon Harrison-Williams

Paul Duncombe

Harvey Yarnall

Charlie Parkinson

Maryrose Casey

Diat Alferink

Liza-Mare Syron

Ray Kelly

