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Madge Ryan, Noel Ferrier and Helen Buday in the VOC production of MY FAIR LADY

New Fair Lady — Revival of a Classic

MY FAIR LADY

Book and lyrics by Alan Jay Lerner Music by Frederick Loewe Directed by Rodney Fisher Cast: John Waters, Noel Ferrier, Simon Gallaher, June Bronhill, Helen Buday

Who hasn't read or at least heard of George Bernard Shaw's "Pygmalion" — the classic tale of a Cockney flower seller who became a "lady". Now a new production by Victoria State Opera, fresh from a most successful season in Melbourne, comes to Sydney.



MY FAIR LADY has all a musical should - breathtaking sets, lavish costumes, wonderful music and an all-star cast. It features a twenty-piece orchestra conducted by Andrew Greene, who is also the musical director, and a cast of forty, including some of Australia's most talented performers. Helen Buday, who performed in MAD MAX III and FOR LOVE ALONE, will play Eliza and Noel Ferrier, who has had a distinguished career in the theatre and in films, will play Alfred P. Doolittle. Many members will have seen him recently in the critically acclaimed production of THE WINSLOW BOY at the Marian Street Theatre. The role of Henry Higgins, that Rex Harrison made famous, will be played by John Waters. Add to all this, no fewer than sixteen legendary songs - "Wouldn't It Be Loverly", "With a Little Bit of Luck", "I Could Have Danced All Night" to name but a few and it's no wonder that this is hailed as the world's most famous musical.

Trust Members should note that special concession prices apply only to the first four weeks of the season. We regret the lateness in announcing this show as a result of protracted negotiations with the producers for acceptable arrangements for Trust Members. As a result, we do advise Members that they will obtain the best seats if they order tickets during the two weeks from June 6-18. See Member Activities (p. 5) for pre-theatre dinner on Wednesday, June 8.

BOOKING INFORMATION Her Majesty's Theatre Sat May 21 to Sat Jun 18 Mon to Sat at 8 p.m. Wed and Sat at 2 p.m. AETT \$36.00 (Mon to Thu evg), \$33.00 (mats) G.P. \$39.50 (Mon to Sat evg), \$36.50 (mats) Pens/Stud \$30.00 (Mon to Thu evg), \$27.00 (mats) Two AETT tickets per Member

Australian Opera

Members are invited to purchase tickets for the winter season of The Australian Opera. Discounts of up to \$6.00 per ticket are available for all productions except for THE MASTERSINGERS. Members may purchase as many tickets as they wish but please note it is essential that an alternative date for each opera be provided before a booking can be accepted. Full details of the winter season operas are given in the enclosed brochure. Please ring the Membership office on 357 1200 to make your reservations. Tickets are not available for Saturday evening performances.

Royal Ballet

Those Members who didn't reserve tickets when we first offered bookings for The Royal Ballet in February this year have another opportunity to do so. Excellent seats are available for the Ballet's Triple Bill programme which includes Frederick Ashton's THE DREAM and RHAPSODY and Kenneth MacMillan's THE RITE OF SPRING. In order that tickets for Members can be purchased before tickets are offered to the general public, bookings must reach the Trust by Monday, May 16.

BOOKING INFORMATION Sydney Entertainment Centre Tue Jul 26 & Thu Jul 28 at 7.30 p.m. AETT \$69.00 G.P. \$73.00 Pens \$60.00 Two AETT tickets per Member

Need a Speaker?

Is your local Rotary Club, Ladies' Auxiliary or Professional Association looking for speakers? If so, you'll be interested to know that the Trust provides speakers to community groups free of charge. Staff members welcome the opportunity to talk about the fascinating history of the Trust and its continuing role in fostering the arts in Australia. Enquiries should be directed to Carol Martin on 357 1200.

Modern Classic

EDUCATING RITA by Willy Russell Directed by Peter Williams Cast: Amanda Muggleton, Terence Donovan

Since the Royal Shakespeare Company first produced EDUCATING RITA in 1980, the play has rapidly become one of the most popular on the world stage.



Amanda Muggleton and Terence Donovan in EDUCATING RITA

It is the story of a Liverpudlian hairdresser who decided to change her station in life by becoming a student at the Open University. The comedy of the play comes from the interplay of the opposing interests of student and tutor. Amanda Muggleton needs no introduction, she was last seen in PRIVATE LIVES and is currently appearing in "Richmond Hill". Terence Donovan is also well known through his appearances in television and film. There will be two special AETT performances on Saturday, May 28 at 9 p.m. and Sunday, May 29 at 6 p.m., at \$5.00 discount per ticket. Members may purchase as many tickets as they wish.

BOOKING INFORMATION Phillip Street Theatre Tue May 24 to Sun Jun 26 Tue to Fri at 8 p.m. Sat 6 p.m. & 9 p.m., Sun 6 p.m. AETT \$21.90, \$18.90 (May 28 (9 p.m.) & May 29 (6 p.m.) G.P. \$23.90 Pens/Stud \$14.90 Two AETT tickets per Member except May 28/29

At Bondi

COME BLOW YOUR HORN, a huge hit on Broadway in the early 'sixties, shot Neil Simon to fame as a comedy writer, and had its Australian premiere over twenty years ago. COME BLOW YOUR HORN is set in New York: Alan, 33, has established the perfect lifestyle for a bachelor — a discreet apartment and a plentiful supply of girlfriends. His work as a salesman in his father's company is allowed to take a back seat to his other more pleasurable pursuits. Problems begin when Alan's younger brother decides to move out of home and into his brother's apartment.

BOOKING INFORMATION Bondi Pavilion Theatre Tue May 3 to Sat Jun 4 Wed to Fri at 8 p.m. Sats 5 p.m. & 8 p.m., Sun 8 p.m. AETT discount \$2.00 Bookings on 337 6085/266 4800 Two AETT tickets per Member

Aussie Musical

ONLY HEAVEN KNOWS by Alex Harding Directed by Margaret Davis Musical Director: Grant Ovenden Cast: James Bean, Paul Hunt, Steve Kidd, Jacqy Phillips, John Turnbull

Consistent with its policy of producing new and innovative Australian work, Griffin Theatre is presenting ONLY HEAVEN KNOWS by Alex Harding. In 1944, Sydney is considered the Paris of the Southern Hemisphere and the city offers many temptations to a war-weary population. A young writer arrives from Melbourne in search of life and love, and so a unique musical story begins. Margaret Davis, the director, won this year's Fay Mokotow Memorial Scholarship.

BOOKING INFORMATION Stables Theatre Tue May 3 to Sun May 29 Tue to Sat at 8.15 p.m. Sat & Sun at 5 p.m. AETT \$14.00, G.P. \$17.00 Pens/Stud \$10.00 Two AETT tickets per Member

Coward Nostalgia

NOEL AND GERTIE by Sheridan Morley Director: Jon Ewing Designer: Roger Kirk Choreography: Nancye Hayes Cast: Geraldine Turner, Peter Carroll, Bill Collins

Sheridan Morley devised this revue to celebrate the long-standing friendship between Noel Coward and Gertrude Lawrence. Despite their private and public battles, Coward wrote PRIVATE LIVES for Gertrude, and indeed starred in it with her. NOEL AND GERTIE contains many excerpts from Coward's plays and songs and excerpts from both their memoirs.



It is an elegant evening of nostalgia, with Bill Collins as the narrator. Tickets are available for the previews on June 16 and 17 (8 p.m.) and June 18 (2 p.m.) at \$15.00, direct from the theatre on 250 1777.

BOOKING INFORMATION Wharf Theatre Sat Jun 18 to Sat Jul 30 Mon to Sat at 8 p.m. Wed and Sat mats at 2 p.m. AETT \$27.50 (Mon to Thu & mats) G.P. \$29.50 (Mon to Thu & mats, \$32.50 (Fri/Sat)) Pens/Stud \$24.50 (Mon to Thu & mats) Two AETT tickets per Member.

Colonial Warfare

Third year students at NIDA are presenting Genet's THE SCREENS as their first production for 1988. Jim Sharman will be the director. Against a background of colonial warfare, Genet has fashioned a majestic celebration of death, treachery and rebellion. THE SCREENS is extravagant, hilarious and ferocious and was Genet's last testament to the theatre. It is the first time this play has been produced in Australia, but many Members will probably remember Genet's most well-known play THE MAIDS which has been produced in Sydney. THE SCREENS will be performed in the new NIDA theatre which is housed in NIDA's new drama school.

At a cost of \$8.6 million, the school was officially opened by the Prime Minister last month. A state-of-the-art development, the main theatre has 150 fixed seats with the flexibility to add more and a large open stage.

BOOKING INFORMATION NIDA Theatre Wed May 25 to Sun Jun 5 Tue to Sat at 7.30 p.m. Sun at 5 p.m. AETT discount \$2.00 Bookings on 697 7600



Ayckbourn Comedy

TIME AND TIME AGAIN by Alan Ayckbourn Directed by Sandra Bates Cast: Gillian Axtell and Paul Bertrand

Needing no introduction to Sydney theatregoers, Alan Ayckbourn is now Britain's most successful playwright and his works have been translated into 24 languages. TIME AND TIME AGAIN is perhaps his zaniest work yet; three men all fancy one girl, but the one she is actually engaged to prefers the important things in life cricket, football and draughts! The pursuit by all three leads to a cascade of

Gillian Axtell

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incredibly absurd situations, but perhaps it isn't as far removed from real life as it appears. There will be two special Trust nights on Tuesday, June 21 and Wednesday, June 22.

BOOKING INFORMATION Ensemble Theatre Wed Jun 15 to Sun Jun 19 Tue to Sun at 8 p.m. Sat & Sun at 5 p.m., Thu at 11 a.m. AETT \$15.00 (Jun 21/22), \$12.00 (Thu mat), \$19.00 (Fri) \$17.00 (Mon to Thu & Sat/Sun mats) G.P. \$14.00 (Thu mat), \$21.00 (Fri/Sat) \$19.00 (Mon to Thu & Sat/Sun mats) Pens/Stud \$14.00 (exc Sat evg) Two AETT tickets per Member except Jun 21/22

Aboriginal Theatre

In January 1987 the First National Black Playwrights Conference was held in Canberra and as a result the Aboriginal National Theatre Trust was formed. Their first production will be presented at Belvoir Street Theatre this month. It is THE KEEPERS by Bob Maza, a play about two families and their attempts to preserve Aboriginal culture. Bob Maza will also direct the play.

BOOKING INFORMATION Belvoir Street Theatre Wed May 25 to Sun Jun 19 Tue to Sat at 8 p.m. Sat at 2 p.m. Sun at 5 p.m. AETT discount \$3.00 Bookings on 699 3273

Seaboard Melee

ROUGH CROSSING by Tom Stoppard

Directed by John Gaden Designed by Eamon D'Arcy Lighting by John Comeadow Cast includes Dennis Olsen, Henri Szeps, Ronald Falk and Tina Bursill

A board the luxury liner SS Italian Castle en route to New York from Southampton are the co-authors, the composer and the stars of a musical comedy. They are desperately trying to finish, rehearse and put the final touches on a new musical show before the ship berths. Instead of the smooth crossing expected, Tom Stoppard weaves a tangle of misunderstandings, eccentric characters, showbizz razzamatazz and sea-going hazards. The London Guardian described the play as "A wickedly witty piece of theatrical pastiche".

theatrical pastiche". ROUGH CROSSING is a joint production by the State Theatre Company of South Australia and Gary Penny. Productions and stars two of Australia's leading actors — Dennis Olsen and Henri Szeps.

BOOKING INFORMATION Playhouse, S.O.H. Fri Jul 1 to Sat Jul 23 Mon to Sat at 8 p.m. Wed and Sat at 2 p.m. AETT \$25.90 (Mon to Fri evg) \$21.90 (mats) G.P. \$29.90 (Sat evg), \$28.90 (Mon to Fri evg), \$24.90 (mats) Pens/Stud \$18.90 (except Sat evg) Two AETT tickets per Member

Mum's Army?

DINKUM ASSORTED by Linda Aronson Director: John Bell Musical Director: Penny Biggins Cast includes Doreen Warburton, Valerie Bader, Anne Tenney, Janet Andrewartha

A sort of female Australian version of Dad's Army, DINKUM ASSORTED is a mix of comedy, drama, song and dance all set in a small New South Wales town in World War II. The all-woman cast of 15 play the workers in the Dinkum Biscuits Factory at Warrabadanga, where trouble starts with the sudden closure of the Creamy Biscuits section. Creamy forewoman, Pearl, enlists the support of Water Biscuits in a plot to produce the secret Army Biscuit in a disused oven and save their jobs.

There's sadness in some of the lives of the working girls but there's a lot of laughter too in the ARP drills and the kidnapping by two young members of the team of the US Army's mascot, a whisky drinking goat, who refuses to be freed in the wild.

This is Linda Aronson's third stage play. THE FALL GUY was produced in both Australia and the USA and REDINKA'S LESSON won the Sydney Theatre Company play competition and the AETT Biennial Play Award. Special Trust performances, when a \$7.00 discount applies, are Thursday June 2 and Saturday (mat) June 4.

BOOKING INFORMATION Drama Theatre, S.O.H. Wed Jun 1 to Sat Jul 16 Mon to Sat at 8 p.m. Sat mat at 2 p.m. AETT \$20.00 (Jun 2 (evg) & Jun 4 (mat), \$24.00 (except Fri/Sat evg) G.P. \$27.00 Pens/Stud \$24.00 (except Fri/Sat evg) Two AETT tickets per Member except Jun2/4 (mat)

At Parramatta



A scene from NUNSENSE

Two tried and true productions are playing at the Parramatta Centre this month. Just opened is NUNSENSE, the very amusing story of a group of nuns who decide to put on a revue in order to raise funds to bury some of their number who were unwittingly poisoned by the cook. Needless to say, nothing goes right, and the results make for an hilarious musical entertainment. DAGS which proved immensely popular when it was first produced over three years ago follows. It is the story of Gillian, pimply and plain and, therefore, labelled a "dag" by her peers. It deals with the trials and tribulations of growing up. A funny and poignant play by Debra Oswald.

BOOKING INFORMATION NUNSENSE Until Sat May 14 Mon to Sat at 8 p.m. Wed at 11 a.m., Sat at 2 p.m. AETT discount \$3.00 DAGS Wed May 18 to Sun May 29 Wed and Fri at 8.15 p.m. Sat 2.15 p.m. and 8.15 p.m. Sun 5.00 p.m. AETT discount \$2.00 Bookings on 683 2511

Equal Partners

WHY ME? by Stanley Price Directed by Gary Down Designed by James Ridewood Cast: Peter Whitford, Jennifer Hagan, Julieanne Newbould, Charles Hambling, Nicholas Ryan, Joan Bruce.

It is recognised that one of the biggest maladies of the 20th century is stress. WHY ME? deals with just that subject in a perceptibly true but witty manner. John Bailey is a middle class, and middle-aged engineering consultant who suddenly becomes unemployed. He finds that nobody wants to know about anybody born earlier than 1950.

Furthermore, it is no comfort to him that his wife becomes the breadwinner and he is left with the household chores and coffee mornings.

WHY ME? makes the point that men and women must behave as equals rather than breadwinners and dependents.

BOOKING INFORMATION Marian Street Theatre Sun May 29 to Sun Jun 12 Tue to Sat at 8.15 p.m. Sat and Sun at 5 p.m. Wed mat at 11 a.m. AETT \$16.90 (except Jun 1/2) G.P. \$22.90 Pens/Stud \$10.90 (exc Fri/Sat evg) Two AETT tickets per Member

HEADER THE AUSTRALIAN AUSTRALIAN

ANNUAL REPORT 1987

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NOTICE OF ANNUAL GENERAL MEETING

Notice is hereby given that the Thirty-Fifth Annual General Meeting of Members of The Australian Elizabethan Theatre Trust will be held on the second floor, 153 Dowling Street, Potts Point, N.S.W., on Monday the thirtieth day of May, 1988, commencing at 5.30 p.m.

BUSINESS:

- 1. To receive and consider the Balance Sheet as at 31st December, 1987, and the Profit and Loss Account for the Year then ended, together with the Statement of Directors and Auditors thereon.
- 2. To elect Directors:
 - (i) The following Directors retire by rotation in accordance with the Articles of Association and, being eligible, offer themselves for re-election:

 - (a) Mr. Andrew Briger, A.M.
 (b) Mr. Lloyd Dengate Stacy Waddy
 (c) The Rt. Hon. Lord Mayor of Brisbane, Alderman Sallyanne Atkinson (d) Mr. David Allen Mortimer
 - (ii) Mr. Brian Richard Larking, F.C.A., was appointed a Director to fill a casual vacancy and retires in accordance with Article 43 of the Articles of Association and, being eligible, offers himself for re-election.
 - (iii) Dr. Rodney Frederick Marsden Seaborn, O.B.E., was appointed a Director to fill a casual vacancy and, as he is over the age of 72 to consider and, if thought fit, to pass the following resolution pursuant to Section 226 of the Companies Act, 1981, "Dr. Rodney Frederick Marsden Seaborn, O.B.E., who is 75 vears of age, be authorised to continue as a Director until the conclusion of the next Annual General Meeting".

- 3. To elect Governors:
 - (i) Mrs. Lyn Crosby was appointed as a Governor during the year and retires in accordance with Article 66(vi) of the Articles of Association and, being eligible, offers herself for re-election.
 - (ii) The following Governors retire in accordance with Article 66(v) of the Articles of Association and, being eligible, offer themselves for re-election:

(a) Mrs. G. Hay, O.A.M. (NSW)

- (b) Mr. A. D. Marshall (QLD) (c) Mr. J. B. Piggott, C.B.E.
- (TAS) (d) Miss M. E. Roper, A.M.
- (VIC)
- (e) Mr. D. J. Billington (NSW)
- (f) Mr. J. R. Kerrigan (NSW) (g) Sir Bruce Macklin, O.B.E
- (SA)
- (h) Miss I. Mitchell, M.B.E. (VIC) Mr. C. G. Pryor, M.B.E.
- (i) (TAS)
- Mrs. J. M. Summerhayes (j) (WA)
- (k) Miss M. L. Toyne (VIC) (I) Mrs. A. Williams (SA)

4. To transact any other business which may be brought before the meeting in conformity with the Articles of Association.

Dated this 26th day of April. 1988

> By order of the Board WILLIAM F. COTTAM SECRETARY

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PROXIES:

A member entitled to attend and vote at the Annual General Meeting is entitled to appoint a proxy to attend and vote on behalf of the member. A proxy need not be a member of the company

Proxy forms must be deposited at the registered office of the company, c/- Phipson Nominees Pty. Ltd., 12th Floor, National Mutual Centre, Darwin Place, Canberra City, ACT 2601 not later than 5.00 p.m. on Friday the Twenty-Seventh day of May, 1988.



OFFICE BEARERS as at 26th April 1988

PATRON:

HER MAJESTY THE QUEEN

PRESIDENT:

Sir (William) Ian Potter, Kt., F.A., B.Ec., L.L.D.(Hon.)

COUNCIL OF GOVERNORS:

Vice-Presidents: NSW: Mrs. G. Hay, O.A.M. Qld: Mr. A. D. Marshall Tas: Mr. J. B. Piggott, C.B.E. Vic: Miss M. E. Roper, A.M. WA: Dr. J. D. Sainken SA: Mrs. J. Dames

GOVERNORS:

Mrs. J. Beirne (Qld) Mrs. B. Bennett (NSW) Mr. D. J. Billington (NSW) Mrs. H. Butts (Qld) Mr. K. A. Conlon (SA) Mrs. L. Crosby (SA) Mr. R. P. Holden (Vic) Mr. J. R. Kerrigan (NSW) Sir Bruce Macklin, O.B.E. (SA) Miss I. Mitchell, M.B.E. (Vic) Lady Primrose Potter (NSW) Mr. C. G. Pryor, M.B.E. (Tas) Mrs. J. M. Summerhayes (WA) Miss M. L. Toyne (Vic) Mrs. J. White (NSW) Mrs. A. Williams (SA)

HONORARY MEMBERS:

Emeritus Professor F. Alexander, C.B.E. Dr. H. C. Coombs Sir. James Darling, C.M.G., O.B.E. Mrs. M. Dekyvere, C.B.E. Mrs. G. Hay, O.A.M. Sir Ian Potter, Kt.

AUDITORS:

Pannell Kerr Forster Chartered Accountants

SOLICITORS:

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Allen Allen & Hemsley

INTERSTATE OFFICES:

Melbourne: Christie Vena (03) 690 8384 Brisbane: Rosemary Cameron (07) 221 9528 Adelaide: Veronica Bohm (08) 362 9576 Perth: Pat Gibson (09) 321 4953

CHAIRMAN:

Mr. A. Briger, A.M. (NSW)

DEPUTY CHAIRMAN: Sir David Griffin, C.B.E. (NSW)

DIRECTORS:

The Rt. Hon. Alderman S. Atkinson (Qld) Mr. F. M. Hooke (NSW) Mr. B. R. Larking (NSW) The Hon. Mr. Justice C. J. Legoe (SA) Dr. T. Manford (WA) Mr. D. A. Mortimer (NSW) Dr. R. F. M. Seaborn, O.B.E. (NSW) Mr. L. G. Teale (NSW) Mr. L. D. S. Waddy (NSW) Mr. T. C. Yates (NSW)

EXECUTIVE:

Mr. S. J. Coonan (Acting Chief Executive)

SECRETARIES:

Mr. W. F. Cottam (Director of Finance) Mr. C. G. Chenoweth (ACT)

DEPARTMENT HEADS:

Wendy Blacklock Trevor Brooks Barbara Costen Michael James Carole Long Liz Marshall Warwick Ross Roger Taylor

BANKERS:

Commonwealth Trading Bank of Australia

REGISTERED OFFICE:

C/- Phipson Nominees Pty. Ltd., 12th Floor, National Mutual Centre, Darwin Place, Canberra City, ACT 2601

PRESIDENT'S MESSAGE

The testing circumstances encountered by the Trust in 1986 continued through 1987. These circumstances are discussed in more detail in the Chairman's Address; however, I would like to take this opportunity to mention a few areas of interest.

The support of many individuals for the Trust has been shown in the maintenance of the number of members, which again reached a new level during the year. My thanks must go to the members who have shown their support and interest in the many and varied activities of the Trust.

The invaluable work of the Governors continued throughout the year and special thanks must go to them and to their Committees for the fund-raising efforts which were of great benefit to the subsidised divisions of the Trust. I would also like to welcome Mrs. Lynn Crosby who was appointed a Governor in South Austarlia during the year. We look forward to Mrs. Crosby's contribution and assistance that she can so readily bring to our Adelaide Committee.

Special mention must be made on the passing of Sir Charles Moses who served the Trust as a Director from its inception in 1954 and as a Governor from 1984 until his recent passing. In addition, we also note the passing of Neil Hopkins who served the Trust as a Director and Vice-President for over 20 years.

Although it was not a successful year financially for the Trust, it was a success in the sense that the Trust provided an avenue that allowed thousands of people to enjoy the performing arts; processed over \$5 million in donations towards the arts; continued its invaluable work in the Theatre of the Deaf and in developing local drama through its activity in the Australian Content. The Trust intends to continue to act in its traditional role as the "mothership" for the arts industry for many years to come.

On behalf of the Governors, I would like to thank the Chairman, Directors, Staff of the Trust and the many volunteers for their continuing good work and commend them to the members.

Sir lan Potter President 26th April 1988

CHAIRMAN'S ADDRESS

FINANCIAL

In my address at the last Annual General Meeting I had expressed the hope that in the following year we would be in a position to report some good news relating to the entrepreneurial activities of the Trust in terms of financial returns. It is with a heavy heart that I have to inform you that this hope has not been realised and that we sustained losses of \$1,596,988.44 in this division of the Trust's activities.

The severe nature of these losses and their consequential effect on Trust activities have been the subject of intense self-evaluation by the Trust in terms of theatrical risk and future directions.

As I have previously mentioned, theatre is always a high-risk business and it is of no consolation that 1987 saw a number of other theatrical companies sustain losses in their entrepreneurial activities.

The Trust has engaged in such activities for a variety of reasons to which I had previously made reference; such as our commitment to national touring and the creation of opportunities for Australian artists and Australian audiences which is so strongly and successfully demonstrated in the Australian Content division of the Trust.

One major objective was to raise funds to enable us to continue to subsidise various other service and theatrical activities for which we once received substantial government grants from Federal and State sources. They have been consistently reduced or terminated as each State assumed greater responsibility in sponsoring and funding its own State initiatives. To achieve this, certain commercially orientated productions were undertaken which did not produce the anticipated result.

You will note in the Activities Report which succedes my address that the Trust was proud to participate with Malcolme Cooke in the highly successful Sydney Spoletto presentation of "Porgy & Bess". Undoubtedly this remarkable production was the highlight of the theatrical calendar for 1987.

In committing to entrepreneurial activities the Board was always guided by projections made by the Entrepreneurial Department. Naturally the Board only approved productions which were projected to provide a profit. After all that was an essential ingredient for justifying our investment.

After a decision has been made to invest in a production, circumstances can change. In a number of cases this occurred to the detriment of the Trust. Unfortunately on other occasions the productions failed to attract the projected levels of public support. Such a case of inadequate public support was the revival of David Williamson's play "The Department" with Max Gillies as its star and Rodney Fisher as Director. The production was highly acclaimed by both critics and audiences in Sydney and more recently in Melbourne — but regrettably, still sustained a loss.

The range of our productions over the years have been highly successful, but events over the past two years have shown clearly that to bring imported shows to Australia automatically commits high production costs which in retrospect cannot be justified unless attendance levels well above break-even point can be relied upon.

"Sugar Babies", "Lennon" and "Las Vegas On Ice" drew audiences of some 420,775 people spread over 414 performances, and yet they fell well below the required levels and incurred substantial losses.

CHAIRMAN'S ADDRESS

Due to the diversity of its activities, and unlike most other theatrical enterprises, the Trust is not reliant on its entrepreneurial division as its sole source of income. The Trust does not have to provide a certain number of performances each year to satisfy subscribers. The Entrepreneurial Department must be run on a commercial basis and does not have government subsidy of any kind. Hence it was in a position to cease its activity to enable us to take stock and restructure our organisational basis and objectives.

As part of that restructuring the Entrepreneurial Department has been disbanded. Further, all remaining Departments are being carefully managed and monitored to ensure they meet their budget objectives.

Of course this will reduce the Trust's activities until such time as a new arrangement, somewhat less exposed to risk, can be developed to provide additional funding for our subsidised activities.

This is precisely what has taken place and I am pleased to inform you that the Board has resolutely undertaken this task.

STRUCTURE

Following a period of sustained losses and mounting concern by the directors, and subsequent to discussions held in May, 1987, an external consultant was retained to review the structure and corporate direction of the Trust and to establish a framework within which improved performance measures and management information systems could be developed and monitored. During the period of review it became apparent that the financial situation was far more critical than was previously indicated and that more urgent action was required.

In December, Ms. Kathleen Norris resigned as Chief Executive Officer. Her position was immediately filled in an acting capacity by Mr. Stan Coonan of Duesburys. He had acted in an advisory capacity to the consultants and hence was acquainted with the extent of Trust activities. Mr. Coonan was quickly able to take the actions needed to establish and then implement the forward strategies required to rectify the situation brought about by the losses sustained by the entrepreneurial activities.

I need hardly say that Mr. Coonan has the full confidence and support of myself and of the Board in this work.

The Board is very conscious, as I am sure you are, of the urgent need to appoint a new Chief Executive Officer of the calibre and experience required if the Trust is to fulfil not only its traditional role of assisting to develop a strong and healthy arts industry in Australia but to identify those new areas of activities where our unique national presence will enable the Trust to be of further service to the performing arts.

Mr. Mark Benvau, Director of Finance and Company Secretary, resigned in October and, on the recommendation of the Consultants, his responsibilities have been assumed by Mr. William Cottam who brings with him an extensive experience in accountancy and who is well suited to develop new systems and controls to suit the needs of the Trust. Again, Mr. Cottam has the full confidence of the Board.

One of the recommendations of the consultants was the need to respond to the establishment of new approaches to the marketing of a variety of Trust activities to render them self-sustaining and profitable. To achieve these primary objectives the consultants have recommended the services of Mr. Trevor Brooks who took up this challenging appointment on January 1, 1988.

PREMISES

The Trust's property in Dowling Street has been the subject of an Ordinance 70 order. Compliance would be beyond the current financial capacity of the Trust. Accordingly, and because of our reduced activities, we have granted an option for the sale of the property on most advantageous terms. That sale should provide the Trust with an opportunity to relocate in more suitable premises at a substantial cost saving.

DIRECTORS

Regretfully, Mr. Ken Cowley, A.O., the General Manager of News Limited, tended his resignation from the Board due to the increased pressures of commitments that hampered him from extending the attention he believed his position on the Board warranted. Mr. Cowley has indicated that if he can be of assistance to the Trust at any future time, he would be glad to do so.

We are indeed very fortunate to have Dr. Rodney Seaborn, O.B.E., join the Board who brings with him a wealth of experience in the performing arts and as the Chairman of The Seaborn, Broughton & Walford Foundation. Mr. Brian Stonier, A.O., was appointed to the Board as the representative for Victoria.

ACTIVITIES

The Activities Report gives an overview of the various activities that the Trust undertook in 1987. It is remarkable how many people, even amongst those who claim to be well informed in performing art matters, know so little about these and I would like to highlight certain aspects of these enterprises.

I refer specifically to the Australian Content Division so ably administered by Wendy Blacklock. I wish to pay tribute to Wendy for the untiring dedication and enthusiasm for this very unique activitiy which is funded by the Australia Council and the N.S.W. Government but whose financial support is considerably augmented by what Wendy is able to acquire from various sponsorship and other State assistance.

The activities of this department stretch well beyond New South Wales, as indeed they should, given the national nature of the Trust, and I believe has done more for the advancement of Aboriginal Theatre, both in Australia and overseas, than any other theatrical organisation.

CHAIRMAN'S ADDRESS

In 1988 the Australian Content Department will be heavily engaged in Bicentennial projects both here and overseas.

Following the establishment of the Victorian State Orchestra, the Elizabethan Sydney Orchestra, whose players voted to remain under the administration of the Trust, assumed a new name, i.e. The Elizabethan Philharmonic Orchestra. Under great difficulties and financial restraints, Mr. Warwick Ross, Orchestra Administrator, has endeavoured to implement the recommendations of the Tribe Report and to arrange as greater a public exposure of the Orchestra on the performing platform as was possible in the given circumstances. We are grateful to have had the services of such an able administrator as Mr. Ross during the past year.

The costume department has recorded a significant increase in its activities under the skilful and dedicated guidance of Michael James. It has the largest and most varied stock of costumes in Australia and new shop premises have been established in the heart of the Sydney Central Business District. Good and encouraging reports are also forthcoming from the Props, Scenery and Electrics Department.

I wish to draw your attention to the service the Trust offers to the performing arts community through its Half-Tix operation in Sydney's Martin Place by offering a variety of seats to audiences for performances they would not otherwise attend at half cost, returning a not inconsiderable sum of over \$778,000 in revenue.

To inaugurate and administer this activity required seeding funds which the Trust provided and for which it received no subsidy. We have now secured sponsorship from Cabaret Chocolates and our appreciation goes to this organisation for the help they have given to sustain this worthwhile activity.

It is imperative that I make mention of the varied activities of the Theatre of the Deaf. This gallant troupe under Liz Marshall has contributed significantly to the theatrical scope in Australia. It is a matter of regret that not more people are made aware of what this company is achieving and the truly professional way it goes about its business with very little funding and an enormous amount of enthusiam and effort. I ask all those who are able to support this company financially and by attendance at performances to do so if at all possible — you will of course be helping this dynamic group — but of greater significance — you will be exposing yourself to a wonderful theatrical experience.

The financial services we offer through our tax deductability scheme has benefited the arts community of Australia by a massive amount of over five million dollars. The Trust has scrupulously administered this activity and has made every effort to accelerate the processing of donations. The Trust receives some \$36,000 towards the administrative costs from the Australia Council. Unfortunately this sum does not even nearly cover the expenses. For many years these costs have been met from other Trust non-subsidised activities. A cover charge appears inevitable unless an increase in subsidy is forthcoming from the Australia Council. The Board wishes to convey to the members that it has no intention of making a profit from such transactions. Meanwhile, the Trust is making further representations to the Australia Council for an increase in subsidy to assist us to meet the operational costs of this service.

One should also take into consideration that present government subsidies, excluding what the Trust receives for the Elizabethan Philharmonic Orchestra, constitutes only approximately 7% of our total budget.

Nevertheless, the Trust recognises it has a unique responsibility to work on behalf of all performing art organisations throughout Australia and to develop strategies which will strengthen our national cultural life.

We are proud of our 33 years of achievements but these have only been possible with the help of many friends. We are equally conscious of the heavy losses we sustained in certain entrepreneurial enterprises over the past two years, some of which received critical acclaim but were not successful at the box office.

The Board is well aware of its responsibilities towards the art community and to its Members. It has taken positive steps to redress the situation and to place the affairs of the Trust on a sound financial footing and we seek your support in this task.

ACKNOWLEDGEMENTS

I would like to take this opportunity of thanking the Board and management for their contributions and the many hours spent in the re-structuring process that the Trust has undergone, including attendance at weekend conferences and special meetings. I also extend our thanks to Sir Ian Potter, the President of our Council of Governors, for his advice, support and inspiration based on his many years of experience with the Trust since its inception. I also would like to thank the Governors and State Committees, with their many helpers and supporters who have assisted in raising funds and who have actively participated in a variety of ways to help the Trust and which in turn has heartened us in our endeavours.

I terminate my Report on a note of optimism and in expressing my belief that the Trust in on its way to recovery and that the various actions taken by the Board and the acting Chief Executive to reverse the situation will bear fruit in the forthcoming year.

Andrew Briger, A.M. 26th April, 1988 Chairman

ACTIVITIES REPORT

The previous Chief Executive of the Trust resigned effective 31st December 1987. The position is currently filled, in an Acting capacity, by Mr. S. J. Coonan, who took up his appointment on 14th December 1987.

During the short period from 14th to 31st December 1987, the Acting Chief Executive, under instructions from the Board, addressed on an ongoing basis the financial and administrative position of the Trust and the strategies required to rectify the situation. There is every expectation that the Trust is well on the way to recovering the lost ground of the past two years and the directors, governors and executives are very much aware of their responsibilities and role in achieving this goal.

THE ENTREPRENEURIAL DEPARTMENT

During the period 2nd January to 24th January, "Sugar Babies" continued a run of 255 performances attended by 319,865 people. "Lennon" played a short Brisbane season of 32 performances (8th January to 7th February) to 21,065 attendees, while "Las Vegas On Ice" drew 50,174 people over 68 performances in Sydney, Newcastle, Brisbane and Darwin, with a Burswood season playing 59 performances to an attendance of 29,671.

The Trust brought to Sydney from Melbourne the highly acclaimed presentation of "Porgy And Bess" and completed 21 performances to 26,436 people. A season of "The Department" played in Sydney, to 29,298 people over 59 performances, before moving to Melbourne.

THEATRE OF THE DEAF

1987 was a year of new directions for the Theatre of the Deaf. Priscilla Shorne, Administrator for the past five years, resigned as did Steve Ripley from performing in schools.

"The Moon Between Two Houses", a new primary school show, was presented in Adelaide at the ASSISTEJ Conference and Come Out Festival, and also successfully toured schools in the Sydney Metropolitan region.

Tony Strachan was commissioned to write the new high school show "Behind The Window", directed by Carol-lee Aquiline, based on the life experiences of three of the company members. This has been particularly well received, and has given many children and adults an insight into the world of the deaf.

In an attempt to break new ground, Theatre of the Deaf mounted "Don Quixote" as a 'family show' in a daytime slot at the Belvoir Street Theatre. A new style of presentation was attempted, with only moderate success. In addition, a season was performed as a new venture at the Rooty Hill RSL Club, especially for schools in the Western Suburbs. Feedback was encouraging, with an invitation to return in 1988.

Theatre of the Deaf continued to hold classes in sign language, workshops, and its annual summer school. It was from this school that two new deaf members were recruited to join the company — Sofya Gollan and Wayne Borg.

Liz Marshall was appointed as the new Administrator in August.

Productions staged during the year included "The Moon Between Two Houses" (by Suzanne Lebeau), "Behind The Window (by Tony Strachan) and "Don Quixote — One Fantastic Knight" (adapted by Ernie Grey) for a total of 270 performances attended by over 37,000.

The Theatre of the Deaf is sponsored by the Performing Arts Board of the Australia Council and the New South Wales Government through the Office of the Minister for the Arts.

During 1987 a special grant was received from the Literary Arts Board of the Australia Council. Corporate sponsorship was given by the Royal Antediluvian Order of Buffaloes, Unilever Australia Ltd., TNT Ltd., and the Ian Potter Foundation.

AUSTRALIAN CONTENT DIVISION

During 1987 the Australian Content Department continued its policy of nurturing creative talent in the areas of dance, puppetry, mime and theatre. Minority groups which include multicultural and Aboriginal works were once again a priority.

The initial production was a first play by former heroin addict, Simon Gratton. Workshopped the previous year, "Magpie's Nest" was rehearsed and performed over February/March and April at the Belvoir Street Theatre. The theme was drug abuse within the gaol system and wide media coverage was generated. The Department further assisted Simon Gratton by initiating a writers grant of \$9,000 from the Literary Arts Board to be used for writing a further play.

In April/May "Cho Cho San" played a five-week season in Sydney. Jointly presented with Company B, this Playbox production was a musical of great power incorporating puppets, actors, live music, and mime. Based on Puccini's "Madame Butterfly", it was a great success.

Puppetry has long been considered an underdeveloped art form in Australia, so a tour by the Spare Parts Puppet Theatre gave an opportunity for the work of this Western Australian company to gain a higher profile. Presenting their own version of the "Pied Piper", the Australian Content Department toured Spare Parts to Adelaide, Melbourne, Sydney and Canberra.

ACTIVITIES REPORT

A further tour, as part of the Carnivale celebrations, was made with the Filiki Players presenting Tes Lyssiotis's play "The Journey". Examining the migration of Greeks and Italians from the 1950s to the present day, the production was performed in Greek, Italian, German and English and was presented in Newcastle, Wollongong, Brisbane and Sydney.

A workshop for an innovative project based on the six trials of Lindy Chamberlain was conducted in Melbourne. Combining a commissioned score from composer Richard Vella, with the work of a Director, Dramaturg, and six actors, this workshop was held over a four-week period.

The Australian Content Department has a history of involvement in Aboriginal work, so a play was commissioned from West Australian Jack Davis. After workshopping, this will be toured in 1988.

Further preparations for an extensive Bicentennial touring programme were commenced. One production that required a six-month design and building period was "Bennelong", a puppet opera that traces the life of the first Aboriginal to visit an Anglo-Saxon culture. To be presented in association with the Australian Chamber Orchestra, "Bennelong" will have a score commissioned from Barry Conygham and life-sized puppets designed by Mirka Mora. Two opera singers will sing Murray Copland's libretto, while the puppets illustrate the story. The world premiere will take place in Holland before the national tour of Australia.

In addition to the national Bicentennial touring, the Department was asked to co-ordinate the New South Wales touring of sixteen theatre and dance companies in 1988. Preliminary work was commenced on this large project.

The following organisations were supporters of the Australian Content Department's 1987 activities. Their support has been acknowledged in our promotional material as follows:

"The Australian Content Department receives financial assistance from the Performing Arts Board and the Literary Arts Board of the Australia Council, the Federal Government's Arts Funding and Advisory Body; the Western Australian Government through the Department of the Arts; the New South Wales Government through the Carnivale Office; the Australian Bicentennial Authority.

BP Australia is proud to support the Australian Content Department."

ELIZABETHAN PHILHARMONIC ORCHESTRA

The Elizabethan Philharmonic Orchestra played 179 performances of grand opera for the Australian Opera and 62 ballet performances for the Australian Ballet during the following seasons:

•	Summer Opera Season	-	Sydney Opera House
	Australian Ballet Season	_	3.12.86 to 28.2.87 Sydney Opera House
	Australian Ballet Geason		4.3.87 to 16.5.87
•	Winter Opera Season	-	Sydney Opera House 20.5.87 to 31.10.87
•	Brisbane Opera Season	-	Queensland Performing Arts Centre 4.11.87 to 21.11.87

In order to prepare the 18 operas and 3 ballet programmes presented, a total of 161 rehearsals were required. In addition to the opera and ballet seasons, the Elizabethan Philharmonic Orchestra presented three public concerts. These were:

- "Mostly Mozart" on 5th January 1987, at the Concert Hall, Sydney Opera House, with French horn soloist Robert Johnson and conductor William Reid.
- "David Helfgott In Concert" with the Elizabethan Sydney Orchestra on 25th May 1987, at the Sydney Town Hall, with conductor John Hopkins.
- "All Beethoven" concert on 5th November 1987, at the Concert Hall, Queensland Performing Arts Centre, with soloist and conductor Ronald Thomas.

Attendances at all concerts were good, with the orchestra and soloist/conductors receiving a warm reception by the audiences. The "Mostly Mozart" concert played to an 82% of capacity house; the "Helfgott Concert" played to 72% of capacity; and the "All Beethoven" to 73% of capacity. The "All Beethoven" concert in Queensland marked the occasion of the change of name of the orchestra from the Elizabethan Sydney Orchestra to the Elizabethan Philharmonic Orchestra.

Ronald Thomas was appointed Artistic Director of the orchestra in November 1986 and resigned his position after one year, on the 20th November 1987, in order to fulfil overseas soloist and conducting engagements.

Eight musicians were appointed to permanent positions within the orchestra during 1987 and, as most young professionals, they have brought about a welcome youthful enthusiasm and a high degree of technical proficiency which is representative of the standards of graduates from the music educational institutes in Australia. Personnel appointed to the orchestra are selected from all States of Australia and the appointments in 1987 reflect the national interest in the Elizabethan Philharmonic Orchestra by professional musicians.

ACTIVITIES REPORT

HALFTIX

Halftix continued its much valued support during the year by providing half-price tickets to the public on the day of performance. Sales have dramatically increased, returning to Sydney's arts community over \$778,500 in revenue and providing patrons to theatres that would presumably have not have been available without the service of Halftix.

This service has been fortunate to secure the sponsorship of Cabaret Chocolates during the year and this has greatly assisted in covering some of the overheads associated with this activity.

Cathy Pickles was appointed Booth Manager during the year and her enthusiasm and diligence have been much appreciated.

There are plans to expand the operations of Halftix in 1988 to further provide a service to the public, especially from the ever-increasing number of tourists to Sydney.

It is expected that 1988 will be an even better year for Halftix, therefore returning even more revenue to the industry.

MEMBERSHIP

The total number of Members at 1st January 1988 was 9,989, which represents a small net growth from the previous January (9,871). 2,965 Members were enrolled during the year on a national basis and our renewal rate was 71.15%.

During the year, a Donor Fund was established which attracted much appreciated donations of \$36,500. Over 500 Members of the Trust have now become donors and it is hoped that these Members will become the core of a broader base of support for the Trust's ongoing programmes.

COSTUMES

The manufacturing division of Costumes has continued to expand, providing a major order for David Jones' Christmas display. Overall Costumes' income increased by 80% over 1986 and is continuing to show a healthy return on its assets under the guidance of Michael James.

The City store, located in Kent Street, was moved to the Strand Arcade and together with the other shops located at Hurstville, Parramatta and in the Trust's building at Potts Point are well positioned to show further growth during 1988.

It is proposed to expand the hire operations by the addition of further shops; however, this proposal is subject to a future investment in new stock which is required as the costumes become unrentable. Arabesque continued its operations in producing dancewear for the retail market and a positive growth should result in 1988.

PROPS AND SCENERY

The Department had an excellent result for 1987, improving its net result by 52%. This result was achieved despite only minor investments in new stock. The hire stock was utilized almost to capacity and, as in 1986, new stock is warranted. The potential for 1988 is good, but will be limited due to the lack of replacement equipment.

ELECTRICS DEPARTMENT

A much more positive result was achieved during the year and this was as a result of the decision to recognize our place in the very competivie lighting hire market. The Department was run with only one employee, Mr. John Pedrotti, and strict control was placed on expenditure. This policy, together with new stock purchased during the year, enabled the Electrics Division to return a much improved result. This position for 1988 should be maintained; however, new markets will have to be found.

FINANCIAL SERVICES

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A significantly higher number of donations were processed during the year, resulting in additional overhead costs for the Department. 213 organisations benefited from the \$5,346,079 handled by the Trust and this amount is expected to grow even further in 1988. It is also the intention of the Trust to enlist further organisations, by way of marketing, so that the Arts in Australia may further benefit from the scheme.

The two superannuation schemes administered by the Trust also continued to grow, servicing its Members, as it has done for many years.

The Trust receives a general grant from the Australia Council to assist with the costs of the tax deductibility scheme.

DIRECTORS' REPORT

In accordance with the requirements of the Companies Act, 1981, the Directors submit herewith the Balance Sheet as at 31st December, 1987, and the Profit and Loss Account for the year ended on that date and report as follows:

Directors

1. Board

The names of Directors of the Company in office at the date of this report and details of their qualifications and special responsibilities are as follows:

Director & Qualifications	Experience	Special Responsibilities		
Andrew Briger, A.M., A.A.S.T.C., L.F.R.A.I.A., A.R.A.P.I. (age 65)	More than 40 years' experience as an Architect and Planner. Chairman Sydney Youth Festival Committee. Director Australian Theatre for Young People. Former Deputy Lord Mayor of Sydney, member of N.S.W. Urban Design Advisory Committee and Chairman Central Sydney Planning Advisory Committee.	Chairman of the Board of Directors. Chairman of Finance Committee. Deputy Chairman Orchestra Council.		
	Chairman and Director of the Architectural firm Architecture Oceania Pty. Ltd.			
Sir David Griffin, Kt., C.B.E., L.L.B. (age 72)	Extensive legal practice in the fields of company law and taxation until 1965. Former Chairman of Nabalco Pty. Ltd. and Barclays Bank Group in Australia. Presently Chairman of Vanguard Insurance Co. Ltd., Robert Bosch (Australia) Pty. Ltd. and Mirvac Funds Ltd. A former director of John Fairfax Ltd. and a director of several public companies. Lord Mayor of Sydney 1972-1973.	Deputy Chairman of Directors. Chairman Orchestra Council. Member of Finance Committee.		
The Rt. Hon. Sallyanne Atkinson, B.A. (age 45)	More than 15 years' experience as a journalist and for the past 9 years has been an Alderman of the Brisbane City Council and is currently the Lord Mayor of Brisbane.	Co-ordinator and Board Representative for Queensland.		
Frank Murray Hooke (age 46)	More than 20 years' experience in law, a practising solicitor and business executive. Last 14 years with Esso Australia Ltd. as Legal Counsel and as General Manager for Government and Public Affairs, was responsible for sponsorships, government and public relations and corporate advertising for Esso. Director of The Visual Arts Foundation and Consultant to Baker & McKenzie, Solicitors.	Member of Finance Committee and Fund Raising Committee.		
Brian Richard Larking, F.C.A. (age 49)	Chartered Accountant and Partner with Parkhill Stirling, B.D.O. Vice President of The Taxpayers' Association of N.S.W. and President of The King's School Old Boys' Union.	Member of Finance Committee.		

DIRECTORS' REPORT

Director & Qualifications	Experience	Special Responsibilities		
The Hon. Mr. Justice Christopher John Legoe, M.A.(Cantab.) (age 59)	Over 35 years' experience in the legal profession as a Barrister at Law, Queen's Counsel and a Justice of the Supreme Court of South Australia. Former Chairman of the Collingrove Committee of the National Trust of South Australia. Deputy Chairman of the Law Reform Commission of South Australia and is a Foundation Member of the Institute of Arbitrators of Australia.	Co-ordinator and Board Representative for South Australia.		
Dr. Toby Manford, Ph.D. (age 51)	Over 30 years' active and administrative experience in various aspects of the performing and visual arts in Western Australia. Board member of the Claremont School of Art Foundation of Western Australia, Western Australian Representative of the Australiana Fund. Formerly a tutor in History at University of Western Australia, Member of the Senate of Murdoch University and A.B.C. Advisory Board.	Member of Fund Raising Committee, Co-ordinator and Board Representative for Western Austalia.		
David Allan Mortimer, B.Ec.(Hons.), A.A.S.A., C.P.A. (age 42)	Over 20 years' experience in the finance and transport industries. Finance Director of T.N.T. Ltd., Director of several public companies.	Member of Finance Committee.		
Dr. Rodney Frederick Marsden Seaborn, O.B.E. (age 75)	Consultant Psychiatrist. Director of the Blue Mountains Festival, The Kings School Foundation, and Patron of the Alcohol and Drug Foundations of Australia and N.S.W. Founder and Chairman, The Seaborn, Broughton and Walford Foundation, Vice President of the International Council on Alcohol and Addictions (Switz.).	Member of Finance Committee.		
Leonard George Teale (age 65)	Over 40 years' experience as an actor, director, writer and producer in theatre, television, radio and films. Trustee of National Parks and Wildlife Foundation of N.S.W.	Member of Finance Committee.		
Lloyd Dengate Stacy Waddy, L.L.B., R.F.D. (age 48)	More than 20 years' experience in the legal profession as a Barrister at Law. Director of The Marionette Theatre of Australia Ltd. and Chairman, Braeside Music and Drama Ltd. A director or committee member of several other organisations, including a Counsellor of Royal Agricultural Society of N.S.W. and a Director of The Seaborn, Broughton and Walford	Member of Finance Committee and Fund Raising Committee.		

Foundation.

DIRECTORS' REPORT

Director & Qualifications	Experience	Special Responsibilities		
Timothy Carrington Yates (age 54)	Over 30 years' experience in business, principally with Yates Seeds, of which he was a Director from 1971 to 1987, specialising in marketing. Director of several companies.	Member of Finance Committee and Fund Raising Committee.		

A Director must be a member of the company.

- 2. The company is limited by guarantee and accordingly does not issue shares.
- 3. Contracts are entered into in the normal course of business by the company with companies of which some Directors are common to both. Since the end of the previous year no Director has received or become entitled to receive a benefit by reason of a contract made by the company with the Director or with a firm of which he is a member or with a company in which he has a substantial financial interest.
- 4. The principal activities of the company during the financial year were the administration of the Elizabethan Philharmonic Orchestra; the presentation, promotion and assistance of drama, music and dance throughout Australia; making and hiring of costumes and other theatrical equipment. There have not been any significant changes in the nature of these activities during the financial year.
- 5. The year's activities resulted in an operating loss of \$1,986,095.00. The company is exempt from income tax.
- 6. The company's Memorandum of Association prohibits the distribution of income and property by way of dividend or bonus and no dividend or bonus has been paid or declared since the end of the previous financial year.
- 7. A review of the operations of the company during the financial year and the result of those operations is contained in the Chairman's Address and the Activities Report on pages 3 to 8 of this Annual Report.
- 8. In the opinion of the Directors there was no significant change in the state of affairs of the company during the year not otherwise disclosed in this report or the accounts.
- 9. There are no matters or circumstances that have arisen since the end of the financial year other than those referred to in the accounts, the notes thereto and this Annual Report that have significantly affected or may significantly affect the operations of the company, the results of these operations or the state of affairs of the company in the financial year subsequent to that financial year.
- 10. In the opinion of the Directors disclosure of information regarding likely development in the operations of the company and the expected results of those operations would prejudice the interests of the company. Accordingly this information has not been included in this report.

SIGNED this 26th day of April 1988 in accordance with a resolution of the Directors of The Australian Elizabethan Theatre Trust.

ANDREW BRIGER, A.M., Chairman of Directors

TIMOTHY YATES, Director

BALANCE SHEET

AS AT 31ST DECEMBER 1987

	NOTES	1987	1986
CURRENT ASSETS		\$	\$
Cash	Contraction and	730,137	312,849
Receivables	2	1,400,396	630,864
Inventories		48,083	40,364
Other Advance Production Costs	NUMBER OF STREET	22,887	1,204,871
Property	3	2,450,000	1,204,071
TOTAL CURRENT ASSETS		4,651,503	2,188,948
NON-CURRENT ASSETS	and another deal address	to be senting ye establish	
Property, plant and equipment	4	1,232,829	2,384,294
TOTAL ASSETS	adaption and the data	5,884,332	4,573,242
CURRENT LIABILITIES			
Creditors and borrowings	5	3,396,133	2,314,021
Provisions Other	6	464,449	436,721
Donations received in advance	Terrore and a	480.506	265,472
Subsidies received in advance	a deren ficht al	770,513	647,566
Funds for special and specific purposes	7	723,796	314,166
TOTAL LIABILITIES		5,835,397	3,977,946
NET ASSETS	tana, efficielle store	48,935	595,296
FUNDS AND RESERVE	100000000000	Antobene in	
Retained earnings/(accumulated losses)	action of the local	the wanters off the archite with	
General	Activities Tegroot	(3,204,336)	(1,219,414)
Orchestral	and a street of the	391,254	358,461
A		(2,813,082)	(860,953)
Asset revaluation reserve	8	2,862,017	1,456,249
TOTAL FUNDS AND RESERVE	17	48,935	595,296
Lease Commitments	11	mos and to shoke it and the control	

The above Balance Sheet is to be read in conjunction with the accompanying notes.

PROFIT AND LOSS ACCOUNT

FOR THE YEAR ENDED 31ST DECEMBER 1987

	Note	GENERAL A	CTIVITIES	TRUST ORCI	HESTRAS	TOTAL AC	CTIVITIES
		1987 \$	1986 \$	1987 \$	1986 \$	1987 \$	1986 \$
INCOME Box Office and Other Receipts from Productions Trading Activities, Rents and Recoveries Administrative Fees and Sundry Income Donations and Sponsorships Subsidies	9	11,726,695 1,068,366 995,027 5,408,952 433,487 19,632,527	4,285,862 961,466 779,459 3,175,745 642,340 9,844,872	29,782 332,630 	9,817 762,798 	11,756,477 1,400,996 995,027 5,408,952 2,635,757 22,197,209	4,295,679 1,724,264 779,459 3,175,745 4,759,840 14,734,987
EXPENDITURE		TALL BEST					
Salaries and Other Personnel Costs Fares, Freight and Travel Advertising and Theatre Costs Production and Theatre Costs Premises, Administration and Provisions Grants		6,935,760 1,225,373 2,571,512 4,522,128 1,050,563 5,346,079	3,280,380 595,145 1,498,215 2,689,233 750,770 3,099,289	2,350,870 82,746 28,300 17,333 52,640	4,183,180 272,120 7,008 74,000 229,468	9,286,630 1,308,119 2,599,812 4,539,461 1,103,203 5,346,079	7,463,560 867,265 1,505,223 2,763,233 980,238 3,099,289
	83	21,651,415	11,913,032	2,531,889	4,765,776	24,183,304	16,678,808
Operating profit/(loss) Retained earnings/(accumulated losses)	10	(2,018,888)	(2,068,160)	32,793	124,339	(1,986,095)	(1,943,821
at the beginning of the financial year	- 22	(1,219,414)	595,046	358,461	234,122	(860,953)	829,168
Transfer from Entrepreneurial Development Fund Transfer from Asset Revaluation Reserve	8	(3,238,302)	(1,473,114) 200,000 53,700	391,254 	358,461 	(2,847,048)	(1,114,653 200,000 53,700
Retained earnings/(accumulated losses) at the end of the financial year		(3,204,336)	(1,219,414)	391,254	358,461	(2,813,082)	(860,953

The above Profit and Loss Account is to be read in conjunction with the accompanying notes.

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31ST DECEMBER 1987

1 STATEMENT OF ACCOUNTING METHODS

(a) Accounting

The accounts for the company have been prepared under the historical cost convention modified by the revaluation of freehold land and buildings, musical instruments, costumes and electrical equipment.

Divisional Profit and Loss Accounts have been prepared in respect of the General Activities of the company and the Elizabethan Philharmonic Orchestra. These have been amalgamated to give total Income and Expenditure after the elimination of intercompany income and charges. The Australia Council, as one of its conditions of subsidy for the Elizabethan Philharmonic Orchestra, requires the balance of any profit or loss arising from the annual activities of the orchestral division to be disclosed in the Balance Sheet as a separate definable item under retained earnings.

(b) Going Concern

The financial statements have been prepared in accordance with generally accepted accounting principles including the going concern principle. The ability of the company to maintain its operations is dependent on the normal business activities deriving sufficient future income and continuing support of various governments by subsidies.

(c) Depreciation

Freehold buildings have been depreciated at the rate of two percentum per annum. Leasehold Improvements have been amortised over the period of the lease. Other plant and equipment are depreciated over their estimated useful life using the straight line method of depreciation (see Note 3).

(d) Stock on Hand (Inventories)

Stock on Hand consists of consumable stores and supplies and has been valued at the lower of cost and net realisable value with cost being the main basis. Cost has been determined by the first in first out method.

(e) Funds for Specific and Special Purposes

(i) Special Purposes

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The company has entered into a number of agreements with the Australia Council to administer certain grants either on its behalf or at its direction. A condition in each agreement is that the amount of the grant and its expenditure is to appear in the annual financial accounts of the company. In addition, certain deposits, grants and theatre ticket sales are administered on behalf of other organisations. Special Purpose Funds have not been brought into account in determining the net result of the company (refer Note 7).

(ii) Specific Subsidies

Expenditure for Specific Subsidies together with sufficient income to meet that expenditure has been included in the Profit and Loss Account. The balance of these grants has not been included in determining the net result of the company (refer Note 7).

(f) Subsidies

Subsidies are received from the Australia Council which cover a period that corresponds with the company's financial year, and other State Governments and City Councils which cover a period that does not correspond with the company's financial year.

Income from subsidies is brought into account on a time basis over the period of the subsidies notwithstanding that the level of activity being funded may vary from one period to the next.

(g) Donations Received

Donations received for the support of activities carried out in the financial period are included as income in the Profit and Loss Account whereas donations received in support of future activities are deferred until such time as expended.

(h) Productions in Progress

Where the company has theatrical productions in progress the practice is for the running costs for the tour of each activity to be accumulated and reduced by box office income until completion, at which time the result is determined and the company's share brought to account. All costs are carried forward at balance date on the basis that it is reasonably expected that future revenue sufficient to absorb the cost carried forward will be derived.

(i) Provision for Sick Leave

Members of the Elizabethan Trust Orchestras are entitled to accumulate a limited number of sick leave days. To meet possible contingencies a provision for each permanent member has been provided in the accounts. Administration of the Melbourne Orchestra was handed over to another administering body on 31st December, 1986. Accordingly, in the previous year the sick leave provision for that orchestra of \$180,425 was reversed. The provision in respect of the Sydney Orchestra was increased by \$151,876 in the previous year to provide for full entitlement under the award rather than six weeks sick leave as had been provided in prior years. This change in accounting policy has reduced the orchestra and total activities result for 1986 by \$151,876.

(j) Membership fees

Membership fees are brought to account on a cash received basis. This procedure was a change in 1986 from the method adopted in prior years whereby membership fees were brought to account on a time basis. The effect of this change is disclosed in Note 10(c).

QAUSTRALIAN ELIZABETHAN THEATRE TRUST (INCORPORATED IN A.C.T.)

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31ST DECEMBER 1987

2 RECEIVABLES	1987	1986 \$
Trade debtors	492,663	⊅ 487,023
Less Provision for doubtful debts	30,000	40,000
	462,663	447,023
Subsidies receivable	857,513	_
Other debtors and prepayments	80,220	183,841
	1,400,396	630,864
Trade debtors include a debt of \$109,627 due from an investor in <i>"The Department"</i> . Litigation is pending to recover the amount and our legal advice indicates there is every expectation that it will be recovered. A search of the debtor indicates substantial assets in excess of liabilities and in excess of the amount owing to the Trust. Subsidies receivable represent moneys granted for 1988 activities by various government bodies. In previous years, such moneys were received prior to year-end. All		
subsidies accrued have been received subsequent to year-end. 3 PROPERTY		
Freehold land and building — at directors' valuation 1987	2,450,000	

An option for sale of the company's property at 153 Dowling Street, Potts Point, exists at 31st December 1987, conditional upon certain building development approvals being obtained from the local council. However, it is expected this approval will be obtained and the option exercised within the next 12 months. Accordingly, the property has been revalued to the anticipated sale price less the costs of sale.

	1			
California de la califo				
AND DESCRIPTION OF THE OWNER OF T				

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31ST DECEMBER 1987

1987 1986 **4 PROPERTY, PLANT AND EQUIPMENT** \$ \$ Freehold Land At directors' valuation 1986 490,000 Freehold building At directors' valuation 1986 835,000 Less Accumulated Depreciation 835,000 Plant and equipment 430,433 566,581 At cost Less Accumulated Depreciation 117,890 154,418 412,163 312,543 At directors' valuation 1976 36,709 36,709 Less Accumulated Depreciation 36,709 36,709 -Electrical hire equipment At directors' valuation 1987 322,600 Less Accumulated Depreciation 322,600 Costumes 433,000 At directors' valuation 1986 414,815 Less Accumulated Depreciation 43,227 371,588 433,000 Musical instruments and equipment 29,107 At cost Less Accumulated Depreciation 11,786 17,321 182,090 187,807 At directors' valuation 1987 (1985) 37,562 Less Accumulated Depreciation 150,244 182,090 Leasehold improvements At cost 59,830 51,740 Less Accumulated Amortisation 15,822 5,174 44,008 46,566 1,232,829 2,384,294

Directors' valuation of electrical hire equipment and musical instruments for 1987 was based on an independent valuation which was in excess of the directors' valuation.

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31ST DECEMBER 1987

5 CREDITORS AND BORROWINGS	1987 \$	1986 \$
Bank overdraft — secured Trade creditors	2,137,455 1,258,678	317,941 1,996,080
	3,396,133	2,314,021

The bank overdraft is secured over the company's property at 153 Dowling Street, Potts Point.

109,972
326,749
436,721

UNDS FOR SPECIAL AND SPECIFIC PURPOSES	Balance 1.1.87	Subsidy	Net Expenditure	Balance 31.12.87
Special Purposes		÷	*	
		-	2210-23	
	(Press 0.00)	-	223	
	Contraction of the second s		-	867
	1993,655,65	-	0.000.0000	_
				2,500
	50,150	-	56,156	-
	20,669		200 (200 (200 (200 (200 (200 (200 (200	1,738
				-
(c) Western Australian Government		1,000	1,000	—
New South Wales Ministry for the Arts		10 m 10 m 10 m	R	
Arts Network	2,104	-	2,104	-
New South Wales Premier's Department			COLUMN THE REAL PROPERTY OF	
	_	369.750	2.660	367,090
	203,632	_	-	351,601
Specific Subsidies		8	The second second	
Australian Content (refer Note 9)	5,780	220,346	226,126	-
Theatre of the Deaf (refer Note 9)	1,737	143,933	145,670	
			-	723,796
	014,100	and a street of		120,100
	Australia Council Facilities Directory Red Weather Theatre Company Women & Theatre Project Aboriginal Dance Theatre Sydney Youth Festival Biennale Funds International Theatre Institute (a) Australia Council (b) Department of Foreign Affairs (c) Western Australian Government New South Wales Ministry for the Arts Arts Network New South Wales Premier's Department Bicentennial Projects Other funds Specific Subsidies	1.1.87Special PurposesAustralia CouncilFacilities DirectoryPed Weather Theatre CompanyWomen & Theatre ProjectAboriginal Dance TheatreAboriginal Dance Theatre233Sydney Youth FestivalBiennale Funds26,156International Theatre Institute(a) Australia Council(b) Department of Foreign Affairs(c) Western Australian GovernmentNew South Wales Ministry for the ArtsArts Network2,104New South Wales Premier's DepartmentBicentennial ProjectsOther fundsSpecific SubsidiesAustralian Content (refer Note 9)5,780	1.1.87Special PurposesAustralia CouncilFacilities DirectoryPed Weather Theatre Company223Women & Theatre ProjectAboriginal Dance Theatre233Sydney Youth FestivalBiennale FundsCib Department of Foreign Affairs(a) Australia Council(b) Department of Foreign Affairs(c) Western Australian Government(c) Western Australian GovernmentNew South Wales Ministry for the ArtsArts Network2100Cher fundsSouth Wales Premier's DepartmentBicentennial ProjectsCher fundsSouth Wales Premier's DepartmentBicentennial ProjectsCher fundsSouth Wales Premier's DepartmentBicentennial ProjectsCher fundsSubsidiesAustralian Content (refer Note 9)1,737143,933	1.1.87ExpenditureSpecial Purposes\$\$Australia Council20,00020,000Facilities Directory20,000223Red Weather Theatre Company223223Women & Theatre Project867Aboriginal Dance Theatre233233Sydney Youth Festival2,765265Biennale Funds56,15656,156International Theatre Institute20,00021,931(a) Australia Council20,6693,00021,931(b) Department of Foreign Affairs2,0002,000(c) Western Australian Government1,0001,000New South Wales Ministry for the Arts369,7502,660Other funds203,632Specific Subsidies5,780220,346226,126Australian Content (refer Note 9)1,737143,933145,670

8 TRANSFERS TO/(FROM) RESERVE	1987	1986
Entrepreneurial development fund	\$	Ф
Balance 1st January	- 10 25	200,000
Transfer to retained earnings		(200,000)
Balance 31st December	-20	
Asset revaluation reserve		
Balance 1st January	1,456,249	228,000
Revaluation of electrical hire equipment	245,594	-
Revaluation of freehold land and buildings	1,141,700	1,026,600
Revaluation of musical instruments and equipment	52,440	-
Revaluation of costumes	-20-	255,349
Revaluation reversed for musical instruments and equipment sold during the year	(10,000)	(53,700)
Revaluation reversed for costumes disposed	(10,000)	(00,100)
of during the year	(23,966)	
Balance 31st December	2,862,017	1,456,249
	0 0 0	

STRALIAN ELIZABETHAN THEATRE

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31ST DECEMBER 1987

9 SUBSIDIES

		1.				State Gov	ernments	and the second			Dept.	Dept. of Foreign	Australian Bicentennial		
	Australia	CONTRACTOR AND CONTRACTOR	New Sou		Vict		Queen		W. A		Finance	Affairs	Authority	TOT	
	1987 \$	1986 \$	1987 \$	1986 \$	1987 \$	1986 \$	1987 S	1986 \$	1987 \$	1986 \$	1987 \$	1986 \$	1986 \$	1987 \$	1986 \$
Australian Conte	nt						*								
General	214,000	214,000	—	—	-	-	-	-	-	—	-	_	- 1	214,000	214,000
Specific	-	17,500	6,000	7,500	-	-	-	-	-	50,000	346	20,000	6,500	6,346	101,500
Theatre of the D	eaf														
General	100,000	69,600	42,000	40,000	— i	—	-	_		-	-	-		142,000	109,600
Specific		36,240	-	-	—	-	-	-	-	-	1,933	—	3 -	1,933	36,240
Orchestral															
General	1,956,270	3,660,000	246,000	232,500	_	220,000	-	-	—	-	-		-	2,202,270	4,112,500
Specific	-	-	—	5,000	-	-		-	-	-	-		-	-	5,000
Princess Theatre	12-11	-	-	-	-	100,000		-	-	-	1 -	-	-	-	100,000
General															
Activities	34,208	32,000	-	-	_		25,000	49,000	10,000	-	-	-		69,208	81,000
TOTAL	2,304,478	4,029,340	294,000	285,000		320,000	25,000	49,000	10,000	50,000	2,279	20,000	6,500	2,635,757	4,759,840

otes to and forming part of the accounts

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31ST DECEMBER 1987

83,537 26,500	291,381
	00.070
	00 070
05 407	22,273
25,487	estad -
and A breek	
158,265	164,695
173,851	38,007
14,877	25,069
39,523	5,786
8,576	(28,549)
(10,000)	33,698
2,083,222	344,543
A MORE AND	CORD 1
-	135,863
NUS TO MA	
	173,851 14,877 39,523 8,576 (10,000)

11 LEASE COMMITMENTS		Cast I
Operating Lease Payable	inclusion in the	and the second s
Not later than one year	290,162	482,542
Later than one year but not later than two years	54,066	487,331
Later than two years but not later than five years	41,639	86,998
Later than five years		-
	\$385,867	\$1,056,871

12 SUBSEQUENT EVENTS

At 31st December, 1987, the company had entered into various theatre lease agreements relating to the 1988 year whereby a lease commitment was to be passed onto other theatrical companies who would use the theatre. A loss of \$102,000 has been brought to account in 1987 and a further \$70,000 will be brought to account in 1988 representing lease payments made net of amounts recouped from other companies.

13 SEGMENT REPORTING

The company operates predominantly in Australia in the performing arts and entertainment industry.

14 PAYMENTS TO SUBSCRIBED SUPERANNUATION FUNDS Total payments to prescribed persons	1987 \$ 	1986 \$
15 REMUNERATION OF DIRECTORS		

CONTINUENCY PURCH

A. Fra data of these Accounts, the second format and these version these of Busicemen wild field a figure of the least of the Second and Second and Second and Second to 1250,000 lp least of the Second and S

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31ST DECEMBER 1987

SUMMARY OF SOURCES AND APPLICATIONS OF FUNDS	1987 \$	1986 \$
OURCES OF FUNDS	VERICE OF CHARTER	Ψ
Funds from Operations	AND CAMPACITY OF A DESCRIPTION OF A DESC	
Inflow of funds	22,223,349	14,782,0
Less: Outflow of funds	24,003,080	16,583,8
	(1,779,731)	(1,801,8
	D mad and unit why of calledar D	AT AT A TO
Reduction in Assets	The second se	
Current Assets	encoded intel encoded and become	
Cash		1,705,6
Trade debtors	Francisco - Contractor	
		42,7
Subsidies receivable		112,5
Other debtors and prepayments	103,621	a dinana
Advance production costs	1,181,984	- CT101
Non-Current Assets	House and by new providence	
Plant and equipment	41,017	100,7
Increase in Liabilities	41,011	100,7
Current Liabilities	I I have been and and the in the	
	1 010 511	0.17.0
Bank Overdraft	1,819,514	317,9
Trade creditors		1,201,6
Donations received in advance	215,034	88,9
Subsidies received in advance	122,947	- 10 m
Funds for special and specific purposes	409,630	205,7
		1.000 D 1200 7 1000
	2,114,016	1,974,0
Increase in Assets Current Assets Cash	417,288	O BRASL
Subsidies receivable	857,513	news groups
Trade debtors	15,640	anti veriar <u>(n</u>)
Other debtors and prepayments	and the second sec	41,9
Inventories	7,719	34,10
	1,119	
Advance production costs		697,2
Non-Current Assets		
Plant and equipment	58,083	484,20
Reduction in Liabilities		
Current Liabilities		
Trade creditors	737,402	10990.02
Subsidies received in advance		308,83
Donations received in advance		89,93
Employee entitlements paid	00.071	
	20,371	207,22
International touring paid		100,00
Non-Current Liabilities		
Membership fees received in advance	<u> </u>	10,55
	2,114,016	1,974,04
		1,07 4,0-
conciliation of funds from operations with operating loss is as follo	ws:	
Operating loss	(1,986,095)	(1,943,82
Add/(less) non-funds items	(1,300,033)	(1,040,02
	150.005	101.00
Depreciation and amortisation	158,265	164,69
Provision for employee entitlements	39,523	5,78
Provision for sick leave	8,576	(28,54
		201 101
unds from operations	(1,779,731)	(1,801,88

17 CONTINGENCY FUNDS

At the date of these Accounts, an unconditional and irrecoverable Deed of Guarantee was held in favour of The Australian Elizabethan Theatre Trust issued by The Seaborn Walford and Broughton Foundation for \$250,000 to remain in force until 31st December, 1989.

STATEMENT BY DIRECTORS

In accordance with a resolution of the Directors of the Australian Elizabethan Theatre Trust, in the opinion of the Directors:

- (a) The accompanying Profit and Loss Account is drawn up so as to give a true and fair view of the result of the company for the year ended 31st December, 1987.
- (b) The accompanying Balance Sheet is drawn up so as to give a true and fair view of the state of affairs of the company as at that date.
- (c) At the date of this Statement there are reasonable grounds to believe that the company will be able to pay its debts as and when they fall due.

The Accounts have been made out in accordance with applicable approved accounting standards,

For and on behalf of the Board

ANDREW BRIGER, A.M., Chairman of Directors

TIMOTHY YATES, Director

Sydney, 26th April, 1988

AUDITORS' REPORT

We have audited the accounts of the company in accordance with Australian Auditing Standards. The accounts consist of the Directors' Statement, Balance Sheet, Profit and Loss Account and accompanying Notes. In our opinion the accounts are properly drawn up in accordance with the provisions of the Companies Act, 1981, and so as to give a true and fair view of:

(i) the state of affairs of the company as at 31st December, 1987, and of the loss of the company for the year ended on that date; and

(ii) the other matters required by Section 269 of that Act to be dealt with in the accounts;

and are in accordance with Australian Accounting Standards and applicable approved accounting standards.

Sydney, 26th April, 1988

Pannell Kerr Forster C. R. Sergent Chartered Accountants

GRANTS PAID

FOR THE YEAR ENDED 31ST DECEMBER 1987

GRANTS	State	1987 \$	198 \$
ACT Opera and Music Theatre Association Inc.	ACT	-	35
AETT Government House Piano	NSW	30,350	_
The Academy of Turkish Music and Fine Arts	NSW	_	3
Adelaide Chamber Opera Inc.	SA	150	_
Adelaide Chamber Orchestra	SA	_	1,50
Adelaide Festival Centre Trust	SA	5,050	
Adelaide Festival of Arts Inc.	SA	57,360	18,25
The Adelaide Repertory Theatre Inc.	SA	22,323	8
C. Andersson (to study Workers' Theatre)	VIC		2,00
Armidale Community Radio Co-operative Limited	NSW	6,380	1,86
Arts Council of New South Wales Ltd.	NSW	1,500	2,50
Association for Community Theatre Incorporated	SA	1,500	5,00
The Astra Chamber Music Society	VIC	19,000	12,00
Australian Chamber Orchestra Pty. Ltd.	NSW	128,060	37,00
Australian Contemporary Theatre Company Limited	VIC	26,000	57,00
Australian Film and Television School	NSW		70 50
	10.000000000000000000000000000000000000	3,000	72,50
The Australian Ballet	VIC	315,925	70,80
The Australian Ballet School	VIC	8,950	6,10
Australian Copyright Council	NSW	100	7
Australia Council	NSW	131	10,00
The Australian Dance Foundation Limited	QLD	9,000	4,69
Australian Heritage Dancers	NSW	-	40,70
Australian Intervarsity Choral Societies' Association	QLD	_	4,45
Australia Music Centre Ltd.	NSW	400	37
Australian National Playwrights' Conference	NSW	4,425	4,87
The Australian Opera	NSW	572,099	489,61
Australian Opera Auditions Committee (NSW)	NSW	26,299	13,58
Australian Rock Company	NSW	-	50,00
he Australian Society of Authors Limited	NSW	294	2,06
Australian Writers' Guild Ltd.	NSW	_	50
Australian Musicians' Guild Limited	VIC	2,000	6
he Australian Boys' Choral Institute Inc.	VIC	1,255	1,000
he Australian Children's Choir	VIC	1,330	5,620
Australian Dance Theatre	SA	-	:
ustralian Film Institute	VIC	20,000	40,000
Australian Music Foundation	NSW	10,000	-
he Australian National Eisteddfod Society	ACT	150	400
ustralian String Quartet	SA	10,000	
ustralian Theatre for Young People	NSW	430	555
he Australian Video Festival Ltd.	NSW	400	
Ballarat Begonia Festival Association Limited	VIC	2,500	_
Bathurst Performing Arts Council	NSW	440	
he Biennale of Sydney	NSW	34,150	11,000
he Late Blackwater Mine Workers Memorial Construction Committee	QLD	14,015	13,700
. Borzewski (to study Theatre)	VIC	2,000	10,700
risbane Arts Theatre	QLD	2,000	350
he Brisbane Community Arts Centre Ltd.	QLD	565	975
	QLD		
risbane Light Opera Company		2,000	275
risbane Repertory's La Boite Theatre	QLD	5,400	
risbane Warana Festival Ltd.	QLD	51,511	33,645
rown's Mart Community Arts Project	NT	_	1,120
urley Griffin Incinerator Complex Limited	VIC	_	5,000
airns Community Broadcasters Incorporated (4CCR-FM)	QLD	70	3,060
airns Little Theatre	QLD	5,250	100
airns Youth Orchestra Incorporated	QLD	2,195	1(
. Campbell (to study Mime)	QLD	500	500
anberra Community Arts Front Inc.	ACT	-	970
anberra Youth Orchestra Society Inc.	ACT	29,229	875
anberra Youth Theatre Company Inc.	ACT	-	443
ara Centre Limited	NSW	3,505	2,917
arclew Youth Performing Arts Centre Inc.	SA	500	4,970
astlemaine State Festival	VIC		7,155

GRANTS PAID FOR THE YEAR ENDED 31ST DECEMBER 1987

GRANTS	State	1987 \$	1986 \$
Central and Northern Queensland Theatre Co. Ltd.	QLD	and the second	10,000
Central Coast Music Centre	NSW		1,200
Circus Australia Limited	VIC		7,500
City of Caulfield	VIC	6,450	7,500
City of Nunawading	VIC	1,840	5,035
City of Sydney Cultural Council	NSW	5,326	8,272
City of Warrnambool	VIC	2,300	5,000
Cladan Cultural Exchange Institute of Australia	NSW	35,000	12,000
Coffs Harbour Community Music Education Centre	NSW	00,000	31
Community Arts Network Victoria Inc.	VIC	3,000	_
The Community Music Centre of Mackay Inc.	QLD	-	25
Community Radio Federation Limited	VIC		300
Company B Limited	NSW	1,526	4,848
Condordia Camerata Incorporated	VIC	2,000	
Confederation of Australian Professional Performing Arts Ltd.	NSW		2,000
The Corporation of the City of Adelaide	SA	175,110	TOWNER AND
Crafters Organ & Choral Music Society	SA	21,491	43,578
Crafts Council of Australia	NSW	350	2,400
Creative Broadcasters Limited	QLD	45	
Creative School Holiday Club Ltd.	VIC	5,000	2,000
Dance Works Limited	VIC	a sta en la <u>ma</u> nda a	3.000
Dandenong Ranges Music Council	VIC	2,700	5,000
The Darlington Arts Festival Association Inc.	WA	1,360	
Darwin Performing Arts Centre	NT	1,550	13,550
Death Defying Theatre	NSW		2,146
Deck Chair Theatre Inc.	WA	50	_
Early Music Society of Victoria	VIC	450	1.1.1.1.1.1.1.1.1
Eastern Suburbs Community Theatre Co. Ltd.	VIC	5,000	300
The Embroiderers' Guild, Queensland Inc.	QLD	195	150
Ensemble Productions Pty. Limited	NSW	12,200	15,320
Ensemble Theatre Project Inc.	ACT	1,601	18,855
Ent'acte Theatre	NSW	500	3,000
Eurobodalla Access Radio Inc.	NSW	120	100
Expressions — Queensland Dance Theatre Limited	QLD	250	4,845
The Fashion Design Council of Australia Incorporating	VIC	2,000	-
Fay Mikotow Memorial Trust Fund	NSW	-	15
The Federated Music Clubs of Australia	NSW	56,456	107,267
Fellowship of Australian Composers	NSW	1,072	1,098
Festival of Perth	WA	15,000	
Filmfest Ltd.	VIC	-	1,500
Flederman Pty. Ltd.	NSW	8,150	1,275
The William Fletcher Trust	NSW	32,070	10,000
Flynn of the Inland Fund Incorporation	QLD	119,727	16,345
Four's Company — Ballarat Theatre-In-Education Team	VIC	-	1,500
Fremantle Arts Centre Press	WA	24,850	10,700
Fremantle Arts Foundation Limited	WA	11,000	
Fringe Network Ltd.	VIC		200
Geelong Association of Music and Art	VIC	390	510
Geelong Community Radio Co-operative Limited	VIC	400	and the second se
The George William Rummery Foundation	NSW	25,250	10
The Gilbert and Sullivan Society	NSW	1 254	10
Glen Innes Arts Council	NSW	1,354	2,895
Gosford City Orchestra	NSW	900	31,561
Gosford Musical Society	NSW VIC	17,285	31,301
The Green Room Awards Association Inc.		1,000	Set anniel

GRANTS PAID FOR THE YEAR ENDED 31ST DECEMBER 1987

	State	1987 \$	1986 \$
Griffin Theatre Company	NSW	500	5,500
Handspan Theatre Ltd.	VIC	1,600	550
The Harkness Studio Ltd.	NSW	20,685	8,718
Majorie Hesse Memorial Trust	NSW	370	3,873
G. Harris (travel grant to study Opera)	SA	_	1,000
The Hole In The Wall Theatre	WA	_	100
R. J. Hill (travel grant to study viola)	NSW	-	1,000
The Hunter Orchestra Limited	NSW	1,630	12,315
Hunter Valley Theatre Company Ltd.	NSW	al diala to	15
Interact Theatre of Canberra Incorporated	ACT	3,939	—
International Festival of Young Playwrights Ltd.	NSW	1,300	Luciación
Javeenbah Theatre Company	QLD	9,000	stours To
Jenny Jones (travel grant to study Theatre Design)	NSW	1,000	Repairs The
S. Johnston (Vocal Study)	ACT VIC	2,000 2,000	
Julie A. Brown (travel grant to study Music) The Junior Strings of Melbourne	VIC	2,000	1,000
Ms. K. Gutteridge (study grant to teach Ballet Certificate)	VIC	1,000	1,000
Kinetic Energy Dance Company	NSW	4,420	730
Knox Cultural Association	NSW	95,100	
J. Keuneman (travel grant to study cello)	VIC		500
Launceston Community FM Group Inc.	TAS	_	155
The Leonine Consort Pty. Ltd.	NSW		2,000
L. Lim (to study Music)	VIC	1,000	_
E. V. Llewellyn Memorial Fund	NSW	-	200
Lyric Opera of Queensland Ltd.	QLD	36,500	37,100
Miss M. Smith (travel grant to study Acting)	VIC	2,000	_
Mackay City Council	QLD	306,350	300,830
Mackay Youth Orchestra	QLD		7,000
Marian Street Theatre Ltd.	NSW	3,725	1,100
The Marionette Theatre of Australia Limited	NSW VIC	2,416	13,500
Melbourne International Festival of Organ and Harpsichord Melbourne Musicians Society	VIC	1,620 2,710	1,750 1,265
The Melbourne Chorale Incorporated	VIC	6,000	5,500
The Melbourne Symphony Orchestra Touring Fund	VIC	54,464	5,500
Melbourne Writers' Theatre Incorporated	VIC	5,000	_
Mildura Eisteddfod Society	VIC	500	500
M. Millane (to study Theatre Lighting Design)	NSW	2,000	2,000
Modern Image Makers Association Incorporated	VIC	500	
The Mount Players Inc.	VIC	1,250	5,900
W. Morrison (travel grant to study piano)	VIC	-	2,000
Ms. H. White (travel grant to study flute)	VIC	1,000	
Ms. Siobhan O'Shaughnessy (study grant for cello teaching)	VIC	1,000	
Multicultural Arts Victoria Incorporated	VIC	1,000	
Music and Heritage Pty. Limited	NSW	892	E 017
Music and Opera Singers Trust Limited Music Broadcasting Society of Victoria Ltd. (3MBS-FM)	NSW VIC	7,200	5,317 839
Music Broadcasting Society of Queensland Ltd. (3MBS-FM) Music Broadcasting Society of Queensland Ltd. (4MBS-FM)	QLD	285	3,405
Music Broadcasting Society of New South Wales Co-Op. Ltd.	NSW	44,525	18,340
Musica Viva Australia	NSW	69,215	55,360
The National Institute of Dramatic Art	NSW	227,967	107,217
National Book Council	VIC	5,465	2,475
National Music Camp Association	SA	10,590	550
National Screenwriters' Conference	VIC	_	1,000
New Theatre	NSW	30	121
New Theatre Australia Publications	NSW	30	-
Nimrod Theatre Company Limited	NSW	56,400	62,900
North Qld. Ballet and Dance Co. Ltd.	QLD	-	5,000
The Old Quarry Amphitheatre Trust	WA		10,500
Open Channel Co-operative Limited	VIC	24,000	31,000
Opera Ensemble	NSW	2,100	104 550
Opera Foundation Australia	NSW	148,850	104,550
Opera Mode	I NSW I	- 1	50

GRANTS PAID FOR THE YEAR ENDED 31ST DECEMBER 1987

	State	1987 \$	1986 \$
Overland Magazine	VIC	and the second second	
P. Morrison (travel grant to study cello in USA)	NSW	1,050 2,000	3,000
P.A.C.T. Co-operative Ltd.	NSW	1,760	560
The Pavilion of Promise	QLD	174,478	
Perth City Ballet Inc.	WA		1,000
The Peter Summerton Foundation	NSW	15	-
Playbox Theatre Company Plays Plus Players Theatre Company Inc.	VIC	515,860	126,784
Poetica Theatre Company Incorporated	WA VIC	3,500	100
Poetry Australia	NSW	3,500	
S. Pulo (travel grant to study drama)	VIC	-	500
The Presbyterian Church of Australia, Parish of Balmain	NSW	16,880	1,030
Progressive Music Broadcasting Association Inc.	SA	637	1,180
The "Q" Theatre Group Pty. Ltd.	NSW	110	80
The Queensland Ballet	QLD	26,720	310
Queensland Potters' Association The Queensland Theatre Orchestra	QLD	4,464	512
Queensland Youth Orchestra Council	QLD QLD	5,000	
Quadrant Magazine Co. Limited	NSW	1,080 31,510	11,842 47,851
Queensland Arts Council	QLD	6,000	5,250
Radio Skid Row Limited	NSW	50	
Riverina Theatre Company Limited	NSW	630	12,660
Royal Queensland Art Society	QLD	200	200
Royal Queensland Theatre Company	QLD	1,000	1,500
Royal South Street Society	VIC	30,100	4,000
Miss S. Leeman (study grant for Ballet) S.S.O. Enterprise	WA	2,000	—
Saltpillar Theatre	NSW VIC	14,949	-
The Seaborn Broughton Walford Foundation Pty. Limited	NSW	3,450 5,149	
The Seymour Group	NSW	250	1 providence in
Shire of Kilmore	VIC	3,400	6,575
Shire of Marong	VIC	850	_
The Shopfront Theatre for Young People Co-operative Ltd.	NSW	11,150	34,100
The Song Company Pty. Ltd.	NSW	7,105	11,860
The South East Cultural Trust	SA	6,000	6,000
Spare Parts Puppet Arts Theatre Incorporated Spoleto Melbourne Foundation Inc.	WA VIC	125,000	
St. Stephen's Church for Monday Music	NSW	116,045 3,650	44,700 4,700
The State Opera of South Australia	SA	34,293	22,264
State Theatre of South Australia	SA	8,850	8.850
Street Arts Community Theatre Company	QLD	70	50
Sugar and Spite Incorporated	QLD	50	800
Peter Summerton Foundation	NSW	-	50
Sydney Dance Company	NSW	29,273	10,178
The Sydney Philharmonia Society Ltd. The Sydney Committee Limited	NSW	2,095	1,615
Sydney Film Festival	NSW NSW	15,900	31,981
Sydney Jewish Choral Society Inc.	NSW	7,130 16,610	8,370 6,990
Sydney Male Choir	NSW	1,900	0,000
Sydney International Piano Competition of Australia	NSW	35,550	
Sydney Symphony Orchestra Tour Foundation	NSW	150	11,100
Sydney Symphony Orchestra Subscribers Committee	NSW	-	650
The Sydney Theatre Company Limited	NSW	8,050	12,500
Sydney Youth Orchestra Association Ltd.	NSW		250
Tamworth Foundation for Musical Education Tamworth Regional Music Centre	NSW	104,465	17,500
D. Taine (travel grant to study trombone)	NSW VIC	2,370	17,455
Tasman Theatre Foundation	NSW		1,000 1,890
The One Extra Company	NSW	2,000	
Tasmanian Theatre Trust	TAS		970
The T.N. Theatre Company	QLD	34,560	30,205
Theatre North Incorporated	NSW	1,075	-

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GRANTS PAID FOR THE YEAR ENDED 31ST DECEMBER 1987

	State	1987 \$	1986 \$
Theatre Royal Management Board	TAS	50	had telan
Theatre of the Deaf	NSW		12,000
Toe Truck Theatre	NSW	40	
Townsville Community Music Centre	QLD	625	1,295
The Travers Foundation	NSW	10,100	100
The Tudor Choristers	VIC	6,110	
2MBS Music Foundation	NSW		1,100
Victoria State Opera	VIC	156,760	236,630
Victoria State Opera Foundation	VIC	23,180	9,315
Victoria Youth Arts Festival Association Inc.	VIC	50	5,000
Victorian Arts Council	VIC	2,500	2,000
Victorian Fellowship of Australian Writers	VIC	400	400
WEST Community Theatre Ltd.	VIC	5,000	the second s
Wagga Wagga Community Media Co-op. Ltd.	NSW	<u> </u>	20
WEST Theatre Company Limited	VIC	4,000	
The Wagner Society	NSW	1,985	669
The Richard Wagner Society Inc.	VIC	15,825	1,250
The Wagner Society in New South Wales Inc.	NSW	375	-
The Wangaratta Choristers Inc.	VIC	3,000	- CON
West Australian Ballet Company Inc.	WA	27,650	47,920
The Western Australian Opera Company Inc.	WA	35,759	26,250
Western Australian Theatre Company Inc.	WA	50,000	51,500
The Western Sinfonia	NSW	360	255
Woden Valley Youth Choir Inc.	ACT	150	100
Wollongong City Council	NSW	365,165	24,047
J. Wegner (travel grant to study Opera)	NSW	_	1,000
West Gippsland Regional Arts Centre	VIC	_	800
West Australian Youth Orchestra	WA	A.M. 68	1,000
Western Sydney Performing Arts Foundation	NSW	-	10
Young Musicians' Trust	SA		10
TOTAL		\$5,346,079	\$3,099,289

We gratefully acknowledge the following donations received up to April 12, 1988:

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Australian Government through the Performing Arts and Literary Arts Boards of the Australia Council, the Federal Government's Arts Funding and Advisory Body

Australian Government through the Bicentennial Authority

State Governments:

New South Wales (through the Ministry of the Arts and the Carnivale Office) Queensland (through the Minister of the Arts) Western Australia (through the WA Department for the Arts)

and the following Corporations and Foundations:

B.P. Australia

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PROXY FORM

or failing him/her . .

of .

as my proxy to vote for me and on my behalf at the Annual General Meeting of the company to be held on the Thirtieth day of May, 1988, and at any adjournment thereof.

A member entitled to attend and vote at the Annual General Meeting is entitled to appoint a Proxy to attend and vote on behalf of the member. A proxy need not be a member of the company. Proxy forms must be deposited at the registered office of the company c/o Phipson Nominees Pty. Ltd., 12th Floor, National Mutual Centre, Darwin Place, Canberra City, A.C.T. 2601 not later than 5.00 p.m. on Friday the Twenty-Seventh day of May, 1988. In the event of a poll, I desire to vote on the resolution as indicated below.

Please indicate with an X how you wish your vote to be cast. Unless otherwise instructed, the proxy may vote as he/she thinks fit.

The Resolutions are Numbered as in the Notice of Meeting.

Resolution No.	1	2(i)(a)	2(i)(b)	2(i)(c)	2(i)(d)	2(ii)	2(iii)	3(i)
FOR			- Andrews		NOS-			
AGAINST			2400	- 23-			1.2.2.2.2	1 2 3 4 5

Resolution No.	3(ii)(a)	(b)	(C)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(I)
FOR												
AGAINST												

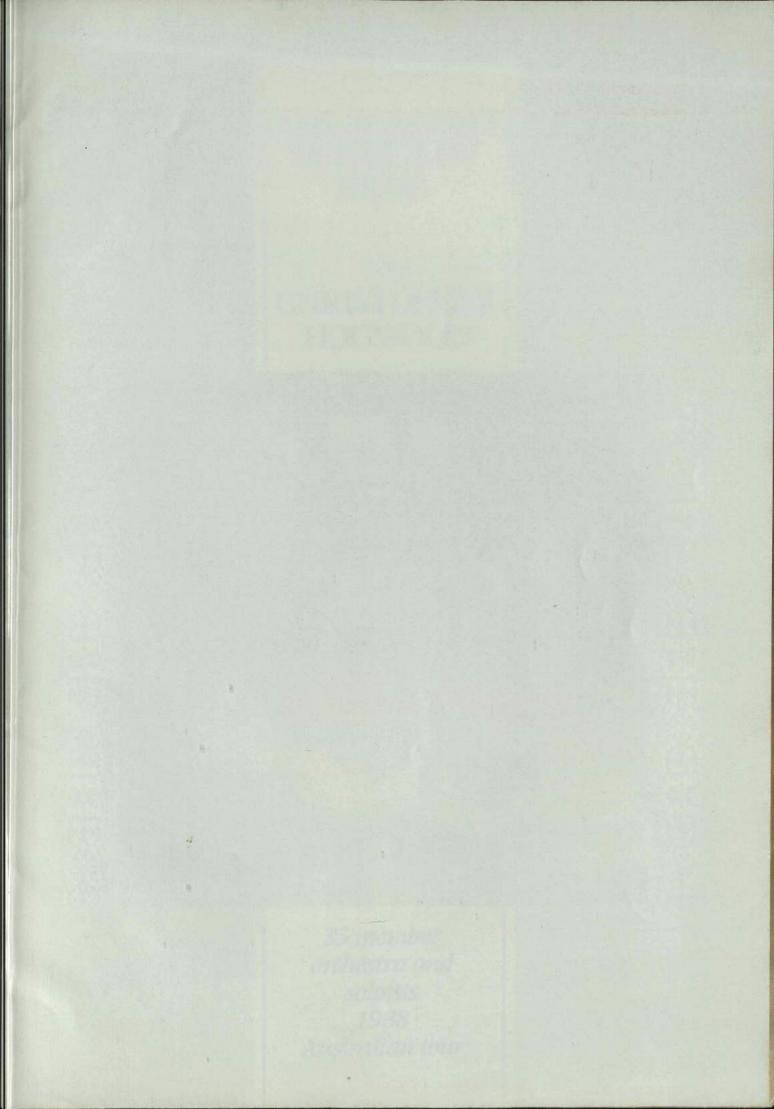
Signed

..... day of

. . 1988

Signature of Member

Signature of Witness



PROXY FORM

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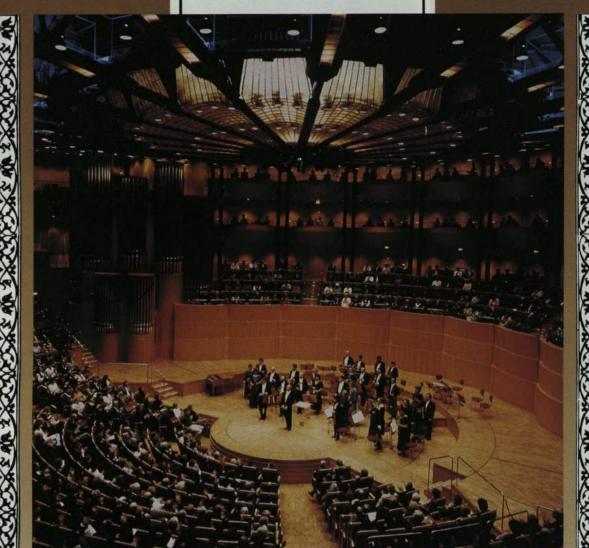
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THE ACADEMY OF ANCIENT MUSIC

with

CHRISTOPHER HOGWOOD



35 member orchestra and soloists 1988 Australian tour

CHRISTOPHER HOGWOOD THE ACADEMY OF ANCIENT MUSIC



"The audience knew exactly what to expect and its expectations were superbly fulfilled. The Academy of Ancient Music in person matches the exalted standard of its familiar recordings" – WASHINGTON POST

"Bright, glistening, wonderfully clear...a vitality rarely experienced in a concert hall or recording" – NEWSWEEK

Fifteen years ago in London, Christopher Hogwood formed an orchestra playing on original instruments – a first for Britain in modern times.

The results were sensational. Here was music of the classical and baroque periods made utterly new. The sound, gloriously mellow and sweet, was nothing short of magical.

The Academy of Ancient Music has gone on to become the most widely travelled and most successfully recorded orchestra of its kind in the world. It enjoys superstar status in its own country and in the United States and its scores of records on the prestigious L'Oiseau Lyre label have won award after award.

Christopher Hogwood remains the Orchestra's remarkable Director. He is already much loved in Australia for his vivacious performances as soloist and conductor; he now returns with further international accolades as conductor of such great orchestras as the London Philharmonic, the Chicago and Boston Symphonies, the Cleveland Orchestra and the Los Angeles Philharmonic.

For this celebratory Australian tour, Christopher Hogwood has chosen programs built around masterpieces of 1788. These include Mozart's noble and triumphant "Jupiter" Symphony and his Clarinet Concerto with its haunting slow movement, performed on the basset clarinet by **Antony Pay**.

Musica Viva is proud to present the 35 member Academy of Ancient Music for the first time to music lovers in Australia. Bookings for this exceptional concert tour are now open.

Christopher Hogwood

1988 Australian tour

Sydney Opera House Concert Hall Wednesday 8 June at 8.15 pm

HAYDN

Symphony no 90 in C major (1788)

MOZART

Violin Rondo in C major, K 373 SOLOIST: Simon Standage, violin

HAYDN

'St Antony' Divertimento in B flat major, Hob II:46

MOZART

'Coronation' Mass in C major, K 317 SOLOISTS: Jennifer Bates, soprano Irene Waugh, mezzo-soprano Richard Greager, tenor Michael Leighton Jones, bass

with the SYDNEY PHILHARMONIA MOTET CHOIR

Thursday 9 June at 8.15 pm

All MOZART program

Viennese Dances (1788)

Clarinet Concerto in A major, K 622 SOLOIST: Antony Pay, basset clarinet

Symphony no 41 in C major, K 551, 'Jupiter' (1788)

All bookings now open Booking details overleaf



Detail from Antonio Canaletto: View of Whitehall Looking North - late 18th century







The British Council

The Academy of Ancient Music is presented in Australia by *Musica Viva*, Australia's national chamber music presenter, in association with the Australian Bicentennial Authority and with the assistance of The British Council.

The tour forms an official part of the UK/Australia Bicentennial celebrations.

Musica Viva in association with The Australian Bicentennial Authority and with the assistance of The British Council presents The Academy of Ancient Music with Christopher Hogwood 1988 Australian tour

SYDNEY BOOKING DETAILS

IN PERSON: Sydney Opera House Box Office Monday - Saturday 9 am-5.30 pm, Sunday 9 am-4 pm

BY PHONE:

Have ready all details required on the booking form and phone 20525 - Opera House or 2126618 - Musica Viva (office hours Mon-Fri)

BY MAIL:

Complete the booking form and post it with your remittance to the Sydney Opera House Box Office, PO Box R239, Royal Exchange 2000.

PRICES:

\$40, \$30, \$16 Students, pensioners, unemployed 'C' reserve \$10

ENQUIRIES: Phone Musica Viva 212 6866

BOOKING FORM: The Academy of Ancient Music - Sydney Opera House

DATE	TYPE OF TICKET	PRICE PER TICKET	HOW MANY	TOTAL \$
8 June (Circle seating preference) A Stalls/Circle Boxes		\$40		
	B Stalls/Circle Boxes	\$30		
	C Circle Organ Gallery Concession*	\$16 \$10	Ħ	
9 June	Stalls/Circle Boxes	\$40		S. F. Ca
	B Stalls/Circle Boxes	\$30		
	C Circle Organ Gallery Concession*	\$16 \$10		

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Expiry date						-	_		
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Design and Artwork by Beryl Gr

posted (please enclose stamped self addressed envelope)

lease enclose evidence of eligibility

TOTAL \$



EXPO '88 Friday, June 10 to Monday, June 13

Sydney Committee President Shirley Hay is leading our four-day trip to Expo. She's been lucky enough to secure accommodation at the new Gold Coast International Hotel which gives everyone a chance of seeing some of the delights of the Coast as well as Expo. A private coach will be at our disposal during the four days so that transport up to Brisbane will be simplified. Friday will be spent on the Gold Coast with a luncheon tour of the famous Sanctuary Cove and then at night we'll be off on a Dinner Cruise on the Broadwater and River. Saturday, Sunday and Monday will be spent at Expo. Price for twin share, which includes airfare, accommodation with breakfast, river cruise and transfers to Expo and entry tickets, is \$790 (single supplement \$240).

STEEL MAGNOLIAS DINNER Seymour Centre Restaurant Monday, May 23 at 6 p.m.

Some of Australia's finest actresses are appearing in STEEL MAGNOLIAS (see Opening Soon p. 6) and the production is being directed by Jon Ewing who on May 23 will talk with the theatre audience following the production. It seemed a good opportunity to arrange a pre-theatre dinner at the Seymour Centre's delightful downstairs restaurant. Tickets, which include two courses, wine and coffee and theatre tickets, are \$44.00 each. Do join us — and bring your friends.

MY FAIR LADY DINNER Central Plaza Restaurant Wednesday, June 8 at 6 p.m.

Located right next to Her Majesty's Theatre, the Central Plaza Restaurant is an ideal venue to have a pre-theatre dinner and we've had a number of pleasant evenings there in the past. So it was an obvious choice when we were considering a venue for a Members' (and friends!) dinner before MY FAIR LADY. Tickets are \$65, which includes both dinner with wine and coffee and theatre tickets.

A POLO AFFAIR

Warwick Farm Racecourse Saturday, June 4, 5 to 10 p.m.

The Countess of Dudley Tournament at Warwick Farm is an ideal opportunity for those people who enjoy polo or those who would like to learn something about this great sport. Members are invited to come with their friends and bring a picnic lunch. Then following the tournament, a three-course dinner is being held in the Chipping Norton Room. Dress is casual. Admittance to the games is free if you are attending the dinner. Tickets are \$25 each.



BILOXI BLUES directed by Mike Nichols

Screenplay by Neil Simon from his stage play

Produced by Ray Stark

Starring Matthew Broderick, Christopher Walken, Markus Flanagan, Mark Evan Jacobs, Penelope Ann Miller

Opening mid-May at the Pitt Centre

Second of Neil Simon's trilogy to be adapted for the screen, BILOXI BLUES covers the enlistment and army training of Eugene Morris Jerome, the entertaining young Jewish hero of BRIGHTON BEACH MEMOIRS. Following the close-knit Jewish family life of his youth, Eugene is "stepping out of New York and the comfort and safety of home into a whole new world", says Simon.

The career of Matthew Broderick, who plays Eugene, has been closely connected with Simon's trilogy. Coming from a theatrical family, he played Eugene in both BRIGHTON BEACH MEMOIRS and later BILOXI BLUES in the Broadway stage productions before starring in this film.

A MONTH IN THE COUNTRY directed by Pat O'Connor Screenplay by Simon Gray based on a novel by J. L. Carr Produced by Kenith Trodd Starring Colin Firth, Kenneth Branagh, Natasha Richardson and Patrick Malahide Now showing at the Dendy Cinema

To a remote village in the beautiful rolling Yorkshire countryside come two men trying to forget the horrors of the first World War. They meet at the local church where Birkin (Firth) is uncovering a medieval painting and Moon (Branagh) is excavating a grave. Firth falls in love with the vicar's wife (played by the daughter of Vanessa Redgrave) but keeps his love a secret from her. Moon reveals that he is a homosexual. The idyllic summer in the kindly picturesque community gradually soothes their tormented minds and helps them come to terms with their problems. Birkin returns to his wayward wife and Moon departs for a dig in Baghdad.

English critics were full of praise for A MONTH IN THE COUNTRY. London's WHAT'S ON described it as "a gem of a film, its miniaturist beauties a fine tribute to the best of the British renaissance."

BOOKING INFORMATION

Concessional vouchers can be purchased from the AETT for \$6.00 (Village, Hoyts, G.U.) and exchanged at cinemas for tickets. The vouchers are open dated but some Saturday/Public Holiday restrictions apply to their use.

No handling fee applies to film vouchers and members may purchase as many as they wish. Please specify which cinema chain you require.

Discounts are also offered at the Dendy Cinema, Martin Place (\$2.50), the Cremorne Orpheum (\$2.50), and the Academy Twin, Paddington (\$2.50), at all performances except after midday Saturday. Members should present their membership card at the box office. Discount available on one ticket per member.



THE PETITION at the **Ensemble** until end May tackles the thorny question of nuclear threat while evaluating a fiftyyear marriage between a retired general and his wife. AETT discount \$2.00 (except Sat evg). Tel: 929 8877.

Still going strong at the Theatre Royal, LES MISERABLES, starring Normie Rowe and Debbie Byrne, is a tale of Paris low life at the time of the Revolution. Bookings are now being taken for specific dates in June. AETT discount \$3.00 Tel: 357 1200.

John Krummel plays Alan Turing O.B.E., father of the modern computer and war hero in **BREAKING THE CODE** at Marian St. Theatre until May 21. As a practising homosexual, his fall from grace to outcast led to his suicide. AETT discount \$1.00 (Tue to Thu & mats). Tel: 498 3166.

John Gaden, Gillian Jones, and Heather Mitchell star in the Sydney Theatre Company production of Michael Gow's newest play, 1841. It deals with the arrival of a convict transport bringing a colourful group of desperados. At the Drama Theatre, S.O.H. until May 21. AETT discount \$3.00 (Mon to Thu & mats) Tel: 250 1777.

Concluding the Sydney Theatre Company's season of neglected classics, AN IDEAL HUSBAND by Oscar Wilde explores the triumph of tolerance over idealism and loyalty over mistrust. At the Wharf until May 14. AETT discount \$2.00 (Mon to Thu & mats) Tel: 250 1777. Noni Hazlehurst and Barry Otto star in FRANKIE AND JOHNNIE at the Footbridge Theatre throughout May. It's an unusual romantic comedy about two misfits who find they may have a basis for more than a one-night stand. AETT discount \$3.00 (Mon to Fri and mats). Bookings on 692 9955.



Picasso's FOUR LITTLE GIRLS, produced by the Handspan Theatre is a brilliant and disturbing expression of life's seemingly contradictory forces using puppetry, dance and actors. It's at the York Theatre, Seymour Centre until May 7. AETT discount \$2.00 Tel: 692 0555.

I DO! I DO! takes a musical look at love and marriage, tracing its ups and downs over fifty years. Starring Julie Anthony and D. J. Foster, it's at the **Glen Street Theatre** throughout May. AETT discount \$2.00 (Tue to Thu & mats) Tel: 975 1455. At the Playhouse, S.O.H. throughout May, Judi Farr and Hayes Gordon star in Neil Simon's **BROADWAY BOUND**. The story traces a Brooklyn family's life through the disintegration of the parent's marriage. AETT discount \$4.00 (Mon to Fri), \$3.00 (mats) Tel: 2 0525.

OTHELLO is being presented by a travelling company of players led by John Howard in simulated conditions akin to Shakespeare's day. This intense tragedy of black and white culture clash is at Hyde Park Barracks until May 21 following a season at Parramatta Cultural Centre. AETT discount \$2.00 Tel: 498 3166.

A modern presentation of **MEASURE FOR MEASURE** produced by Rex Cramphorn comes from the Adelaide Festival. Film is used as well as actors to present this unusual interpretation of a classic. At the Everest Theatre, Seymour Centre until May 14. AETT discount \$3.00 Tel: 692 0555.

In CAPRICORNIA a young Aboriginal struggles for a sense of identity amid the prejudices of white Australia. Laurence Clifford stars in Louis Nowra's adaptation of Xavier Herbert's classic. At **Belvoir St.** until May 22. AETT discount \$3.00 Tel: 699 3273.

John Stone stars in the challenging lead role of a lucid man trapped inside a useless body in **Phillip St. Theatre's** return season of WHO'S LIFE IS IT ANY-WAY? AETT discount \$2.00. Bookings on 232 4900.

Opening Soon — Steel Magnolias

Currently a hit comedy in New York, STEEL MAGNOLIAS is a warm, charming play set in Truvy's Beauty Shop. It follows the facials and fortunes of six "steel magnolias" (the author's term of endearment for these gracious but tough Louisiana women who are strong enough to deal with the tough hand that life deals them). The town beauty is getting married and all the local women are having their hair done. The excitement and easy banter of the moment belies the underlying human



Pat McDonald and Genevieve Lemon will star in STEEL MAGNOLIAS

story which is sometimes sad but always full of wit and humour. Nancye Hayes stars in this production with fine support from Maggie Dence, Pat McDonald and Genevieve Lemon. See Member Activities p. 5.

BOOKING INFORMATION York Theatre, Seymour Centre Wed May 18 to Sat Jun 11 Mon to Sat 8 p.m., Wed 11 a.m., Sat 2 p.m. AETT \$20.90 (May 23/24), \$23.90 (Mon to Thu), \$24.90 (Fri/Sat) G.P. \$27.90 (Mon to Thu), \$29.90 (Fri/ Sat). Pens/Stud \$19.90 Two AETT tickets per Member except May 23/24

Making the Most of Your Membership

The Trust values its Members very highly and your loyal support is most encouraging. We thank you. It's obvious, too, from Members' comments that you also place great value on the Trust's membership services. To help you make the most of your membership, here's a reminder of the broad range of services the Trust offers.

ADVANCE BOOKINGS SAVE TIME

The Trust's booking service makes securing your theatre tickets simplicity itself. Simply phone the Trust during normal business hours, charge your tickets to your credit card and we'll have them delivered to you. We accept Bankcard, MasterCard and Visa cards

DISCOUNTS ... SAVE \$\$\$

Booking through the Trust is your guarantee of value for money. By book-

ing through the Trust, you won't find yourself paying top price for poor seats. For a start, you'll pay the AETT price which can be as much as \$5.00 below the general public price — and you're entitled to *two* tickets at that price. If for any reason good seats are not available for the nights of your choice, we telephone you and offer you the best seats available, an alternative date or a refund, whichever you prefer. It's a personalised service which takes all the hassles out of buying theatre tickets.

SHORT-TERM BOOKINGS

If you're booking within two weeks of a performance, then you will get the best seats by booking directly at the theatre. The theatre box office will be able to tell you on the spot what tickets are available at which performances. Simply quote your membership number when booking so that you can take advantage of the AETT discount. There are one or two shows which do not offer AETT discounts at the theatre but this is indicated in Trust News. Bookings at the theatre can be made by phone or in person.

\$\$\$ SAVINGS ON FILM TICKETS

Concessional vouchers can be purchased from the Trust and exchanged at any Hoyts, Village or Greater Union cinema for tickets. The vouchers are only \$6.00 each, saving at least \$5.00 on a pair of tickets, and are valid for at least four months. They can be used for any film presented by the particular chain (some Saturday and Public Holiday restrictions apply).

Discounts are also available at the Dendy Theatre, Martin Place, the Academy Twin, Paddington, and the Cremorne Orpheum simply by presenting your membership card at the theatre box office.

Tell a Friend About AETT Membership!

Next time someone complains to you about the cost of theatre tickets, how hard it is to get good seats or how frustrated they are to hear about a great show just as it's due to close, tell them about Trust membership. You'll be doing them a favour!

Give a Gift of Year Round Theatre!

Trust membership will delight all those "hard to please" friends, relatives and business associates. A wonderful gift – no sizes to worry about, nothing to wear out or break, no colours to match – and we even provide an attractive card to send with your gift.

Please mail to Freepost 100 ATT, P.O. Box 137, Kings Cross 2011
 I wish to join today to start enjoying the benefits of Trust membership OR
I would like to give a gift membership to:
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ADDRESS
P'CODE TEL (day) (evg)
I enclose cheque for \$35 (made payable to AETT)
or charge my 🗌 Bankcard 🗌 Mastercard 🗌 Visa
Expiry date
Signature

I would like to give the Trust a tax deductible donation of \$______to help the performing arts in Australia

- Please complete for gift membership only
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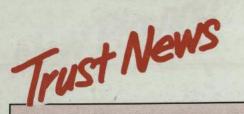
OR

Please send me the gift card and new member kit for personal presentation

SENDER'S NAME -

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THE AUSTRALIAN ELIZABETHAN THEATRE TRUST (incorporated in the A.C.T.)

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New South Wales (through the Ministry of the Arts and the N.S.W. Bicentennial Council)

Queensland (through the Minister of the Arts)

- Western Australia (through the W.A. Department for the Arts)
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