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★ THE COMPANY B STORY ★

The originality and energy of Company B productions arose out of the unique action taken to save the Nimrod Theatre building from demolition in 1984. Rather than lose a performance space in inner city Sydney, more than 600 arts, entertainment and media professionals as well as ardent theatre lovers, formed a syndicate to buy the building. The syndicate included nearly every successful person in Australian show business.

Company B is one of Australia's most celebrated theatre companies. Under the artistic leadership of Neil Armfield, the company performs in major arts centres and festivals both nationally and internationally and from its home, Belvoir St Theatre in Surry Hills, Sydney. Company B engages Australia's most prominent and promising directors, actors and designers to present an annual artistic program that is razor-sharp, popular and stimulating.

During the past few years artists of the calibre of Geoffrey Rush, Cate Blanchett, Jacqueline McKenzie, Noah Taylor, Richard Roxburgh, Max Cullen, Bille Brown, David Wenham, Deborah Mailman, Ben Mendelsohn, Ningali Lawford, John Gaden, Helen Morse and Catherine McClements have performed on the Belvoir St Theatre stage.

Sell-out productions like Cloudstreet, The Judas Kiss, Ubu, Aliwa, Waiting for Godot, The Underpants and The Small Poppies have consolidated Company B's position as one of Australia's most innovative and acclaimed theatre companies.

Up to 3,000 people a week pass through the Belvoir foyer to see a show at one of its two theatres, the Downstairs Theatre which seats up to 80 people and the Upstairs Theatre which seats up to 356 people. Company B also presents an annual season in the Downstairs Theatre called B Sharp, comprising works produced by artists and artistic teams from the independent theatre sector.

Company B receives government support for its activities from the federal government through the Major Performing Arts Board of the Australia Council and the state government through the NSW Ministry for the Arts.



Sam Haft in What the Butler Saw

ADMINISTRATION & PROGRAMMING

Artistic Administrator John Woodland Downstairs Theatre Director Lyn Wallis Literary Manager Katrina Foster Acting until 08.08.04 Anthony Weigh from 30.07.04 Administration Coordinator Richelle O'Toole until 24.10.04 Kathryn Simes from 27.10.04 Venue Hire Coordinator Annika Korsgaard

FINANCE

Business Manager Nigel Smith Financial Administrator Ann Brown

MARKETING

Marketing Manager Joseph Hocking Until 04.05.04 Rani Haywood From 24.05.04 Marketing Coordinator Lisa Montgomery Until 04.06.05 Tanya Cawthorne From 01.07.04 Publicity Carli Ratcliffe Until 30.04.04 Georgie Scott From 03.05.04 until 06.08.04 Sarah Wilson From 09.08.04 (Mollison Communications)

ARTISTIC DIRECTOR Neil Armfield

PRODUCTION

Production Manager **Brenna Hobson** Production Coordinator Ewen Duncan Technical Manager Tristan Ellis-Windsor Head Mechanist Jan S. Goldfeder Resident Stage Manager Kvlie Mascord Downstairs Technical Manager Allison Jeny Costume Coordinator Sarah Douglas Until 07.01.04 Jo Beaton Acting until 05.03.04 Judy Tanner From 08.03.04 Wilson St Site Managers Di Human Paul Stanley Until 25.06.04

> EDUCATION Education Officer Jane May

GENERAL MANAGER

Rachel Healy On maternity leave from 16.08.04 Susan Donnelly Acting from 16.08.04

DEVELOPMENT

Development Manager Carmen Prince Development Coordinator Alana Wilcox Until 04.07.04 Katherine Park From 10.05.04 until 14.11.04

FRONT OF HOUSE

Front of House Manager Sam Hawker On maternity leave until 17.10.04 Damien Storer Acting until 17.10.04, Appointed from 18.10.04 Assistant Front of House Manager Ben Stringer From 04.05.04 to 12.12.04 Bar Staff Dorian Beaver, Ben Blaylock, Kristen Boys, Bec Clifford, Seamus Concannon, Lizzie Doyle, Ben Geurens, Kallista Kaval, David Koumans, Luc Mollinger, Ben Mortley, Marc Psaila, Bianca Rowe, Alistair Watts

> Cleaner Reecie Harter

BOX OFFICE

Box Office Manager Anne Cooper Assistant Box Office Managers Amanda Burns Carly Leonard Box Office Staff Sarah Birrell, Nicholas Coyle, Isabella Dunwill, Simon Greiner, David Hibbert, Erin Moon, Lucy Wirth, Elissa Wood, Georgina (Babs) Yabsley

COMPANY B BOARD OF DIRECTORS 2004 Neil Armfield Anne Britton Russell Dykstra Rachel Healy Louise Herron John Kitney Michael Nearhos Until 18.04.04 Brian Thomson AM Mary Vallentine AO From 18.09.05 Orli Wargon Peter Watts

PAGE 2

PRODUCTION PHOTOGRAPHY: Heidrun Löhr except Loveplay (page 22) and Wilde Tales (page 23) by Brett Boardman

COMPANY (R

BELVOIR ST THFATRF

\star CORE VALUES & PRINCIPLES \star

Belief in the primacy of the artistic process Clarity and playfulness in storytelling A sense of the community within the theatrical environment A responsiveness to current social and political issues Equality, ethical standards and shared ownership of artistic and company achievements Development of our performers, artists and staff

\star mission \star

To produce theatrical works from a shared vision that question and affirm our culture, extend and develop our artists and provide audiences with experiences of imaginative daring and emotional depth.

★ CHAIR'S REPORT ★

2004 was another year of artistic success supported by stable and efficient administrative operations. However, the year will be best remembered as the time Company B could begin to realise one of its key, long-term business objectives: the provision of a sound working environment and infrastructure for its artists and staff and the redevelopment of the theatre to provide improved amenity for our patrons.

The announcement in March by the Premier and Minister for the Arts, the Hon. Bob Carr of a \$5.5 million funding package to support the theatre's redevelopment was the necessary kick-start to the project and we are profoundly grateful to the state for its belief in and support for the company and its work. 2004 marks Company B's 20 years in the theatre and we could wish for no better anniversary present than such an acknowledgement by the government of the company's ongoing contribution to Sydney's cultural life.

Following the government's funding announcement in March, the Company launched its fundraising campaign in May, with the aim of raising \$2.5 million to be put towards the redevelopment's overall budget of \$8.3 million. At the time of the launch, the company had secured \$600K in pledges, and throughout the remainder of 2004, contributions rose to almost \$2 million. At the time of writing, the company



Louise Herron

has raised \$2,380,000 – over 95% of the target. This extraordinary achievement would not have been possible without an unswerving commitment to this goal by the board and staff of Company B. In particular, I would like to acknowledge the work of those who participated so enthusiastically in the board's fundraising sub-committee: Orli Wargon, Mary Vallentine, Hilary Linstead, Carmen Prince, Rachel Healy, Sue Donnelly and also to Frankie Airey for her advice and inspiration on all aspects of the fundraising.

Whilst fundraising efforts were continuing apace, other board members made an extraordinary contribution to the planning for the redevelopment through their participation in a cross-board Project Control Group. This group has worked intensively with the project's architect and contractors and the company has greatly benefited from the group's considerable skills and experience in building development and project management. In 2004, the PCG comprised Peter Watts, Neil Armfield, Sue Donnelly, Rachel Healy and Barry McGregor. Andrew Cameron was also an active participant in his role as Chair of Company A.

As much as we look forward to the process of redeveloping the theatre and returning to a new and improved artistic and operational centre, management of a project of this scale is an extraordinarily ambitious and challenging venture and its impact on the staff and operations of the company cannot be underestimated. Thanks are due to all the staff of the company in this period of change, particularly those whose duties and workload have been so greatly affected by the commencement of this major new venture.

Company B's earned income has always been a high proportion of its turnover. In 2004, the company's earned income represented 85.8% of its overall revenue, an increase of 3.6% on 2003. One of the most notable shifts in this area of the company's revenue is the growth that has occurred in donations, bequests and philanthropic giving. In 2004 income from this source grew by 23.3% on 2003 figures and over the last five years it has jumped by almost 600%. Whilst the company started from a low base, this growth trend is also being witnessed by other organisations in the major performing arts sector and it is heartening that Australians in increasing numbers are recognising the importance of individual giving to the vitality of the arts industry. This is in no small part due to the leadership shown by many arts advocates in the corporate community, and Company B has been the beneficiary of such support through the newly formed Chair's Group (a group of women in business who supported Company B's 2004 indigenous activities) and in its redevelopment fundraising.

The company's myriad artistic and operational activities in 2004 are covered in the reports of the General Manager and Chair, however I would like to pay special tribute to all Company B's artistic, administrative and technical staff who worked for the company throughout 2004. I am pleased to report that we increased the number of actors we employed in 2004 to 118 (2003: 87), creative artists engaged numbered 74 (2003: 30), technical and production crew numbered 75 (2003: 97) and 50 administrative staff were engaged (2003: 48). The board also continues to play a vital role in the governance of the company's operations and we have relied heavily on the time commitment and dedication of all board members, both at board meetings and through members' participation in the board's various sub-committees.

Finally, I wish to acknowledge the work of the executive staff of the company: Neil Armfield's continued and inspired artistic leadership remains fundamental to the company's success as does the work of the General Manager. In August 2004, Rachel Healy commenced maternity leave and Sue Donnelly assumed this role admirably for 6 months until February 2005. Company B is very fortunate that Sue continues to work on building issues on a part time basis. I thank both of them for their dedication, skill and hard work.

Louise Herron



\star ARTISTIC DIRECTOR'S REPORT \star

Company B had a fantastic start to its 2004 season with the premiere of Run Rabbit Run. a new work by Alana Valentine that traced the fortunes of the South Sydney Rabbitohs following their exclusion and reinstatement to the National Rugby League competition. It was wonderful to present a show that came so squarely from our community and it was a fantastic vehicle for introducing new audiences to Company B's work. Almost 1200 patrons came to Belvoir St Theatre for the first time - an unprecedented number of new audience members for a single show - with many dressed in as much red and green as the characters on the stage. Lively debate about the show also filled the Rabbitohs on-line fan forums during the season. Alana's achievement was not only in the recording of the voices and stories of those who lived through the court battles, fightback campaigns and victory celebrations but in creating a story about a community - what it means to belong to a community and what spirit drives a group of people to fight for its very existence.

The show was followed by *What the Butler Saw,* in which we welcomed Director Jim Sharman back to the theatre after many years absence. Joe Orton's play is no longer as subversive perhaps as it was when it opened in London in 1969 but Jim's production gathered a thrilling energy and wit thanks in part to



Neil Armfield

stand-out performances from Deborah Kennedy, Max Gillies and Nicholas Eadie. The show attracted the biggest audience of the year.

Also in this early part of the year, Company B toured Benedict Andrews' 2003 production of The Threepenny Opera to the major arts festival of Bogota, Colombia, A touring team of almost thirty travelled to South America to present this work and whilst it was a herculean effort to recreate the show on the other side of the world in a city like Bogota, it was a thrilling and profoundly rewarding experience for everyone involved. The production was extremely well received by Bogota audiences, indeed the Berliner Ensemble had presented their production of *Threepenny* Opera at the festival a few years earlier and many commented on how dusty and quaint it seemed in comparison. This tribute is particularly due to Raimondo Cortese's text and Jeremy Sams' lyrics.

Next in Belvoir's year was a work specially commissioned from Nigel Jamieson and the Al Abaddi family, In Our Name. The work followed the real-life experiences of the AI Abaddis who spent more than three years behind razor wire in Curtin. Port Hedland and Villawood before receiving asylum in New Zealand. It is an ongoing ambition of Company B to commission and produce theatre that responds to recent political events and so when the federal government made Australia the pariah of the international community through its use of detention centres and the imprisonment of children therein, Nigel Jamieson sought to offer audiences the story of just one family's experience of this policy. Following a standing ovation on opening night, the response to the work from audiences was extraordinary, and demonstrated how our theatre can offer a new dimension to the dialogue surrounding current political affairs.

Our Lady of Sligo followed, and with it the company witnessed a performer at the top of her craft. Kris McQuade's portrayal of Mai as she lay dying: cynical, world-weary and selfloathing, was also a human and tender portrait of transcendence and redemption. At the end of the season, Irish playwright Sebastian Barry wrote to director Kate Gaul after he saw an archival DVD of her production. He wrote "I was overwhelmed. Kris is just wonderful and the subtlety of her playing was what a person prays for. Her voice is perfect for my strange work because obviously it is in itself a fascinating instrument. The depth of casting frankly thrillled me and I never did see Jack played so aptly – he brought me back to the original conception the way a mighty actor does. I have been blessed in this instance. A thousand thanks."

A new production of *A Midsummer Night's Dream* by Benedict Andrews' played throughout winter and contained Benedict and Designer Robert Cousins' trademark visual stylishness and invention within a hotel conference centre world of blue shag-pile carpet and glitter curtaining. Perhaps the most successful of Benedict's recent work for the company, Benedict captured the gorgeousness of the play as well as its lightness, joy and naïveté. Stand-out performances by Anthony Phelan, Ralph Cotterill, Rita Kalnejais and a subtly controlled and moody Socratis Otto added to the production's achievements.

In September and October, Company B presented a mini-festival of life stories by three important Indigenous artists entitled *Life Times Three. Gulpilil* was rehearsed early in the year for the 2004 Adelaide Festival and whilst the process of directing this work was one of the most exacting of my career, the eruption of the audience at the end of the first public performance was one of my life's most unforgettable experiences. The production had a second season as part of *Life Times Three* in Sydney and a season in Brisbane as part of the 2004 Brisbane Festival. It enthralled audiences everywhere it played.

The second work of this season was Noel Tovey's *Little Black Bastard*. While this work had been performed in Sydney before, we thought it deserved a wider audience and we were honoured that Noel agreed to recreate it for the Belvoir stage. Noel's early years were marked by indifference and brutality and yet his ability to overcome innumerable odds and mark out a career for himself make his story one of the most remarkable of all Australian survival stories.

The third of our festival, *Page 8*, was a work we commissioned from David Page and Louis Nowra and its celebration of growing up in the Brisbane suburbs, *Countdown* days and drag was beautifully married to a coming of age story of a young boy who became "Australia's Michael Jackson", only to have his hopes and expectations dashed when adolescence hit and his voice broke. David Page's performance was so infused with love, childhood memories that we all share and the joy of performance that it utterly enchanted everyone who saw it and it has been snapped up for touring throughout 2005 and 2006.

The final production of our year was Melissa Reeves' new play *The Spook.* The troupe of

seven great actors: Eugenia Fragos, Russell Kiefel, Steve Le Marquand, Anna Lise Philips, George Spartels, Kerry Walker and Tom Long created a world in which Melissa's hilarious and bittersweet story of patriotism and fear could play out with all its beautifully observed and painful truths intact. I was immensely proud of this production and its performers, though it was disappointing that it did not find as large an audience as we had hoped.

Altogether, it was a great year for the company; aside from its predicate artistic season B Sharp continued its upward trajectory under the visionary leadership of Lyn Wallis, the annual play-reading season played to record houses and the company's touring program saw one the company's most popular works from 2003, *The Underpants*, stretch from Brisbane to Bendigo and beyond.

All of this would not have been possible without the efforts of the company's board, artists, administration and technical staff whose unflagging contribution to the company provide it with a bedrock of support, continuity and skill. Thank you.

Neil Armfield

Artistic Director

★ GENERAL MANAGER'S REPORT ★

Company B's activities in 2004 had all the elements that have made the company such a success over the last twenty years, and such a vital part of Sydney and Australia's cultural life. Its core artistic program comprised five new Australian works, three productions that gave voice to Indigenous artists and their life histories. a radical interpretation of a classic work by one of Australia's boldest young directors, a new version of a classic 60s text from one of Australia's most senior and respected directors. new writing from abroad and a work that was specially commissioned as a response to recent social and political events. In addition to its core program, the company toured internationally performing to audiences in Bogota, Colombia as part of the IX Festival Iberoamericano de Teatro de Bogota and throughout Australia to audiences in regional and metropolitan New South Wales, ACT, Queensland, Victoria, South Australia and Tasmania.

Integral to this extensive program of activity are the partnerships that the company enjoys with other organisations which extend the life of our artistic program and enable us to share the financial cost of producing new and untested work. In 2004, Company B produced *Gulpilil* in association with the ENERGEX Brisbane Festival and AdelaideBank Festival of Arts and *Page 8* in association with the



Rachel Healy

ENERGEX Brisbane Festival. Also from the *Life Time Three* series, Noel Tovey's extraordinary solo performance *Little Black Bastard* had an extended life at Glen Street Theatre following its season at Belvoir St. We also worked with the Australian Presenter's Group in taking *The Underpants* to twenty-three venues across Australia and I would like to acknowledge the huge amount of work carried out by the staff of Arts on Tour NSW in producing and administering such an extensive six-month tour.

Company B receives one of the lowest levels of subsidy of all the client companies within the Australia Council's Major Performing Arts Board and is consequently heavily reliant on such industry partnerships as well as support from its ticket-buying audience. In 2004, earned income from the company's box office and touring fees totalled \$2.567.670 - a 16.6% increase on 2003's record result. Company B also relies on the on-going support it receives from many organisations in the corporate sector, most particularly The Sydney Morning Herald, Baker McKenzie, Ernst & Young, Getronics and Sydney Airport, Company B's relationship with Optus (now in its seventh year) is the backbone of our corporate support and we feel very grateful to have found a business partner that cherishes the work of the company and provides such concrete support for the company's artistic ambitions. Much of Company B's work can be challenging (as well as intelligent and playful and celebratory!) and we are lucky that we have in Optus a Corporate Partner that is excited and unafraid of challenge and innovation.

I would also like to make special mention of Freehills who joined Company B in 2004 as our new Education Partner. The support of Freehills has enabled Company B to expand its education program, particularly to students of Priority Funded Schools who often live outside metropolitan Sydney and who have limited access to theatre. In conjunction with the NSW Ministry for the Arts, many multiply disadvantaged students from regional and remote NSW are receiving free transport to the theatre, and as a consequence of Freehills support, can attend performances free of charge. Company B has a long-held principle of ensuring access to our work by all parts of the community and we are delighted that Freehills' support is helping us to eliminate the barriers that deter attendance by school students.

As has been mentioned elsewhere. I took maternity leave in August 2004 and the company was lucky enough to secure the services of Sue Donnelly for the six-month period of my absence. Sue joined the company during a very busy and dynamic period and immediately became part of the team, expertly helping to steer the company through the second half of our subscription season and the launch of the 2005 Season, developing new touring networks for 2005, applying her operational rigour to the building redevelopment project and generally managing the company's day to day operations - a full time iob in itself. I want to publicly record my huge thanks to Sue for her amazing work during this period.

I also wish to thank the Company B Board, particularly Louise Herron for her leadership, vision and commitment to Company B over the last twelve months – and for such singleminded determination to meet our fundraising goals! A debt of gratitude is also due to the staff and volunteers of Company B whose inestimable contribution on a day to day basis enables the company to continue to produce the finest work in the country. Finally, my thanks as ever go to Neil Armfield for his support and partnership in developing the company to its full potential.

Rachel Healy

General Manager





* SEASON 2004 *

★ RUN RABBIT RUN ★

JANUARY 7 - FEBRUARY 15

Set Design

Written by Alana Valentine Directed by Kate Gaul Cast Roy Billing Wayne Blair Tyler Coppin Julie Hamilton Jody Kennedy Russell Kiefel Eliza Logan Georgina Naidu Alex Sideratos

Brian Thomson Costume Design **Genevieve Dugard** Lighting Design Mark Howett Sound Design Jeremy Silver Stage Manager Kylie Mascord Assistant Stage Manager Georgina (Babs) Yabsley Songwriter Mick Thomas Dramaturg **Chris Mead** Directing Mentoree Jessica Symes

Production Partner

Arrive alive

Roy Billing

SEASON DETAILS Number of Performances 41 Total Available Tickets 13,120 Total Sold Tickets 9,681 Box Office Income \$217,574

"Run Rabbit Run is food for the soul...it will appeal to rugby league audiences but its message of never surrender applies to all walks of life." THE DAILY TELEGRAPH

\star what the butler saw \star

FEBRUARY 26 - APRIL 11

Written by

"Astonishing and wickedly clever... What the Butler Saw still has relevant things to say about conformity, sexuality and quickto-judge authority... a triumphant return for Sharman." THE SYDNEY MORNING HERALD

Joe Orton Directed by Jim Sharman Cast Isabella Dunwill Nicholas Eadie Max Gillies Sam Haft **Deborah Kennedy** Michael McCall Set Design **Brian Thomson** Lighting Design **Nigel Levings** Costume Design Alice Lau Composer and Sound Design **Basil Hogios** Assistant Director **Christopher Hurrell** Stage Manager **Juliette Kingcott** Assistant Stage Manager Minka Stevens Voice Coach **Betty Williams** Fight Choreography Lawrence Carmichael

SEASON DETAILS Number of Performances 48 Total Available Tickets 15,360 Total Sold Tickets 10,177 Box Office Income \$330,427

★ IN OUR NAME ★

APRIL 22 - MAY 30

Written by Nigel Jamieson In association with The Al Abaddi Family

Directed by Nigel Jamieson Cast Silvia Entcheva Haydar Haydari **Ruchira Jagtap** Tiriel Mora Isabelle Nicolas **Christopher Pitman** Maiid Shokor Saskia Smith Set and Costume Design Stephen Curtis Lighting Design **Damien Cooper** Audio Visual Designer **Glen Yeoh** Sound Design Steve Francis **Original Paintings and Drawings** Jafim Al Abaddi & Humam Al Abaddi Composer and Music Director Sandy Evans Composer and Musician Hussain Samawri

Musician Davood A. Tabrizi Assistant Director **Claudia Chidiac** Stage Manager Anna Kosky Assistant Stage Manager Kirsty Smyth Sound and Video Operator Jeremy Silver Researcher Ngareta Rossell Interpreter Sam Jonathan Stage Management/Production Secondment **Phoebe Collier**

> SEASON DETAILS Number of Performances 41 Total Available Tickets 13,120 Total Sold Tickets 8,920 Box Office Income \$255,013

"Director Nigel Jamieson tells the heart-rending and not atypical story of the Al Abaddi family with the utmost simplicity, the actors often speaking directly to the audience. On opening night, this terrible litany was received by the audience in almost complete silence, except for stifled crying and appalled gasps. In Our Name is essential viewing for anyone concerned about the issue of mandatory detention." THE SUN-HERALD

Silvia Entcheva and Majid Shokor

\star OUR LADY OF SLIGO \star

JUNE 10 - JULY 11

Written by Sebastian Barry Directed by Kate Gaul

Cast Isabella DeFina **Claire Jones** Russell Kiefel Kris McQuade **Genevieve O'Reilly** Tamara Pollicina **Carole Skinner George Whaley** Set and Costume Design Gabriela Tylesova Lighting Design **Nigel Levings** Music Alan John Sound Design **Greg White** Dialect Coach **Carmen Lysiak** Stage Manager **Allison Hepburn-Brown** Assistant Stage Manager Len Samperi

SEASON DETAILS

Number of Performances 34 Total Available Tickets 10,880 Total Sold Tickets 7,054 Box Office Income \$217,958

"...Kris McQuade, a treasure of the Australian theatre. With her wonderful husky voice, physical sensuality and face full of mobility and expressiveness, she dominates the stage." THE AUSTRALIAN

★ A MIDSUMMER NIGHT'S DREAM ★

JULY 22 - SEPTEMBER 5

Written by William Shakespeare Directed by Benedict Andrews Set Design Robert Cousins Lighting Design Mark Truebridge Costume Design Tess Schofield Composer and Sound Design Max Lvandvert Choreographer Sarah-Javne Howard Technician Matt Cox Stage Manager Kvlie Mascord Assistant Stage Manager **Kirsty Smyth** Directorial Observer

Justin Martin

Cast Helen Buday Luke Carroll Ralph Cotterill Tim Draxl Rita Kalnejais Jacek Koman John Leary Socratis Otto Nathan Page Anthony Phelan Billie Rose Prichard Ian Watkin Darren Weller

SEASON DETAILS Number of Performances 48 Total Available Tickets 15,360 Total Sold Tickets 9,317 Box Office Income \$258,287

"Benedict Andrews has looked closely at **A Midsummer Night's Dream** and seen the darkness. Andrews duly notes the impulses of sex and the supernatural and churns them together. A rough, exhausting, erotic madness takes everyone over for a night... It's not pretty and it's extremely funny..." THE AUSTRALIAN

\star LIFE TIMES THREE ~ Page 8 \star

SEPTEMBER 10 - 19

Written by Louis Nowra and David Page Original Concept by **David Page** Directed by Stephen Page Performer David Page Set Designer **Robert Cousins** Costume Designer Jodie Fried Lighting Designer Mark Howett Sound Design **Steve Francis** Stage Manager **David Koumans** Assistant Stage Manager Natasha Hill

Page 8 was presented by Company B in association with the 2004 ENERGEX Brisbane Festival and was performed at the festival, between September 23-26, 2004. SEASON DETAILS Number of Performances 11 Total Available Tickets 3,916 Total Sold Tickets 2,715 Box Office Income \$90,320

"A beautifully crafted and wonderfully performed piece of autobiographical theatre... David Page is extraordinary... The performance begins with a spot-lit gift on stage. It ends as a gift itself, the best part of which is that it is only page 8 of an ongoing story." THE SYDNEY MORNING HERALD

.....

David Page



\star LIFE TIMES THREE ~ Little Black Bastard \star

SEPTEMBER 23 - OCTOBER 3

SEASON DETAILS Number of Performances 11 Total Available Tickets 3,916 Total Sold Tickets 1,697 Box Office Income \$57,393

"Tovey is a brave, assured and proud storyteller... Tovey charts the troughs and peaks, darkness and light, banal and poetic. Tovey's presence and charm make his story thoroughly absorbing." THE SYDNEY MORNING HERALD

> Little Black Bastard was also presented at Glen Street Theatre between October 5-9, 2004.

Written and Performed by Noel Tovey Directed by Robina Beard Designer Richard Roberts Lighting Designer Rachel Burke Soundscape and Music Sarah De Jong Digital Images Douglas Iain Smith Stage Manager Sharna Galvin



★ LIFE TIMES THREE ~ Gulpilil ★

OCTOBER 7 - 24

SEASON DETAILS Number of Performances 23 Total Available Tickets 8,188 Total Sold Tickets 7,165 Box Office Income \$236,913

"On opening night, the audience leapt to its feet in spontaneous applause, giving **Gulpilil** the heartfelt ovation it deserved."

THE ADVERTISER, ADELAIDE

Written by David Gulpilil and Reg Cribb Directed by Neil Armfield Performer David Gulpili

Set Design **Robert Cousins** Costume Design Jodie Fried Lighting Design **Mark Howett** Sound Design Nikinali Music Stage Manager Kylie Mascord Assistant Stage Manager Natasha Hill Production Coordinator Annika Korsgaard

Gulpilil was presented by Company B in association with the 2004 ENERGEX Brisbane Festival and AdelaideBank 2004 Festival of the Arts. Prior to its season at Belvoir St Theatre, the production was performed at the AdelaideBank 2004 Festival of the Arts between March 11-14, 2004, and was performed at the 2004 ENERGEX Brisbane Festival between September 16-19, 2004.

\star THE SPOOK \star

NOVEMBER 4 – DECEMBER 19



SEASON DETAILS

Number of Performances 48 Total Available Tickets 15,360 Total Sold Tickets 7,941 Box Office Income \$240,315

"The Spook is observant and fascinating at core...What makes it arresting is the boldness of the actors and Armfield's clever and vibrant staging. It's doubtful Reeves' play would get a better production than this, one that creates an air of familiarity and unreality, and blurs mundaneness and menace." THE SYDNEY MORNING HERALD

Written by Melissa Reeves Directed by Neil Armfield Cast **Eugenia Fragos** Russell Kiefel Steve Le Marguand Tom Long Anna Lise Phillips **George Spartels** Kerry Walker Set Design **Ralph Myers** Costume Design Jennie Tate Lighting Design **Damien Cooper** Composer Alan John Sound Design Steve Francis Stage Manager Kylie Mascord Assistant Stage Manager **Georgia Gilbert** Assistant Director Jon Halpin

Kerry Walker

★ THE THREEPENNY OPERA ★ Tour to Bogota, Colombia

IX FESTIVAL IBEROAMERICANO DE TEATRO DE BOGOTÁ 2004 March 26 to April 11

Directed by **Benedict Andrews** Music by Kurt Weill Book and Lyrics by **Bertolt Brecht** Based upon Elisabeth Hauptmann's translation of John Gay's The Beggar's Opera English translation of the lyrics by Jeremv Sams English translation of the book by **Raimondo Cortese** Musical Director Alan John Set Design Robert Cousins Costume Design **Jodie Fried** Lighting Design **Damien Cooper** Lighting Realisation Mark Truebridge Tango and First Finale Choreography John O'Connell Stage Manager Kvlie Mascord Assistant Stage Manager Lizzie Dovle Sound Operator Jeremv Silver Cast Steve Bastoni **Bob Bertles** Helen Budav **Damian Butler** Tamsin Carroll **Craig Driscoll** Wavne Freer Pippa Grandison Jacek Koman Kris McQuade Nathan Page Monique Potter Wayne Pygram **Terry Serio** Simon Sweenev Matthew Whittet **Ursula Yovich**

This tour was made possible through the financial support of the Australia Council, NSW Ministry for the Arts and Austrade.

Pippa Grandison

TO GIVE IS MORE BLESSED THAN TO

SEASON DETAILS

Number of Performances

5 Total Available Tickets 5,000 Total Sold Tickets 3,362 Box Office Income

\$64,465

★ THE UNDERPANTS ★ National Regional Tour

Written by TOUR VENUES AND DATES

Steve Martin Directed by

NSW & ACT

Neil Armfield
Design
Stephen Curtis
Lighting Design
Damien Cooper
Composer
Alan John
Sound Design
Paul Charlier
Assistant Director
Julian Louis
Production Manager
Sharna Galvin
Stage Manager
Kathy Munro
Assistant Stage Manager
Lizzie Doyle
Cast
John Batchelor
Marta Dusseldorp
Damon Herriman
Eliza Logan
Rebecca Massey
Arky Michael
Keith Robinson
Richard Sydenham
Lucy Taylor
Matthew Whittet

d	Belrose
n	Orange Orange Civic Theatre April 29 – 30
is	NewcastleCivic Theatre Newcastle May 7 – 8
n	Gosford
er	Lismore
\mathbf{r}	Bathurst
n	WollongongIllawarra Performing Arts Centre May 28 – 29
n	Canberra Canberra Theatre Centre June 1 – 12
er	Albury Albury City Performing Arts Centre July 28 – 29
\mathbf{r}	ParramattaParramatta Riverside Theatre August 4 – 7
-	

QLD

Brisbane Queensland Performing Arts C	Centre Mar 16 – Apr 3
Mount Isa Mount Isa Civic Centre	April 7
GladstoneGladstone Entertainment Centr	re April 13 – 14
CaloundraCaloundra Cultural Centre	April 17
Gold CoastGold Coast Arts Centre	April 21 – 22

VIC & TAS

Bendigo The Capital, Performing Arts Centre June 18 – 19
Shepparton Westside Performing Arts Centre June 24 – 25
Hobart June 20 – July 2
Frankston Frankston Arts Centre July 6 – 7
Ballarat
Moonee Ponds .Clocktower Centre July 13 – 14
Warragul West Gippsland Arts Centre July 16
Geelong

This tour was coordinated by the Australian Presenters Group and made possible through the support of the Ministry for the Arts, the Australia Council and Playing Australia.

Australian Benefician Presenters



SEASON DETAILS

Number of Performances 94 Total Available Tickets 64,521 Total Sold Tickets 28,970

Box Office Income \$843,117

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★ B SHARP ★

DOWNSTAIRS THEATRE **DIRECTOR: LYN WALLIS** SEASON: 1 APRIL - 31 OCTOBER

In 2004 the Downstairs Theatre housed ten B Sharp productions, making it one of our biggest seasons ever. The season supported a mix of new and more experienced companies and directors; together they raised the bar for practitioners within the independent scene, in terms of both audience attendance and artistic achievement. B Sharp continues to lead the sector in its role as mentor to some of Australia's most exciting artistic teams, and its presentation of challenging, diverse and sometimes controversial small-to-medium scale productions.

B Sharp graphic designer Tim Kliendienst produced a vibrant and distinctive brochure that effectively represented a 'matchbook' of ten sparky shows that included two devised pieces, an award-wining new Australian play, six contemporary international texts and one classic.

The Philip Parsons Young Playwright's Award and Lecture enjoyed its second year within Company B's development portfolio, attracting world-renowned playwright David Hare as speaker. 2004 also saw the introduction of a more methodical approach to mentoring young producers, targeted as an area requiring more support. The establishment of more regular meetings between B Sharp company producers and the various in-house departments of Company B has contributed significantly to the growth of producing skills within individual teams.

2005 SEASON

LOVEPLAY **Bide On Productions** 1 – 25 April



ONE FLEA SPARE Queensize Productions 29 April - 16 May

THE BIRTHDAY PARTY Shaft Productions 20 May - 6 June

THE EMPRESS OF CHINA

East Coast Theatre Company 10 – 27 June

> BLASTED Sheedy Productions

Number of Performances 183 Total Available Tickets 14.640 Total Sold Tickets 7,516 Box Office Income \$139.811

SEASON DETAILS

NOCTURNE Steamworks Arts Productions 22 July – 8 August

SOUND BODY Four on the Floor '04 12 - 29 August

HALF AND HALF

The Chess Club 2 - 19 September

BLACK MILK

Wildcard Productions and Splinter Theatre Company 23 September - 10 October

WILDE TALES State of Play 1 – 18 Julv 14 – 31 October

2004 PROGRAMMING

There were no significant additional benefits gained from the 'paperless' pitch system trialled in 2003, therefore B Sharp returned to a written-application style of submission process for 2004. This round drew around 130 submissions from artistic teams in NSW and interstate. B Sharp continued its support of:

- ★ Teams of artists and facilitators that have a strong artistic vision that guides their processes, practices and future development, and who demonstrate originality and artistic strength
- ★ Teams and companies at a stage of their development where inclusion in B Sharp would be of benefit.
- ★ Compelling new Australian work, particularly that which is politically and/or socially aware.
- Work that maximises the intimacy and theatrical potential of the Downstairs Theatre and contributes to its unique profile.
- ★ Work that challenges and questions its audience both in form and content.
- ★ Work that considers the interests of its potential audience as well as the needs of the artists involved.
- ★ Work that deals with issues relevant to Australian audiences.
- ★ Work that is made with artists of different cultural backgrounds.
- ★ Cross-cultural work that is not overt or necessarily promotes one culture but which genuinely reflects cultural/artistic integration.

AUDIENCE ATTENDANCE

The 2004 season earned \$139,811 in box office income, an increase of 28% from the previous year. This was mostly due to an increased demand for matinee performances and a general lift in attendance across the board. B Sharp companies received 80% of this income with 20% feeding back into the B Sharp program. *Loveplay* opened the season with a fantastic financial result, breaking the B Sharp box office record previously held by Hair of the Dog's production of *The Misanthrope* in 2000.

THE PHILIP PARSONS YOUNG PLAYWRIGHT'S AWARD AND MEMORIAL LECTURE

The Philip Parsons Memorial lecture was held on Sunday 17 October to accommodate British playwright David Hare, who was visiting Australia to perform his one-man show, *Via Dolorosa*. David delivered a memorable lecture to a full house.

Entitled 'Why Fabulate?' the speech discussed truth, fiction and the role of arts in responding distinctively and imaginatively to "the world's infinite suggestiveness".

The Philip Parsons Young Playwright's Award requirements were altered slightly; shortlisted writers were asked to prepare a treatment for a new work, which was assessed by judges Neil Armfield, Benedict Andrews, Anthony Weigh and Lyn Wallis. The recipient of the 2004 Philip Parsons Young Playwright's Award was actor/writer Kate Mulvany.

Lyn Wallis

Downstairs Theatre Director



★ ADDITIONAL ACTIVITIES ★

SPECIAL PROGRAMS TO ENSURE ACCESS TO COMPANY B'S PRODUCTIONS BY ALL SECTORS OF THE COMMUNITY

Company B aims to give access to the company's work by minimising and/or eliminating the financial and/or social reasons that deter attendance by potential audiences. Its aim to develop new audiences and provide access to the company's work, is delivered through the following strategies:

- One mid-week matinee performance during each season is scheduled for unwaged members of the community. The performances are promoted on community radio, Jobsearch centres, in local community housing centres and refuges, and through a comprehensive mailing list.
- ★ Concession ticket prices for students, pensioners and unemployed are set at least 30% less than full price and kept at levels below industry standard.

- In 2004 Company B continued to offer school matinee performances for each play in the season. Up to five schools' performances were scheduled during each production season. Tickets are sold either as single tickets or through a minisubscription, and teacher's notes are made available to all participating schools. A question and answer session is held with the cast and creative team after each school performance and students have the opportunity to tour the backstage area.
- ★ In 2004, 5005 students attended a school matinee performance at Company B. Extra schools matinee performances were scheduled for *In Our Name* and *A Midsummer Night's Dream* to meet demand.
- ★ For the first time, school matinee performances were held for two B Sharp productions, Sound Body and Wilde Tales.

- ★ At the end of 2003 Company B welcomed Freehills as its new Education Partner for 2004. Through Freehills' generous support, the company initiated a Priority Funded Schools Program allowing 800 students from PFS schools the opportunity to attend our school matinee performances free of charge. Students travelled from schools as diverse and distant as Kandos High School in the state's west to Matraville Sports High School in our local area.
- ★ In September 2004 Company B gained an Arts Access Grant from the NSW Ministry of the Arts to support our Priority Funded Schools program. This grant has enabled us to contribute to the transport costs of students from PFS and Country Area Program schools, thereby making a trip to Belvoir St Theatre more accessible.
- ★ In 2004 Company B once again ran a series of workshops for high school students conducted by industry professionals in lighting, set and costume design, composition, directing and theatre criticism.

Billie Rose Prichard and Rita Kalnejais in A Midsummer Night's Dream

- ★ In 2004 Company B piloted a series of drama workshops with young people at Alexandria Park Community Schools and POEM Rozelle. The aim of these workshops is to have artists associated with Company B work with young people, particularly disadvantaged young people, to foster their self-confidence and increase their engagement with learning through drama.
- ★ Company B has continued to strengthen its lines of communication with teachers through regular e-updates which keep teachers informed about productions, workshops, resources, special offers and opportunities for students.
- ★ Company B accepts high school students for work experience. The aim of the program is to offer students a snapshot of all areas of the company's artistic and administrative operations. In 2004, 12 students completed one week of work experience and 2 students completed a work placement as part of their VET Entertainment Certificate.

- ★ Company B offers the opportunity for a small number of tertiary students to participate in the development of each company production as secondments. In 2004, secondments were Phoebe Collier and Brent Fostrom-Jones, who both worked on *In Our Name*.
- ★ The launch of our new website in 2004 saw an expanded education section, containing online resources for students and teachers, improved access to online archival material, further support of online marketing initiatives and information on our new unsolicited script reading policy. This policy aims to create a better understanding amongst writers of the type and standard of work that we are seeking at the company.
- ★ As in previous years the International Playreading Series took place in 2004. It featured four new Australian works, one of which, Ray's Tempest, was included in the 2005 Season, and three new international works, from Russia, New Zealand and the United States. This series allows audience members to provide feedback about works that the company is considering programming in the future.

- ★ The company continues to commission new work. 2004 saw further development of works by Alana Valentine, Reg Cribb and Ian David along with both Jonathan Gavin and Kate Mulvany, the 2003 and 2004 Philip Parsons Young Playwright Award winners respectively.
- ★ The Literary Department has instituted a series of internships with the NIDA directing students as well as dramaturgy students from University of Wollongong and University of New South Wales, with a view to deepen the student's dramaturgical skills and improve access to the company for aspiring theatre practitioners.





Haydar Haydari, Silvia Entcheva, Saskia Smith, Isabelle Nicolas and Majid Shokor in *In Our Name*

\star KEY PERFORMANCE INDICATORS \star

			ACCESS
KPI	2003	2004	
Profile of works			
New	3	5	Self-Entreprene
Existing	4	4	Home City
Australian			Sold Off
New	1	5	Metropolitan
Existing	1	1	Regional
Overseas			International
New	2	-	Other
Existing	3	3	B Sharp
Profile of Productions			Free concerts
New	6	8	No. attendances
Existing	1	1	No. performance

ACCESS		ENDANCES stage	ES PAID ATTENDANCES Non-Mainstage		TOTAL PAID Attendances		NUMBER OF PERFORMANCES	
	2003	2004	2003	2004	2003	2004	2003	2004
Self-Entrepreneur	ed							
Home City	73,044	62,338	950	_	73,994	62,338	329	305
Sold Off								
Metropolitan		5,038	_	_	_	5,038	_	19
Regional		23,932	_	_	_	23,932	_	75
International	_	3,362	_	_	_	3,362	_	5
Other								
B Sharp	_	_	7,398	7,516	7,398	7,516	170	183
Free concerts								
No. attendances	1,880	1,292	_	_	_	_	_	_
No. performances	_	_	_	_	_	_	7	6
Educational								
No. attendances	4,462	4,626	_	_	_	_	_	
No. performances		_	_	_		_	25	23

ARTISTIC VIBRANCY

FINANCIAL VIABILITY	MEASUREMENT APPROACH 2003	MEASUREMENT APPROACH 2004
Strength of reserves		
Net assets / Total assets	\$1,344,028/\$2,837,320 (47.4%)	\$1,398,934/\$8,829,654 (15.8%)
Profitability		
Total income minus expenditure	\$123,699	\$54,906
Earned income generating ability		
Total		
Total earned income/total income	\$3,835,171/\$4,663,438 (82.24%)	\$4,696,072/\$5,475,678 (85.8%)
Box Office		
Total box office/total income	\$2,424,775/\$4,663,438 (52%)	\$2,149,446/\$5,475,678 (39.3%)
Private Sector		
Total private sector/total income	\$517,422/\$4,663,438 (11.1%)	\$740,580/\$5,475,678 (13.5%)
Other income		
Total other income/total income	\$892,974/\$4,663,438 (19.15%)	\$1,806,047/\$5,475,678 (33.00%)
Cost/revenue dynamic		
Earned income minus expenditure	(\$704,569)	(\$724,701)
Government funding contribution		
Government funding/total income	\$730,267/\$4,663,438 (15.7%)	\$779,606/\$5,475,678 (14.2%)



company b limited a company limited by guarantee abn 97 002 866 828 ★ DIRECTORS' REPORT ★

ANNUAL REPORT FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2004

The directors of Company B Limited submit herewith the annual financial report for the financial year ended 31 December 2004. In order to comply with the provisions of the Corporations Act 2001, the directors report as follows:

DIRECTORS

The names of the directors of the company in office during or since the end of the financial year were:

Neil Armfield Anne Britton Russell Dykstra Rachel Healy (maternity leave from August 16, 2004) Louise Herron John Kitney Michael Nearhos (resigned April 18, 2004) Brian Thomson AM Mary Vallentine AO (appointed September 18, 2004) Orli Wargon Peter Watts Directors were in office for this entire period unless otherwise stated.

PRINCIPAL ACTIVITIES

The principal activity of the company during the financial year was the operation of a live theatre and the production of live theatrical performances. There was no significant change in the nature of these activities during or since the end of the financial year.

DIVIDENDS

The provisions of the Memorandum and Articles of Association of the company prohibit the payment of a dividend. Accordingly, no dividend has been paid or declared during or since the end of the financial year or since the company's incorporation.

MEMBERS

There were 48 members of the company as at 31 December 2004 (2003: 53).

REVIEW OF OPERATIONS

The operations of the company during the financial year were the operations of a live theatre, production of live theatrical performances and hire of the theatre to external hirers. The net surplus of the company for the financial year was \$54,906 (2003: \$123,699).

CHANGES IN STATE OF AFFAIRS

During the financial year, there was no significant change in the state of affairs of the company other than that referred to in the financial statements or notes thereto.

FUTURE DEVELOPMENTS & RESULTS

Disclosure of information regarding likely developments in the operation of the company in future financial years and the expected results of those operations is likely to result in unreasonable prejudice to the company. Accordingly, this information has not been disclosed in this report.

SUBSEQUENT EVENTS

There has not been any matter or circumstance, other than that referred to in the financial statements or notes thereto, that has arisen since the end of the financial year, that has significantly affected, or may significantly affect, the operations of the company, the results of those operations, or the state of affairs of the company in future financial years.

INFORMATION ON DIRECTORS

Neil Armfield

Neil Armfield is Australia's foremost director of theatre and opera. He has been Artistic Director of Company B since 1994 and a director since 27 October, 2003. As well as directing for film and television, Neil has directed for all Australian state theatre companies and a number of opera companies internationally. Neil was a Recipient of the 1988 Sidney Myer Performing Arts Award for Outstanding Achievement in the Performing Arts; the Sydney Theatre Critics' Circle Award for Significant Contribution to the theatre; he is a winner of four Green Room Awards for best director, four Sydney Critics' Circle Awards for best director and received the Helpmann Award for Best Director in 2001 and 2002. He received a three year Australian Artists Creative Fellowship in 1991.

Anne Britton

Anne Britton is the former national secretary of the Media, Entertainment and Arts Alliance, the professional organisation representing performers, theatre workers and journalists. Anne has extensive experience in industrial relations and arts and media policy. She is currently a judicial member of the Administrative Decisions Tribunal and is also appointed to the Worker Compensation Commission. She is currently a Board member of the Legal Aid Commission of NSW.

Russell Dykstra

Russell joined the board on 25 November, 2003. Russell is a well-known Australian actor who has worked regularly with Company B. His theatre, film and TV work is wide-ranging and he is the recipient of an AFI Award for Best Actor.

Rachel Healy

Rachel is a graduate of the University of Adelaide and has been working in the arts industry for fifteen years. Prior to her appointment as General Manager of Company B she worked with the Australian Ballet, Handspan Theatre and Magpie Theatre. Rachel has served on a number of arts industry boards, most recently as Deputy Chair of the Theatre Board of the Australia Council and in 1998 was awarded the Nugget Coombs Award for Arts Administration in the Young Manager category. Rachel became a Board member on 27 October, 2003.

Louise Herron

A director since 2 February, 2001, Louise is a Corporate Advisor with Investec Wentworth, advising on a range of transactions including takeovers, mergers and acquisitions and restructurings. Previously, she spent several years as a director of MGB Equity Growth, a private equity fund with investments in a range of industries, including technology and entertainment and before that was partner of Minter Ellison lawyers. Louise is also a director of the Australian Major Performing Arts Group.

John Kitney

A director since 20 August 2001, John Kitney's current position is Chief Financial Officer of Defence Housing Authority. He has held similar positions with other organisations and he is also a past senior executive of the Australia Council. John has had a long-standing interest in the arts; until recently he was the Treasurer of the Australian National Playwrights Centre and is currently a board member of the Theatre of Image.

Michael Nearhos

Michael Nearhos joined the board on 13 May, 2002. He is an independent management consultant and advises corporate and government clients on corporate strategy, brand management and strategic marketing. Michael originally practiced as a lawyer and held senior legal and commercial roles in Qantas Airways Limited before becoming principal of Verano Consulting in 2001. He is also an associated consultant of Interbrand. Michael resigned effective 18 April 2004.

Brian Thomson AM

A director since 11 May, 2003. Brian is one of Australia's most acclaimed designers and has been a regular part of the Company B ensemble. A Tony Award winner, he recently received an Order of Australia (AM) for his contribution to Australian theatre and opera.

Mary Vallentine AO

Mary joined the Board on 18 September 2004. She has worked in music and theatre administration for over 30 years. Positions held include Assistant Manager Musica Viva Australia (1974-78), General Manager State Theatre Company of S.A. (1982-84), Administrator Adelaide Festival (1978 and 1980) and most recently Managing Director Sydney Symphony Orchestra (1986-2002). She now works as a consultant. Board memberships include Director Black Dog Institute, Director Currency House, Member NSW Arts Advisory Council and NSW Rhodes Scholarship Committee. In 1996 she received an Award in the Order of Australia.

Orli Wargon

Orli Wargon joined the Board on 9 May 2002. She is a dermatologist with a special interest in paediatric dermatology and postgraduate dermatology education. She has been involved in curriculum development and has sat on the dermatology examination board for five years. She has a keen interest in the arts and has been involved in the Centenary Fund of the Art Gallery of NSW and has assisted in the establishment of accommodation for visual artists on the Bundanoon property of the Bundanoon Trust.

Peter Watts

A director since 20 August, 2001, Peter is an architect and landscape architect by training and for the past 24 years has been Director of the Historic Houses Trust of New South Wales. In this capacity he has brought together many different art practices into the thirteen museums of the Trust and its many programs. Peter is Chairman of the Rouse Hill Hamilton Collection Pty Ltd, Director of the Foundation for the Historic Houses Trust of NSW Ltd, Trustee of the Official Establishments Trust and a member of the Administrative Decisions Tribunal.

MEETINGS OF DIRECTORS

During the financial year, 7 meetings of directors were held. Attendances were as follows:

Director	No. Eligible to Attend	Number Attended
Neil Armfield	7	5
Anne Britton	7	5
Russell Dykstra	7	5
Rachel Healy*	7	4
Louise Herron	7	7
John Kitney	7	3
Michael Nearhos	2	1
Brian Thomson	7	4
Mary Vallentine	3	2
Orli Wargon	7	6
Peter Watts	7	6

* On maternity leave from August - December 2004

INDEMNIFICATION OF DIRECTORS AND OFFICERS

During the financial year, the company paid a premium in respect of a contract insuring the directors of the company against a liability incurred as such a director, secretary or executive officer to the extent permitted by the Corporations Act 2001. The contract of insurance prohibits disclosure of the nature of the liability and the amount of the premium.

The company has not otherwise, during or since the financial year, indemnified or agreed to indemnify an officer or auditor of the company against a liability incurred as such an officer or auditor.

Signed in accordance with a resolution of the directors made pursuant to Section 298(2) of the Corporations Act 2001.

DIRECTORS' DECLARATION

In accordance with a resolution of the directors of Company B Limited, I state that:

In the opinion of the directors:

- (a) the financial statements and notes of the company are in accordance with the Corporations Act 2001, including:
- (i) giving a true and fair view of the company's financial position as at 31 December 2004 and of its performance for the year ended on that date; and
- (ii) complying with Accounting Standards and Corporations Regulations 2001; and
- (b) There are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

On behalf of the Board

Louise Herron Director Sydney 28 April, 2005

Louise Herron Director Sydney 28 April, 2005

\star STATEMENT OF FINANCIAL PERFORMANCE \star

YEAR ENDED 31 DECEMBER, 2004	NOTE	2004 (\$)	2003 (\$)
Revenue from ordinary activities	2	5,503,681	4,663,439
Expenses			
Production expenses		2,986,086	2,184,119
Employee expenses		1,361,010	1,271,809
Marketing and promotions expenses		336,912	312,939
Occupancy expenses		87,500	179,475
Fundraising expenses		67,422	-
Administration expenses		609,845	591,398

Surplus from Ordinary Activities Before Income Tax Expense		54,906	123,699
Income Tax Expense relating to ordinary activities		-	-
Surplus from Ordinary Activities After Income Tax Expens	se	54,906	123,699
Total changes in Equity	16	54,906	123,699

\star STATEMENT OF FINANCIAL POSITION \star

AT 31 DECEMBER, 2004	NOTE	2004 (\$)	2003 (\$)
Current Assets			
Cash assets		8,210,039	1,949,802
Receivables	4	421,532	196,169
Inventories	5	20,950	15,363
Other financial assets	6	-	500,000
Other	7	116,443	115,893
Total Current Assets		8,768,964	2,777,227
Non-Current Assets			
Plant and equipment	8	60,690	60,093
Total Non-Current Assets		60,690	60,093
TOTAL ASSETS		8,829,654	2,837,320
Current Liabilities			
Payables	9	351,510	348,553
Deferred revenue	10	6,959,912	1,043,708
Provisions	11	99,455	81,664
Total Current Liabilities		7,410,877	1,473,925
Non-Current Liabilities			
Provisions	12	19,843	19,367
TOTAL NON-CURRENT LIABILITIES		19,843	19,367
TOTAL LIABILITIES		7,430,720	1,493,292
Net Assets		1,398,934	1,344,028
Equity			
Retained profits	16	1,398,934	1,344,028
TOTAL EQUITY		1,398,934	1,344,028
\star statement of Cash flows \star

YEAR ENDED 31 DECEMBER, 2004	NOTE	2004 (\$)	2003 (\$)
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from patrons, customers and grant providers		11,055,497	5,329,166
Interest received		111,023	118,283
Payments to suppliers and employees		(5,397,084)	(4,717,276)
Net cash provided by operating activities	17(c)	5,769,436	730,173
CASH FLOWS FROM INVESTING ACTIVITES			
Payment for plant and equipment		(37,201)	(106,633)
Proceeds from sale of plant and equipment		28,002	91,975
Purchase of floating rate note		500,000	(500,000)
Proceeds from bond		-	513,125
Net cash used in Investing Activities		490,801	(1,533)
CASH FLOWS FROM FINANCING ACTIVITES			
Net Cash Flows used in Financing Activities		-	-
Net Increase/(Decrease) In Cash Held		6,260,237	728,640
Cash at the Beginning of the Financial Year		1,949,802	1,221,162
Cash at the End of the Financial Year	17(a)	8,210,039	1,949,802

\star notes to the financial statements \star

YEAR ENDED 31 DECEMBER 2004

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Financial Reporting Framework

The financial report is a general purpose financial report which has been prepared in accordance with the Corporations Act 2001, applicable Accounting Standards and Urgent Issues Group Consensus Views, and complies with other requirements of the law.

The financial report has been prepared on the basis of the historical cost convention. Cost is based on the fair value of the consideration given in exchange for assets.

Significant Accounting Policies

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevant and reliability, thereby, ensuring that the substance of the underlying transactions and other events is reported.

The following significant accounting policies have been adopted in the preparation and presentation of the financial report. The accounting policies adopted are consistent with those of the prior year.

(a) Cash and Cash Equivalents

Cash on hand and in banks and short-term deposits are stated at nominal value. For the purposes of the Statement of Cash Flows, cash includes cash on hand and in banks, and money market investments readily convertible to cash.

(b) Receivables

Trade and other receivables are recorded at amounts due less any provision for doubtful debts.

(c) Inventories

Inventories are valued at the lower of cost and net realisable value.

(d) Recoverable Amount of Non-Current Asset

Non-current assets are written down to recoverable amount where they carrying value of any non-current asset exceeds recoverable amount. In determining the recoverable amount of non-current assets, the expected net cash flows have not been discounted to their present value.

(e) Plant and Equipment

All classes of plant and equipment are measured at cost. Depreciation is provided on plant and equipment. Depreciation is calculated on a straight line basis so as to write off the net cost of each asset over its expected useful life. The following estimated useful lives are used in the calculation of depreciation:

Plant and equipment	5 years
Motor vehicles	6-7 years
Furniture and fittings	10 years

(f) Acquisition of Assets

Assets acquired are recorded at the cost of acquisition, being the purchase consideration determined as at the date of acquisition plus costs incidental to the acquisition. In the event that settlement of all or part of the cash consideration given in the acquisition of an asset is deferred, the fair value of the purchase consideration is determined by discounting the amounts payable in the future to their present value as at the date of acquisition.

(g) Leased Assets

Operating lease payments are recognised as an expense on a basis which reflects the pattern in which economic benefits from the leased assets are consumed.

(h) Accounts Payable

Trade and other accounts payable are recognised when the company becomes obliged to make future payments resulting from the purchase of goods and services.

(i) Provisions

Provisions are recognised when the entity has a legal, equitable or constructive obligation to make a future sacrifice of economic benefits to other entities as a result of past transactions or other past events, it is probable that a future sacrifice of economic benefits will be required and a reliable estimate can be made of the amount of the obligation.

(j) Employee Entitlements

Provision is made for employee benefits accumulated as a result of employees rendering services up to the reporting date. These benefits include wages and salaries, annual leave and long service leave. Liabilities arising in respect of wages and salaries, annual leave and any other employee benefits expected to be settled within twelve months of the reporting date are measured at their nominal amounts based on remuneration rates which are expected to be paid when the liability is settled. All other employee benefit liabilities are measured at the present value of the estimated future cash outflow to be made in respect of services provided by employees up to the reporting date.

(k) Goods and Services Tax

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except:

i. where the amount of GST incurred is not recoverable from the taxation authority, it is recognised as part of the cost of acquisition of an asset or as part of an item of expense; or

ii. for receivables and payables which are recognised inclusive of GST.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables.

(I) Income Tax

The company is exempt from income tax under Subdivision 50-B of the Income Tax Assessment Act 1997, as granted by the Commissioner of Taxation on 8 June 2000. Consequently the company has not provided for any liability for income tax in these financial statements.

(m) Revenue Recognition

Revenue is recognised to the extent that it is probable that the economic benefits will flow to the entity and the revenue can be reliably measured. The following specific recognition criteria must also be met before revenue is recognised:

Box Office

Revenue is recognised upon the performance of productions to which the ticket revenue relates.

Interest

Control of the right to receive the interest payment.

(n) Government Grants

Recurring government grants are included in income only to the extent to which they relate to the period of income concerned. Government grants received in advance of the period of income concerned are included in the Statement of Financial Position as deferred revenue. Irregular government grants are brought to account when received.

(o) Productions

The total cost of staging productions, including the manufacturing cost of costumes, scenery sets and properties, is charged to income and expenditure in the period each production is performed. This procedure conforms with standard theatrical accounting practice as adopted in Australia and other parts of the world. Costs of production and other associated expenditure in respect of performances not yet performed are included in the Statement of Financial Position as part of prepaid expenditure.

(p) Advance Box Office

Monies received from both subscribers and nonsubscribers for advanced bookings are included in income progressively during each production to which they relate, and not before. All monies received in advance for 2005 box office income is recorded as deferred revenue and transferred to income when the respective show commences.

(q) Comparative Amounts

Where necessary, comparatives have been reclassified and repositioned for consistency with current year disclosures.



2. SURPLUS FROM ORDINARY ACTIVITIES

Surplus from ordinary activities before income tax includes the following items of revenue and expense:

REVENUE	2004 (\$)	2003 (\$)
Production income	3,014,243	2,297,026
Sale of goods – Bar	284,600	329,535
Rental revenue – Theatre and venue	246,021	176,397
Sponsorship income	452,347	425,011
B Keepers	104,000	108,650
Fundraising and donations	141,516	90,966
Grants received		
Australia Council – seed Funding Development grant	70,000	
Australia Council – Major Performing Arts Board	369,803	365,216
NSW Ministry	369,803	365,051
Reserves Incentive Funding Scheme	-	94,000
Other	30,190	4,000
Other	281,699	289,304
Proceeds from sale of assets	28,002	-
Interest income	111,457	118,283
Total Revenue	5,503,681	4,663,439
EXPENSES	2004 (\$)	2003 (\$)
Production expenses	2,986,086	2,184,119
Cost of sales – Bar	145,528	151,023
Operating lease rental expense – minimum lease payments	87,500	179,475
Sale of Assets	28,002	-
Depreciation of non-current assets		
Plant and equipment	3,051	15,241
Furniture and fittings	70	1,369
Motor Vehicle	5,482	4,796
Net bad and doubtful debts from other entities	(13,676)	-

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Not longer than 1 year	2,697	443
Longer than 1 year and not longer than 5 years	9,888	111
	12,585	554
4. CURRENT RECEIVABLES		
Trade receivables	110,379	200,108
Allowance for doubtful debts	(5,351)	(20,178)
	105,028	179,930
Goods and Services Tax (GST) receivable	5,925	9,529
Interest receivable	91,084	6,710
Amounts receivable from BSTL	219,495	-
	421,532	196,169
5. CURRENT INVENTORIES		
Finished goods, at cost	5,960	2,272
Consumables	14,890	13,091
	20,950	15,363
6. OTHER FINANCIAL ASSETS		
Floating rate note		500,000
7. OTHER CURRENT ASSETS		
Prepayments	116,443	115,893

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8. PLANT AND EQUIPMENT: 2004

	PLANT AND EQUIPMENT	MOTOR VEHICLES	FURNITURE & FITTINGS	TOTAL
GROSS CARRYING AMOUNT				
Balance at 31 December 2003	45,232	36,544	26,465	108,241
Additions	36,350	-	851	37,201
Disposals	(28,002)	-	-	(28,002)
Balance at 31 December 2004	53,580	36,544	27,316	117,440
ACCUMULATED DEPRECIATION				
Balance at 31 December 2003	(16,887)	(4,796)	(26,465)	(48,148)
Disposals	-	-	-	-
Depreciation expense	(3,051)	(5,482)	(70)	(8,603)
Balance at 31 December 2004	(19,938)	(10,278)	(26,535)	(56,751)
NET BOOK VALUE				
As at 31 December 2004	33,642	26,266	781	60,690

PLANT AND EQUIPMENT: 2003

	PLANT AND EQUIPMENT	MOTOR VEHICLES	FURNITURE & FITTINGS	TOTAL
GROSS CARRYING AMOUNT				
Balance at 31 December 2002	164,013	8,408	34,823	207,244
Additions	62,621	36,544	7,468	106,633
Disposals	(181,402)	(8,408)	(15,826)	(205,636)
Balance at 31 December 2003	45,232	36,544	26,465	108,241
ACCUMULATED DEPRECIATION				
Balance at 31 December 2002	(98,947)	(8,408)	(33,048)	(140,403)
Disposals	97,301	8,408	7,952	113,661
Depreciation expense	(15,241)	(4,796)	(1,369)	(21,406)
Balance at 31 December 2003	(16,887)	(4,796)	(26,465)	(48, 148)
NET BOOK VALUE				
As at 31 December 2003	28,345	31,748	-	60,093

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	2004 (\$)	2003 (\$)
Aggregate depreciation allocated, whether recognised as an expense or capitalised as part of the carrying ar	nount of other assets du	ring the year:
Plant and Equipment	3,051	15,241
Motor vehicles	5,482	1,369
Furniture and Fittings	70	4,796
	8,603	21,406
9. PAYABLES		
Trade payables	203,112	245,354
Sundry payables	49,532	53,203
Accrued expenses	10,954	18,807
Amounts payable to Belvoir St Theatre Limited	87,912	31,189
	351,510	348,553
10. DEFERRED REVENUE		
Advance ticket sales	1,300,419	1,043,708
Building Redevelopment grant received from NSW Ministry for the Arts, plus interest earned to date	5,659,493	-
	6,959,912	1,043,708

11. CURRENT PROVISIONS

2004 (\$)	2003 (\$)
99,455	81,664
19,843	19,366
99,455	81,664
19,843	19,366
119,298	101,030
55	52
2004 (\$)	2003 (\$)
30,000	30,000
	99,455 19,843 99,455 19,843 119,298 55 2004 (\$)

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Ernst & Young sponsors Company B Limited to the same value as the audit fee.

15. REMUNERATION OF DIRECTORS

The directors of Company B Limited during the financial year were: Neil Armfield, Anne Britton, Russell Dykstra, Rachel Healy, Louise Herron, John Kitney, Michael Nearhos, Brian Thomson, Mary Vallentine, Orli Wargon and Peter Watts

(a) Directors' Remuneration	2004 (\$)	2003 (\$)
The aggregate of income paid or payable, or otherwise made	128,021	119,254
available in respect of the financial year, to all directors of the		
company directly or indirectly, by the company or any related party,		
in relation to the management of the affairs of the company		
The number of directors of the company whose total income falls within each successive \$10,000 band of income	2004 (NO)	2003 (NO)
\$0	7	9
\$40,000 - \$49,999	1	1
\$70,000 - \$79,999	1	1

(b) Retirement and Superannuation Benefits	2004 (\$)	2003 (\$)
Aggregate retirement benefits paid to all directors of the company by the company or by any related party.	0	0
Particulars of directors' retirement benefits are disclosed		
in aggregate only as the directors believe that the provision		

of full particulars would be unreasonable.

16. RETAINED PROFITS

	2004 (\$)	2003 (\$)
Balance at the beginning of financial year	1,344,028	1,220,329
Net Profit	54,906	123,699
Balance at end of financial year	1,398,934	1,344,028

17. NOTES TO THE STATEMENT OF CASH FLOWS

(a) Reconciliation of Cash

For the purposes of the statement of cash flows, cash includes cash on hand and in banks and money market investments readily convertible to cash within 2 working days. Cash at the end of the financial year as shown in the statement of cash flows is reconciled to the related items in the Statement of Financial Position as follows:

	2004 (\$)	2003 (\$)
Cash on hand	2,490	10,169
Cash at bank and short-term deposits	8,207,549	1,939,633
	8,210,039	1,949,802

(b) Cash held in Escrow

Funds received under the Australia Council and NSW Ministry for the Arts' Reserves Incentive Scheme, together with the company's own contribution to the Scheme, are held in escrow under the terms of an Agreement signed with the Australia Council and the NSW Ministry for the Arts governing the use of the funds. The funds have not been used to secure any liabilities of the company and can only be released under the provisions of the funding Agreement.

	2004 (\$)	2003 (\$)
As at 31 December, 2004, the company is holding	\$142,556	\$141,000

(c) Reconciliation of Profit from Ordinary Activities to Net Cash Flows from Operation Activities	2004 (\$)	2003 (\$)
Profit from ordinary activities	54,906	123,699
Non-cash flows in operating profit:		
Depreciation of non-current assets	8,603	21,406
Changes in net assets and liabilities:		
(Increase) / decrease in assets:		
Current receivables	(225,363)	80,625
Current inventories	(5,537)	322
Other current assets	(550)	29,677
Increase/ (decrease) in liabilities:		
Current payables	2,957	(77, 840)
Deferred Revenue	5,916,152	566,661
Provisions	18,268	
Net cash flows provided by operation activities	5,769,436	730,173

18. CONTINGENT LIABILITIES

The company has entered into an agreement with the Melbourne Theatre Company to jointly produce a single production. The company will be required to pay no more than \$37,760 for re-rehearsal costs, if and when the Melbourne Theatre Company stages this production.

19. FINANCIAL INSTRUMENTS

(a) Significant Accounting Policies

Details of the significant accounting policies and methods adopted, including the criteria for recognition, the basis of measurement and the basis on which revenues are expenses are recognised, in respect of each class of financial asset, financial liability and equity instrument are disclosed in Note 1 to the financial statements.

(b) Interest Rate Risk

The company has cash and cash equivalents, short-term deposits, and money market investments at the end of the financial year totalling \$8,210,039 (2003: \$2,449,802). These are earning interest at market rates. The average effective interest rate was 5.13% (2003: 3.6%).

(c) Credit Risk

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to the company. The company has adopted the policy of only dealing with creditworthy counterparties and obtaining sufficient collateral or other security where appropriate, as a means of mitigating the risk of financial loss from defaults. The company measures credit risk on a fair value basis.

The company does not have any significant credit risk exposure to any single counterparty or any group of counterparties having similar characteristics.

(d) Net Fair Value

The carrying amount of financial assets and financial liabilities recorded in the financial statements represents their respective net fair values, determined in accordance with the accounting policies disclosed in Note 1 to the financial statements.

20. SEGMENT INFORMATION

The company's activities involve the operation of a live theatre and the production of live theatrical performances. The activities are conducted primarily within Australia.

21. RELATED PARTY DISCLOSURES

Directors' Remuneration and Retirement Benefits

(a) Details of directors' remuneration and retirement benefits are disclosed in note 14 to the financial statements.

(b) During the year Russell Dykstra was employed as an actor in a development workshop and as part of a performance for a Company B sponsor. During this time Russell Dykstra was paid an hourly salary on the same terms and conditions as other actors. Total salary paid to Russell Dykstra was \$2,500.

During the year Brian Thomson was employed as a designer for Run Rabbit Run and What the Butler Saw. During this time Brian Thomson received the same terms and conditions as other production staff being a fixed fee for the design concept for the production. Total fee payments paid to Brian Thomson in 2004 were \$9,500.

22. INTERNATIONAL FINANCIAL REPORTING STANDARDS

The adoption of Australian equivalents to IFRS will be first reflected in the Company B Limited financial statements for the year ending 31 December 2005.

The Company B Limited will be required to restate its comparative financial statements for the year ended 31 December 2004 to amounts reflecting the application of IFRS for that comparative period. Most adjustments required on transition to IFRS will be made, retrospectively, against opening retained earnings as at 1 January 2004.

Set out below is the key area where accounting policy may change and have an impact on the financial report of the Company B Limited

At this stage the Company B Limited has not been able to reliably quantify the impact, if any, on the financial report.

Government Grants

The application of the Australian equivalent of IFRS Standard, AASB 1004 Contributions, would currently require Company B Limited to account for government grants on a cash basis. Currently the Company B Limited accounts for government grants on an accruals basis. The AASB and the UIG are currently being lobbied by Arts industry representatives for a continuation of accruals accounting for government grants

23. MEMBERS GUARANTEE

Company B Limited is incorporated in New South Wales as a company limited by guarantee. In the event of the company being wound up, each member undertakes to contribute a maximum of \$20 respectively for payment of the company's liabilities. As at 31 December 2004 there were 48 members of Company B Limited and the amount of capital that could be called up in the event of Company B Limited being wound up is \$960.

24. ADDITIONAL COMPANY INFORMATION

Company B Limited is an unlisted non-profit company incorporated and operating in Australia.

Principal Place of Business and Principal Registered Office: 25 Belvoir Street Surry Hills NSW 2010 Australia

★ INDEPENDENT AUDIT REPORT ★

To the members of Company B Limited

Scope The financial report and directors' responsibility

The financial report comprises the statement of financial position, statement of financial performance, statement of cash flows, accompanying notes to the financial statements, and the directors' declaration for Company B Limited (The company), for the year ended 31 December 2004.

The directors of the company are responsible for preparing a financial report that gives a true and fair view of the financial position and performance of the company, and that complies with Accounting Standards in Australia, in accordance with the Corporations Act 2001. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

Audit approach

We conducted an independent audit of the financial report in order to express an opinion on it to the members of the company. Our audit was conducted in accordance with Australian Auditing Standards in order to provide reasonable assurance as to whether the financial report is free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgement, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected. We performed procedures to assess whether in all material respects the financial report presents fairly, in accordance with the Corporations Act 2001, including compliance with Accounting Standards in Australia, and other mandatory financial reporting requirements in Australia, a view which is consistent with our understanding of the company's financial position, and of its performance as represented by the results of its operations and cash flows. We formed our audit opinion on the basis of these procedures, which included:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial report, and
- Assessing the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the directors.
 While we considered the effectiveness of management's internal controls over financial reporting when determining the nature and extent of our procedures, our audit was not designed to provide assurance on internal controls.
 We performed procedures to assess whether the substance of business transactions was accurately reflected in the financial report. These and our other procedures did not include consideration or judgement of the appropriateness or reasonableness of the business plans or strategies adopted by the directors and management of the company.

Independence

We are independent of the company, and have met the independence requirements of Australian professional ethical pronouncements and the Corporations Act 2001.

Audit opinion In our opinion, the financial report of Company B Limited is in accordance with:

- (a) The Corporations Act 2001, including:
 - (i) giving a true and fair view of the financial position of Company B Limited at 31 December 2004 and of its performance for the year ended on that date; and
 - (ii) Complying with Accounting Standards in Australia and the Corporations Regulations 2001; and

(b) Other mandatory financial reporting requirements in Australia.

Ernst & Young

David J Simmonds Partner Sydney 28 April, 2005

★ THANK YOU ★

★ COMPANY B KEEPERS ★

B Keepers are a unique group of individuals whose financial support is a reflection of their passion for, and commitment to, Company B. The B Keeper program is one of the ways we can continue to create the kind of theatre that we love and that has attracted and inspired audiences here at Belvoir, around Australia and across the world. We gratefully acknowledge our B Keepers for their loyal and generous support.

★ CORPORATE B KEEPERS ★

Artwise Amazing Paper, Celebration Innovation, Sterling Mail Order

PATRON B KEEPERS David Haertsch

Anonymous (8) Robert & Libby Albert Gil Appleton Peter & Cherry Best Bev & Phil Birnbaum Dashiell Blanchett Upton Max Bonnell Denise & Neil Buchanan Andrew Cameron Penny Chapman Jane Christensen Hugh Colman Peter Colauhoun Peter Cudlipp Suzanne & Michael Daniel Rae deTeliga Janet Donald Peter Fay Margaret Fink Jennifer Glasson Peter Graves

Frica Hahn Andrew & Wendy Hamlin Marion Heathcote & Brian Burfitt Louise Herron Sue Hunt Anita Jacoby Shirley Jarzabek Rosmarie & Kevin Jeffers-Palmer Margaret Johnston Sue Kennedy Mary Jane McKerihan lan & Nan Landon-Smith Atul Lele Jenifer Ledgar & Bob Lim Antoinette Le Marchant Sue Masters Hilary Linstead Charles Little Maruschka, George & Yasmine Loupis Peter & Carolyn Lowry

Andrew Lumsden Tracev McArdle Jane McDermott & Michael Austin Anne & John Murphy Michael Nearhos Stephen Page Bryan Palmer & Amanda Clark Timothy & Eva Pascoe Rebel Penfold-Russell Bob. Sheila & Katie Pitts Robin Ramsav Greg & Niki Roger Geoffrev Rush Emile Sherman Judith & Howard Smith Victoria Taylor Brian Thomson & Budi Hernowibowo Mary Vallentine Orli Wargon Kim Williams Paul Winch

\star bequests and donations \star

As a not for profit organisation you are able to make a bequest or leave a legacy to support Company B. Donations are also gratefully accepted and fully tax-deductible. Your gift can be directed towards the Building Redevelopment or to our Foundation which will be used to further the artistic goals and provide opportunities for the artists of Company B.

If you would like to consider making a bequest or donation, or would like further information about becoming a B Keeper please call our Development Manager on (02) 8396 6209 or email supporter@belvoir.com.au



3AM Wigs, 3Arts Hair and Make Up, Alex Craig Photography, Allphones, ANZ Foundation, Avant Card, buds&bowers, Culla Change, de Luxe & Associates, Fuel Bistro, Head Over Heels, HPM, Jazushi, Mohr & Mohr, NRMA Community Grants, PIMM, Stage & Screen Travel & Freight Services, Vincent Fairfax Foundation, Julian Watt. For more information on Corporate Partnership & Corporate Hospitality opportunities please contact our Development Manager on (02) 8396 6209 or email supporter@belvoir.com.au

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