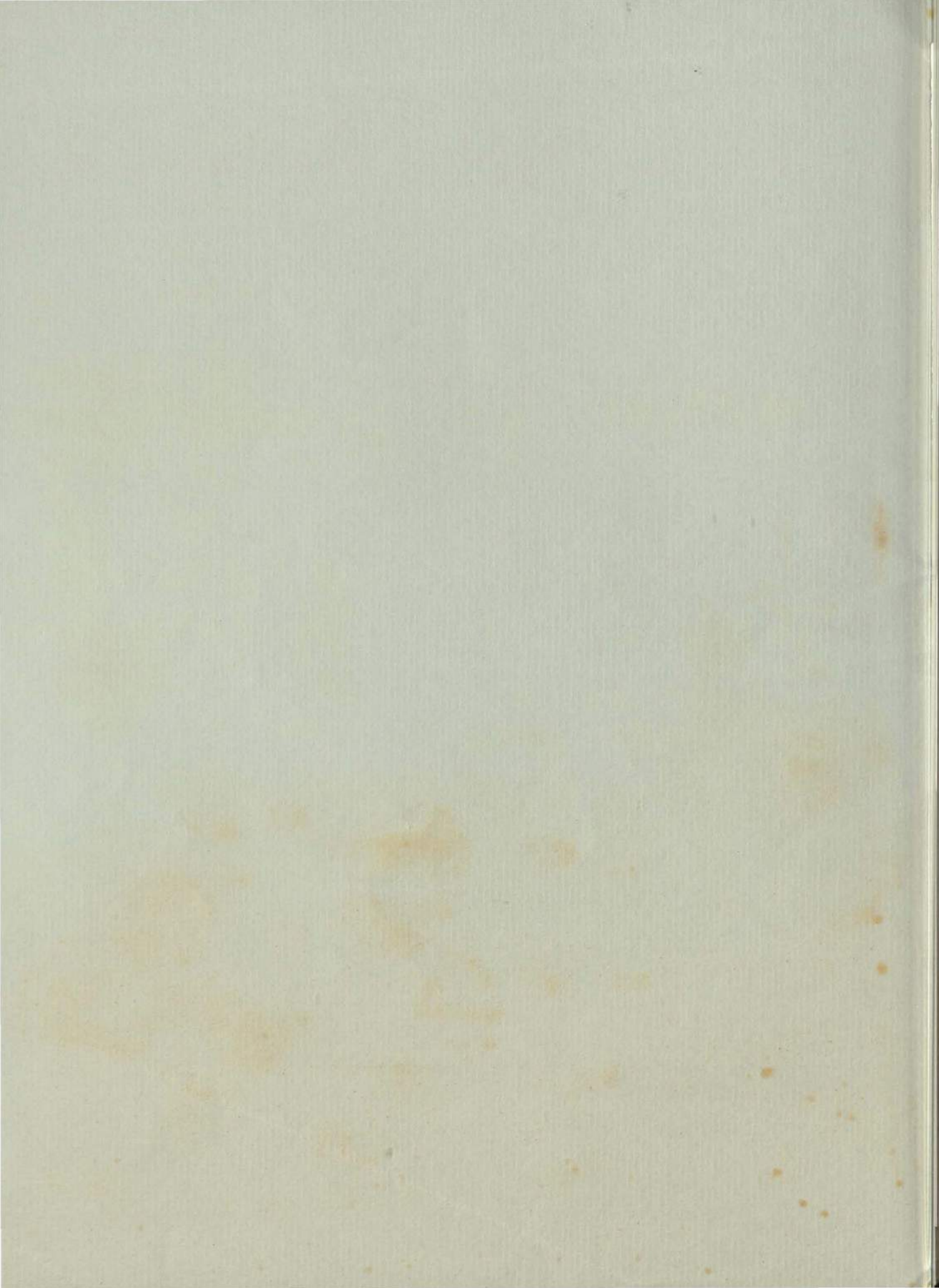


**DECEMBER
1963**

***ANNUAL REPORT
AND
FINANCIAL STATEMENTS***

**THE AUSTRALIAN
ELIZABETHAN THEATRE TRUST**



Trust News

Issued by the Australian Elizabethan Theatre Trust to Members of the Trust

JUNE, 1964. Price 1/-

MANY "FIRSTS" IN 1964 TOUR

SEVERAL operas and ballets which have never previously been staged in Brisbane, Sydney and Melbourne are scheduled for performance in these cities during the joint season to be presented by the Elizabethan Trust Opera Company and the Australian Ballet during 1964.

Included among the season's "firsts" are:

- World premiere performance (in Brisbane) of "Roundelay", a new ballet specially devised for the Australian Ballet by Ray Powell, to music by Western Australian James Penberthy, with decor by Melbourne painter John Brack.
- Australian premiere performance of the Carl Orff opera, "Catulli Carmina".
- Brisbane, Sydney and Melbourne premiere performances of the Robert Helpmann lyre-bird ballet, "The Display", recently given its world premiere at the Adelaide Festival.
- Brisbane, Sydney and Melbourne premiere performances of the Carl Orff opera, "The Wise Woman" ("Die Kluge").
- Brisbane premiere performance of the Betty Ponder ballet, "Jazz Spectrum", recently given its world premiere at the Adelaide Festival.
- The first Brisbane, Sydney and Melbourne performances for half a century of the Verdi opera, "Macbeth", as recently staged at the Adelaide Festival.

The repertoire for the tour will be as follows:

Brisbane (July 24 to August 22.)

Opera: "Catulli Carmina"—"The Wise Woman" (Orff), "Cosi fan Tutte" (Mozart), "Macbeth" (Verdi).

Ballet—Programme 1: "Roundelay", "The Display", "Aurora's Wedding"; Programme 2: "Jazz Spectrum", "Giselle".

Sydney (August 28 to October 17.)

Melbourne (October 23 to December 12.)

Opera: "Carmen" (Bizet), "Catulli Carmina"—"The Wise Woman" (Orff), "Cosi fan Tutte" (Mozart), "Macbeth" (Verdi).



MARGOT FONTEYN presents a £1,300 scholarship, donated by "Woman's Day", to CAROLE ROGERS, of Wollongong, N.S.W. The presentation of the scholarship, which entitles Miss Rogers to two years' study at the Australian Ballet School, was made in Dame Margot's Melbourne dressing room during the historic Fonteyn/Nureyev tour with the Australian Ballet.

Ballet—Programme 1: "Jazz Spectrum", "The Display", "Lady and the Fool". Programme 2: "Aurora's Wedding", "Roundelay", "Pineapple Poll".

Among the outstanding world artists who will appear during the joint season are:

- Jean Madeira, American mezzo-soprano, who is widely regarded as the "greatest living Carmen".
- Nicola Filacuridi, Italian tenor from La Scala, whose recent operatic work overseas has included appearances opposite Joan Sutherland, Maria Callas, Renata Tebaldi and Jean Madeira.

Conductors, producers and designers for the opera presentations will be:

- "Carmen": Conductor, Thomas Mathews; Producer, Raymond Boyce; Designer, Raymond Boyce.
- "Cosi fan Tutte": Conductor, Patrick Thomas; Producer, Stefan Haag; Designer, Desmond Digby.

- "Catulli Carmina": Conductor, Walter Stiasny; Producer, Joanne Priest; Designer, Wendy Dickson.

- "The Wise Woman": Conductor, Walter Stiasny; Producer, Stephan Beinl; Designer, Ronald Sinclair.

- "Macbeth": Conductor: Walter Stiasny; Producer, Stephan Beinl; Designer, S. Ostoj-Kotkowski.

The ballet presentations, under the artistic direction of Peggy Van Praagh, will have among the panel of conductors the Brisbane-born conductor, Patrick Thomas, and Gerald Krug, another of the Trust's associate conductors.

Robert Helpmann will return to Australia for the season to supervise production of his ballet, "The Display", with designs by Sidney Nolan and music by Australian composer Malcolm Williamson.

Ray Powell, who is Ballet Master of the Australian Ballet, will direct the company in his new work, "Roundelay".

Trust News

JUNE, 1964

BIG BUSINESS BACKS SHOWS

An outstanding encouragement of Trust activity over recent seasons has come from the readiness of various industrial and commercial companies to donate many thousands of pounds to the Trust, each donation (some being as high as £5,000) being directed towards defraying the production cost of an opera or ballet or play.

In addition to the major financial support extended to the Trust in this way, many other companies have given an open-arms welcome to a Trust plan whereby a business, at a cost of £250, may sponsor a single performance of opera or ballet, this enabling them to extend hospitality to friends and clients in the fifty seats to which sponsorship entitles them and also enabling the sponsoring party to meet the stage artists socially.

The immediate value of this wonderfully generous financial help in easing various budgeting pressures for the Trust is very great indeed. It is one factor contributing to the Trust's successful application of the twin principles of high quality and low cost in production, and box-office support for productions prepared on these twin principles is of such volume that there are very few opera and ballet managements in the world who have been able to narrow the gap between expenditures and revenues so fortunately.

But the far-reaching value of the financial support given by many companies to the Trust is rather more than these financial satisfactions. They give abundant confirmation of the growing belief in the Australian community at large, not merely among coteries, that cultural advance is every Australian's responsibility and that every advance, as made, is every Australian's enrichment.

HOPGOOD "HITS" RAISE PLAYWRIGHTS' HOPES

THERE is every indication that author Alan Hopgood has come to stay, long and heartily, in the front rank of popular Australian playwrights.

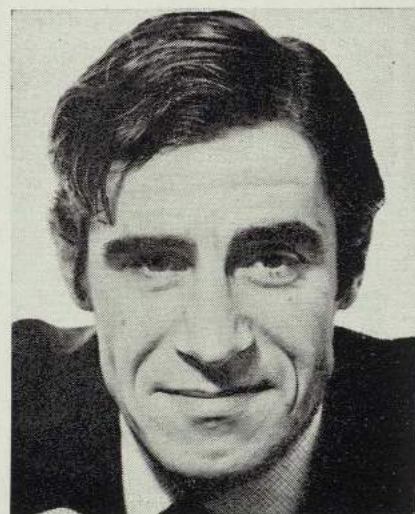
His gift of getting close to the core of what makes the ordinary dinkum Aussie tick, as life runs its ordinary Aussie course, has been so happily revealed in his "And the Big Men Fly" in several States as to keep packed audiences in a much tickled condition of delighted self-recognition.

Already enjoying a return season for the U.T.R.C. at Melbourne's Russell Street Theatre, where its romping comment on football addiction has already conquered, this Hopgood play is to be followed there later in the year by another from his pen—"The Golden Legion of Cleaning Women", a title which points to another laugh-laden investigation of an Australian tribe which, being amply equipped with brooms, is said to have a unique brand of witchcraft for audience spellbinding.

These plays by the U.T.R.C., jointly presented by the University of Melbourne and the Elizabethan Theatre Trust, help to underline the policy of practical encouragement and assistance to Australian playwrights which has been vital to Trust operation since the first seasons of Ray Lawler's "The Summer of the Seventeenth Doll".

This year the Trust is to celebrate the 10th anniversary of its formation, and it is worth recalling that, in this decade, some sixteen Australian-written plays have been professionally staged, either directly by the Trust or under

its aegis. The writers who have enabled this record to be achieved have given to their Australian audiences every indication that an increasing flow of works, at the several major levels of theatrical effectiveness, can be expected of them in the years immediately ahead.



ALAN HOPGOOD

Caution to Tennis Stars

THE opera in which he is "hero" does not tell us as much about him as the famous short novel from which the opera libretto was derived.

He was a Basque. His surname was Lizzarrabengoa. And he was forced to flee from his native country because he had been indiscreet enough to beat a local princeling at tennis. He joined the army of a neighbouring country. Who was he? As the saying goes, you can answer this one on your head.

"an old man who kept a fried fish shop", who (again according to Merimee) was flatterer to the proprietor, Lillas Pastia, second act, by the way, is extremely glamorous night club of the opera's wise enough to lose at tennis. The tobacco factory of Seville if he had been gypsy femme fatale Carmen outside the Merimee, might never have met the to the famous Spanish tale of Prosper Don Jose Lizzarrabengoa, according

Nureyev Recipe for Losing Weight

Operating a theatre curtain has not generally been regarded as a taxing task, but the curtain operators at the Elizabethan Theatre, Sydney, for Rudolf Nureyev's opening performance of "Le Corsaire" were much of the opinion that their job was even more strenuous than Nureyev's.

One of the two Sydney operators of the manually controlled curtain swears that he lost 5 lb. in weight during the ups and downs involved in the 31 curtain calls given to the electrifying Russian genius.

Is Filacuridi Setting a Fashion?

THERE is a curious irony in the fact that, while so many Australian singers feel impelled to go abroad to live and work, one of the world's most gifted Italian tenors chooses to make his home in Australia, and to fulfil his busy overseas schedule from Australia as home base.

The singer is Nicola Filacuridi, who, a rostered artist at most of the leading opera houses in the world, believes that dozens of great international singers would do just as he is doing if they shared his knowledge that Australia is "an incomparable place to live".

Isn't it conceivable then that, as other international artists observe the Filacuridi example, Australia will become the "home country" of many of the supreme operatic talents of the day, and that Australian opera presentation will draw huge advantage from this—as it has in Filacuridi's own case, he having already registered a spectacular personal success in the Trust's "Carmen" at the Adelaide Festival? He is to follow this appearance by singing the same role during the Trust Opera Company's main tour in the second half of 1964.

"I like to live here," says Filacuridi. "This country is going to be the great country—economically, diplomatically, and, when the Opera House is finished, culturally.

"Australia has many fine singers, but I do not understand why they go away. They should stay here, because this is going to be the best place for singers."

AUSTRALIANS are sometimes said to be excessively eager to hear their country and themselves well spoken of, but this opinion from one of the world's top tenors is much more than the idle compliment to which touring musicians are prone, because Filacuridi backs his belief by setting up house here with his wife and two young children and by including these Australian operatic appearances in his international schedule.

Indeed, in order that he could sing Don Jose in the 1964 season of "Carmen", he only recently declined an invitation from La Scala, Milan, to sing the leading role in Hindemith's "Cardillac" as a follow-up to his own spectacular success in the same composer's "Mathis der Maler" at La Scala in a recent season.

Success in Hindemith's music is testimony to the extraordinary range and depth of Filacuridi's musicianship, a quality which, along with polished vocalism, has not only enabled him to develop an immense repertoire of some 80 operas, but has also kept him in ready demand for appearances opposite such illustrious prima donnas as Joan Sutherland, Maria Callas and Renata Tebaldi.

Now in his thirties, Nicola Filacuridi was born in Alexandria, Egypt, of Italian

parents, his father being a civil engineer. The films of Nelson Eddy first stirred the boy's interest in singing, and he is quite straight-faced to this day when he describes the nine-year-old delight he had in imitating Eddy's love call, which reads rather like a multi-millionaire's bank balance: "I'll be calling you 000-000-000, 000-000-000!"

Filacuridi, then in training to follow his father into civil engineering, made his first amateur appearance as an opera singer in "Cavalleria" in Alexandria in 1945.

He was promptly summoned to the Royal Opera in Cairo, the opera house by which Verdi's "Aida" was commissioned 100 years ago, and within a year he was beginning his Italian career in "Traviata" at Genoa. (Indeed, the scene



FILACURIDI WITH JEAN MADEIRA AS CARMEN.

from Filacuridi's new home at Clontarf, Sydney, reminds him of the Italian Riviera near Genoa.)

Appearances over four seasons with the Monte Carlo opera were interspersed with engagements in Germany, France, Spain, Belgium, Sweden, Austria and South America, as well as the major operatic cities of Italy. His first appearance with Callas was in "Traviata" in Sicily. His first appearance with Tebaldi was also in "Traviata" at Florence. His earliest appearances with baritone Tito Gobbi included "Rigoletto" at Covent Garden. La Scala chose him for the world premiere season of the Poulenc opera, "The Dialogues of the Carmelites", in 1957.



NICOLA FILACURIDI

After singing in Charpentier's "Louise" at La Scala, Filacuridi was invited to the Aix-en-Provence Festival to sing in "Carmen" with the meteoric contralto Jean Madeira (who appears with him in several performances of "Carmen" in the Trust's 1964 season). They were both signed at once for several seasons of "Carmen" at the Vienna State Opera. Also for Vienna, Filacuridi was contracted for "Traviata" and "Madame Butterfly".

During 1960 Filacuridi was engaged to sing with Joan Sutherland in Bellini's "Puritani", both at Glyndebourne and at the Edinburgh Festival. They appeared together again in the same opera in Italy in 1961, this year also marking Filacuridi's starring appearances in "The Tales of Hoffmann" at La Scala.

THE extent and the adventurousness of Filacuridi's repertoire may be grasped from the following titles among his past performances—Rossini's "The Italian Girl in Algeria", Werner Egk's "The Inspector-General" (after Gogol), Schumann's "Genoveva", Alfano's "Resurrection" (after Tolstoy), Mozart's "Idomeneo" and Dargomijsky's "The Stone Guest".

Tall, tanned and robust, with a kink in the nose as a souvenir of his earlier career as an amateur middleweight boxer, Filacuridi celebrates his new life in the Australian outdoors with aboundingly enthusiastic tennis and swimming.

It was no idle comment by the Dallas "Morning News" critic when he recently declared: "Filacuridi looks like a matinee idol, could be a full-back, and can spin a bel canto line as pure as the best."



Jamming the Jim; Cramming the Crow

"Shakespeare gives me the jimjams", said a loud-mouthed theatregoer in an interval during the late John Alden's smash-hit, "King Lear", in St. James' Hall, Sydney, a dozen years ago. And he was to get the answer he deserved.

ON full-house occasions, it is not uncommon in the lobbies to overhear such brave assertions of individual independence from the "mob taste". For on that occasion, as all through that memorable "Lear" season, the house was certainly jammed to the doors.

Audience response to the play was electrifying the atmosphere all around. The dainty old hall of St. Jim (as Eliza Doolittle would very likely call it) was looming larger and stronger at that proud time than any of the tall and prosperous modern buildings which leaned in upon it from all sides with thug-threats of consuming it.

Consuming? The lolly boys did a raging trade in chips and chocs., and Loud-Mouth was among the first to run to them for succour, security and comfort when the house manager answered him with a vague wave to all the surroundings; "Funny you should say that! Shakespeare usually gives us the Jimjams, too."

LOUD-MOUTH'S retreat to the lolly boy for chips gave one more confirmation to the old rule among showmen that the audience which is most eager to eat is the audience which is the most shaken, excited, gripped, stung... Indeed, American showmen have reference figures which show them, from the spending done at intervals on food or similar stomach appeasement, whether

a show is a hit or a flop.

The chewing and crunching noises of your neighbour in a theatre cannot worry you, according to showmen's experience, if you yourself are so gripped by a play that you feel no need to hunt around for extraneous buck-passing reasons as to why you are not enjoying yourself.

And yet, in complete contradiction of basic human nature, it has long been established as a principle of well-mannered theatregoing that one does not munch. That is why the idea of a lunchtime theatre, which has now opened up in the new and modern theatre of the new St. James' Hall (which has consumed the old one), makes resounding commonsense.

The theatres of Shakespeare's own time, when King Lear itself was new, were often converted inn-yards where the taverners did a roaring trade in food and drink with the audiences. It is recorded that, even in non-inn theatres, the audiences habitually munched nuts, apples and pears and used shells and cores to pelt actors who displeased them.

BUT it would be wrong to suppose from all this that Shakespeare himself, when setting out to have a look at a show, would have said to his wife some such thing as, "Pack me a nice lunch for the theatre, darling—a couple of tomato sandwiches, say, and a banana."

For one thing, "Lunch" was not a word (in the meal sense) in those days. The word, according to the Oxford Dictionary, came into use during Shakespeare's lifetime—but it merely meant "a lump" on the basis that, if hump and hunch meant the same thing, lump and lunch could mean the same thing, too.

Perhaps it is worth noting, in passing, that mump and munch are also interchangeable words... though it is safe to suggest that not only lunchtime theatregoers would rather have munches than mumps. "Lunch", in the sense of being a mid-day meal, did not come into use until the 1800's.

As for Shakespeare and tomato sandwiches—impossible! For one thing, sandwiches did not get their name until the 18th Century when that notorious gambler, John Montague, fourth Earl of Sandwich, was so addicted to day-long sessions at the gaming table that he demanded that rounds of beef be brought to him between slices of bread.

Tomatoes and bananas did not make their first appearance in England, either, until many years after Shakespeare's death. Nor, in fact, did tea—or the meal that was later to be called tea. The tomato, in fact, was for many years under terrible suspicion. Known at first as the "Love apple", it was wide-



Director of the Lunchtime Theatre,
ROBIN LOVEJOY.

ly suspected of aphrodisiac properties. It was given much the same status as marijuana is given now.

So it is then that the lunchtime theatregoers to the new theatre in St. James' Hall can enjoy not only many of the heartiest theatregoing practices of Tudor England (short of throwing apple-cores), but they can enjoy a good deal more that the all-knowing Shakespeare did not know. And as they bring hearts as well as stomachs to this new theatre, there is general thankfulness that it preserves and sustains the brave traditions of the little old St. James' Hall which were thought lost forever when the demolition men moved in a year or two ago.

THIS quaint little theatre was for years an oasis in Sydney's theatrical desert. Sydney John Kay's Mercury Theatre brought such memorable productions as Molnar's "The Guardsman" and Anderson's "Winterset" into it—and then went down under the financial burdens. The John Alden company moved in, not only with that unforgettable "King Lear", but also with a superb all-star performance of Shaw's "Misalliance".

After Alden came Sydney's first rib-tickling excursions into modern topical revue under the banner of the company which set up house in St. James' Hall as The Phillip Street Theatre, itself the entrepreneur for English comedienne Joyce Grenfell's first full conquest of Sydney's audiences.

Inclusion of a theatre in the new office building on this site was a tribute indeed to all who had fought there for Sydney's theatrical survival. Loss of all that these valiant earlier ventures had stood for could have brought a little lunch (sorry—a little lump!) to the throats of all who remember.

—Lindsey Browne.

"VIRGINIA WOOLF" for Brisbane and Canberra

Plans are well advanced for presentation in Brisbane and Canberra of the Sydney Old Tote's much-discussed production of Albee's, "Who's Afraid of Virginia Woolf?"

These presentations (dates to be announced) will mark the first occasion on which the Old Tote Company has extended its operations outside Sydney.

Discussions are in progress to explore the possibilities of early production in other cities of this excoriating expose of two derelict American marriages, a play which has stirred many critics to rank Albee as high in drama history as Eugene O'Neill.

LETTER TO THE TRUST

The Sutherland Season

Sir,

Australians generally and Australian opera-lovers in particular will be delighted to have read in the press that soprano Joan Sutherland is to return to sing in opera in her homeland.

The special opera company which J. C. Williamson Theatres Ltd. are to form as a setting for her art will, it is reported, include a number of other outstanding singers, and the repertoire will include several operas that have not been performed in Australia for very many years.

This is a prospect to raise the very highest expectations among Australian music-lovers, but the circumstances in which Miss Sutherland has chosen to tour must always give considerable alarm to all those people here, singers among them, who are interested in establishing regular annual seasons of opera in Australia.

One cannot doubt that Miss Sutherland has very carefully considered all the likely effects of her decision to align her talent not with the existing Australian opera company, operated for so many years by the Trust, but with a new and transient company.

What the likely effect of that is to be on the opera-going attitudes of people outside the present hard core of opera-goers is a matter of conjecture. It could work destructively; it could work creatively—and most of us will hope that the latter will prevail. It is unthinkable that any threat to Australian opera would be in Miss Sutherland's mind.

She is thoroughly entitled to plan her home-coming in terms which she feels will show her off to best advantage; but there is ample room to question whether she has decided wisely, both on the surface merits of the various courses she needed to consider, and on the ultimate cost her decision may extract from the whole cause of permanent opera in her homeland.

R. AGNEW,
Seaforth, N.S.W.

(The above letter was sent to the Trust in the ordinary course of business. The correspondent has consented to our using his letter in "Trust News". It is intended to make the "Letters to the Editor" a major feature of future issues.)

Fonteyn believes in the Australian Ballet

"Some outstanding dancers, a very gifted director and a very fine company spirit . . ."

So says Dame Margot Fonteyn in speaking of the Australian Ballet and of what she believes to be its prospects for the future.

"I think that in perhaps ten years it can become one of the leading ballet companies in the world," she said in an interview during rehearsal at Sydney's Elizabethan Theatre, while exuberant teen-age Melbourne dancer, Walter Bourke, was striving on stage, under Rudolf Nureyev's guidance, to reproduce some of the renowned Nureyev leaps.

All morning, as the small rehearsal group of Australians took the stage with Fonteyn and Nureyev, it was plain to see the enormous surge of drive and devotion that has entered the work of the Australians as a simple result of dancing with two of the world's greatest exemplars of their art.

"Why do you say ten years?" Dame Margot was asked. "Is it because some such length of time is needed before the very young children now in ballet training all over the country will have matured to take the stage?"

"Not that at all," Fonteyn said. "It is just that nobody could expect a company as young as this one—barely two years old—to come to its peak for some little time yet."

* * *

And she recalled how long a period of years had had to pass before she and her companions of Britain's world-famous Royal Ballet were generally acknowledged to have "arrived".

Fonteyn did not agree that the total dedication needed by child students, if they were to develop to mature dance artists, necessarily prevented them from acquiring a rich knowledge of all the allied arts (literature, painting and so on), which could serve to feed their imagination as dancers.

"It is up to their teachers to see



MARGOT FONTEYN

that they get this," she said.

She made it clear, too, that nobody need take too seriously a published statement that she would advise no child to enter a ballet career because of "the hard life".

* * *

"I suppose all lives are hard," she laughed. "Certainly, if I had my own life over again I would be a dancer!"

"The important thing is not to discourage the young people who want to become dancers, but to be quite firm in telling those who clearly cannot become dancers that they cannot."



MOSCOW CIRCUS

ONE of the spectacular future uses of the tent-theatre recently used for the Trust's parkland presentations of "Henry V" in Adelaide and Sydney will be as domicile for the Moscow State Circus.

It is understood that the company owning the tent is basing its present letting policy on the expectation that the Moscow Circus will begin its much-mooted Australian tour in Perth in February, 1965.

"THE DISPLAY"—new ballet by Robert Helpmann



CUPID AMONG THE SYLPHS

UNLIKE lightning, Cupid has no objection to striking hard and often in the same place—and the place, in this instance, is the Australian Ballet.

Already in the short period that the Australian Ballet has been in existence, ten members of the company have married (Marilyn Jones-Garth Welch; Kathleen Geldard-John Moulton, Peter Condon-Rhonda Russell, Rosemary Mildner-Noel Smith).

Two other dancers of the company married in Perth during May—Robyn Croft and Douglas Gilchrist.

The alliance is one of Cupid's cleverer pieces of conjuring, for, quite contemptuous of the old saying about East is East and West is West, he has spent a good many years in shrinking the geographical distance between Townsville-born Robyn Croft and Perth-born Douglas Gilchrist, as reference to their separate careers will show.

But Cupid does not always shrink the distance between those he aims to unite. Take Robyn Croft's own parents, for instance. They were both born in Dundee, Scotland, but they had to await their first chance meeting at the other end of the earth—in Townsville, Queensland.

One important thing about the Townsville marriage of the Dundee-born Crofts is the inheritance which they have passed to Robyn Croft—her mother's passion for music and dancing; her father's delight in all the physical controls of high-diving. It would seem, even with the sketchiest recollection of Mendel's laws, that the daughter of such a marriage could have no choice but to be a dancer.

WHILE it may be argued that the climate of Townsville would not readily call to mind the atmosphere of Bonnie Dundee's beloved Highlands, the Croft household was not to be easily discouraged from its attempts to preserve the spirit of the thistle in the land of the prickly pear. Robyn Croft was an ardent Scottish dancer from early childhood. There were numerous competition successes. In due course she was Highland dancing champion of Townsville.

Encouraged by both her father and mother, she travelled to England in 1958 and joined the corps of the Royal Ballet, with whom she danced solo roles at times. In two overseas tours by units of the Royal Ballet, she danced in Africa (Pietermaritzburg, Johannesburg, Durban and Capetown) and in Asia (Manila, Hong Kong and Osaka). She returned to Australia to undertake television dancing in Melbourne.

During the main tour of the Australian Ballet's first year, her dancing included the Pas de Trois in "Swan Lake", the cup-winner (Archer) role in "Melbourne Cup", the valse in "Les Sylphides", the husband hunter in "Lady and the Fool", Swanilda's friend in "Coppelia", and the Pas de Trois in "Rendezvous".

The tremendous zeal of Robyn Croft's

father in his quest for first-class physical condition is matched by the attitudes of Douglas Gilchrist, who believes that passionate determination to be a dancer and to remain a dancer of distinction can involve a man in two most intimidating personal struggles, one of them physiological and the other psychological.

Take the physiological problem first. Here, according to Douglas Gilchrist, a man must undertake a regimen of physical training which has demands far exceeding those made on most top-line sportsmen, with the possible exception of swimmers and boxers. He points out that the ordinary day's routine of a ballet dancer demands as much as 12 hours work demands of a coalminer. Very few of the strong-man activities of sport and industry are as taxing, he emphasises.

dancer, Ted Shawn, then visiting Perth, advised him to train seriously in dancing and, specifically, to acquire some background in classical dancing.

A member of the Victorian National Theatre's ballet company after two years of training, Douglas Gilchrist's determination to continue his career abroad was checked by his period of national service. On leaving the Army, he worked his way around Western Australia as a shearer's cook, and in six months he had saved enough money to travel overseas.

WITHIN days of arriving in London in 1956 he was offered a place in the London Festival Ballet for a tour of Western Europe and for several appearances in London. On leaving that company, he worked nine hours a day for four months at a London restaurant, this time to finance a study holiday in the world capital of Russian Ballet, Moscow. Attendance at ballet classes there was followed by advice that his long-forgotten application for a scholar-



ROBYN CROFT AND DOUGLAS GILCHRIST

The psychological problem centres in the many setbacks which a career dancer must face to be able to practise his profession and in the degree of will which the dancer can command to override these setbacks. To be a dancer Douglas Gilchrist has for several periods during his career worked as a cook, in shearer's hut and in gilded restaurant.

It was thus that he was able to finance his way to dance study and to dance performance.

Douglas Gilchrist found his first interest in theatre during performances given by his father, a noted dramatic actor in Perth, and he was 14 years old when he joined in the work of the dance studio associated with Perth's "Patch" Theatre. Famous American

ship to Prague had been granted.

The scholarship, granted by the Czechoslovakian Ministry of Culture, was to enable him not only to dance professionally, but to make an intensive study of dance teaching methods, this course comprehending such subjects as music, dance history, anatomy and psychology.

In Czechoslovakia for five years in all, Douglas Gilchrist was for four years the only non-Czech member of The National Theatre Ballet, and danced in such Prague ballet presentations as "Othello", "Doktor Faust" and "Romeo and Juliet", the last to Prokofiev's music.

Auditioned in London in 1962, he was accepted as a soloist for the Australian Ballet on its formation.

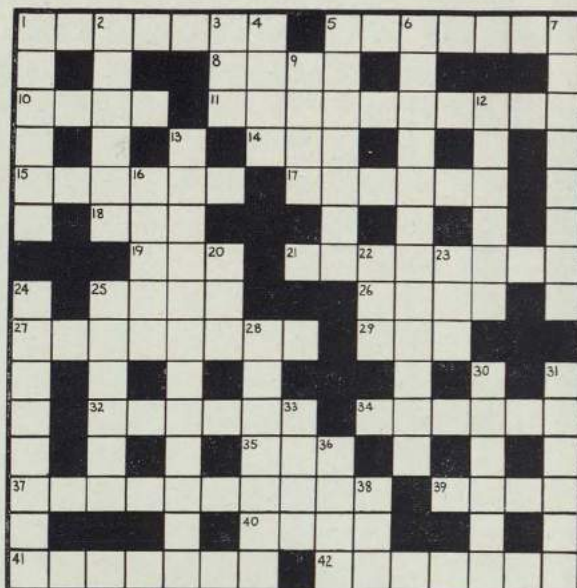
THEATRE CROSSWORD

ACROSS

1. Renowned ballet visitor to Australia in 1964.
5. Opera in the Trust's 1964 season.
8. What is a source of terror to the countrymen of the characters in "Cavalleria Rusticana"?
10. Pavlova or Volska?
11. Helpmann ballet. (Two words.)
14. To be in debt.
15. Vital point in a ballet shoe.
17. In Cromwell's England, and at later times, too, the theatre and theatre people were thought to be thus!
18. Play by Karel Capek. (Initials.)
19. Organisation of servicemen. (Initials.)
21. A job for a star. (Two words.)
25. He wrote a famous elegy.
26. Ultimate particle of matter.
27. But they're not for dramatic writing. (Two words.)
29. A famous ballet character might crack it.
32. Australia's prima ballerina.
34. Muscular trouble.
35. Rasputin hasn't put in an Abyssinian vizier.
37. The sort of physical elasticity for which dancers are famed.
39. Another famous Verdi role sung for the Trust Opera by John Shaw.
40. In the near future.
41. Who wrote "Ned Kelly" as staged by the Trust?
42. Racially, Nureyev thinks of himself as a countryman of what region?

DOWN

1. Part seen in South Australia is an anti-Athenian city.
2. Tenor Norman Yemm of the Trust Opera has won outstanding distinction as a professional what?
3. Snare.
4. A Roman Emperor.
5. Singer, generally regarded as the greatest living Carmen, who sings the role for the Trust during 1964.
6. An opera of the Trust's 1964 repertoire. (Three words.)
7. Coward comedy now widely regarded as the classic of its kind. (Two words.)
9. Trust what?
12. What Molnar play provided the story for the musical "Carousel"?
13. White characters had a season here.
16. Indian course.
20. But George Washington would be allowed to tell this name of a notable Australian actor named Reg.
22. First name of Mr. Hunter, director of the Edinburgh Festival, recently in Australia.
23. Nonsense.
24. Such people have pushed themselves very much higher up in the world than they deserve.
25. Asian river.
28. Closest.
30. Dame Margot Fonteyn is the wife of a diplomat of what country?
31. Mark the other name of him.
33. Don Giovanni, romancing Zerlina, sings "La ci darem la (what?)".
36. What nationality is Lucia di Lammermoor?
38. Girl's name.



Like to Compete?

This puzzle is printed for your amusement, but for a spice of competitive interest send in your completed diagram to the Trust.

On June 15, the mail will be opened and the first six correct entries will earn each successful entrant a voucher entitling him or her to a pair of seats to the value of not more than £3 at a show in their State capital city in the near future.

Entries must be in ink, without alterations, and the editor's decision will be final—all the usual things. *Endorse your envelope "CROSSWORD"* and send it to:

"Trust News",
153 Dowling Street, Potts Point, N.S.W.



NEW Ballet. "Roundelay" is Ray Powell's new ballet for world premiere presentation during the Australian Ballet's main tour with the Trust Opera, beginning in Brisbane in July.

With music specially written by Western Australian James Penberthy, the Powell ballet projects a Chaplinesque mood of comedy pathos as it observes the vicissitudes of a little man in a bullying world.

Our dictionary says a "roundelay" is "a song with a refrain".

This ballet will be the Australian Ballet's third world premiere venture for 1964.

MUSTARD-KEEN Orchestra. Whatever the reason is, perhaps a resentful feeling that Australian "automatically" set their work on a lower level than symphonic work in Melbourne and Sydney, the members of the South Australian Symphony Orchestra impart an element of striving enthusiasm to everything they do. The great vitality of their playing was an outstanding feature of all opera and ballet events of the recent Adelaide Festival.

LUNCH-TIME Playlets. Organisations devoted to the interests of writers have thrown themselves wholeheartedly behind the quest of Trust producer, Robin Lovejoy, for 40-minute Australian plays suitable for lunch-time presentation. Circularising its members, the Writers' Guild has demanded devoted and determined action on this at once! The "this-means-you" tone of the circular

is so forcible that some Guild members feel it carries almost the menace of a gun at the head. Mr. Lovejoy's own inclination is to fire a 21-gun salute.

BELSHAZZAR'S Boomerang? People close to composer Sir William Walton are so convinced of the rich pleasure he has found in the temper of Australian life while touring for the A.B.C. that there is wide speculation whether the Australia-inspired work he hopes to write will be an opera, perhaps of a character and theme suitable for the opening of the Sydney Opera House.

It seems unlikely that his present interest would run this way, partly because he is now said to be engaged on an "Antony and Cleopatra" opera and partly because he does not write rapidly. His "Troilus and Cressida", as seen at the Adelaide Festival, was the work of some five or six years. —L.B.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

PATRON: Her Majesty The Queen

CHAIRMAN: Dr. H. C. Coombs

EXECUTIVE DIRECTOR: Mr. Stefan Haag

153 DOWLING STREET

POTTS POINT, N.S.W.

TELEPHONE: 31-7011

Cable Address: THEATRETRUST

30th May, 1964.

Dear Member,

If you propose to attend the annual meeting of the Trust at its studios, 153 Dowling Street, Sydney, on June 8th at 5.30 p.m., would you kindly oblige by returning the attached slip to us.

Yours sincerely,

Bruce Scott

Bruce Scott,

Assistant Executive Director

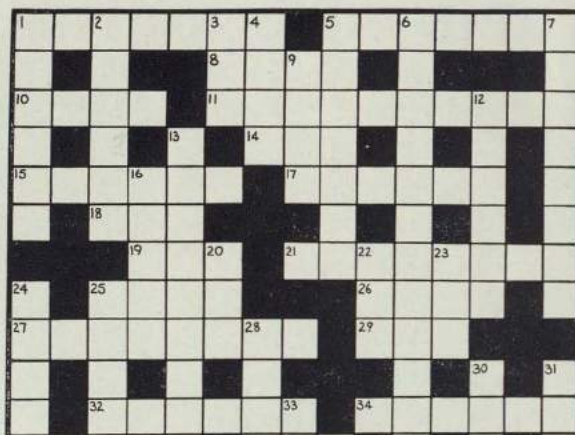
THEATRE CROSSWORD

ACROSS

1. Renowned ballet visitor to Australia in 1964.
5. Opera in the Trust's 1964 season.
8. What is a source of terror to the countrymen of the characters in "Cavalleria Rusticana"?
10. Pavlova or Volska?
11. Helpmann ballet. (Two words.)
14. To be in debt.
15. Vital point in a ballet shoe.
17. In Cromwell's England, and at later times, too, the theatre and theatre people

DOWN

1. Part seen in South Australia is an anti-Athenian city.
2. Tenor Norman Yemm of the Trust Opera has won outstanding distinction as a professional what?
3. Snare.
4. A Roman Emperor.
5. Singer, generally regarded as the greatest living Carmen, who sings the role for the Trust during 1964.
6. An opera of the Trust's 1964 repertoire. (Three words.)
7. Coward comedy now widely regarded as the classic of its kind. (Two words.)
9. Trust what?
12. What Molnar play provided



THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

Notice of Meeting

NOTICE IS HEREBY GIVEN that the ANNUAL ORDINARY GENERAL MEETING of Members will be held at the Australian Elizabethan Theatre Trust Offices, 153 Dowling Street, Potts Point, Sydney, on Monday, 8th June, 1964, at 5.30 p.m.

BUSINESS:

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to 31st December, 1963, and the Report of the Directors and Honorary Auditors thereon.
2. To elect Honorary Auditors for the ensuing year. The retiring Auditors, Messrs. G. T. Hartigan & Co., Chartered Accountants, are eligible for re-election.
3. To transact any other business which may be brought before the meeting in conformity with the Articles of Association.

By Order of the Board,

M. PARKER,

Secretary.

Sydney: May, 1964.

PRESIDENT:

Sir Ian Potter ✓

VICE-PRESIDENTS:

Dr. J. R. Darling

Sir Robert Knox

CHAIRMAN:

Dr. H. C. Coombs ✓

DIRECTORS:

Professor Frederick Alexander
K. G. Brooks
The Hon. Mr. Justice Crisp
Mrs. P. W. E. Curtin
G. F. Davies
Mrs. M. Dekyvere, M.B.E.
The Hon. Mr. Justice Eggleston
W. O. Fairfax
A. H. L. Gibson, E.D.
Miss Margaret Gillespie
S. G. Haviland, C.B.E.
N. F. Hopkins
Neil Hutchison
Sir Roland Jacobs

Sir James Kirby, C.B.E.
F. E. Lampe, M.B.E.
Mrs. I. L. Massy Burnside
Albert Monk
Sir Charles Moses, C.B.E.
Sir Daniel McVey, C.M.G.
Professor J. A. Passmore
The Hon. Sir Roslyn Philp, K.B.E.
Sir Alexander Reid, C.M.G., I.S.O.
Miss M. E. Roper
Dr. Lloyd Ross
Professor Sir Fred Schonell
Sir Arthur Smithers, C.B.E.
L. C. Waterman

HONORARY SOLICITORS:

Messrs. Allen, Allen & Hemsley, Martin Place, Sydney.

HONORARY AUDITORS:

G. T. Hartigan & Co., Chartered Accountants.

BANKERS:

Commonwealth Trading Bank of Australia.

REGISTERED OFFICE:

Commonwealth Bank Chambers,
Cnr. London Circuit and Northbourne Avenue,
Canberra, A.C.T.

EXECUTIVE DIRECTOR:

Stefan Haag

ASSISTANT EXECUTIVE DIRECTOR:

Bruce Scott

HONORARY SECRETARY:

Maurice Parker

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(A Company incorporated in the Australian Capital Territory and limited by guarantee.)
153 Dowling Street, Potts Point, N.S.W.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

Report of the Directors to the Members at the Ordinary General Meeting to be held in Sydney on 8th June, 1964

Your Directors are pleased to present the Balance Sheet and Statement of Income and Expenditure of the Trust for the twelve months ended 31st December, 1963, duly certified by our Honorary Auditors, Messrs. G. T. Hartigan & Co., Chartered Accountants.

In our report last year we referred to the decision of the Governments of the Commonwealth and State to increase financial support for Trust activities. The effects of this decision are reflected in the higher figures in our income and expenditure accounts and in the increased scale of activities. Income increased from £264,910 to £304,957. This increase does not reflect the full effect of the increased grants which only became effective from 1st July and, partly for this reason, a small deficit of £2,988 is shown for the year.

It is also reported that, as a result of the decision by the Commonwealth Government and the Victorian State Government to make available their subsidies in quarterly payments, we have altered our method of accounting so as to disclose in our books at the close of business subsidies due for the quarter ended 31st December, but not received until early in the new financial year.

Your Directors believe that it should be an objective of policy to strengthen the reserves of the Trust so that its readily available funds will be appropriate to its larger scale of operation. This matter is receiving their earnest attention.

The balance of the Trust's accumulated funds now stands at £170,854, compared with £160,342 last year. It should be noted that the reserve for the renewal of the lease of the Elizabethan Theatre, Sydney, has been written back into Accumulated Funds since this provision is no longer required.

It is also recorded that the amount of £10,000 reserved in 1962 towards the cost of Trust ballet activities has been brought into account in the accounts of the 1963 ballet season.

Last year the Board reported that a number of enlightened commercial and industrial enterprises had given financial support for, and identified themselves with the ballet season, and that a successful approach had also been made for support for the 1963 opera season. I am pleased to record that similar patronage has been received for this year's ballet and opera seasons.

The Executive Director is reporting fully on the year's artistic activities, but I shall take the opportunity of speaking to members at the Annual General Meeting in connection with the Trust's plans for the future and its general policy.

STAFF

The Board would like to commend the Executive and staff of the Trust for their loyalty and sustained effort over a period in which the Trust has had to meet a number of problems in its many and varied activities.

H. C. COOMBS,
Chairman.

Sydney,
4th May, 1964.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

Executive Director's Report to Members

I am happy to report that one of the major developments during 1963 was the success of approaches to the Commonwealth and State Governments for increases in their grants to the Australian Elizabethan Theatre Trust. These grants, at a rate which more than doubled previous subsidies, became available for our activities as from the second half of 1963. There were several noteworthy results from these increases. It immediately became possible to ensure continued employment for the whole of 1963 for the Australian Ballet Company, which had been established in the previous year. More importantly, we were able to commit ourselves to a policy of regularity in the opera and ballet seasons planned for the future as against the necessary sporadic nature of our opera seasons in former years.

DRAMA

One of the most important of all the year's developments, however, was that proceeding from a general re-evaluation of drama policy in the light of experience gained over the last seven years. In the drama field it was decided to embark on a regional policy whereby national touring of plays would in future be restricted to specific occasions of a special nature. The "bread-and-butter" activity in drama, in accordance with the aims of the regional policy, will be the maintenance and (where they do not exist) the establishment of regular, professional, small-scale theatres in various centres, these theatres to provide the amenities demanded by today's living standards in our community and to offer a suitable environment for the right relationship between performers and audience to become established and to flourish.

The economic and artistic sense of these principles had been proven in practice over a number of years by the Union Theatre Repertory Company in Melbourne, and 1963 saw them being most successfully applied by the Old Tote Theatre in Sydney. The University of New South Wales, contributing the required environment, became partner of the Trust in this Old Tote venture. To implement the new drama policies, Professor Robert Quentin was appointed Director of Drama for the Trust, and relinquished his directorship of the National Institute of Dramatic Art, a position to which his co-director at the Old Tote, Mr. Tom Brown, was appointed.

In order to facilitate growth of Victorian drama activity, Mr. John Sumner, who had acted in the dual role of Director of the Union Theatre Repertory Company and Trust Manager for Victoria, was appointed Director of Drama for Victoria and Mr. James Mills took up residence in Melbourne as Trust Representative in Victoria.

CENTRAL ORGANISATION

The increased scope of Trust activities has demanded additional appointments in the various enterprises and also at head office. It was thought best to let time crystallise the specific needs, one result being that appointments are still being made from time to time. I should like to take the opportunity at this juncture to state that, because of the circumstances outlined, most employees of the Trust have been faced with the need to give of their services to a degree far in excess of normal expectancy. They have done so magnificently and I would like to express my thanks and appreciation of the dedication they have shown to Theatre.

OPERA

The opera company presented a season of four operas—"Fidelio", "The Marriage of Figaro", "La Boheme" and "Faust"—in Brisbane, Adelaide, Melbourne and Sydney. During the Sydney season the Johann Strauss operetta, "Die Fledermaus", was added to the repertoire and, following the close of the main tour, this production was presented for a Melbourne season of nine weeks in association with Garnet H. Carroll. A second opera company, which presented "The Marriage of Figaro" in Hobart, proceeded to Perth early in the current year to present both "The Marriage of Figaro" and "La Boheme" at the Perth Festival. From an artistic point of view each opera had its own highlights, but "The Marriage of Figaro" proved to be the most rewarding financially.

Special mention must be made of the return to Australia of three overseas guests. After a short visit in 1962, Professor Wilhelm Loibner, of Vienna, returned as Artistic and Musical Director for the 1963 opera season. He was accompanied by his wife, Ruthilde Boesch, as principal soprano for the company. Mr. Stephan Beinl, having so enjoyed a previous visit from Vienna to produce for our opera company, has decided to settle in this country. The work of these people with the opera company contributed in no small way to the development of our artists. After a nine-year absence, Miss Elizabeth Fretwell returned to her homeland to sing the title role of "Fidelio" and the role of the Countess in "The Marriage of Figaro," which was not only a personal pleasure to me, but also, I am sure, a great pleasure to audiences.

BALLET

The Australian Ballet continued during 1963 the inaugural season which had opened in November, 1962. There were visits to Perth, Melbourne, Brisbane and New Zealand. Following the tour of New Zealand the company was divided into two units which undertook tours of Hobart and the country areas of Tasmania, as well as the country areas of New South Wales, Queensland, Victoria and South Australia. In New South Wales and Queensland, the ballet tour was most ably managed by the Arts Council of Australia.

The results recorded generally throughout the country areas were most encouraging and justified our belief that a large potential audience exists in these areas for presentations of a high artistic standard.

Although the cost of establishing and maintaining the ballet company during this first year was high, the results achieved in so short a time indicate that our confidence in this venture was justified and that continued public support for the company's work will be the mark of its remarkably rapid development.

Dance of an entirely different style and aspiration was displayed in Sydney and Melbourne during the year by Jose Limon and Company, a famous American organisation, which gave short seasons as part of the U.S. Department of State's cultural programme. The extreme brevity of the seasons in Australian cities, given in association with the Trust, tended to prevent this gifted and dedicated company from reaching as wide a public as its artistry deserved. Even so, our audiences left Mr. Limon and his colleagues in no doubt as to the great esteem and affection in which Australians held them.

THE ABORIGINAL THEATRE

Sydney and Melbourne audiences had the unique experience of seeing during the year the work of 45 full blood Arnhem Landers in a programme of ritual and secular corroborees and campfire music—a presentation which showed to southerners the great nobility, imaginativeness and driving physical power of which the art of the oldest Australians is so grippingly compounded.

This presentation—The Aboriginal Theatre, as we called it—was made in association with the Welfare Branch of the Northern Territory Administration. A permanent record of this remarkable season is available in the Artransa colour film coverage made of it for local and overseas cinema and television circulation.

THE AUSTRALIAN BALLET SCHOOL

During 1963, plans were advanced towards the establishment of the Australian Ballet School as an adjunct of the Australian Ballet. Auditions were held in all States by the Director of the School, Miss Margaret Scott, and by the Artistic Director of the Australian Ballet, Miss Peggy van Praagh, and 27 advanced ballet students were selected for enrolment at the school which began operations early in 1964.

The course planned is to cover a period of two years and it was considered that, when the school came into full operation, the number of students should be limited to 40 students in any one year, 20 of these to be first-year students and 20 to be second-year. The course is designed to provide to the selected students an intensive training which will be of value to those wishing to be considered for admission to the company.

ASSOCIATED MANAGERMENTS

The Trust has enjoyed a most cordial association during the year with other theatrical and entertainment managements. This relationship, which has facilitated solutions of many problems of common interest, has been of great satisfaction to my associates and myself.

The Australian Broadcasting Commission's generosity in providing its various symphony orchestras for the Trust opera presentations is acknowledged with gratitude. The association in various theatrical presentations with Mr. Garnet H. Carroll and with J. C. Williamson Theatres Limited (which jointly sponsors the Australian Ballet with the Trust) has been attended by a most gratifying degree of success for all parties.

TABLE OF EVENTS

The Trust's annual report for 1962 included a listing of all productions undertaken by the Trust and in its association with other organisations in the various States during the year. This feature has proved so popular that it has been decided to repeat it in this year's report. The wide range and multifarious character of the Trust's work in a year can perhaps be indicated in no more effective way than this.

● NEW SOUTH WALES

Drama:

The Season at Sarsaparilla (with J. C. Williamson Theatres Ltd.).
The Cherry Orchard (presented by the Old Tote Theatre Company).
Hamlet " " " " " "
The Bald Prima Donna " " " " " "
The Fire Raisers " " " " " "
The Playboy of the Western World " " " " " "
The American Dream (presented at the Lunchtime Theatre). "
Lunch Hour " " " " " "
Young Elizabethan Players (with Arts Council of Australia—N.S.W. Division).
Young Elizabethan Players (at North Side Arts Festival).

Ballet:

The Australian Ballet (with J. C. Williamson Theatres Ltd.)—
Country Tour (with Arts Council of Australia—N.S.W. Division).
Special versions of:—
Melbourne Cup.
Coppelia — Act III.
Giselle (pas de deux).
Don Quixote (pas de deux).
Tarantella.
One In Five.
The Aboriginal Theatre (with Welfare Branch—Northern Territory Administration).
The Chitrasena Ballet (with the Tea Bureau of Ceylon).
Jose Limon and Company (with the United States Department of State).
The Georgian State Dance Company (with J. C. Williamson Theatres Ltd. and Edgley and Dawe).

Opera:

Main season—
Fidelio.
La Boheme.
Faust.
The Marriage of Figaro.
Die Fledermaus.
Country performances —
Don Giovanni (with Arts Council of Australia—N.S.W. Division).
North Side Arts Festival —
Two concerts: Stars of Opera.
Opera for Schools —
The Marriage of Figaro.
La Boheme.

Musicals:

Sound of Music (with Garnet H. Carroll), (also at Newcastle).
The Merry Widow (with Garnet H. Carroll and J. C. Williamson Theatres Ltd.).
Orpheus in the Underworld (with Garnet H. Carroll and Tivoli Circuit (Australia) Pty. Ltd.).
The Ballad of Angel's Alley (presented at the Old Tote Theatre) (by National Institute of Dramatic Art).

Grants and Subsidies:

Arts Council of Australia — N.S.W. Division.
Old Tote Theatre Company.
National Institute of Dramatic Art (University of N.S.W.).
British Drama League (Australia).
Inter-Varsity Drama Festival.
Newcastle Dramatic Club.

● **VICTORIA**

Drama:

Richard II (presented by Union Theatre Repertory Co.).
The Good Ship 'Walter Raleigh' " " " "
And the Big Men Fly " " " "
The Devil's Disciple " " " "
The Private Ear, The Public Eye " " " "
The Man Who Came to Dinner " " " "
A Cheery Soul " " " "
The Happy Invalid " " " "
The No-Hoppers (country tour by U.T.R.C. and C.A.E. of Victoria).
Arms and the Man " " " " " " " "
The Four Poster " " " " " " " "
Theatre Workshop (in conjunction with Children's Theatre Guild).
The Young Elizabethan Players.

Ballet:

The Australian Ballet (with J. C. Williamson Theatres Ltd.) —
Swan Lake (IV acts).
Just for Fun.
Night is a Sorceress.
Divertissements.
The Lady and the Fool.
Les Sylphides.
One in Five.
Melbourne Cup.
Don Quixote — pas de deux.
Les Rendezvous.
Coppelia.
Nutcracker Suite (with Garnet H. Carroll).
Country Tour (with C.A.E. of Victoria).
Special versions of:—
Lady and the Fool.
Swan Lake (Act II).
Just for Fun.
Divertissements.

The Aboriginal Theatre (with Welfare Branch—Northern Territory Administration).
The Chitrasena Ballet (with Tea Bureau of Ceylon).
Jose Limon and Company (with United States Department of State).
The Georgian State Dance Company (with J. C. Williamson Theatres Ltd. and Edgley and Dawe).

Opera:

Fidelio.
La Boheme.
Faust.
The Marriage of Figaro.

Musicals and Operetta:

Die Fledermaus (with Garnet H. Carroll).
Orpheus in the Underworld (with Garnet H. Carroll).
The Merry Widow (with Garnet H. Carroll).
Wildcat (with Garnet H. Carroll).

Grants and Subsidies:

The Australian Ballet School.
Emerald Hill Theatre.

● **QUEENSLAND**

Drama:

The Young Elizabethan Players (with Arts Council of Australia—Queensland Division).

Ballet:

The Australian Ballet (with J. C. Williamson Theatres Ltd.).
Swan Lake (IV Acts).
Just for Fun.
Night is a Sorceress.
Divertissements.
The Lady and the Fool.
Les Sylphides.
One in Five.
Melbourne Cup.
Don Quixote—pas de deux.
Les Rendezvous.
Coppelia.
Country Tour (with Arts Council of Australia — N.S.W. Division).
Special versions of—
Melbourne Cup.
Coppelia.
Giselle.
Don Quixote.
Tarantella.
One in Five.

The Georgian State Dance Company (with J. C. Williamson Theatres Ltd. and Edgley and Dawe).

Opera:

Fidelio .
La Boheme.
Faust.
The Marriage of Figaro.

Musicals:

The Sound of Music (with Garnet H. Carroll).
Orpheus in the Underworld (with Garnet H. Carroll).

Grants and Subsidies:

North Queensland Drama Festival.

● **SOUTH AUSTRALIA**

Drama:

And the Big Men Fly (presented by U.T.R.C. (Melbourne) in association with Adelaide Repertory Theatre Society).
The Young Elizabethan Players.
Recitals by Robert Speaight (Adelaide and Mt. Gambier).

Ballet:

The Australian Ballet (with J. C. Williamson Theatres Ltd.)
Country Tour
Special versions of:—
Lady and the Fool.
Swan Lake (Act II).
Just for Fun.
Divertissements.
The Georgian State Dance Company (with J. C. Williamson Theatres Ltd. and Edgley and Dawe).

Opera:

Fidelio.
La Boheme.
The Marriage of Figaro.
Faust.

Musicals:

The Sound of Music (with Garnet H. Carroll).
The Merry Widow (with Garnet H. Carroll).

Grants and Subsidies:

Adelaide Repertory Theatre Society.
Adelaide Theatre Guild.
Adelaide Theatre Group.
Theatre 62.

● WESTERN AUSTRALIA

Drama:

National Theatre Inc. Perth—Salary of Production Director Perth Playhouse and assistance with salaries and fares of producers and artists during the year.
A Man for All Seasons (with Festival of Perth).

Ballet:

The Australian Ballet (with J. C. Williamson Theatres Ltd.).
Swan Lake (four acts).
The Lady and the Fool.
Melbourne Cup.
Les Sylphides.
The Night is a sorceress.
Just for Fun.
One in Five.
Les Rendezvous.
Don Quixote — pas de deux.
Divertissements.

Chitrasena Ballet (with Festival of Perth).
The Georgian State Dance Company (with J. C. Williamson Theatres Ltd. and Edgley and Dawe).

Musicals:

The Sound of Music (with Garnet H. Carroll).

● TASMANIA

Drama:

Charley's Aunt (with Council of National Theatre & Fine Arts Society).
The Naked Island " " " " " " " " "
The Caretaker " " " " " " " " "
Recitals by Robert Speaight " " " " " " " " "
Young Elizabethan Players

Ballet:

The Australian Ballet (with J. C. Williamson Theatres Limited, Council of National Theatre & Fine Arts Society and Adult Education Board of Tasmania) (Hobart, Launceston, Burnie, Devonport).
Lady and the Fool.
Swan Lake (Act II).
Just for Fun.
Divertissements.

The Chitrasena Ballet (with Council of National Theatre & Fine Arts Society and A.E.B. of Tasmania) Hobart and Launceston.

Opera:

Tales of Hoffman (with Council of National Theatre & Fine Arts Society).
The Marriage of Figaro.

Musicals:

Ballad of Angel's Alley (with Council of National Theatre & Fine Arts Society).
White Horse Inn (with Council of National Theatre & Fine Arts Society).

Grants and Subsidies:

Australian Composers' Conference.
Salary of Production Director — Theatre Royal Hobart.

● CANBERRA, A.C.T.

Opera:

Don Giovanni (with Arts Council of Australia).

Ballet:

The Australian Ballet (with J. C. Williamson Theatres Ltd. and Arts Council of Australia).
Special versions of:
Melbourne Cup.
Coppelia.
Giselle (pas de deux).
Don Quixote (pas de deux).
Tarantella.
One in Five.

● GENERAL ASSISTANCE:

Alice Springs Drama Festival.
Lae Musical and Drama Society.

Sydney, 4th May, 1964.

STEFAN HAAG,
Executive Director.

STATEMENT OF THE DIRECTORS

The Directors of The Australian Elizabethan Theatre Trust are of the opinion that the accompanying Income and Expenditure Account is drawn up so as to give a true and fair view of the results of the Company for the twelve months ended 31st December, 1963, and that the Balance Sheet is drawn up so as to exhibit a true and fair view of the state of affairs of the Company as at 31st December, 1963.

On behalf of the Board of Directors,

H. C. COOMBS,
NEIL HUTCHISON.

Sydney, 4th May, 1964

SECRETARY'S DECLARATION

I, Maurice Parker, being the Secretary of The Australian Elizabethan Theatre Trust, declare that the accompanying Balance Sheet and Income and Expenditure Account of the said Company are, to the best of my knowledge and belief, correct. AND I make this solemn declaration, by virtue of the Statutory Declarations Act, 1959, and subject to the penalties provided by that Act for the making of false statements in Statutory Declarations, conscientiously believing the statements contained in this Declaration to be true in every particular.

Declared at Sydney in the State of New South Wales on this Fourth day of May, 1964.
Before me:

H. R. FERGUSON,
A Justice of the Peace.

M. PARKER,
Secretary.

AUDITORS' REPORT TO MEMBERS

We report that we have audited the Accounts of The Australian Elizabethan Theatre Trust for the year ended 31st December, 1963. In our opinion, the accompanying Balance Sheet and Income and Expenditure Account of that Company are properly drawn up in accordance with the provisions of the Companies Ordinance, 1962, and so as to give a true and fair view of the state of the Company's affairs as at 31st December, 1963.

We further report that we are of the opinion that the accounting and other records (including registers) examined by us have been properly kept in accordance with the provisions of the said Ordinance.

G. T. HARTIGAN & CO.,
Chartered Accountants.

Sydney, 4th May, 1964

THE AUSTRALIAN ELIZABETHAN THEATRE

BALANCE SHEET as at 31st December 1962

	1963 £	1962 £
ACCUMULATED FUNDS:		
Balance at 31st December, 1962	160,342	154,215
Add Provision for Renewal of Lease — no longer required	13,500	—
	173,842	154,215
Surplus/(Deficit) for the year	(2,988)	6,127
	<u>£170,854</u>	<u>£160,342</u>
THE ELIZABETHAN THEATRE RESERVE FUND	—	£37,500
PROVISIONS:		
Subsidies Receivable carried forward	56,000	—
Australian Ballet Foundation	—	10,000
Staff Retirement Fund	5,895	3,393
Renewal of Lease—The Elizabethan Theatre—Sydney	—	13,500
Artists' Special Assistance Fund	1,735	2,367
Ballet School Scholarship Fund	600	—
Holiday Pay	958	—
	<u>£65,188</u>	<u>£29,260</u>
LOAN ON MORTGAGE—Secured:		
New South Wales Government:		
Repayable not later than twelve months	10,000	10,000
Repayable later than twelve months	—	10,000
	<u>£10,000</u>	<u>£20,000</u>
CURRENT LIABILITIES:		
Bank Overdraft—Secured	86,475	14,313
Sundry Creditors and Accrued Expenditure	43,913	10,552
	<u>£130,388</u>	<u>£24,865</u>
	<u><u>£376,430</u></u>	<u><u>£271,967</u></u>

ELIZABETHAN THEATRE TRUST

at 31st DECEMBER, 1963

	1963	1962
	£	£
FIXED ASSETS:		
Freehold Land and Buildings— 153-161 Dowling Street, Sydney—at Cost	109,457	109,457
Furniture and Equipment—at Cost	18,606	16,544
Less Provision for Depreciation	5,108	3,608
Shares in Subsidiary Company—at Cost: 2 Shares of £1 each in Newtown Majestic Pty. Limited (represent- ing the Elizabethan Theatre, Sydney)	37,500	37,500
Less Amount written off	37,500	—
	<u>£122,955</u>	<u>£159,893</u>
INVESTMENTS:		
Government and Public Authorities—at Cost (Market Value, 1963, £22,164; 1962, £21,582)	21,558	21,558
Listed Companies—at Cost (Market Value, 1963, £86,085; 1962, £80,702)	38,705	38,705
Shares	19,886	19,886
Debentures and Notes	58,591	58,591
	<u>£80,149</u>	<u>£80,149</u>
CURRENT ASSETS:		
Production Division Stocks—at Cost	13,867	8,884
Advances — Schedule 1	26,028	9,122
Sundry Debtors	9,420	12,293
The Elizabethan Theatre Company (Sydney) Limited	11,031	409
Subsidies Receivable	112,500	—
Cash on Hand	100	118
Prepayments	380	1,099
	<u>£173,326</u>	<u>£31,925</u>

NOTE:

The Subsidiary Company, Newtown Majestic Pty. Limited is incorporated in New South Wales

£376,430

£271,967

THE AUSTRALIAN ELIZABETHAN TRADING COMPANY

STATEMENT OF INCOME AND EXPENDITURE

	1963	1962
	£	£
GRANTS — Schedule 2	25,018	19,408
SUBSIDIES — Schedule 3	189,668	129,293
LOSSES ON PRODUCTIONS — Schedule 4	15,273	31,090
NET COST OF OPERATING PRODUCTION DIVISION:		
(Including Depreciation of Equipment £1,069—1962 £900)	6,033	6,968
OVERHEAD EXPENSES — Schedule 6	68,965	72,024
BALANCE, being NET SURPLUS transferred to Accumu- lated Funds	—	6,127

£304,957

£264,910

BETHAN THEATRE TRUST

ACCOUNTS FOR THE YEAR ENDED 31st DECEMBER, 1963

	1963	1962
	£	£
RECEIPTS from:		
Subscribing Members	13,688	13,952
Donations	179	676
	<u>13,867</u>	<u>14,628</u>
SUBSIDIES RECEIVED:		
Commonwealth Government	150,000	114,600
State Governments	109,000	82,400
City Councils	7,000	9,000
	<u>266,000</u>	<u>206,000</u>
PROFITS ON PRODUCTIONS — Schedule 5	13,736	34,924
MANAGEMENT FEES RECEIVED	2,758	850
INCOME FROM INVESTMENTS:		
Government and Public Authorities	1,084	1,083
Listed Companies:		
Shares	2,621	2,511
Debentures and Notes	1,425	2,813
	<u>5,130</u>	<u>6,407</u>
INTEREST RECEIVED	—	139
ROYALTIES RECEIVED	15	615
SUNDRY INCOME	463	1,347
BALANCE, being NET DEFICIT transferred to Accumulated Funds	2,988	—
	<u>£304,957</u>	<u>£264,910</u>

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

ADVANCES — SCHEDULE 1

	1963 £	1962 £
1964—Australian Ballet Season	6,522	5,710
Drama Season	2,482	—
Opera Season	2,489	—
Die Fledermaus	9,637	—
The Young Elizabethan Players	968	114
Black Theatre of Prague	33	—
Sound of Music — Sydney	2,357	—
The Tent Theatre	1,540	—
The Council of Adult Education — Victoria	—	298
"Orpheus in the Underworld" Production	—	3,000
	<u>£26,028</u>	<u>£9,122</u>

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

GRANTS — SCHEDULE 2

	1963 £	1962 £
Adelaide Repertory Theatre	1,000	—
Adelaide Theatre Guild	37	789
Adelaide Theatre Group	150	—
Arts Council of Australia (N.S.W. Division)	150	500
Australian Composers' Conference—Tasmania	100	—
Alice Springs Drama Festival	173	—
British Drama League (Australia)	143	—
Council of the National Theatre and Fine Arts Society— Tasmania	7,147	3,611
Emerald Hill Theatre—Melbourne	858	—
Festival of Perth	2,753	3,139
Independent Theatre — Sydney	—	711
Inter-Varsity Drama Festival	132	—
John Alden Shakespeare Festival — Sydney	361	—
Lae Musical and Drama Society	32	31
National Institute of Dramatic Art	5,306	5,708
National Theatre Incorporated — Perth	2,957	2,947
Newman Society — Sydney	—	205
Newcastle Dramatic Club	40	—
North Queensland Drama Festival	40	44
Northside Arts Festival — Sydney	388	100
Peter Scriven	—	250
Sundry Grants	123	92
Theatre 62 — Adelaide	100	—
The Old Tote Theatre — Sydney	3,000	1,199
The Young Savoyards — Sydney	28	—
Unesco Drama Conference	—	82
	<u>£25,018</u>	<u>£19,408</u>

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

SUBSIDIES — SCHEDULE 3

	1963 £	1962 £
BALLET AND DANCE:		
The Australian Ballet (after allowing for Donations Received)	89,754	24,290
Less Provision for Loss	10,000	—
	<u>79,754</u>	<u>24,290</u>
The Australian Ballet School	3,027	—
Aboriginal Theatre	9,241	—
Jose Limon Dance Company	£2,783	—
Less: Amount received from United States Embassy	<u>2,783</u>	<u>24,290</u>
	92,022	
DRAMA:		
"A Man for All Seasons"	—	14,266
Australian Plays Season	—	9,709
Marionette Theatre	—	6,362
Robert Speaight Recitals	23	58
"Saint Joan"	—	14,000
"Season at Sarsaparilla"	3,666	—
"The Ham Funeral"	—	3,884
The Young Elizabethan Players	8,002	9,787
The Old Tote Theatre, Sydney	£3,202	—
The Three Shilling Theatre, Sydney	<u>845</u>	—
	4,047	—
Union Theatre Repertory Company—		
Melbourne—9th Season	—	2,521
10th Season	7,000	—
11th Season	8,428	—
Country Tours	<u>3,179</u>	<u>4,405</u>
	18,607	1,884
	<u>34,345</u>	<u>62,471</u>
OPERA:		
Opera for Schools and other Activities	840	—
The Elizabethan Trust Opera Company (after allowing for Donations Received)	62,461	42,532
	63,301	42,532
	<u>£189,668</u>	<u>£129,293</u>

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

LOSSES ON PRODUCTIONS — SCHEDULE 4

	1963 £	1962 £
BALLET AND DANCE:		
The Chitrasena Ballet	2,300	—
The Indian Song and Dance Theatre	—	979
The Parham Dancers — U.S.A.	—	1,635
	2,300	2,614
DRAMA:		
"Come Blow Your Horn" — Tour	—	2,434
"Miracle Worker"	—	5,412
Thorndike-Casson Recitals	—	1,147
"Write Me a Murder"	—	3,954
"Nina"	—	3,277
	—	16,224
MUSICALS:		
"Little Mary Sunshine"	—	5,515
"Once Upon a Mattress"	—	6,737
"Wildcat"	8,999	—
	8,999	12,252
OPERA:		
"Merry Widow" and "Orpheus in the Underworld"	3,974	—
	<u>£15,273</u>	<u>£31,090</u>

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

PROFITS ON PRODUCTIONS — SCHEDULE 5

	1963 £	1962 £
BALLET AND DANCE:		
The American Dance Company	—	1,930
The Bolshoi Ballet	—	3,608
The Georgian State Dancers	792	—
	792	5,538
DRAMA:		
"Come Blow Your Horn" — Sydney	—	4,376
"And the Big Men Fly"	5,867	—
"The Man Who Came to Dinner"	1,257	—
	7,124	4,376
MUSICAL:		
"Sound of Music"	5,820	18,135
OPERA:		
"Orpheus in the Underworld"	—	6,875
	<u>£13,736</u>	<u>£34,924</u>

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

OVERHEAD EXPENSES — SCHEDULE 6

	1963 £	1962 £
Insurance	284	385
Interest	4,321	1,990
Light and Power	376	350
Miscellaneous Expenses	837	644
Pay-roll Tax	677	768
Postages, Telephone and Cables	4,464	4,386
Printing and Stationery	2,212	3,016
Publicity and Public Relations	8,379	8,225
Readers' Fees	—	27
Rent	877	1,005
Repairs and Maintenance	1,341	1,028
Representation Fee — London	250	250
Removal Expenses	—	148
Royalties	703	659
Salaries	35,341	38,611
Secretarial Services	57	170
Subscriptions	60	60
Superannuation Contributions	—	598
Travelling Expenses	5,637	6,421
Palace Theatre Costs	216	1,230
Provision for Staff Retirement Fund	2,502	1,743
Allowance for Depreciation—Furniture and Fittings	431	310
	<u>£68,965</u>	<u>£72,024</u>

THE ELIZABETHAN THEATRE COMPANY (SYDNEY) LIMITED

STATEMENT OF THE DIRECTORS

The Directors of The Elizabethan Theatre Company (Sydney) Limited are of the opinion that the accompanying Income and Expenditure Account is drawn up so as to give a true and fair view of the results of the Company for the twelve months ended 31st December, 1963, and that the Balance Sheet is drawn up so as to exhibit a true and fair view of the state of affairs of the Company as at 31st December, 1963. Sydney, 4th May, 1964.

On behalf of the Board of Directors,

JAMES N. KIRBY,
M. PARKER.

SECRETARY'S DECLARATION

I, Lionel Preston, being the Secretary of The Elizabethan Theatre Company (Sydney) Limited, declare that the accompanying Balance Sheet and Income and Expenditure Account of the said Company are, to the best of my knowledge and belief, correct. And I make this solemn declaration, by virtue of the provisions of the Oaths Act, 1900, conscientiously believing the Statement contained therein to be true in every particular.

Declared at Sydney in the State of New South Wales on this Fourth day of May, 1964. Before me:

H. R. FERGUSON,
A Justice of the Peace.

LIONEL PRESTON,
Secretary.

AUDITORS' REPORT TO THE MEMBERS

We report that we have audited the Accounts of The Elizabethan Theatre Company (Sydney) Limited for the year ended 31st December, 1963. In our opinion, the accompanying Balance Sheet and Income and Expenditure Account of that Company are properly drawn up in accordance with the provisions of the Companies Act, 1961, and so as to give a true and fair view of the state of the Company's affairs as at 31st December, 1963.

We further report that we are of the opinion that the accounting and other records (including registers) examined by us have been properly kept in accordance with the provisions of the said Act.

G. T. HARTIGAN & CO.,
Chartered Accountants.
Registered under the Public Accountants
Registration Act, 1945, as amended.

Sydney, 4th May, 1964.

THE ELIZABETHAN THEATRE

BALANCE SHEET A

	1963 £	1962 £
ACCUMULATED FUNDS:		
Balance at 31st December, 1962	10,556	11,484
Surplus/(Deficit) for the year	206	(928)
	<u>10,762</u>	<u>10,556</u>
CURRENT LIABILITIES AND PROVISIONS:		
Bank Overdraft	—	358
Accrued Expenses	5,789	373
Newtown Majestic Pty. Limited	3,447	3,447
The Australian Elizabethan Theatre Trust	11,031	409
Provision for Repairs and Maintenance	1,272	3,500
	<u>21,539</u>	<u>8,087</u>
	<u>£32,301</u>	<u>£18,643</u>

INCOME AND EXPENDITURE ACCOUNT

EXPENDITURE	1963 £	1962 £
Auditors' Remuneration	158	105
Bad Debts	74	—
Bank Charges and Exchange	2	—
Cleaning	1,705	1,099
Electricity and Gas	1,273	1,421
General Expenses	259	381
Insurance	564	500
Licence Fees	1,599	1,321
Legal Expenses	51	—
Neon Hire	454	482
Pay-roll Tax	195	145
Postages and Telephone	192	280
Printing and Stationery	294	106
Repairs and Maintenance	957	621
Rates	730	903
Salaries	9,410	9,231
Travelling and Entertaining	127	96
Balance being Net Surplus transferred to Accumulated Funds	206	—
	<u>£18,250</u>	<u>£16,691</u>

COMPANY (SYDNEY) LIMITED

AT 31st DECEMBER, 1963

	1963 £	1962 £
FIXED ASSETS:		
Theatre Plant and Improvements—at Cost	47,172	39,064
Less Provision for Depreciation	21,500	21,500
	<u>25,672</u>	<u>17,564</u>
CURRENT ASSETS:		
Sundry Debtors	552	851
Cash at Bank and on Hand	5,663	—
Prepaid Expenses	414	228
	<u>6,629</u>	<u>1,079</u>
	<u>£32,301</u>	<u>£18,643</u>

FOR THE YEAR ENDED 31st DECEMBER, 1963

	1963 £	1962 £
INCOME		
Amount Received from Licencees	16,677	14,909
Rent Received from Sweet Counter	377	405
Net Income from Programmes	1,185	445
Interest	11	4
Balance, being Net Deficit transferred to Accumulated Funds	—	928

<u>£18,250</u>	<u>£16,691</u>
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NEWTOWN MAJESTIC

BALANCE SHEET AS AT 30th JUNE 1963

	1963 £	1962 £
AUTHORISED CAPITAL	£2,000	£2,000
ISSUED CAPITAL: 2 Shares of £1 each fully paid	2	2
UNAPPROPRIATED PROFITS	3,450	3,450
SHAREHOLDERS' FUNDS	3,452	3,452
	<u>£3,452</u>	<u>£3,452</u>

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 30th JUNE 1963

EXPENDITURE	1963 £	1962 £
Insurance	124	124
Rent Paid	1,290	1,314
	<u>£1,414</u>	<u>£1,438</u>

STATEMENT OF THE DIRECTORS

The Directors of Newtown Majestic Pty. Limited are of the opinion that the accompanying Income and Expenditure Account is drawn up so as to give a true and fair view of the results of the Company for the twelve months ended 30th June, 1963, and that the Balance Sheet is drawn up so as to exhibit a true and fair view of the state of affairs of the Company as at 30th June, 1963.

Sydney, 19th December, 1963.

On behalf of the Board of Directors,
JAMES N. KIRBY.
M. PARKER.

SECRETARY'S DECLARATION

I, James Mills, being the Secretary of Newtown Majestic Pty. Limited, declare that the accompanying Balance Sheet and Income and Expenditure Account of the said Company are, to the best of my knowledge and belief, correct.

AND I make this solemn declaration, by virtue of the Oaths Act, 1900, conscientiously believing the Statement contained herein to be true in every particular.

Declared at Sydney in the State of New South Wales on this nineteenth day of December, 1963.

Before me:

G. B. BURNS,
A Justice of the Peace.

JAMES MILLS,
Secretary.

NEWTOWN MAJESTIC PTY. LIMITED

AT 30th JUNE, 1963

	1963 £	1962 £
CURRENT ASSETS:		
The Elizabethan Theatre Company (Sydney) Limited	3,447	3,447
Cash at Bank	5	5
	<u>£3,452</u>	<u>£3,452</u>

FOR THE YEAR ENDED 30th JUNE, 1963

	1963 £	1962 £
INCOME		
Licence Fees Received	1,414	1,438
	<u>£1,414</u>	<u>£1,438</u>

AUDITORS' REPORT TO SHAREHOLDERS

We report that we have audited the Accounts of Newtown Majestic Pty. Limited for the year ended 30th June, 1963. In our opinion, the accompanying Balance Sheet and Income and Expenditure Account of that Company are properly drawn up in accordance with the provisions of the Companies Act, 1961, and so as to give a true and fair view of the state of the Company's affairs as at 30th June, 1963.

We further report that we are of the opinion that the accounting and other records (including registers) examined by us have been properly kept in accordance with the provisions of the said Act.

Sydney, 19th December, 1963.

G. T. HARTIGAN & CO.,
Chartered Accountants,
Registered under the Public Accountants'
Registration Act, 1945, as amended.

