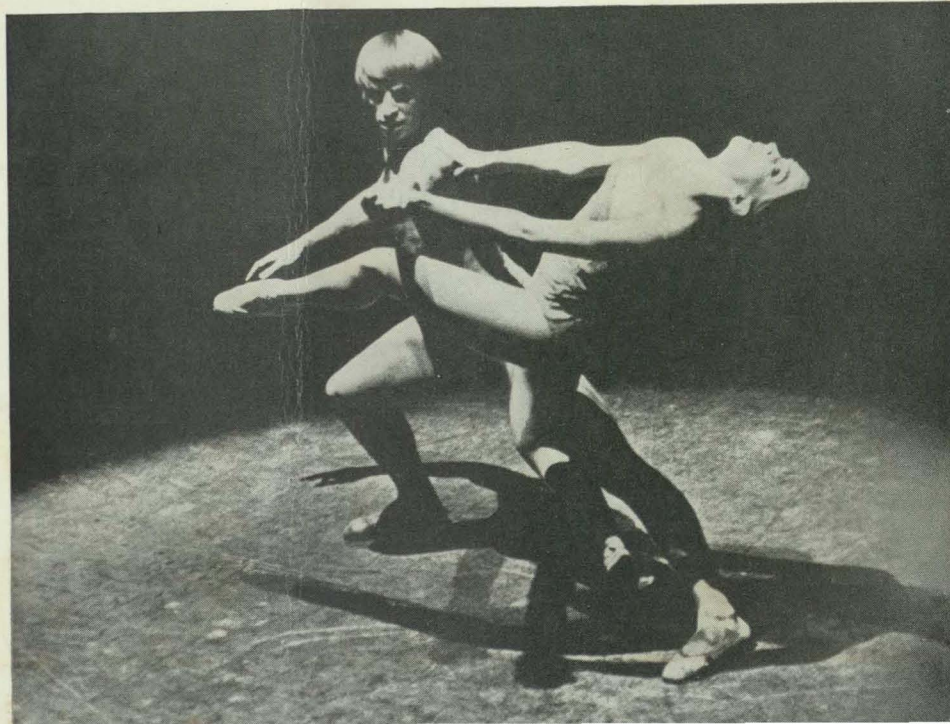
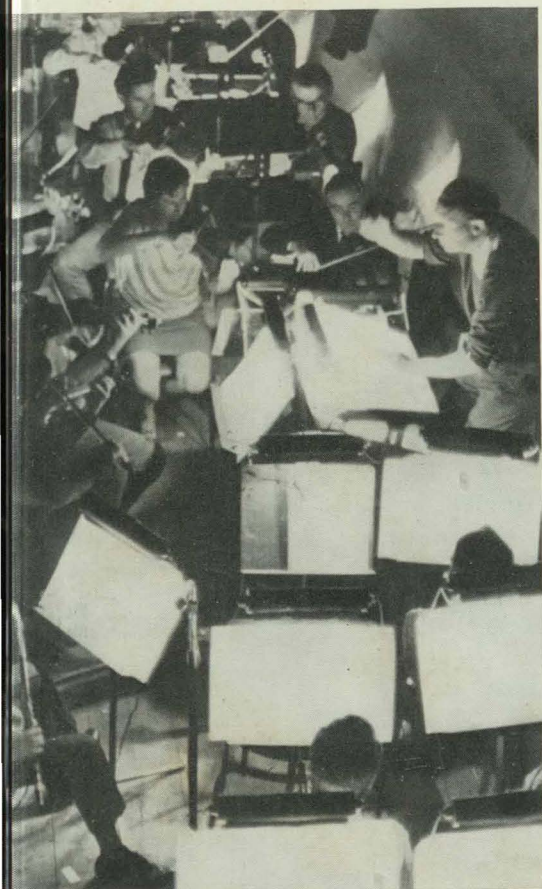


**THE AUSTRALIAN
ELIZABETHAN
THEATRE TRUST**

ANNUAL REPORT

1968

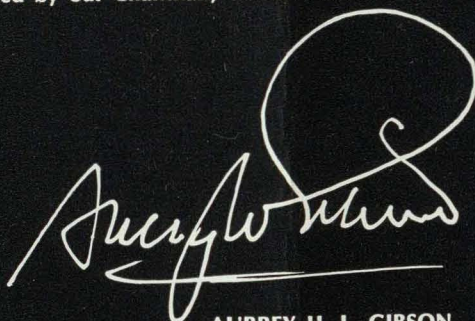


PRESIDENT'S MESSAGE

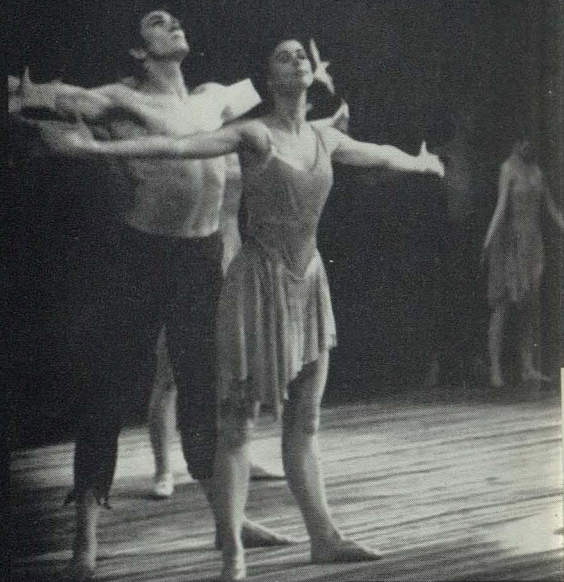
The year 1968 has been in every major way a most significant period for the theatre arts in Australia, and indeed for the Trust.

The change in the entire structure of arts subsidisation, with the advent of the Australian Council for the Arts, and the consolidation of the Trust's drama, opera, ballet and marionette activities, both in terms of enhanced public affection and financial viability, have made 1968 a milestone year.

As always, our pride in achievement is tempered by prudence, but we invite Trust Members to share the considerable gratification that the Australian public will find in this survey. It is of particular pleasure for me to commend to your notice and interest the Directors' Report presented by our Chairman, Sir Ian Potter.



AUBREY H. L. GIBSON,
President.



Helpmann's "Sun Music."
Leslie Dayman and Joan Kirwan in South
Australian Theatre Company's "The Father."
Young Australia explores "The Explorers."
Verdi's "Don Carlos."



THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

NOTICE OF MEETING

NOTICE IS HEREBY GIVEN that the ANNUAL ORDINARY GENERAL MEETING of the Members will be held at the offices of The Australian Elizabethan Theatre Trust, 153 Dowling Street, Potts Point, N.S.W., on Tuesday, 10th June, 1969, at 5.30 p.m.

BUSINESS

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to 31st December, 1968, and the Report of the Directors and Honorary Auditors thereon.

2. The President and Vice-Presidents retire in accordance with Article 69, and being eligible, offer themselves for re-election.

3. To elect Directors.

The following Directors who were appointed by the Board since the last Ordinary General Meeting, retire in accordance with Article 43. Being eligible, they offer themselves for re-election:

Mr. W. H. Butts, C.B.E.; Hon. Vernon Christie, M.P.; Mr. Maurice Parker.

The following Directors retire by rotation in accordance with Article 44, and being eligible, offer themselves for re-election:

Mr. Claude Alcorso; Mr. Kenneth von Bibra; Mrs. P. W. E. Curtin; Mr. C. J. Legoe; Mr. B. Macklin; Mr. Albert Monk, C.M.G.; Sir Charles Moses, C.B.E.; Dr. Lloyd Ross; Mr. Maurice C. Timbs.

Mr. F. E. Lampe, M.B.E., and Sir Arthur Smithers, C.B.E., retire pursuant to Section 121 of the Companies Ordinance, 1962, and the meeting will be asked to consider the following resolutions pursuant to Section 121 (6) of the Companies Ordinance, 1962:

"That Mr. F. E. Lampe, M.B.E., be authorised to continue in office as a Director until the next Ordinary General Meeting."

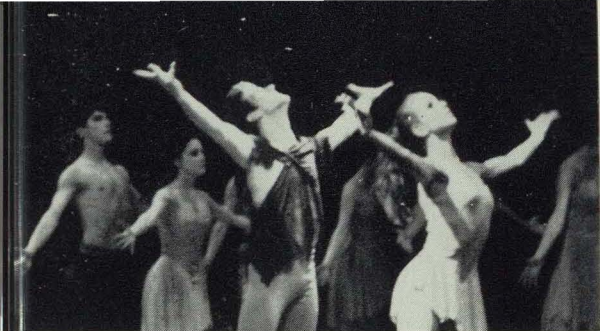
"That Sir Arthur Smithers, C.B.E., be authorised to continue in office as a Director until the next Ordinary General Meeting."

4. To elect Honorary Auditors for the ensuing year. The retiring Auditors, G. T. Hartigan & Co., Chartered Accountants, are eligible and offer themselves for re-election.

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

Sydney, 9th May, 1969.

By order of the Board,
STEPHEN C. HALL
Secretary.

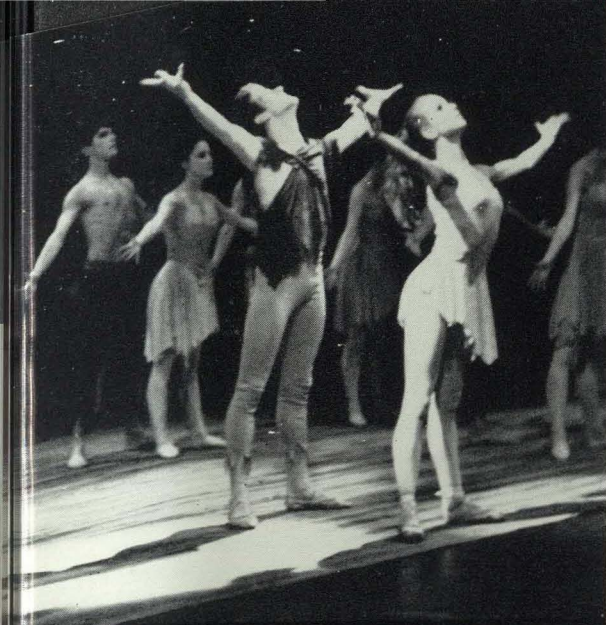


THE AUSTRALIAN

PROXY FORM

I of
..... being a Member of **The Australian Elizabethan Theatre Trust** hereby appoint
of as my proxy to vote for me and on my
behalf at the Ordinary General Meeting of the Company to be held on the tenth
day of June, 1969, and at any adjournment thereof.

Signed by the said
this day of, 1969
in the presence of



THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(A company incorporated in the
Australian Capital Territory and limited by guarantee.)

PATRON: HER MAJESTY THE QUEEN.

PRESIDENT: Colonel Aubrey H. L. Gibson, E.D.

VICE-PRESIDENTS: Sir James Darling, C.M.G., O.B.E.,
Sir Robert Knox.

CHAIRMAN: Sir Ian Potter.

DIRECTORS:

A.C.T.: Professor J. A. Passmore.

N.S.W.: Claude Alcorso, Mrs. P. W. E. Curtin,
Sir Warwick Fairfax, Miss Margaret Gillespie,
Stanley Haviland, C.B.E., Sir Charles Moses, C.B.E.,
Maurice Parker, Dr. Lloyd Ross, Maurice C. Timbs.

QLD.: L. W. H. Butts, C.B.E., Sir Reginald Groom.

S.A.: N. F. Hopkins, C. J. Legoe, Bruce Macklin.

TAS.: J. B. Piggott, C.B.E., Kenneth von Bibra.

VIC.: Hon. Vernon Christie, M.P., F. E. Lampe, M.B.E.,
Mrs. F. Massy Burnside, Albert Monk, C.M.G.,
Sir George Paton, Miss M. E. Roper,
N. R. Seddon, C.B.E., Sir Arthur Smithers, C.B.E.

W.A.: Emeritus Professor Frederick Alexander, C.B.E.

EXECUTIVE COMMITTEE: Sir Ian Potter (Chairman),
Claude Alcorso (Reporting on Opera),
Colonel Aubrey H. L. Gibson, E.D. (Reporting on Drama),
N. R. Seddon (Reporting on Ballet), Maurice C. Timbs
(Reporting on Finance and Administration).

HONORARY SOLICITORS: Allen, Allen & Hemsley,
55 Hunter Street, Sydney.

HONORARY AUDITORS: G. T. Hartigan & Co.,
Chartered Accountants.

BANKERS: Commonwealth Trading Bank of Australia.

REGISTERED OFFICE: Reserve Bank Chambers,
London Circuit, Canberra, A.C.T.

SECRETARY/CO-ORDINATOR: Stephen C. Hall.

FINANCE AND PERSONNEL MANAGER:
Donald B. McDonald.

The deaths of two directors are recorded with regret: Sir
Alexander Reid and Professor Sir Fred Schonell.

The following Directors have resigned from office since
the last Ordinary General Meeting: Neil Hutchison, Sir
Robert Madgwick, Peter Scriven.

The following appointments have been made to the
Board: Hon. Vernon Christie, M.P., L. W. H. Butts, C.B.E.,
Maurice Parker.

DIRECTORS' REPORT

Report of the Directors to the Members at the Ordinary General Meeting to be held in Sydney on 10th June, 1969.

Your Directors have pleasure in presenting their report for the year ended 31st December, 1968.

The year was an important one for the Trust in many ways, but most particularly because it initiated the period in which the Ballet and Opera Companies moved toward a more independent status.

This new status of the Companies was an inherent part of the new scheme whereby they will draw the Commonwealth Government's financial support directly from the Australian Council for the Arts. Besides requiring a new type of administration for the Ballet and Opera, the overall change in status has necessitated a revision of the future functioning of the Trust. It is envisaged that the Trust will continue as an entrepreneurial body, serving the performing Companies in various areas, and toward this end it has been necessary to effect quite important re-arrangements in duties and in personnel within the Executive of the Trust.

On the other hand, the responsibilities of the Trust, while less important in some areas, have become of greater significance in others, especially in the field of administration. This change in emphasis has required the recruitment of personnel with particular skills.

Throughout the year the Trust has been involved in considerable negotiations with the Australian Council for the Arts. These negotiations have been conducted with great goodwill on both sides. In this connection, it is apparent to your Directors that in the end result the responsibilities of the Trust may be greater than was at first thought.

A major problem exists for us: The Companies do not draw the whole of their financial support from the Commonwealth (through the Australian Council for the Arts), but rely upon the States to provide a substantial amount — on the average about one-third. The States have found it convenient to deal with the Trust in the handling of their contributions to the performing arts. As yet, the position is by no means clear. It would seem that the Trust, through its long experience and its entrepreneurial activities, will be playing a more positive part in the operation of the performing Companies than appeared likely when the Council was formed.

The Board of the Trust realises that the assumption of financial responsibilities, if not matched at some stage by Governmental support, adds considerably to the financial burdens of the Trust.

Within these limitations the Board is willing to pursue discussions with the Council for the Arts and the State Governments and other interested parties to achieve an effective and efficient overall organisation in the development of these important activities.

The Balance Sheet and Statement of Income and Expenditure of the Trust for the twelve months ended 31st December, 1968, have been audited by Messrs. G. T. Hartigan & Co. Income from all sources other than box office receipts amounted to \$1,558,875 (1967, \$1,300,505) and net expenditure was \$1,475,428 (1967, \$1,236,370). The surplus for the year, \$83,447 (1967, \$64,135), has been transferred to the Trust's accumulated funds which now stand at \$280,895. An amount of \$7,543 has been provided for doubtful debts. It has been necessary to write off debts totalling \$16,543. However, the provision carried forward of \$13,000 should be adequate to cover any further losses in this regard.

During the year, steps were taken to liquidate the non-operating subsidiary companies — Newtown Majestic Pty. Limited and The Elizabethan Theatre Company (Sydney) Limited.

In accordance with the Companies Ordinance, 1962, as amended, the Directors report as follows:

1. The results for the year under review have not been affected by items of an abnormal character other than as mentioned in the accounts and in this report.
2. No circumstances have arisen which render adherence to the existing method of valuation of assets or liabilities of the Company misleading or inappropriate.
3. No contingent liabilities have been undertaken by the Company since the end of the period covered by the last report and no contingent liability has become enforceable or is likely to become enforceable within the succeeding period of twelve months which will materially affect the Company in its ability to meet its obligations as and when they fall due.

The Australian Ballet had another successful year. At the request of, and with the support of, the Commonwealth Government, it undertook an extensive tour of far-eastern countries in the early months of 1968 and enjoyed an outstanding success. The second half of this year was devoted to performances in the capital cities of Australia. Three new ballets were commissioned and performed during the season — "Jeunesse" by the Company's leading male dancer Garth Welch, "Threshold" by the United States choreographer John Butler, and "Sun Music" choreographed by Sir Robert Helpmann to music by Peter Sculthorpe.

The Elizabethan Trust Opera Company presented its most successful season yet. Two Australian premieres were given — Verdi's "Don Carlos" in the main season and, in September, Wolf-Ferrari's "School for Fathers," which was presented in Tasmania. Subscription, introduced the previous year, has provided a staunch audience of opera lovers, resulting in increased attendances in most centres. In Sydney, an extra subscription series was added; this sold out within days of the opening of plans. A highlight of the 1968 season was the appearance of Tito Gobbi and Marie Collier in "Tosca" at the Adelaide Festival. This performance was later enjoyed throughout the country on television. The appearance of Miss Collier in Melbourne, and of Antonietta Stella in Brisbane, Canberra and Sydney, meant that for the first time the Company presented an international artist in every city on the itinerary.

The Elizabethan Trust Orchestra entered its second year with a heavy schedule of work — first with the Opera Company and then with the Ballet. The progress made in artistry gave widespread satisfaction, not least to the conductors who moulded it into a unit of most praiseworthy style — Carlo Felice Cillario, Robert Feist, Robert Rosen, William Reid and Christopher Nicholls.

During 1968, the Trust-affiliated drama companies in Australia — the **Old Tote Theatre Company**, the **Melbourne Theatre Company**, the **South Australian Theatre Company** — have enlarged both the range and the reach of their activities. The Trust's regional policy for drama development is so persuasively proven by the three companies named that the **Queensland Theatre Company** has been established under the chairmanship of Sir David Muir to extend the benefits of this policy to Queensland.

Early in the year with "Little Fella Bindi" and, later, with the musical adventure of "The Explorers," the **Marionette Theatre of Australia** covered an immense mileage on capital and country tours to the delight of some 140,000 young Australians.

The Trust was delighted to continue its association with Edgley & Dawe and J. C. Williamson Theatres in bringing the outstandingly successful **Moiseyev Dance Company of Russia** to Australia.

The number of financial Trust members increased dramatically by 1,042 in 1968 to a record level of 5,663. A similar growth in numbers was achieved in Sydney by the **Elizabethan Trust Ladies' Committee**, whose continued financial support and encouragement is acknowledged with admiration.

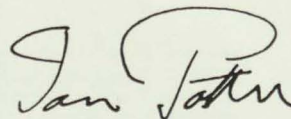
Since the last annual general meeting, the deaths have occurred of Sir Fred Schonell and Sir Alexander Reid, two gifted Australians who, as Trust Directors, gave a remarkable breadth of experience and counsel to Board deliberations over many years. Our sadness in recording their deaths here is ameliorated by the gratitude we feel for all that they achieved.

Mr. Stefan Haag, former Artistic Adviser, and Mr. Bruce Scott, formerly Operations Manager, have resigned from the services of the Trust. Mr. Haag is pursuing a career as a freelance producer. Mr. Scott has placed his services and experience at the disposal of commercial theatre. The Trust has wished success to both of them.

The quality of Boardroom decisions can only be wholly tested where there are executives and staff of ability, energy and loyalty to give faithful implementation to these decisions. The Board expresses its gratitude that, in a period of difficult transition, these qualities were so abundantly evident from Trust employees whose spirit as a team is a most happy augury for the time ahead.

Sydney
9th May, 1969

W. I. POTTER,
Chairman.



EVENTS

OVERSEAS

BALLET (in association):

The Australian Ballet toured nine Asian countries with performances in Singapore, Kuala Lumpur, Bangkok, Manila, Hong Kong, Taipei, Seoul, Tokyo, Osaka, Kyoto, Nagoya, Phnom Penh.

The repertoire included:

The Display – Yugen – Elektra – Raymonda – The Lady and the Fool – Swan Lake, Act II – Les Sylphides – Divertissements.

NEW SOUTH WALES

Sydney:

OPERA:

Elizabethan Trust Opera Company–

Tosca – Tannhäuser – The Magic Flute – Don Carlos – The Girl of the Golden West.

“Opera in a Nutshell”–special performances for school audiences.

BALLET (in association):

The Australian Ballet–

Swan Lake, Act II – Sun Music – Ballet Imperial – Jeunesse – Threshold – Elektra – Giselle.

Moiseyev Dance Company of Russia (in association). Ballet in a Nutshell–for schools.

DRAMA (in association):

Old Tote Theatre Company–

You Never Can Tell – King Lear – Childermas – At Least You Get Something Out of That –

Fire on the Snow – Norm and Ahmed – This Old Man Comes Rolling Home –

A Refined Look at Existence.

Country Tours:

DRAMA (in association):

Old Tote Theatre Company–

King Lear – Childermas.

Young Tote Company–

Shakespeare and Anthology–for schools.

MARIONETTES (in association):

The Explorers.

VICTORIA

Melbourne:

OPERA:

Elizabethan Trust Opera Company–

Tosca – Tannhäuser – The Magic Flute – Don Carlos – The Girl of the Golden West.

“Opera in a Nutshell”–special performances for school audiences.

BALLET (in association):

The Australian Ballet–

Swan Lake, Act II – Sun Music – Jeunesse – Les Sylphides – Threshold – Ballet Imperial –

La Fille Mal Gardée.

Moiseyev Dance Company of Russia (in association). Ballet in a Nutshell–for schools.

DRAMA (in association):

Melbourne Theatre Company–

The Crucible – The Magistrate – The Prime of Miss Jean Brodie – Burke’s Company –

The Man in the Glass Booth – The Three Sisters – Everything in the Garden – Major Barbara.

The Young Melbourne Company–

Richard II – Merchant of Venice – Hamlet – Julius Caesar.

M.T.C. Youth Theatre–

Four one-act plays.

M.T.C. Theatre Workshop–

Three workshops for students and one workshop for teachers.

M.T.C. Saturday Morning Club–

Three new one-act Australian plays. Bound for Botany Bay.

MARIONETTES:

Marionette Theatre of Australia–

The Explorers.

Country Tours:

DRAMA (in association):

The Young Melbourne Company–

Richard II – Merchant of Venice – Hamlet – Julius Caesar.

M.T.C. Youth Theatre–

Four one-act plays.

MARIONETTES (in association):

Marionette Theatre of Australia–

The Explorers.

SOUTH AUSTRALIA

Adelaide:

OPERA:

Elizabethan Trust Opera Company–

Tosca – Don Carlos – Tannhäuser.

“Opera in a Nutshell”–special performances for school audiences.

BALLET (in association):

The Australian Ballet–

Threshold – Sun Music – Ballet Imperial – La Fille Mal Gardée.

DRAMA (in association):

South Australian Theatre Company–

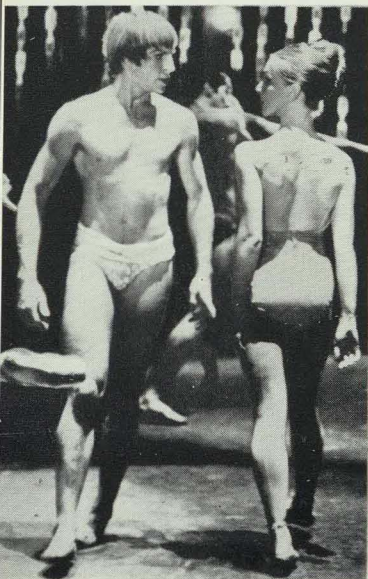
The Father – The Magistrate – Burke’s Company – The Heiress.

Country Tours:

DRAMA (in association):

South Australian Theatre Company (Youth Company)–

Hamlet – Macbeth.



Alan Alder and Kathleen Geldard in John Butler's "Threshold."



Donald Smith with Marcella Reale as "The Girl of the Golden West."

QUEENSLAND

Brisbane:

OPERA:

Elizabethan Trust Opera Company—
Tannhäuser—The Girl of the Golden West—Don Carlos.

BALLET (in association):

The Australian Ballet—
Swan Lake, Act II—Threshold—Ballet Imperial—Les Sylphides—Sun Music—Jeunesse—
La Fille Mal Gardée.

DRAMA (in association):

The Old Tote Theatre Company on tour—
King Lear—Childermas.

MARIONETTES:

Marionette Theatre of Australia—
Little Fella Bindi.

Country Tours:

DRAMA (in association):

Young Elizabethan Players—
Shakespeare and Anthology—for schools.

MARIONETTES (in association):

Marionette Theatre of Australia—
Little Fella Bindi.

WESTERN AUSTRALIA

Perth:

BALLET (in association):

The Australian Ballet—
La Fille Mal Gardée—Les Sylphides—Elektra—Ballet Imperial—Raymonda.

DRAMA (in association):

National Theatre Players—
Robinson Crusoe—Hobson's Choice—The Private Ear and the Public Eye—Say Who You Are—
Generation—Pygmalion—The Promise—Beauty and the Beast—Wait Till Dark—The Lifeline—
Friends and Neighbours—The Entertainer—Revue—Roll Out the Red Carpet—Babes in the Bush.
Children's Saturday Workshop.

TASMANIA

Hobart:

OPERA (in association):

Elizabethan Trust Opera Company—
School for Fathers.

BALLET (in association):

The Australian Ballet—
Ballet Imperial—The Display—Divertissements from Raymonda and La Fille Mal Gardée.

DRAMA (in association):

Melbourne Theatre Company on tour—
The Crucible—The Magistrate.

MARIONETTES (in association):

Marionette Theatre of Australia—
The Explorers.

Launceston:

OPERA (in association):

Elizabethan Trust Opera Company—
School for Fathers.

BALLET (in association):

The Australian Ballet—
Ballet Imperial—The Display—Divertissements from Raymonda and La Fille Mal Gardée.

MARIONETTES (in association):

The Marionette Theatre of Australia—
The Explorers.

A.C.T.

Canberra:

OPERA:

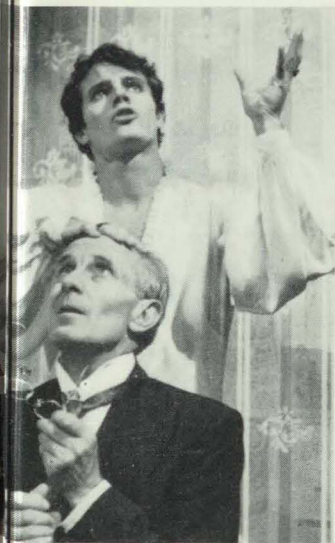
Elizabethan Trust Opera Company—
Tannhäuser—Magic Flute—Don Carlos—The Girl of the Golden West.

BALLET (in association):

The Australian Ballet—
Swan Lake, Act II—Sun Music—Ballet Imperial—La Fille Mal Gardée—Sun Music—Jeunesse.

MARIONETTES:

The Marionette Theatre of Australia—
The Explorers.



Peter Collingwood blessed by Harold Hopkins in Rodney Milgate's "A Refined Look at Existence."

The Trust acknowledges the association of the Commonwealth Department of External Affairs, the Arts Council of Australia, the University of N.S.W. Drama Foundation, the Council or the National Theatre and Fine Arts Society of Tasmania, the Melbourne City Council, the University of Melbourne and J. C. Williamson Theatres Ltd. in presentation and management.

BALANCE SHEET

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST BALANCE SHEET AT 31st DECEMBER, 1968

ACCUMULATED FUNDS

Balance at 31st December, 1967

Add Surplus for the Year

TOTAL FUNDS EMPLOYED

Represented by:

FIXED ASSETS

Land and Buildings—At Cost: 153-165

Dowling St., Sydney

Plant and Equipment—

At cost

At valuation

Less Provision for Depreciation

Total Fixed Assets

INVESTMENTS—AT COST

Government Securities (Market Value
\$10,376, 1967 \$10,354)

Listed Companies (Market Value \$221,132,
1967 \$190,272):

Shares

Debentures and Notes

Other Company

Total Investments

CURRENT ASSETS

Production Division Stocks—At Lower of

Cost or Market Selling Value

Accounts Receivable

Less Provision for Doubtful Debts

Subsidies Receivable

Advance Production Costs—Schedule 1

Cash on Hand

Prepayments

The Elizabethan Theatre Company (Sydney)
Limited

Total Current Assets

TOTAL ASSETS

Less LIABILITIES

PROVISIONS

Staff Retirement Fund

Long Service Leave

Artists Special Assistance Fund

Commissioning Fund

Opera Scholarship Fund

Ballet School Scholarship Fund

The Australian Ballet Company—
Donors' Fund

Total Provisions

CURRENT LIABILITIES

Bank Overdraft—Secured

Accounts Payable and Accrued Expenses

Advance Bookings and Fees

Total Current Liabilities

TOTAL LIABILITIES

NET ASSETS

1968	1968	1967	1967
\$	\$	\$	\$
	197,448		133,313
	83,447		64,135
	\$280,895		\$197,448
	218,914		218,914
165,530		117,435	
25,000		25,000	
190,530		142,435	
56,229		36,813	
	134,301		105,622
	353,215		324,536
	10,076		10,076
84,140		83,355	
33,400		36,712	
	117,540		120,067
	13,000		13,000
	140,616		143,143
	22,327		28,966
80,835		88,920	
13,000		22,000	
	67,835		66,920
	310,950		49,746
	63,129		88,076
	735		606
	30,150		15,860
	—		6,757
	495,126		256,931
	988,957		724,610
	44,840		44,239
	18,000		9,511
	4,509		8,379
	5,723		6,223
	3,844		—
	1,794		2,117
	10,000		10,250
	88,710		80,719
	314,706		249,406
	177,407		131,767
	127,239		65,270
	619,352		446,443
	708,062		527,162
	\$280,895		\$197,448

INCOME & EXPENDITURE

STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 31st DECEMBER, 1968

	1968	1968	1967	1967
INCOME	\$	\$	\$	\$
RECEIPTS FROM:				
Subscribing Members	43,642		39,118	
Bequest under Estate of the late L. M. Jones	500		9,800	
Donations	—		222	
		44,142		49,140
SUBSIDIES RECEIVED:				
(Includes Subsidies to 30th June, 1969)				
Commonwealth Government	980,950		845,000	
State Governments	500,000		374,000	
City Councils	20,500		20,500	
		1,501,450		1,239,500
INCOME FROM INVESTMENTS:				
Government Securities	486		486	
Listed Companies:				
Shares	5,924		5,554	
Debentures and Notes	2,434		2,535	
Surplus on Sale of Investments	2,664		787	
		11,508		9,362
INTEREST RECEIVED		550		270
SUNDRY INCOME		1,225		423
MANAGEMENT FEES RECEIVED		—		300
		\$1,558,875		\$1,298,995
EXPENDITURE				
GRANTS—Schedule 2		36,428		29,752
SUBSIDIES—Schedule 3		1,150,549		936,370
LOSSES ON PRODUCTIONS—Schedule 4		2,861		8,274
OVERHEAD EXPENSES—Schedule 5		262,564		248,480
LOSS ON REALISATION OF FIXED ASSETS:				
The Elizabethan Theatre Company (Sydney) Limited		—		13,494
NET DEFICIT/(SURPLUS) OF THE PRODUCTION DIVISION:				
(After charging Depreciation on Equipment of \$16,680—1967 \$6,968)		23,026		(1,510)
BALANCE being NET SURPLUS transferred to Accumulated Funds		83,447		64,135
		\$1,558,875		\$1,298,995

HIGHLIGHTS

The figures set out below are highlights from the Income and Expenditure Statements of the Trust and its affiliated companies:

INCOME	1968	1967	EXPENDITURE	1968	1967
	\$	\$		\$	\$
Box Office Receipts	1,359,547	1,000,821	Ballet Activities	778,616	528,237
Commonwealth Government Grants	980,950	845,000	Drama Activities (Incl. Subsidies and Grants)	406,837	396,631
State Government Grants	500,000	374,000	Opera Activities	943,866	754,633
City Council Grants	20,500	20,500	Other Activities	2,861	22,768
Members' Subscriptions	43,642	39,118	Other Grants	36,428	28,454
Donations	500	26,022	Marionette Theatre	115,346	78,769
Investments and Other Income	26,750	47,293	Trust Permanent Orchestra	278,898	232,157
Production Division and Workshops	225,931	215,214	Central Administration	262,564	248,480
TOTALS	\$3,157,820	\$2,567,968	Production Division and Workshops	248,957	213,704
			TOTALS	\$3,074,373	\$2,503,833

The comparative statement below shows significant increases in public support in 1968 in most areas of the Trust's activities. In particular, the box office receipts for both opera and ballet show dramatic increases over those of the previous year. The final column shows the reliance on subsidies by each of the Trust's activities.

ATTENDANCES, RECEIPTS AND SUBSIDIES WITHIN AUSTRALIA

	No. of Performances		Total Attendances		Box Office		Subsidies*		Subsidies as % of Total Expenditures	
	1968	1967	1968	1967	1968	1967	1968	1967	1968	1967
OPERA:					\$	\$	\$	\$		
Capital Cities	152	148	160,553	169,455	553,218	379,842				
Country Tours	—	59	—	19,664	—	42,212				
Total Opera	152	207	160,553	189,119	553,218	422,054	516,630	429,768	48.3%	50.5%
BALLET:										
Capital Cities	165	—	273,296	—	475,787	—				
Sydney Season only	—	56	—	72,945	—	156,877				
Country Tours	—	—	—	—	—	—				
New Zealand Tour	—	65	—	45,413	—	111,153				
Total Ballet	165	121	273,296	118,358	475,787	268,030	418,052	325,596	46.8%	54.9%
MARIONETTE THEATRE:										
Capital Cities	64	54	23,556	37,407	24,900	32,664				
Country Tours	238	103	119,825	41,968	52,450	17,909				
Total Marionette	302	157	143,381	79,375	77,350	50,573	37,996	24,986	36.1%	33.1%
DRAMA:										
Capital Cities	521	576	144,124	124,027	241,099	210,084				
Country Tours	52	524	15,008	138,351	12,093	50,080				
Total Drama	573	1,100	159,132	262,378	253,192	260,164	153,645	135,169	37.8%	34.2%

* The subsidy to the Elizabethan Trust Orchestra has been added to the net subsidies for Opera and Ballet.

SCHEDULES

ADVANCE PRODUCTION COSTS—SCHEDULE 1

	1968	1967
	\$	\$
The Australian Ballet Company	—	19,139
South Australian Theatre Company	—	660
The Elizabethan Trust Opera Company	63,129	50,112
The Australian Ballet School	—	47
The Marionette Theatre of Australia	—	18,118
	\$63,129	\$88,076

GRANTS—SCHEDULE 2

Burnie Drama Festival	14	—
Chester Street Theatre Group	64	—
Council of the National Theatre and Fine Arts Society—Tasmania	19,998	17,998
Community Theatre School	350	—
Conservatorium of Music—Sydney	—	113
Deniliquin Drama Club	133	—
Department of Education—Schools Drama Promotion	—	964
Festival of Perth	7,000	7,232
First Australian Universities Arts Festival	—	270
Independent Theatre for Children	500	—
Mark Edwards	356	—
Marrickville Ministers' Fraternal	125	—
Mittagong Musical and Dramatic Society	810	—
Narrandera Dramatic Society	574	—
New Theatre Sydney	1,100	—
Opera Centre—Sydney	—	38
Orange Festival	—	798
Pelican Players—Sydney	—	350
Procenia Theatre—Sydney	—	200
Richmond Players	847	—
Sebastian Players—Sydney	—	34
St. James Players	92	—
Sydney Metropolitan Opera	20	—
Territory Festival of Drama, New Guinea—Adjudication Fee	60	—
The Broken Hill Repertory Society	280	—
The Children's National Theatre	—	100
The Wayside Chapel	—	1,055
University of Western Australia	—	600
Victorian Ballet Guild	4,000	—
Wollongong Actors' Studio	105	—
	\$36,428	\$29,752

SCHEDULES

SUBSIDIES—SCHEDULE 3

BALLET AND DANCE

The Australian Ballet Company:

Australian Season	64,244		50,099	
New Zealand Tour	—		37,387	
Overseas Tour (After Allowing for Special Grant and Donations Received):				
1968	51,650		—	
1967	49,746		34,000	
Staff Salaries, Administration and Publicity Expenses (Including Depreciation on Equipment of \$177, 1967 \$110)	112,963		88,870	
	278,603		210,356	

The Australian Ballet School (After Charging Depreciation on Equipment \$259, 1967 \$242)

Athletes and Dancers

Aboriginal Dance Notation

17,281		18,618	
—		2,233	
6,945		—	
	302,829		231,207

DRAMA

Canberra Repertory Society	850		1,000	
Community Theatre Company—Sydney	1,250		1,745	
Ensemble Theatre—Sydney	—		3,000	
Independent Theatre—Sydney	1,270		3,849	
Melbourne Theatre Company	55,000		44,750	
National Institute of Dramatic Arts	23,000		17,515	
National Theatre Incorporated—Perth	12,000		12,750	
Q Theatre—Sydney	1,376		998	
South Australian Theatre Company	17,152		11,066	
The Old Tote Theatre—Sydney	31,250		33,578	
The Young Elizabethan Players:				
Queensland	9,943		2,940	
South Australia	554		1,978	
		153,645		135,169

OPERA

The Elizabethan Trust Opera Company:

Main Season	207,130		135,934	
Tours	20,028		127,182	
Opera in a Nutshell	1,411		4,444	
	228,569		267,560	

Non-playing and Administration Expenditure (Including Rehearsals and Annual Leave) Reduced by Television and Sundry Income

Staff Salaries and Administration Costs

148,612		—	
—		46,968	
	377,181		314,528

THE ELIZABETHAN TRUST ORCHESTRA
(Net Operating Cost After Charging Depreciation on Equipment \$681, 1967 \$178)

THE MARIONETTE THEATRE OF AUSTRALIA
(After Charging Depreciation on Equipment \$3,000, 1967 \$3,000)

	278,898		230,480
	37,996		24,986
	\$1,150,549		\$936,370

LOSSES ON PRODUCTION—SCHEDULE 4

Robert and Elizabeth Production:

London Season
Australian Season
Moiseyev Dance Company

1968	1968	1967	1967
\$	\$	\$	\$
	—	4,882	
	(1,139)	3,392	8,274
	4,000		—
	\$2,861		\$8,274

OVERHEAD EXPENSES—SCHEDULE 5

Hire of Equipment
Insurance
Interest
Light and Power
Members' Promotions
Miscellaneous Expenses
Payroll Tax
Postage, Telephone and Cables
Printing and Stationery
Publicity and Public Relations
Rent
Repairs and Maintenance
Representation Fees:
London
New York

Salaries
Subscriptions
Travelling Expenses
Provisions:
Holiday Pay
Staff Retirement Fund
Long Service Leave
Doubtful Debts
Depreciation of Furniture and Fittings

462	433
1,093	2,109
16,882	19,409
1,218	1,305
16,711	8,404
2,791	2,874
3,697	2,140
15,179	13,467
8,180	7,662
13,691	14,974
3,846	4,725
11,270	870
4,544	4,558
8,727	8,717
13,271	13,275
114,862	98,346
405	453
7,492	13,689
1,523	5,000
7,912	12,500
10,841	3,000
7,543	20,995
3,695	2,850
\$262,564	\$248,480

DECLARATIONS

SECRETARY'S DECLARATION

I, Stephen Charles Hall, 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 Twenty-fourth day of April, 1969.

Before me: MAURICE C. TIMBS,
A Justice of the Peace.

STEPHEN C. HALL,
Secretary.

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, 1968, 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, 1968.

Sydney, 24th April, 1969.

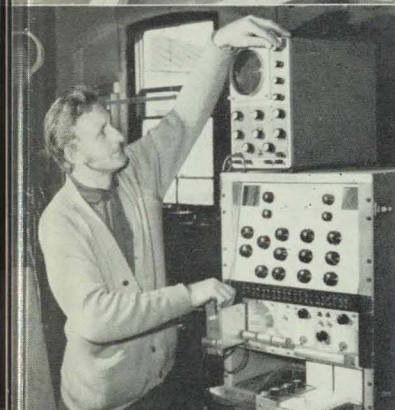
On Behalf of the Board of Directors
MAURICE C. TIMBS.
M. PARKER.

AUDITORS' REPORT TO MEMBERS OF THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

In our opinion: (a) the accompanying Balance Sheet and Income and Expenditure Account of the Company are properly drawn up in accordance with the provisions of the Companies Ordinance 1962-1966 and so as to give a true and fair view of the state of the Company's affairs at 31st December, 1968 and of the results for the year ended on that date; and (b) the accounting and other records (including registers) examined by us are properly kept in accordance with the provisions of the Companies Ordinance 1962-1966.

24th April, 1969.

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



Scene-Painting—Booking—Electrics—Carpentry—Wardrobe

HISTORY OF THE TRUST—1954-69

The Australian Elizabethan Theatre Trust, a non-profit private company, was founded in 1954 as an organisation through which public subsidies could be channeled in support of theatre arts not ordinarily or regularly within the scope of commercial theatre enterprise.

Beginning with Australia-wide donations of \$180,000, supported by a Commonwealth grant of \$60,000 in the first instance, the Trust set out at once to achieve a number of long-term objectives as an enrichment of the nation's community life.

These objectives included:

- To establish or assist in the establishment of permanent professional opera, ballet, drama and marionette companies in Australia and thereby to create opportunities for permanent employment within Australia for artists in each of these fields.
- To recall to their homeland such expatriated Australians who, for lack of opportunity, had sought to make their careers overseas.
- To create a vital and active forum through which Australian playwrights, composers and choreographers could enjoy greatly increased opportunities for the presentation of their work within their native country.
- To establish facilities for the professional training of performers in the theatre arts, and also for the training of audiences by means of special companies catering for school audiences.

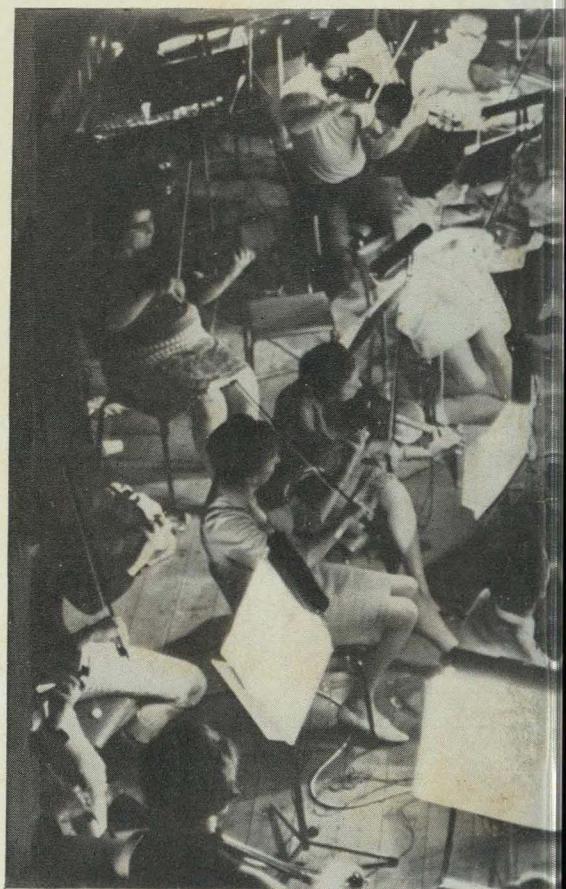
The Australian Ballet, which has thrice toured overseas, the Elizabethan Trust Opera Company, the Melbourne Theatre Company, the Old Tote Theatre Company in Sydney, the South Australian Theatre Company, the Elizabethan Trust Orchestra, the Marionette Theatre of Australia and assisted organisations in Western Australia, Tasmania and Queensland are examples of these Trust objectives put into practice.

More than 40 Australian plays have won professional presentation since the Trust was created. The richly expanding repertoire of The Australian Ballet includes ten works specifically created for the company. Since its inaugural all-Mozart season of 1956, the Elizabethan Trust Opera Company has built up a repertoire of more than 40 operas.

The confidence of Governments, as well as of the public, in this work is reflected in the progressive scale of Government subsidisation since the first \$60,000 of 15 years ago to a total sum of \$1,501,450 in the year reviewed in this report.

The Trust, with the permission of Her Majesty the Queen, who is its Patron, bears the name "Elizabethan" in commemoration of Her Majesty's first Royal Tour of Australia in 1954.

Colonel Pooh-Dell and company in "The Explorers."
 Frank Thring, Patricia Kennedy and Helmut Bakaitis
 in the Melbourne Theatre Company's "Major Barbara."
 Tim Elliott and Kirrily Nolan in the Old Tote's "King Lear."
 The Trust Orchestra rehearses under Maestro Cillario.
 "Tosca" with Marie Collier and Tito Gobbi.
 John Butler's "Threshold."



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