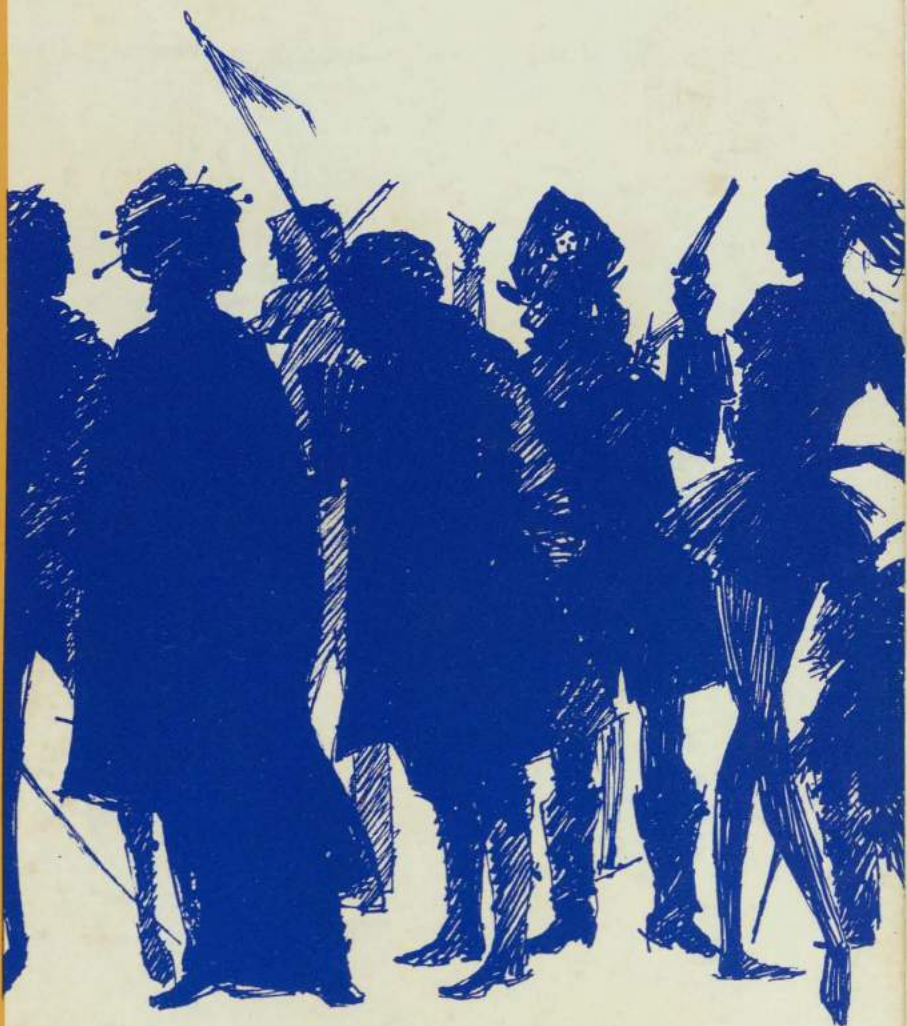


THE AUSTRALIAN ELIZABETHAN THEATRE TRUST



ANNUAL REPORT 1969



# President's Message

During 1969 several of the theatre companies originally created on Trust initiative, and maintained year by year under Trust guardianship, advanced further towards the point at which they may be entrusted with the full conduct of their own artistic affairs.

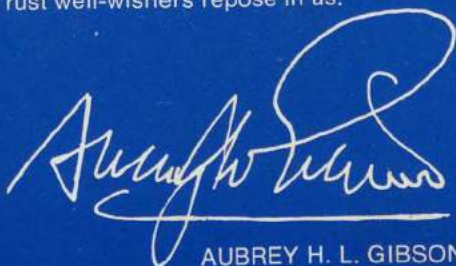
This is gladdening evidence that the whole concept of subsidised professional theatre in Australia is "coming of age," and that the nation can look to derive increasing artistic rewards from these companies in the time of their maturity.

Additionally, every effort is being made to encourage these companies to attain a similar autonomy in financial matters.

The development of the activities of the Australian Council for the Arts—with which the Trust maintains increasingly friendly relations—should ensure continuance of the subsidies enjoyed by the performing companies in question, but, whilst the Trust has every intention of continuing its policy of also subsidising these companies, it looks forward to the point in time at which the companies can achieve a greater degree of financial independence.

The more quickly this point is reached the more quickly will the Trust avail itself of greatly enlarged opportunities to enter or expand areas in which its entrepreneurial experience can prove valuable in the national sense—a role which differs in some ways from the Trust role of earlier years.

However, the immense enthusiasm of my boardroom colleagues and, indeed, of all of the Trust's gifted work force, leaves me in no doubt of our collective ability to perform this newer role at levels of distinction worthy of the confidence that so many Trust well-wishers repose in us.



AUBREY H. L. GIBSON  
President



# 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 Thursday, 11th June, 1970, at 5.00 p.m.

## BUSINESS

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to 31st December, 1969, and the Report of the Directors and Honorary Auditors thereon.

2. 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. T. A. S. James; Mr. P. Sonnino.

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

Miss Margaret Gillespie; Sir Reginald Groom; Mr. S. Haviland;  
Mr. N. F. Hopkins; Sir George Paton; Mr. B. Piggott, C.B.E.;  
Sir Ian Potter; Miss Myra Roper; Mr. N. R. Seddon, C.B.E.

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."

3. To elect Auditors for the ensuing year, and to authorise the Directors to fix a remuneration. The retiring Auditors, G. T. Hartigan & Co., Chartered Accountants, are eligible and offer themselves for re-election.
4. To transact any other business which may be brought before the meeting in conformity with the Articles of Association.

By Order of the Board,

Sydney, 12th May, 1970.

J. F. McCaffrey, Secretary.



P

During  
pan  
tive,  
Trust  
war  
entr  
artis

This  
conc  
in A  
the  
artis  
the t

Add  
enco  
simi

The  
Aust  
whic  
frien  
tinua  
perf  
while  
tinui  
com  
in t  
achi  
inde

The  
more  
grea  
expe  
expe  
natio  
some  
years

How  
boar  
of th  
in no  
form  
wort  
Trust

AUBREY H. L. GIBSON  
President



# THE AUSTRALIAN

ELIZABETHAN THEATRE TRUST

## 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 eleventh day of June, 1970, and at any adjournment  
thereof.

Signed by the said .....  
this ..... day of ....., 1970  
in the presence of .....

Pr

During  
panic  
tive,  
Trust  
ward  
entru  
artist

This  
conc  
in Au  
the r  
artist  
the ti

Addi  
enco  
simil

The  
Austr  
which  
friend  
tinua  
perfo  
whils  
tinuir  
comp  
in ti  
achie  
indep

The r  
more  
great  
expa  
expe  
natio  
some  
years

Howe  
board  
of the  
in no  
form  
worth  
Trust



# 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 Warwick Fairfax;  
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; 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, O.B.E.  
TAS.: J. B. Piggott, C.B.E.; P. Sonnino; 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.;  
T. A. S. James.

**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).

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

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

**BANKERS:** Commonwealth Trading Bank of Australia.

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

**CHIEF EXECUTIVE  
OFFICER:** Jeffry Joynton-Smith.

**SECRETARY:** John F. McCaffrey.  
The following appointments have been made to the Board:  
T. A. S. James; P. Sonnino.

\* Signifies Alternate Directors for Executive Committee.



On behalf of your Directors, it is my pleasure to present their report for the year ended 31st December, 1969.

When I addressed Members a year ago, I referred to important developments that were taking place in the organisation of the Trust and its associated companies, particularly the ballet and opera companies.

The move towards independent status of these companies, and indeed of all companies previously associated with the Trust, has developed considerably in the last twelve months and it now can be assumed that within quite a short time all of these companies will have reached an advanced stage of autonomy.

However, it would be incorrect to assume that the interest of the Trust in the activities of these companies will then terminate. Indeed, as I forecast in my last report, the functioning of the Trust has emerged in a more positive form than had seemed likely when the Australian Council for the Arts was established.

It has, naturally, taken some time for the Council to determine its proper relationship with the performing companies and with the Trust. As the situation now emerges, it would seem that the Council, while actively pursuing its function as the instrument of the Commonwealth Government in financially supporting the performing arts, wishes to limit its financial support to an amount equivalent to two-thirds of the sum that it considers appropriate as the year-to-year expenditure of the performing companies.

**RESIDUAL RESPONSIBILITY**—A condition of granting such a sum would depend upon the performing companies giving evidence to the Council of their capacity to find the residual amount—at least one-third of the agreed budgeted expenditure.

In such a situation, The Australian Elizabethan Theatre Trust has been discussing, both with the Council and with the performing companies, the question of the basis upon which the Trust would accept the residual responsibility for the financial results of these companies. As a result of these discussions, the A.E.T.T. has agreed to accept residual responsibility this year for the following:

- The Australian Opera
- The Australian Ballet
- The Old Tote Theatre Company
- The South Australian Theatre Company
- N.A.T.F.A.S. (Tasmania)

Your Executive Committee has accepted this responsibility as a first step towards negotiating with the Council and the companies a more permanent basis for these year-to-year financial inter-relationships.

Many matters have still to be resolved but, at this stage, it would seem appropriate to forecast that for a period, the exact duration of which cannot now be predicted, the Trust will be available to underwrite the financial results of these companies and any others that might qualify for support by the Council for the Arts, subject of course to the observance of reasonable conditions, such as regular consultation between all parties, agreement on accounting procedures and annual budgetary expenditure, and the use of certain services which the Trust is able to make available to the companies. These latter include the use of the Trust orchestras, the services of the Production Division, the negotiation of industrial and wage agreements, and the availability of theatres.

Undoubtedly, there will be a variety of patterns followed in these matters, depending on the needs of the performing companies and the degree to which they themselves can arrange their own financial support. Consequently, there must obviously be a good deal of flexibility in these arrangements although, just as the performing companies may seek the Trust's acceptance of residual financial responsibility, so also must the Trust be assured of the availability of resources to do so.

**ROLE OF STATE GOVERNMENTS**—In this connection it should be mentioned that the State Governments have shown a desire to continue to use the Trust as the vehicle through which, for the time being at least, they wish to make available their contributions to the performing arts. As an instance of this policy, it is appropriate to mention the agreement between the Trust and the Government of Victoria to make available a five years' lease of the Princess Theatre in Melbourne to the Trust which, in turn, is making the theatre available to the opera and ballet companies as well as to other companies both within and without the former ambit of the Trust's associations. Arrangements were also made during the year with the State Governments of New South Wales, Queensland, South Australia and Western Australia. Currently we are reviewing with the Government of Tasmania and the Council for the Arts the future of N.A.T.F.A.S., this being the statutory body which, in conjunction with the Trust, is responsible for the performing arts in Tasmania. The total amount made available through the Trust by State Governments and City Councils during 1969 was \$510,000.

Subject to these arrangements with the States and with some City Councils, the Trust will encourage the performing companies to raise funds for their own purposes, especially from the private sector, which we believe will in the future provide a substantial part of the funds required by the companies for their future activities. As such support from the public increases, both the need for dependence upon the Trust and the proportionate financial obligations of the Trust would diminish.



**ORCHESTRAS**—Apart from the assumption of these financial responsibilities, the Trust itself will be engaged in several directions in the operation and management of certain important activities. Reference has been made to the availability of theatres, but mention should also be made of the Trust's orchestras. The second Trust orchestra is now an effective entity and is proving a most important adjunct to the activities of the opera and ballet companies. At the request of the State Government of Victoria, whose financial support was largely responsible for its establishment, the second orchestra has already made a country tour and this is likely to be a part of the continuing pattern of its activities. Similarly, it is probable that the first orchestra, based in Sydney, will perform in the State of New South Wales, even perhaps ultimately at the Sydney Opera House.

Your Vice-President, Sir James Darling, who has had wide experience in these matters, has agreed to act as a special advisor to the Board on the operation of the orchestras and it is desired to place on record our appreciation of his work and interest.

**ENTREPRENEURIAL FUND**—A further important function of the Trust in the future will probably be the administration of an Entrepreneurial Fund to be used for specific projects, especially those that may develop during the year and would thus lie outside the yearly budget of the Australian Council for the Arts, or the Trust's normal revenues. The Australian Council for the Arts has already made available to the Trust, for entrepreneurial uses, a substantial sum which has been placed in this fund. Final details of the methods of operating the fund have not been settled between the Council and the Trust, but it may be assumed that the experience of the current year will enable our two bodies to work out an efficient and effective mechanism. This fund would be supplemented from time to time from the funds of the Trust and should provide, we think, an invaluable addition to the resources available to the development of the performing arts in Australia.

**PERFORMING COMPANIES**—The Australian Ballet recorded another successful year under the very able direction of Miss Peggy van Praagh and Sir Robert Helpmann. New ballets brought into the repertoire included "The Dream" by Sir Frederic Ashton and "Pillar of Fire" and "The Divine Horsemen," the former revived for the company and the latter specially created for it by Anthony Tudor, the British-born choreographer who has been resident for many years in the U.S.A. and who was the company's guest during this season. Two other ballets specially created for the company were "The Last Vision" by the Russian choreographer, Moiseyev, and "Arena" by our own Jack Manuel. Sir Robert Helpmann's "Yugen" also repeated its success of a previous season. By reason of its origin, the Australian Ballet has since its inception operated under the guidance of the Board of the Australian Ballet Foundation. This board is now in the process of re-organisation and expansion.

The Australian Opera, which was the title adopted by The Elizabethan Trust Opera Company during the year, took steps to establish itself as a separate legal entity under the direction of a board of which Mr. Claude Alcorso is Chairman and four other Directors of the Trust are members. This board also includes the Earl of Harewood, who is Chairman of the Edinburgh Festival and a Director of the Royal Opera House, Covent Garden. Several other leading Australians were appointed to the board, which will be increased as time goes by to include representatives from other interested groups and areas.

In another most successful year, the Australian Opera performed a regular season of grand opera, including "Madame Butterfly," "A Masked Ball," "School for Fathers," "Falstaff," and "Boris Godounov," and broke new ground by the performance of Gilbert and Sullivan's "Iolanthe," "H.M.S. Pinafore," "The Pirates of Penzance" and "The Yeomen of the Guard." This widening of the range of performances by the opera company has been greatly appreciated not only by the artists themselves, but also by the audiences.

Carlo Felice Cillario, guest conductor for the past two years, was appointed Musical Director of the Australian Opera for a period of three years and we can look forward to his influence enhancing the musical standards of the company.

During 1969 the Trust continued its close links with the Old Tote Theatre, the Melbourne Theatre Company, the South Australian Theatre Company, and a newcomer to the drama group, the Queensland Theatre Company. The establishment of the latter company coincided with the construction of a new theatre in Brisbane by the State Government Insurance Office. The Trust assists in the management of this theatre and plays an important part in the operation of the Queensland Theatre Company.

**PRODUCTION DIVISION**—Considerable effort was expended during the year in the re-organisation of the Production Division which, unfortunately, was seriously affected in September by a fire in rented premises at Botany. This fire completely destroyed many of the sets, props and electrics under its control. This provided a very considerable challenge to the Production Division, especially since it was fully occupied in making preparations for new opera and ballet seasons. Despite these difficulties, the division acquitted itself well.

The fire also seriously impeded the preparations by the Marionette Theatre of Australia



for its appearances at Expo in Osaka. The division was able to cope also with this problem and consequently the commitments of the Marionette Theatre were held to schedule.

**JOINT VENTURES**—During the year the Trust was pleased to be associated with Messrs. Edgley & Dawe and J. C. Williamson Theatres in the Australian tour of "Forty Stars of the Russian Ballet."

The Trust has also given financial assistance totalling some \$25,000 to many worthy organisations linked with theatre activities and theatre development.

**ADMINISTRATION**—The changes in organisation to which I have referred have placed considerable burden upon the administration of the Trust, particularly on the financial side. The Chairman of the Finance Committee, Mr. M. C. Timbs, has been mainly responsible for this important work and the Board expresses its appreciation of his efforts.

**MEMBERSHIP**—As evidence of the interest in the activities of the Trust, it should be noted that the membership during the year increased from 5,663 to 6,408. Apart from the evidence of growing interest in the performing arts, these figures also indicate the potential of the Trust in reaching increasing audiences through its membership. It is the policy of Trust to further augment its membership.

**AUSTRALIAN ELIZABETHAN TRUST LADIES' COMMITTEE**—Your Board would like to express its appreciation of the activities of the Elizabethan Trust Ladies' Committee which has continued to function actively during the year. The support of the committee has contributed considerably to the success of the Trust and its affiliated activities.

**BOARD MEMBERSHIP**—In order to widen the interstate representation of the Trust Board, it was decided to invite Mr. Toby A. S. James, of Perth, and Mr. Paul Sonnino, of Hobart, to join our numbers. It is with pleasure that we announce their acceptance and we thank them for the contribution they have already made to our deliberations.

**FINANCIAL RESULTS**—On the financial side, your Directors have pleasure to report that for the third consecutive year the Trust earned a small surplus of \$43,273, as against \$83,447 in 1968 and \$64,135 in 1967. This sequence of surpluses is a record in the history of the Trust.

While the surpluses are not of large magnitude, it should be remembered that the Trust is largely involved in the expenditure of monies made available by the Commonwealth and State Governments to support the performing arts. In these circumstances a large surplus in the Trust's account would suggest wasteful budgeting. Your Directors are pleased that the Trust has achieved a desirable degree of equilibrium between revenue and expenditure with, gratifyingly, an excess on the revenue side.

In this year's balance sheet a new item appears, Assets Replacement Reserve Fund, amounting to \$93,477. This amount is the proceeds of the net claim for fire insurance arising out of the fire at Botany last September. It is the intention of the Board to utilise this fund to replace the assets that were destroyed or other similar capital expenditure that seems appropriate. These funds are not available for revenue purposes.

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

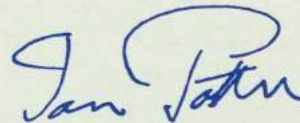
1. The results for the year under review have not been affected by items of an abnormal character other than as mentioned in the accounts and in this report.
2. No circumstances have arisen which render adherence to the existing method of valuation of assets or liabilities of the company misleading or 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 and its ability to meet its obligations as and when they fall due.

**PERSONNEL**—Members were advised during the year of the resignation of Mr. Stephen Hall, former Secretary and Co-ordinator of the Trust, and Mr. Donald McDonald, former Finance and Personnel Manager. These two gentlemen transferred to the Australian Opera towards the end of last year. Your Directors wish to express to them, on your behalf, special appreciation of their work for the Trust during a most complex period. We are glad to know that they continue to be closely in contact with the Trust, although in a slightly different connection, and we extend our warmest good wishes to them for their future.

As a consequence, the Board created a new position of Chief Executive Officer to which Mr. Jeffry Joynton-Smith was appointed. Mr. Joynton-Smith combines considerable financial experience with a real interest in the theatre and we feel that he is particularly well qualified for the new office. At the same time, Colonel John McCaffrey was appointed as Secretary of the Trust.

The Trust's organisation has adapted itself very successfully to changing circumstances that have followed the adoption of the Trust's new role. Your Directors wish to express their appreciation of the loyalty and diligence of the staff engaged in the Trust's widespread activities.

Sydney, 12th May, 1970



W. Ian Potter,  
Chairman



# Events



The Australian Opera—*Iolanthe*



The Australian Ballet—*Coppelia*



# Events

## NEW SOUTH WALES

### Sydney:

#### OPERA:

The Australian Opera—  
A Masked Ball—Boris Godounov—Madame  
Butterfly—School for Fathers—Falstaff.  
Gilbert and Sullivan: Iolanthe—Pirates of  
Penzance—H.M.S. Pinafore—Yeomen of the  
Guard.

#### BALLET (in association):

The Australian Ballet—  
Yugen—The Dream—Pillar of Fire—Arena—The  
Last Vision—The Display—The Divine Horseman—  
Coppélia.

Forty Stars of the Russian Classic Ballet.

#### DRAMA (in association):

Old Tote Theatre Company—  
A Day in the Death of Joe Egg—The Rivals—  
Rosencrantz and Guildenstern are Dead—Hamlet  
—Merchant of Venice—Pygmalion—Little Murders.

Le Tréteau de Paris—  
En Attendant Godot—Le Tartuffe.

\*Special School Matinees—

### Provincial Tours:

#### DRAMA (in association):

Old Tote Theatre Company—  
Merchant of Venice—Pygmalion.

\*\*Special School Matinees.

#### MARIONETTES:

Marionette Theatre of Australia—  
The Explorers—Puss in Boots.

\*Special School Matinees.

77 Performances were arranged by Schools  
Department for 43,240 students.

\*\*Special School Matinees—

Six Performances were arranged by Schools  
Department for 3,311 students.



Melbourne Theatre Company—Unknown Soldier and His Wife

## VICTORIA

### Melbourne:

#### OPERA:

The Australian Opera—  
Falstaff—Madame Butterfly—School for Fathers—  
A Masked Ball—Boris Godounov.  
"Opera in a Nutshell"—special performances for  
school audiences.

#### BALLET (in association):

The Australian Ballet—  
The Dream—The Divine Horseman—The Display—  
Arena—The Last Vision—Highlights—Pillar of  
Fire—Coppélia.

La Fille Mal Gardée—special Moomba  
performances at the Myer Music Bowl.

Forty Stars of the Russian Classical Ballet.

Australian Ballet School, Demonstration  
Performance.

#### DRAMA (in association):

Melbourne Theatre Company—  
Henry IV (Pt. 1)—The Price—The Country Wife—  
Loot—The Soldiers' Hotel in Amsterdam—Six  
Characters in Search of an Author—The  
Unknown Soldier and his Wife—Rookery Nook.

M.T.C. Youth Theatre—

Four one-act plays.



Old Tote Theatre Company—The Rivals

#### M.T.C. Theatre Workshop—

Three workshops for students and one workshop  
for teachers.

#### M.T.C. Saturday Morning Club—

Experimental Work and Student Performances.

Le Tréteau de Paris (in association):

En Attendant Godot—Le Tartuffe.

### Provincial Tours:

#### DRAMA (in association):

Melbourne Theatre Company—  
The Country Wife.

#### M.T.C. Youth Theatre—

Four one-act plays.

Old Tote Theatre Company (Sydney)—

The Merchant of Venice—Pygmalion.

#### BALLET (in association):

The Australian Ballet—  
Giselle—The Display—Swan Lake (Act II) —  
Divertissements.

#### MARIONETTES:

Marionette Theatre of Australia—  
Red Riding Hood.

## SOUTH AUSTRALIA

### Adelaide:

#### OPERA:

The Australian Opera—  
Madame Butterfly—School for Fathers—Boris  
Godounov.  
Gilbert and Sullivan: The Yeomen of the Guard—  
Iolanthe—H.M.S. Pinafore—The Pirates of  
Penzance.  
"Opera in a Nutshell" (for schools).

#### BALLET (in association):

The Australian Ballet—  
The Dream—The Last Vision—Highlights—Pillar  
of Fire—Coppélia.

Forty Stars of the Russian Classical Ballet.

#### DRAMA (in association):

South Australian Theatre Company—  
A Day in the Death of Joe Egg—The Audition—  
The Real Inspector Hound—Exit the King—Loot.  
Pygmalion (for schools).

With Adelaide University Theatre Guild—

The Caretaker.

Independent Theatre Company (Sydney)—

Waiting for Godot.

Le Tréteau de Paris—

Le Tartuffe—En Attendant Godot.

#### MARIONETTES:

Marionette Theatre of Australia—  
The Explorers.

### Provincial Tours:

#### BALLET:

The Australian Ballet—  
Swan Lake—The Display—Pineapple Poll—  
Divertissements.



**DRAMA:**

South Australian Theatre Company—  
The Audition—The Real Inspector Hound.

**MARIONETTES:**

The Marionette Theatre of Australia—  
The Explorers.

**QUEENSLAND****Brisbane:****OPERA:**

The Australian Opera—  
Madame Butterfly—School for Fathers—  
A Masked Ball.

**BALLET (in association):**

The Australian Ballet—  
Coppélia—The Last Vision—The Dream—Pillar  
of Fire—The Divine Horseman—Arena—The  
Display—Yugen—Highlights.

**DRAMA (in association):**

Queensland Theatre Company—  
The Royal Hunt of the Sun.  
The Old Tote Theatre Company—  
Hamlet—Little Murders—The Rivals—Rosencrantz  
and Guildenstern are Dead.  
Le Tréteau de Paris—  
Le Tartuffe.

\*Special School Matinees.

**MARIONETTES:**

Marionette Theatre of Australia—  
The Explorers.

**Provincial Tours:****OPERA (in association):**

The Australian Opera—  
A Masked Ball.

**BALLET:**

The Australian Ballet—  
Pineapple Poll—The Display—Swan Lake (Act II)  
—Giselle—Divertissements.

**MARIONETTES:**

The Marionette Theatre of Australia—  
The Explorers.

\*Special School Matinees—

Four Performances were arranged by Schools  
Department for 5,029 students.

**TASMANIA****Hobart:****OPERA:**

The Australian Opera—  
Don Pasquale.

**BALLET (in association):**

The Australian Ballet—  
Arena—Giselle.

**DRAMA (in association):**

National Theatre and Fine Arts Society of  
Tasmania—  
The Imaginary Invalid—The Knack—The  
Restoration of Arnold Middleton—Hedda Gabler.  
The Old Tote Theatre Company (Sydney):  
Hamlet—Rosencrantz and Guildenstern are Dead.  
Le Tréteau de Paris:  
Le Tartuffe—En Attendant Godot.

**Launceston:****OPERA:**

The Australian Opera—  
Don Pasquale.

**BALLET:**

The Australian Ballet—  
Arena—Giselle.

**DRAMA:**

National Theatre and Fine Arts Society of  
Tasmania—  
The Knack—The Restoration of Arnold Middleton  
—Hedda Gabler.

**Devonport:****DRAMA:**

National Theatre and Fine Arts Society of  
Tasmania—  
The Knack—The Restoration of Arnold Middleton  
—Hedda Gabler.

**AUSTRALIAN CAPITAL TERRITORY****Canberra:****OPERA:**

The Australian Opera—  
Falstaff—Madame Butterfly—School for Fathers—  
A Masked Ball.

**BALLET (in association):**

The Australian Ballet—  
Giselle—The Last Vision—The Dream—Threshold  
—Highlights.

**DRAMA (in association):**

The Old Tote Theatre Company—  
Hamlet—Little Murders—The Rivals—  
Rosencrantz and Guildenstern are Dead.  
Le Tréteau de Paris—  
En Attendant Godot—Le Tartuffe.  
Independent Theatre (Sydney)—  
Waiting for Godot.

**NORTHERN TERRITORY****Darwin:****BALLET:**

The Australian Ballet—  
Swan Lake (Act II)—The Display—Pineapple Poll  
—Divertissements.

**TERRITORY OF PAPUA-NEW GUINEA****Port Moresby:****BALLET:**

The Australian Ballet—  
Giselle—Divertissements.



The Australian Ballet—The Dream

**WESTERN AUSTRALIA****Perth:****OPERA:**

The Australian Opera—  
Gilbert and Sullivan: The Pirates of Penzance—  
Iolanthe—H.M.S. Pinafore.

**BALLET (in association):**

The Australian Ballet—  
Pillar of Fire—Giselle—The Dream—Threshold—  
The Divine Horseman—Last Vision—Arena—  
Highlights.

**DRAMA (in association):**

National Theatre—  
Tom Jones—A Streetcar Named Desire—The  
Importance of Being Earnest—After the Rain—  
Philadelphia Here I Come—The House on the Cliff  
—Ghosts—The Real Inspector Hound—The  
Audition—The Man Most Likely to . . .—Lord  
Arthur Savile's Crime—Out of the Crocodile—Poor  
Little Bastard—Love Locked Out.  
Le Tréteau de Paris—  
En Attendant Godot—Le Tartuffe.

**MARIONETTES:**

Marionette Theatre of Australia—  
The Explorers.

**Provincial Tours:****MARIONETTES:**

Marionette Theatre of Australia—  
The Explorers.



# Balance Sheet

## ACCUMULATED FUNDS

Balance at 31st December, 1968 .....  
**Deduct** Transfer to Reserve:  
 Estate of the late L. M. Jones Bequest .....

Add Surplus for the Year .....

## TOTAL FUNDS EMPLOYED .....

Represented by:

### FIXED ASSETS

Freehold Land and Buildings—At Cost:  
 153-165 Dowling Street, Sydney .....  
 Leasehold Improvements—At Cost .....  
**Less** Provision for Amortisation .....

Plant and Equipment—

At Cost .....  
 At Valuation .....

**Less** Provision for Depreciation .....

Total Fixed Assets .....

### INVESTMENTS—AT COST

Government Securities (Market Value \$205,  
 1968 \$10,376) .....  
 Listed Companies (Market Value \$205,169,  
 1968 \$221,132) .....

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 .....

Cash on Hand .....

Prepayments .....

Total Current Assets .....

## TOTAL ASSETS .....

### Less LIABILITIES

### PROVISIONS, RESERVES AND FUNDS

Assets Replacement Reserve Fund .....  
 Staff Retirement Fund .....  
 Long Service Leave .....  
 Scholarships, Assistance and Bequests—  
 Schedule 1 .....

Total Provisions and Reserves .....

### CURRENT LIABILITIES

Bank Overdraft—Secured .....  
 Accounts Payable and Accrued Expenses ....  
 Advance Bookings and Fees .....

Total Current Liabilities .....

## TOTAL LIABILITIES .....

## NET ASSETS .....

1969	1969	1968	1968
\$	\$	\$	\$
	280,895		197,448
	3,595		—
	277,300		197,448
	43,273		83,447
	\$320,573		\$280,895
64,477	218,914		218,914
18,470	46,007		—
210,571		165,530	
7,698		25,000	
218,269		190,530	
81,441	136,828	56,229	134,301
	401,749		353,215
87,788	200		10,076
33,400		84,140	
	121,188	33,400	117,540
	13,000		13,000
	134,388		140,616
171,569	42,517	80,835	22,327
8,800		13,000	
	162,769		67,835
	351,000		310,950
	41,195		63,129
	1,229		735
	52,689		30,150
	651,399		495,126
	1,187,536		988,957
	93,477		—
	20,313		44,840
	14,468		18,000
	54,829		25,870
	183,087		88,710
	367,559		314,706
	197,696		177,407
	118,621		127,239
	683,876		619,352
	866,963		708,062
	\$320,573		\$280,895



# Income and Expenditure

	1969	1969	1968	1968
	\$	\$	\$	\$
<b>INCOME</b>				
RECEIPTS FROM:				
Subscribing Members .....	45,259		43,642	
Bequest under Estate of the late L. M. Jones	—		500	
Donations .....	12,260		—	
		57,519		44,142
<b>SUBSIDIES</b>				
Received and Receivable:				
Commonwealth Government .....	540,950		980,950	
Australian Council for The Arts .....	841,287		—	
City Councils .....	22,000		20,500	
Received:				
State Governments .....	488,000		500,000	
		1,892,237		1,501,450
<b>INCOME FROM INVESTMENTS:</b>				
Government Securities .....	486		486	
Listed Companies:				
Shares .....	6,143		5,924	
Debentures and Notes .....	2,236		2,434	
Surplus on Sale of Investments .....	2,037		2,664	
Other Company .....	150		—	
		11,052		11,508
<b>INTEREST RECEIVED</b> .....		3,679		550
<b>SUNDRY INCOME</b> .....		1,079		1,225
		\$1,965,566		\$1,558,875
<b>EXPENDITURE</b>				
GRANTS—Schedule 2 .....		31,436		36,428
SUBSIDIES—Schedule 3 (After charging Depreciation on Equipment \$4,856, 1968 \$4,117 and Amortisation of Leasehold Improvements \$4,532, 1968 Nil) .....		1,459,424		1,150,549
LOSSES ON PRODUCTIONS—Schedule 4 ..		690		2,861
OVERHEAD EXPENSES—Schedule 5 .....		308,625		262,564
NET COST OF OPERATIONS OF THE PRINCESS THEATRE—MELBOURNE:				
(After charging Amortisation on Theatre Improvements of \$13,938, 1968 Nil) .....		69,639		—
NET DEFICIT OF THE PRODUCTION DIVISION:				
(After charging Depreciation on Equipment of \$20,388, 1968 \$16,680) .....		52,479		23,026
BALANCE being NET SURPLUS transferred to Accumulated Funds .....		43,273		83,447
		\$1,965,566		\$1,558,875





The Marionette Theatre of Australia—*The Explorers*



South Australian Theatre Company—*A Day in The Death of Joe Egg*



The National Theatre, Perth—*The Real Inspector Hound*



# Highlights

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

INCOME	1969	1968	EXPENDITURE	1969	1968
	\$	\$		\$	\$
Box Office Receipts ....	1,842,962	1,359,547	Ballet Activities .....	932,606	778,616
Commonwealth Grants .....	1,382,237	980,950	Drama Activities (Incl. Subsidies and Grants) .....	631,319	406,837
State Government Grants .....	488,000	500,000	Opera Activities .....	1,263,490	943,866
City Council Grants ....	22,000	20,500	Other Activities .....	70,329	2,861
Members' Subscriptions .....	45,259	43,642	Other Grants .....	31,436	36,428
Donations .....	12,260	500	Marionette Theatre ....	108,204	115,346
Investments and Other Income .....	15,810	26,750	Trust Permanent Orchestras .....	366,767	278,898
Production Division and Workshops .....	347,116	225,931	Central Administration .....	308,625	262,564
TOTALS .....	\$4,155,644	\$3,157,820	Production Division and Workshops .....	399,595	248,957
			TOTALS .....	\$4,112,371	\$3,074,373

The comparative statement below shows a continued increase in public support in 1969 in most areas of the Trust's activities. Box office receipts for both opera and ballet show substantial 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	
	1969	1968	1969	1968	1969	1968	1969	1968	1969	1968
<b>OPERA:</b>					\$	\$	\$	\$		
Capital Cities .....	225	152	249,076	160,553	797,954	553,218				
Country Tours .....	23	—	5,467	—	15,761	—				
	248	152	254,543	160,553	813,715	553,218	603,940	516,630	42.6%	48.3%
<b>BALLET:</b>										
Capital Cities .....	170	165	272,926	273,296	480,748	475,787				
Country Tours .....	172	—	40,434	—	76,811	—				
	342	165	313,360	273,296	557,559	475,787	564,930	418,052	50.3%	46.8%
<b>MARIONETTE THEATRE:</b>										
Capital Cities .....	173	64	63,567	23,556	46,011	24,900				
Country Tours .....	109	238	50,441	119,825	26,535	52,450				
	282	302	114,008	143,381	72,546	77,350	35,658	37,996	33.0%	36.1%
<b>DRAMA:</b>										
Capital Cities .....	895	521	227,529	144,124	376,259	241,099				
Country Tours .....	58	52	22,767	15,008	22,883	12,093				
	953	573	250,296	159,132	399,142	253,192	232,177	153,645	36.8%	37.8%

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



# Schedules

## SCHOLARSHIPS, ASSISTANCE AND BEQUESTS FUNDS—SCHEDULE 1

Artists Special Assistance Fund .....	
Ballet School Scholarship Fund .....	
Commissioning Fund .....	
The Australian Ballet Dancers Fund .....	
Opera Special Training and Assistance Fund .....	
Opera Scholarship Fund .....	
Special Projects Funds:	
—Opera .....	
—Ballet .....	
—General .....	
Benevolent Fund .....	
Orchestra Instrument Fund .....	
Special Promotions Fund .....	
L. M. Jones Bequest .....	

1969	1968
\$	\$
4,509	4,509
3,505	1,794
5,723	5,723
6,019	10,000
2,918	3,844
8,993	—
5,106	—
3,981	—
771	—
2,000	—
2,600	—
5,000	—
3,704	—
<b>\$54,829</b>	<b>\$25,870</b>

## GRANTS—SCHEDULE 2

Albury Repertory Company .....	
Australian Opera Auditions .....	
Brisbane Repertory Company .....	
Burnie Drama Festival .....	
Canberra Theatre .....	
Chester Street Theatre Group .....	
Council of the National Theatre and Fine Arts Society—Tasmania ..	
Community Theatre—Killara .....	
Community Theatre School .....	
Deniliquin Drama Club .....	
Festival of Perth .....	
Greenwich Drama Company .....	
Genesian Theatre .....	
Gilbert and Sullivan Society of Australia .....	
Hay Drama Society .....	
Independent Theatre .....	
Independent Theatre for Children .....	
Mark Edwards .....	
Marrickville Ministers' Fraternal .....	
Mittagong Musical and Dramatic Society .....	
Narrandera Dramatic Society .....	
Newcastle Theatre .....	
New Theatre Sydney .....	
New South Wales Country Amateur Societies and Producers .....	
Opera Scholarship Fund .....	
Phoenix Theatre—Mittagong .....	
Procenia Theatre—Sydney .....	
Queensland Light Opera Company .....	
Richmond Players .....	
S.G.I.O. Theatre .....	
St. James Players .....	
Sydney Metropolitan Opera .....	
Sydney University Dramatic Society .....	
Territory Festival of Drama, New Guinea—Adjudication Fee .....	
The Broken Hill Repertory Society .....	
Victorian Ballet Guild .....	
Victorian Opera Company .....	
Waverley Ligar Brae Players .....	
Wollongong Actors Studio .....	
Workshop Theatre—Wollongong .....	
Westfield Plaza Theatre, Display .....	
West Australian Ballet Company .....	
Sundry Grants .....	

1969	1968
100	—
2,155	—
56	—
—	14
225	—
—	64
9,784	19,998
4,462	—
—	350
—	133
—	7,000
25	—
100	—
163	—
30	—
150	—
—	500
—	356
—	125
—	810
—	574
125	—
—	1,100
2,000	—
8,993	—
152	—
42	—
212	—
—	847
1,300	—
—	92
—	20
75	—
—	60
—	280
—	4,000
883	—
40	—
—	105
60	—
16	—
200	—
88	—
<b>\$31,436</b>	<b>\$36,428</b>



# Schedules

## SUBSIDIES—SCHEDULE 3

### BALLET AND DANCE

The Australian Ballet Company:

Australian Operations ..... 352,328

Overseas Tour (After Allowing for Special  
Grant and Donation Received):

1968 ..... — 51,650

1967 ..... — 49,746

	1969	1969	1968	1968
	\$	\$	\$	\$
	352,328		177,207	
	—		51,650	
	—		49,746	
	352,328		278,603	
The Australian Ballet School .....	22,719		17,281	
Aboriginal Dance Notation .....	—		6,945	
		375,047		302,829
<b>DRAMA:</b>				
Canberra Repertory Society .....	—		850	
Community Theatre Company—Sydney .....	—		1,250	
Independent Theatre—Sydney .....	—		1,270	
Melbourne Theatre Company .....	80,941		55,000	
National Institute of Dramatic Arts .....	28,730		23,000	
National Theatre—Incorporated Perth .....	4,500		12,000	
Q Theatre Sydney .....	—		1,376	
Queensland Theatre Company .....	4,998		—	
South Australian Theatre Company .....	21,702		17,152	
The Old Tote Theatre .....	91,306		31,250	
The Young Elizabethan Players:				
Queensland .....	—		9,943	
South Australia .....	—		554	
		232,177		153,645
<b>OPERA</b>				
The Elizabethan Trust Opera Company:				
Main Season .....	243,130		207,130	
Tours .....	19,839		20,028	
Gilbert and Sullivan .....	186,806		—	
Opera in a Nutshell .....	—		1,411	
Non-playing and Administration Expenditure (Including Rehearsals and Annual Leave)				
Reduced by Television and Sundry Income	—		148,612	
		449,775		377,181
<b>THE ELIZABETHAN TRUST ORCHESTRAS</b>		366,767		278,898
<b>THE MARIONETTE THEATRE OF AUSTRALIA</b>		35,658		37,996
		\$1,459,424		\$1,150,549



# Schedules

## LOSSES ON PRODUCTIONS—SCHEDULE 4

Waiting for Godot .....	
Le Tréteau de Paris .....	
Robert and Elizabeth Productions .....	
Moiseyev Dance Company .....	

1969	1968
\$	\$
592	—
98	—
—	(1,139)
—	4,000
<b>\$690</b>	<b>\$2,861</b>

## OVERHEAD EXPENSES—SCHEDULE 5

Cleaning .....	
Hire of Equipment .....	
Insurance .....	
Interest .....	
Legal Expenses .....	
Light and Power .....	
Loss on Disposal of Fixed Assets .....	
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 .....	
Superannuation .....	
Travelling Expenses .....	
Provisions:	
Holiday Pay .....	
Staff Retirement Fund .....	
Long Service Leave .....	
Doubtful Debts .....	
Depreciation of Furniture and Fittings .....	

2,106	—
211	462
4,224	1,093
7,839	16,882
1,084	—
1,910	1,218
112	—
23,063	16,711
4,106	2,791
3,722	3,697
13,281	15,179
11,163	8,180
19,993	13,691
1,582	3,846
9,690	11,270
5,303	4,544
7,127	8,727
143,934	114,862
621	405
10,972	—
13,032	7,492
2,867	1,523
12,495	7,912
2,632	10,841
1,837	7,543
3,719	3,695
<b>\$308,625</b>	<b>\$262,564</b>



# Declarations

## SECRETARY'S DECLARATION

I, John Francis McCaffrey, 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 Melbourne in the State of Victoria on this Eleventh day of May, 1970.

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

JOHN F. McCAFFREY,  
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, 1969, 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, 1969.  
Melbourne, 11th May, 1970.

On Behalf of the Board of Directors  
W. I. POTTER.  
MAURICE C. TIMBS.

## 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, 1969, 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.

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



# History

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

Beginning with Australia-wide donations of \$180,000, supported by a Commonwealth grant of \$60,000 in the first instance, the Trust planned deployment of subsidies received to 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 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 at home, had sought to make their careers overseas.
- To create a vital and active forum through which Australian playwrights, composers, choreographers and designers could enjoy greatly increased opportunities for the presentation of their work within their native country.
- To establish facilities for professional training of performers in the theatre arts, and also for the training of audiences by means of special companies and special performances catering for school audiences.
- To act as manager or entrepreneur for such Australian or overseas theatre features as could be expected, with extensive touring in the Commonwealth, to broaden Australian cultural horizons.

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

More than 40 Australian plays have won professional presentation since the Trust was created. The repertoire of the Australian Ballet includes 11 works specifically created for the company. In 14 years the Australian Opera has built up a repertoire of more than 40 operas.

In 1967, to broaden the basis of the Commonwealth's theatre subsidies programme beyond the point reachable by the Trust, with its numerous commitments as a producer, the Commonwealth Government created the Australian Council for the Arts to assume responsibility for the distribution of Commonwealth funds to theatre. Especially welcomed by the Trust, this Commonwealth move enabled the Trust to focus its energies in servicing the companies created by it, and enlarging the range of its objectives as an entrepreneur.

The confidence of Governments in this work is reflected in the growth of Government subsidisation from the first \$60,000 of the Trust's inaugural year to the total sum of \$1,892,237 during 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.

School Audience promotion







The Australian Opera—A Masked Ball



The Australian Opera—Madame Butterfly



Melbourne Theatre Company—Hotel in Amsterdam



Old Tote Theatre Company—Rosencrantz and Guildenstern are Dead



The Australian Ballet—Coppelia



*Designed by Beryl Green*

*Printed by Peerless Press Pty. Limited, Sydney*