

The Australian Elizabethan Theatre Trust Annual Report 1970





# President's Message

The theatre year 1970 was marked by another notable increase in the number of Australians eager to attend and to applaud the cluster of companies—drama, opera and ballet—which the Trust largely originated with financial help from the Commonwealth, States, leading municipalities and a number of business houses.

This increase—proportionately much greater than the increase in the nation's gross population in the same period—is attributable, firstly, to the significant advances in performing quality that the companies have achieved.

But it can also be explained, in part, as a harvest of the years, a logical development from the educational policies of the Trust begun in the mid-1950s and continued to this day. These policies, designed to take the theatre arts into schools even in remote outback areas, and, moreover, to bring the schools into our theatres, have cultivated a generation of young people more theatre aware than their predecessors.

We salute them not merely for their vindication of Trust decisions, but also most admiringly, for the influence that their perceptions and tastes will have on the Australian theatre identity of tomorrow.



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 Dress Circle Foyer of the Princess Theatre, Spring Street, Melbourne at 4.00 p.m. on Monday, 21st June, 1971.

## BUSINESS

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to 31st December, 1970, and the Report of the Directors and Honorary Auditors thereon.

2. To elect Directors.

The following Director who was appointed by the Board since the last Ordinary General Meeting, retires in accordance with Article 43. Being eligible, he offers himself for re-election:

Sir Peter Lloyd.

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

Mr. L. W. H. Butts, C.B.E.;	Hon. V. Christie, M.P.;
Mrs. F. Massy Burnside;	Mr. A. Monk, C.M.G.;
Sir Charles Moses, C.B.E.;	Mr. Maurice Parker;
Professor J. A. Passmore;	Dr. Lloyd Ross;
Mr. M. C. Timbs.	

Emeritus Professor F. Alexander, C.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 resolution pursuant to Section 121 (6) of the Companies Ordinance, 1962:

"That Emeritus Professor F. Alexander, C.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 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,  
J. F. McCaffrey, Secretary.

Sydney, 25th May, 1971.



# 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,  
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, Sir Peter Lloyd
  - VIC.: Hon. Vernon Christie, M.P., 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)
  - Hon. Vernon Christie, M.P. (Reporting on Entrepreneurial Activities)
  - Sir James Darling, C.M.G., O.B.E. (Reporting on Orchestras)
  - Colonel Aubrey H. L. Gibson, E.D. (Reporting on Drama)
  - Mrs. F. Massy Burnside
  - Sir Charles Moses, C.B.E. (Reporting on Marionettes)
  - Maurice Parker (Reporting on Finance and Administration)
  - N. R. Seddon (Reporting on Ballet)
- 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.
- GENERAL MANAGER: Jeffry Joynton-Smith
- SECRETARY: John F. McCaffrey

The following appointments have been made to the Board: Sir Peter Lloyd





# Directors' Report

On behalf of the Directors of the Australian Elizabethan Theatre Trust, I am pleased to present our report for the year ended 31st December, 1970. The year just past was an important one in the history of the Trust as it marked the final steps taken by the performing companies associated with the Trust to achieve independent status. As a consequence, the Australian Opera and the Australian Ballet in particular, have been reconstituted on an independent basis with their own governing bodies and their own management structure. Several of the drama companies which, previously, were basically parts of the Trust's activities have also achieved a large degree of autonomy. In an artistic sense all of these bodies have independent status and their relations with the Trust in the future will be somewhat more limited but, nevertheless, of vital importance to them. These functions will include, by agreement, the residual responsibility for their financial results, the provision of orchestras, the use of the Trust's Production Division, the responsibility for industrial and wage agreements, etc., and the provision of theatres.

Agreements are currently in the process of completion between the Opera and Ballet Companies and certain drama companies for which, as indicated last year, the Trust has assumed financial responsibility to give effect to these arrangements. Nominally, these arrangements would date from January, 1971, so that in effect the companies have been acting autonomously since then. As a result it has been possible for the Trust and the companies to gain some experience with the residual responsibility arrangements. In this regard, I must say that the arrangements have worked extremely well. In the case of the Australian Opera, the assumption of this responsibility has enabled, by co-operation of the Australian Council for the Arts, the substantial reduction of a deficit for the 1970 season. On the basis that the opera company found from outside sources an important part of the year's deficit, it was agreed that the balance to the extent made possible by the size of the fund would be met from the Residual Responsibility Fund.

Because of this, the Residual Responsibility Fund was almost completely exhausted at the end of 1970 but it has, of course, been restored by subsequent subventions from the Council for the Arts.

On the other hand, the Australian Ballet earned a surplus which, by arrangement, is held by the Trust at an appropriate interest rate. This surplus will not be used except to meet possible deficits in the future. If no such deficits appear, the amount, or a substantial part of it, will pass back to the Australian Ballet Foundation for use at its discretion.

This contrast in financial experience is of great relevance in the future conduct of the Residual Responsibility Fund, in the administration of which we and the companies are still feeling our way.

## AUSTRALIAN COUNCIL FOR THE ARTS

Throughout the year a very close liaison has been maintained with the Australian Council for the Arts. Consultations have occurred at monthly intervals, or more frequently, as necessary. A situation is emerging in which the Trust is recognised by the Council as the appropriate entrepreneurial body except when other arrangements are practicable. This does not imply any change in the attitude of either the Council or the Trust towards independence of the performing companies. But the presence of the Trust in the role of residual financial responsibility, or in other areas which are beyond the resources immediately available to the Council or the companies, can be of very great benefit in ensuring the continuity or follow-through of pre-existing activities, without the hiatus which could be inevitable in the course of an organisation such as the Council which depends on year-to-year budgetary policy.

As the instrument of the Commonwealth Government in the field of the performing arts, the Council has carried the major part of the burden, spending in 1969/70 the amount of \$1,401,000 and a further sum of \$1,787,000 in 1970/71. It has been the Council's policy heretofore to provide approximately two-thirds of the financial needs of the performing companies, the balance in the main being found by the Trust. In the 1970/71 financial year, however, the percentage found by the Council increased by 27.6 per cent, reflecting the adaptability of the Council's policy to changing circumstances.

## ASSISTANCE OF STATE GOVERNMENTS

As in previous years, the State Governments and some City Councils have continued to use the Trust as a means of supporting the arts in their particular areas. This applies particularly to the contributions which the States feel they should make towards the cost of performances by the Australian Opera and the Australian Ballet in their States and such sums are, of course, passed on to the appropriate companies as part of the overall financial arrangements between them and the Trust from year to year.

The States are also showing an increasing interest in the development of the performing arts within their own confines. This has taken the form of assistance to local companies mainly in the area of drama, such assistance being provided either directly to selected Companies or through the Trust. There is a growing tendency for States to give direct assistance to local performing companies, which is a policy that we fully understand and support, but we are glad to say that these States still rely upon the Trust to supplement such direct assistance and to provide physical facilities by way of management and liaison generally.

Dealing with the States individually, while the overall level of support has not reached our full expectations, the quantum of assistance has been substantial and has, furthermore, in some cases, taken the form of special assistance of great importance to the performing arts generally. In this respect mention should be made of the assistance rendered by the State of New South Wales to the Trust in the restoration and rehabilitation of the Elizabethan Theatre at Newtown, following the disastrous fire at Her Majesty's Theatre which not only destroyed the theatre, but also a substantial part of the properties of the Trust which were being utilised for the Opera season. The Trust itself took the first responsibility in leasing the Elizabethan and has committed itself to an expenditure in excess of \$150,000. The State of New South Wales has already contributed one-third of this and we are hopeful that further assistance to defray the balance will be forthcoming in the 1971/72 financial year.

Similarly, reference should be made of the continuing assistance of the State of Victoria for continuing the lease



arrangements for the Princess Theatre in Melbourne. This lease has proved to have been of inestimable value to the Trust and its associated companies.

In all the other States, negotiations are continuing with the object of assisting the appropriate Governments in their support of the performing arts. Our negotiations with the Government of Tasmania, to which reference was made in last year's Report, are not yet concluded although the discussions have reached a most satisfactory stage. The total amount made available through the Trust by State Governments and City Councils during 1970 amounted to \$694,250.

Apart from this amount, and the substantially greater sum made available for the performing arts through the Australian Council for the Arts, it is interesting to note the substantial amounts now being raised by the performing companies from private sponsors.

The Trust applauds the efforts especially of the Australian Opera in raising quite substantial sums for their immediate and future needs. This kind of support is the best evidence of the growing interest of the Australian public in theatre generally.

#### ORCHESTRAS

Although the performing companies have achieved artistic independence, the Trust itself has not abandoned this area. The most important continuing artistic activity is the operation and control of the Trust's two orchestras. During the year both the Sydney and Melbourne orchestras were expanded and serious efforts were made to upgrade the musical performance, under the guidance of Sir James Darling. To this end the Trust has recently appointed Mr. Joseph Post, O.B.E., as its Musical Adviser. Mr. Post is currently Director of the New South Wales Conservatorium of Music. The Trust is now one of the largest employers of professional musicians in Australia and we have felt the need to have available to us a person of Mr. Post's qualifications to supervise the orchestras on the artistic level. Mr. Post is well-known to Australian music lovers and his wide experience, artistically and administratively, will, we are sure, help us very greatly in the future development of the Trust's orchestral activities.

As the accounts disclose, expenditure on our orchestras increased over the year from \$366,767 to \$569,616. The amount to be expended in 1971 will show a substantial further increase.

The Trust still continues to have a keen interest in the activities and in the quality of its orchestras. A very close liaison is maintained with the performing companies to ensure that the orchestras are available to conform with the year's programme. In addition, the orchestras from time to time undertake tours to provincial areas. These have gained wide approval and have contributed towards welding the orchestras into well-balanced artistic units.

The continued operation of the orchestras by the Trust is fully supported by the Australian Council for the Arts and by the two State Governments mainly concerned—New South Wales and Victoria.

#### ENTREPRENEURIAL FUND

Last year we reported the establishment of the Entrepreneurial Fund under the control of the Trust and to be used for specific projects that may develop from time to time. This fund has developed into an active part of the Trust's operations. During 1970, the Trust supported a variety of theatrical ventures of outstanding artistic merit. These included—

- The Melbourne, Canberra and Sydney seasons of the English Opera Group.
- The touring of the Australian play *The Legend of King O'Malley*.
- The touring in four States of *The Oldest Continent*.
- The performance of the Royal Thai Ballet in Sydney.
- The performance of the Kathakali Dance Company from India to Sydney.
- The tour of Sir Tyrone Guthrie's *King Oedipus* to Melbourne, Perth and Adelaide.
- The tour of Sir Tyrone Guthrie's *All's Well That Ends Well* to Perth.

Although these activities made substantial inroads into the finances of the Entrepreneurial Fund, it has continued to function during the current year. It has become sufficiently established as an entity to justify longer range planning and we are pleased to say that the Hon. Vernon Christie, a member of the Board who joined the Executive Committee during the year, has agreed to assume the initial responsibility for the functioning of the Entrepreneurial Fund and to report to the Executive Committee and to the Board on its activities.

In addition to these entrepreneurial activities, the Trust continued its policy of becoming associated with theatrical performances brought to Australia by other theatre managements. Of particular importance was the tour by the Georgian State Dance Company and a group of dancers of the Bolshoi Ballet, both from the U.S.S.R. In both these tours the Trust was associated with Messrs Edgley & Dawe and J. C. Williamson Theatres Limited. Our association enabled the Trust members to receive advance publicity and special booking facilities.

#### THE AUSTRALIAN BALLET

While the Australian Ballet is largely an independent entity, it was during 1970 a part of the Trust's activities. The highlight of the year was the extensive tour of North American cities with Rudolf Nureyev as guest artist. The greater part of this tour extended into 1971, but a very considerable amount of the initial organisation was necessary before its departure.

In the greater part of 1970, the Ballet played for Australian audiences and, during its main season tour, it performed before some 235,000 people, which accounted for more than 86 per cent of the available seating capacity. There were 197 performances in all, 10 being in provincial cities.

Rudolf Nureyev appeared in Adelaide and in Melbourne as the company's guest artist and during the Melbourne season the company achieved an all-time high in box office revenue.

As further evidence of the standing of the Australian Ballet Company, Dame Margot Fonteyn visited Australia during the year and appeared as guest artist in several performances in Canberra. She has agreed to dance with the company



# Directors' Report

on its main season tour during 1971.

Works danced included *Symphony in Gold*, *Hamlet*, *Petrouchka*, *Don Quixote* and *Les Patineurs*.

It was a source of great pride to the Trust and, to the Ballet Company in particular, that Miss Peggy van Praagh was honoured by the Queen during the year with the Order of Dame of the British Empire.

## THE AUSTRALIAN OPERA

The operations of the Australian Opera in 1970 were very seriously and adversely affected by a disastrous fire which destroyed Her Majesty's Theatre in Sydney at the end of July, 1970. The fire not only prevented the company from completing its season in Sydney, but it also made it impossible to replace scenery and equipment in time for the opening of the Melbourne season. The consequential losses of the fire amounted to \$126,000.

In spite of this formidable setback, the Company was able to reach an aggregate attendance figure for the year of just over the quarter-million mark—131,313 persons for 137 performances of grand opera, and 121,458 persons for the 102 Gilbert and Sullivan presentations given in Brisbane, Melbourne, Canberra, Hobart and Launceston.

Operas of the main season repertoire—Verdi's *Otello* and *The Force of Destiny*, Beethoven's *Fidelio* (honouring the 200th anniversary of the composer's birth), Stravinsky's *The Rake's Progress*, and Puccini's *La Bohème*—were perhaps wider in stylistic and emotional range than the chosen works of any earlier season. There was good reason for gratification that the company, resident singers, as well as distinguished guests, met the many challenges of this diverse repertoire with such aplomb, finesse and bravura.

Since the end of the year the Musical Director of the Australian Opera, Mr. Carlo Felice Cillario, has relinquished his position, although he will still be actively associated with the opera company's activities from time to time. Following Mr. Cillario's resignation, Mr. Edward Downes was appointed Musical Director of the company. It is expected that he will assume this important role early in 1972. Mr. Downes has world status in the field of operatic music. His association with the Australian Opera is likely to be of inestimable value in the future.

## MARIONETTE THEATRE

The Marionette Theatre of Australia remains an integral part of the artistic activities of the Trust. The year 1970 marked one of the most interesting periods in the history of the Marionettes. Two new productions—*Tintookies 2000* and *The Magic Pudding*—were begun and were ready for performances by the end of March.

In April, the company left for a highly successful ten weeks' tour of Asia and played to audiences aggregating 73,907. Thirty performances were given at Expo '70 in Osaka and attracted about 18,000 people. Elsewhere in Japan, 24 performances were given to audiences totalling 28,845. In other areas the Marionettes also attracted large audiences—South Korea, eight performances attracted 13,820; Hong Kong, three performances attracted 33,500; Singapore, four performances attracted 7,540; Djakarta, three performances attracted 2,352.

These performances were quite apart from television presentations in Japan, South Korea and Singapore. It is estimated that one particular viewing audience in Japan totalled 8,500,000 people.

On returning to Australia, the company presented *Tintookies 2000* at the Metro Theatre in Sydney and attracted near capacity audiences for all performances. Subsequently, in conjunction with the Arts Council of Australia (Queensland Division), the company gave schoolroom presentations of *Puss in Boots*, and the Brisbane season of Norman Lindsay's *The Magic Pudding* was successfully staged and accorded high praise by the press and the public. It attracted capacity audiences at the S.G.I.O. Theatre in Brisbane.

It is the view of the Trust that the Marionettes represent an important element in the development of theatrical interest amongst young audiences. It is believed that this interest will extend in later years to other areas of the performing arts.

## DRAMA COMPANIES

During 1970, the close links between the Trust and such regional drama bodies as the Melbourne Theatre Company, the Old Tote Theatre Company in Sydney, and the South Australian Theatre Company, were fully maintained. The Trust also contributed to the finances of theatre in Perth and Hobart and otherwise gave substantial support to performances in those States.

Since the end of the year a representative of the Trust was appointed in Queensland and liaison with the Queensland Theatre Company and with other theatrical activities in that State will, as a consequence, be more readily achieved.

## PRODUCTION DIVISION

The Production Division of the Trust had a particularly active year. As a consequence of the fire losses at the Botany store at the end of 1969 and the fire at Her Majesty's Theatre in Sydney in mid-1970, the Division was under very great pressure to replace some of the losses, as well as to create sets and costumes for the performances of new productions already planned by both the Australian Ballet and the Australian Opera.

To meet this situation additional premises were necessary for the Division to be able to contend with physical requirements far beyond the limitations of the Dowling Street premises.

Other involvements of the Production Division included two new productions for the Marionette Theatre of Australia and the provision of electronic equipment for the ambitious and enlarged version of the sound-and-image production of *The Oldest Continent*.

Perhaps the most important activity of the Production Division was the dressing of the intricate and spectacular work *Don Quixote*. The needs of this ballet necessitated intensive work at high pressure and the Production Division acquitted itself in a commendable manner.



As regards Opera, the Sydney season was conceived and executed having in mind the ultimate use of the sets at the Sydney Opera House. Unfortunately, much of this equipment and the 400 costumes made to individual design were destroyed by Her Majesty's Theatre fire.

The Production Division also had to replace sets for *Turandot* and *A Masked Ball*, which had been lost in the Botany fire, as well as a new *Faust*, *Sun Music*, *Les Rendezvous* and *Patineurs*. In addition to these very demanding tasks, the Production Division was involved in the refurbishing and rehabilitation of backstage facilities at the Elizabethan Theatre, Newtown, which was re-opened during May, 1971, and is the venue for the current Sydney opera season.

The Trust envisages the continuing contribution by its Production Division to the technical side of theatrical performances. Its services are readily available to the Australian Opera, the Australian Ballet and other areas of theatre. To this end, the Division is training a number of young technicians and artists who may be expected to add to the overall skills in this important area.

#### ADMINISTRATION

The problems of administering the affairs of the Trust did not diminish during 1970. A good deal of attention was devoted in assisting the performing companies to obtain a maximum possible degree of independence, while the widening area of the Trust's own activities placed considerable additional burden upon the administration of the Trust and upon the members of the Executive Committee.

Mr. Maurice Timbs, who was Chairman of the Finance Committee throughout 1970, contributed very greatly on the administrative side of the Trust's activities. Since the end of the year, Mr. Timbs has resigned from the Executive Committee and the Finance Committee and his place on the Executive Committee has been taken by Mr. Maurice Parker, who has for some time been a member of the Finance Committee. Mr. Parker's activities on behalf of the Trust have been of inestimable value to the Executive Committee and to the Trust generally.

#### MEMBERSHIP

Membership continued to grow during 1970 and at the end of the year reached a figure of 6,982, as against 6,408 at the end of 1969. The Trust Membership is of very great value in its entrepreneurial functions, and it provides one of the Trust's most valuable assets in dealing with other theatrical groups.

#### AUXILIARIES

Your Board would once again like to express its appreciation of the activities, in Sydney, of the Elizabethan Trust Ladies' Committee and, in Melbourne, of the Ballet Society. Both have assisted materially in furthering the interests of the Trust. We thank them for their continued help and enthusiasm.

Since the 31st December, 1970, the Presidency of the Elizabethan Trust Ladies' Committee has passed from Mrs. J. Sheehy, after three years, to Miss Strella Wilson, O.B.E. The Directors are most grateful to Mrs. Sheehy for her devotion and effort during this period and thank Miss Wilson, O.B.E., for assuming this responsible role.

The Australian Ballet Society, under the chairmanship of Mrs. Keith Sinclair, again had an interesting year, and the success of the society's activities commands both our admiration and gratitude.

The Board is also indebted to Miss Janice Iverach, President of the Australian Elizabethan Theatre Trust Younger Set (Y.E.M.S.) and her committee for their work in sponsoring the interests of the younger generation in the performing arts.

#### BOARD MEMBERSHIP

During 1970, we regretfully accepted the resignations from the Board of Mr. K. Von Bibra of Tasmania, and Mr. S. Haviland, C.B.E., of New South Wales. The Directors wish to express their deep appreciation of the loyal and devoted support of these Directors to the Trust.

It is with pleasure that your Board announces that Sir Peter Lloyd has joined the Trust Board as a Tasmanian Director.

#### FINANCIAL RESULTS

Your Directors are pleased to report the Trust finished the year with a net surplus of \$12,469 after making provisions and reserves as set out in the accounts and in this report.

The Asset Replacement Reserve Fund has been used in 1970 for the replacement of properties and equipment destroyed in the 1969 Botany fire and the fire at Her Majesty's Theatre in 1970.

It should be explained that the Note 2 to the accounts relates to the Accounts of The Australian Opera in the Trust books at the point of transition between 1970 and 1971, certain details of which are not yet finalised.

Investments in Public Companies have been revalued to the extent of \$20,000 and this sum has been placed to the Assets Revaluation Reserve. Losses on realisation of certain investments totalling \$7,237 have been charged against this Reserve.

\$15,000 has been provided as a Reserve against Contingencies and \$5,000 has been transferred to Accumulated Funds from the Special Promotions Fund.

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.

Sydney, 15th May, 1971

W. Ian Potter, Chairman



# Events

## NEW SOUTH WALES Sydney

### OPERA:

The Australian Opera—  
Fidelio—The Force of Destiny—The Rake's Progress—La Boheme—Otello.  
The English Opera Group—  
Curlew River—The Burning Fiery Furnace—The Prodigal Son.

### BALLET (in association):

The Australian Ballet—  
Symphony in Gold—Hamlet—Petrouchka—Serenade—Sun Music—Les Patineurs—Don Quixote.  
The Royal Thai Ballet.  
The Kerala Kalamandalam Kathakali Dance Troupe.  
The Georgian State Dance Company.  
Maya Plisetskaya and Dancers from the Bolshoi Ballet.

### DRAMA (in association):

Old Tote Theatre Company—  
Death of a Salesman—This Story of Yours—Major Barbara—The Guardsman—King Oedipus—  
The Legend of King O'Malley.

### MARIONETTES:

The Marionette Theatre of Australia—  
The Magic Pudding—Tintookies 2000.

### SOUND AND IMAGE:

The Oldest Continent: Time Riders.

### ORCHESTRAL:

The Elizabethan Trust Orchestra—  
Concerts.

### TRUST MEMBERS' EVENINGS:

Award-winning Australian Films—Othello (Olivier film).

## Provincial Tours

### BALLET (in association):

The Australian Ballet—  
Hamlet—Les Patineurs—Symphony in Gold.  
The Kerala Kalamandalam Kathakali Dance Company.

### DRAMA (in association):

Old Tote Theatre Company—  
Death of a Salesman—Major Barbara.

### ORCHESTRAL:

The Elizabethan Trust Orchestra—  
Three concerts.

## VICTORIA Melbourne

### OPERA:

The Australian Opera—  
Fidelio—The Force of Destiny—The Rake's Progress—Gala Concert—Iolanthe—H.M.S. Pinafore—The Pirates of Penzance—  
The Yeomen of the Guard.  
The English Opera Group—  
Curlew River—The Burning Fiery Furnace—The Prodigal Son.

### BALLET (in association):

The Australian Ballet—  
Coppelia—Don Quixote—Symphony in Gold—Hamlet—Petrouchka.  
Maya Plisetskaya and Dancers from the Bolshoi Ballet.  
The Georgian State Dance Company.  
The Australian Ballet School Demonstration Performances.

### DRAMA (in association):

Melbourne Theatre Company—  
Cat Among the Pigeons—Philadelphia Here I Come—The Caucasian Chalk Circle—A Doll's House—Day of Glory—  
The Devils—What the Butler Saw—All's Well That Ends Well—Son of Man—The Effect of Gamma Rays on  
Man-in-the-Moon Marigolds—Making a Play (experimental production for schools and adults).  
M.T.C. Workshop—  
Four Workshops (three for students, one for teachers).  
M.T.C. Saturday Morning Club—  
Experimental work and student performances.  
Old Tote Theatre Company—  
The Legend of King O'Malley.





The Australian Ballet—*Don Quixote*.  
The Australian Opera—*Otello*.





# Events

## VICTORIA Melbourne (continued)

SOUND AND IMAGE:  
The Oldest Continent: Time Riders.

ORCHESTRAL:  
The Elizabethan Trust Orchestra—  
Free concerts.

TRUST MEMBERS' EVENING:  
Othello (Olivier film).

## Provincial Tours

BALLET:  
The Australian Ballet—  
Hamlet—Les Patineurs—Symphony in Gold.

ORCHESTRAL:  
The Elizabethan Trust Orchestra—  
Concerts.

## SOUTH AUSTRALIA Adelaide

OPERA:  
The Australian Opera—  
Turandot—The Rake's Progress—The Force of Destiny—Fidelio.

BALLET (in association):  
The Australian Ballet—  
Don Quixote—Les Patineurs—Serenade—Nutcracker—Symphony in Gold—Petrushka—Sun Music.  
Maya Plisetskaya and Dancers from the Bolshoi Ballet.  
The Georgian State Dance Company.

DRAMA (in association):  
The South Australian Theatre Company—  
The Seagull—Let's Get a Divorce—Semi-Detached—The Queen and the Rebels—Rosencrantz and Guildenstern are Dead—  
And the Big Men Fly—The Price—The Tree of God—The Master Builder.  
The Old Tote Theatre Company—  
The Legend of King O'Malley.

TRUST MEMBERS' EVENINGS:  
Programme of selected ballet, art and poetry films—Supper party.

## Provincial Tours

OPERA:  
The Australian Opera—  
A Masked Ball.

## QUEENSLAND Brisbane

OPERA:  
The Australian Opera—  
Fidelio—The Force of Destiny—Turandot—Iolanthe—H.M.S. Pinafore—The Pirates of Penzance—The Yeomen of the Guard.

BALLET (in association):  
The Australian Ballet—  
Don Quixote.

DRAMA (in association):  
Old Tote Theatre Company—  
The Legend of King O'Malley.

MARIONETTES:  
The Marionette Theatre of Australia—  
The Magic Pudding—Classroom productions of Puss in Boots.

SOUND AND IMAGE:  
The Oldest Continent: Time Riders.

## Provincial Tours

MARIONETTES:  
The Marionette Theatre of Australia—  
Classroom productions of Puss in Boots.



<p>WESTERN AUSTRALIA Perth</p>	<p>BALLET (in association): The Australian Ballet— Don Quixote—Les Patineurs—Serenade—Sun Music. The Georgian State Dance Company. Maya Plisetskaya and Dancers from the Bolshoi Ballet.</p> <p>DRAMA (in association): National Theatre— The Guardsman—Diplomatic Baggage—Arms and the Man—A Far Country—The Price—The Lady's Not For Burning— This Story of Yours—Rookery Nook—A Delicate Balance—What the Butler Saw—One for the Pot— Three programmes of readings (dir. by Sir Tyrone Guthrie)—The Playmakers—Going Going Gone. The Old Tote Theatre Company— The Legend of King O'Malley.</p> <p>SOUND AND IMAGE: The Oldest Continent: Time Riders.</p>
<p>Provincial Tours</p>	<p>DRAMA (in association): The National Theatre— Out of the Crocodile—The Merchant of Venice—The Queen and Mr. Shakespeare—Manko and the King.</p>
<p>TASMANIA Hobart</p>	<p>OPERA: The Australian Opera— Iolanthe.</p> <p>BALLET (in association): The Australian Ballet— Les Patineurs—Hamlet—Symphony in Gold.</p> <p>DRAMA (in association): National Theatre and Fine Arts Society— The Revenger's Tragedy—Let's Get a Divorce—The Legend of King O'Malley.</p>
<p>Launceston</p>	<p>OPERA: The Australian Opera— Iolanthe.</p> <p>BALLET (in association): The Australian Ballet— Les Patineurs—Hamlet—Symphony in Gold.</p>
<p>Provincial Tours</p>	<p>DRAMA (in association): National Theatre and Fine Arts Society— Let's Get a Divorce—The Legend of King O'Malley.</p>
<p>A.C.T. Canberra</p>	<p>OPERA: The Australian Opera— Fidelio—The Force of Destiny—La Boheme—Turandot—Iolanthe—The Pirates of Penzance—The Yeomen of the Guard— H.M.S. Pinafore. The English Opera Group— Curlew River—The Burning Fiery Furnace—The Prodigal Son.</p> <p>BALLET (in association): The Australian Ballet— Coppelia—Symphony in Gold—Hamlet—Petrouchka—Serenade—Gayaneh—Les Patineurs—Swan Lake (Act II). The Georgian State Dance Company.</p> <p>DRAMA (in association): Old Tote Theatre Company— Major Barbara. Melbourne Theatre Company— Cat Among the Pigeons—A Doll's House.</p> <p>MARIONETTES: The Marionette Theatre of Australia— The Magic Pudding—Tintookies 2000.</p> <p>SOUND AND IMAGE: The Oldest Continent: Time Riders.</p>



# Balance Sheet

## ACCUMULATED FUNDS

Balance at 1st January, 1970 .....  
 Add SURPLUS FOR THE YEAR .....  
 TRANSFER FROM SPECIAL PROMOTIONS FUND .....

Deduct TRANSFER TO RESERVES

Estate of the late L. M. Jones Bequest .....

## 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

Government Securities—At Cost (Market Value \$200, 1969 \$205) .....

Listed Companies At Valuation (1969—At Cost) (Market Value \$184,998, 1969

\$205,169) .....

Shares .....

Debentures and Notes .....

Other Company—At Cost .....

Total Investments .....

### CURRENT ASSETS

Production Division Stocks—At Lowest of Cost, Net Realisable Value or

Replacement Price .....

Accounts Receivable (After Provision for Doubtful Debts \$25,700, 1969 \$8,800) —

Subsidies Receivable .....

Interest Bearing Deposits .....

Cash at Bank, on Hand and on Deposit .....

Advance Production Costs .....

Prepayments .....

Total Current Assets .....

## TOTAL ASSETS .....

### Less LIABILITIES, PROVISIONS, RESERVES AND FUNDS

Assets Replacement Reserve Fund .....

Contingency Reserve .....

Investment Fluctuation Reserve .....

Long Service Leave .....

Staff Retirement Fund .....

Provision for Leasehold Improvements .....

Scholarships, Assistance and Bequests—Schedule 1 .....

Residual Responsibility Fund .....

Total Provisions and Reserves .....

### CURRENT LIABILITIES

Bank Overdraft—Secured .....

Accounts Payable and Accrued Expenses .....

Subsidies Received in Advance .....

Advance Bookings and Fees .....

Total Current Liabilities .....

## TOTAL LIABILITIES .....

## NET ASSETS .....

	1970 \$		1969 \$
	320,573		280,895
	12,469		43,273
	5,000		—
	338,042		324,168
	—		3,595
	\$338,042		\$320,573
	218,914		218,914
95,515	—	64,477	—
95,515		18,470	46,007
252,540		210,571	
7,698		7,698	
260,238		218,269	
107,264	152,974	81,441	136,828
	371,888		401,749
	200		200
114,652		87,788	
33,400	148,052	33,400	121,188
	6,500		13,000
	154,752		134,388
Note 2	36,115		42,517
	148,557		162,769
	47,000		351,000
	650,000		—
	343,636		1,229
	179,995		41,195
	82,843		52,689
	1,488,146		651,399
	2,014,786		1,187,536
	57,935		93,477
	15,000		—
	12,763		—
	12,740		14,468
	15,784		20,313
	14,400		—
	84,210		54,829
	60,779		—
	273,611		183,087
	—		367,559
	217,900		197,696
	1,105,750		—
	79,483		118,621
	1,403,133		683,876
	1,676,744		866,963
	\$338,042		\$320,573



# Income & Expenditure

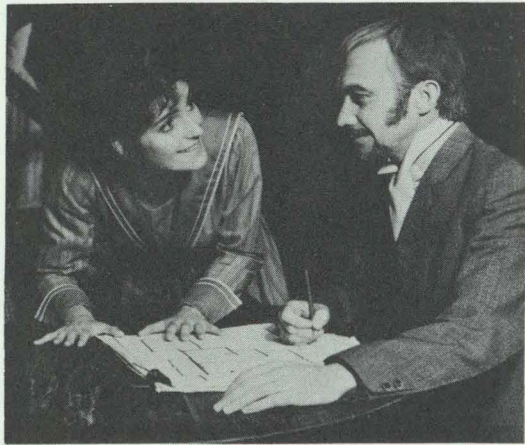
	1970 \$		1969 \$
<b>INCOME</b>			
Receipts From			
Subscribing Members .....	51,738	45,259	
Donations .....	40,057	12,260	57,519
<b>SUBSIDIES RECEIVABLE</b>			
Commonwealth Government .....	—	540,950	
Australian Council for The Arts .....	1,769,371	841,287	
State Governments .....	670,500	488,000	
City Councils .....	23,750	22,000	1,892,237
<b>INCOME FROM INVESTMENTS</b>			
Government Securities .....	11	486	
Listed Companies			
Shares .....	6,525	6,143	
Debentures and Notes .....	2,475	2,236	
Surplus on Sale of Investments .....	—	2,037	
Other Company .....	—	150	11,052
<b>INTEREST RECEIVED</b> .....	8,992		3,679
<b>SUNDRY INCOME</b> .....	3,434		1,079
	<b>\$2,576,853</b>		<b>\$1,965,566</b>
<b>EXPENDITURE</b>			
GRANTS—Schedule 2 .....	10,306		21,652
SUBSIDIES PAID—Schedule 3 .....	1,968,517		1,469,208
PRODUCTIONS—Schedule 4 .....	37,414		690
OVERHEAD EXPENSES—Schedule 5 .....	296,489		308,625
NET COST OF OPERATIONS OF THE PRINCESS THEATRE— MELBOURNE .....	80,499		69,639
NET DEFICIT OF THE PRODUCTION DIVISION .....	24,541		52,479
<b>TRANSFERS</b>			
Residual Responsibility Fund .....	92,000		—
Friends of The Australian Opera Fund .....	39,618		—
Contingency Reserve .....	15,000	146,618	—
BALANCE being NET SURPLUS transferred to Accumulated Funds	12,469		43,273
	<b>\$2,576,853</b>		<b>\$1,965,566</b>

## NOTES TO THE ACCOUNTS

(1) Depreciation of Equipment and Amortisation of Leasehold Improvements has been charged in the above Statement in the sum of \$101,517, 1969 \$43,714.

(2) Accounts Receivable includes an amount of \$36,209 incurred in presenting Opera in 1970 which sum has been carried forward for future recoupment. The source from which this amount will be recouped is not yet known. Provision has not been made in these accounts against the possible non-recovery of the sum involved.





Left to right:  
Sound and Image—*The Oldest Continent*.  
The Australian Ballet—*Don Quixote*.  
The South Australian Theatre Company—*The Seagull*.  
Melbourne Theatre Company—*The Caucasian Chalk Circle*.  
Melbourne Theatre Company—*All's Well That Ends Well*.  
The South Australian Theatre Company—*The Master Builder*.

## Highlights

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

INCOME	1970	1969
	\$	\$
Box Office Receipts .....	2,196,937	1,842,962
Commonwealth Grants .....	1,769,371	1,382,237
State Government Grants .....	670,500	488,000
City Council Grants .....	23,750	22,000
Members' Subscriptions .....	51,738	45,259
Donations .....	40,057	12,260
Investments & Other Income .....	21,437	15,810
Production Division & Workshops .....	546,398	347,116
TOTALS .....	\$5,320,188	\$4,155,644

EXPENDITURE	1970	1969
	\$	\$
Ballet Activities .....	1,423,061	932,606
Drama Activities (Incl. Subsidies and Grants) .....	700,750	641,103
Opera Activities .....	1,361,412	1,263,490
Other Activities .....	117,913	70,329
Other Grants .....	10,306	21,652
Marionette Theatre .....	110,615	108,204
Elizabethan Trust Orchestras .....	569,616	366,767
Central Administration .....	296,489	308,625
Production Division & Workshops .....	570,939	399,595
Transfers to Funds & Reserves .....	146,618	—
TOTALS .....	\$5,307,719	\$4,112,371

The comparative statement below shows that public support was strengthening in all areas of the Trust's activity, the attendance increases in drama and ballet being especially strong. The comparable strength of public support for opera and puppetry is evident when the relevant figures are interpreted in relation to the setbacks suffered by opera as a result of the Sydney Her Majesty's fire, and in relation to the fact that the Marionette Theatre of Australia was overseas for a considerable period:

### ATTENDANCES, RECEIPTS AND SUBSIDIES WITHIN AUSTRALIA

	No. of Performances		Total Attendances		Box Office		Subsidies		Subsidies as % of Total Expenditures	
	1970	1969	1970	1969	1970	1969	1970	1969	1970	1969
OPERA:					\$	\$	\$	\$		
Capital Cities .....	239	225	249,164	249,076	817,145	797,954				
Country Tours.....	22	23	6,429	5,467	16,141	15,761				
	261	248	255,593	254,543	833,286	813,715	852,732	603,940	50.6%	42.6%
BALLET:										
Capital Cities .....	187	170	255,599	272,926	904,465	480,748				
Country Tours.....	10	172	7,062	40,434	21,313	76,811				
	197	342	262,661	313,360	925,778	557,559	742,293	564,930	44.5%	50.3%

These figures do not include a Television Performance for which a fee of \$23,000 was received.

### MARIONETTE THEATRE:

Capital Cities .....	52	173	30,338	63,567	21,877	46,011				
Country Tours .....	337	109	89,180	50,441	15,705	26,535				
	389	282	119,518	114,008	37,582	72,546	73,033	35,658	66.0%	33.0%

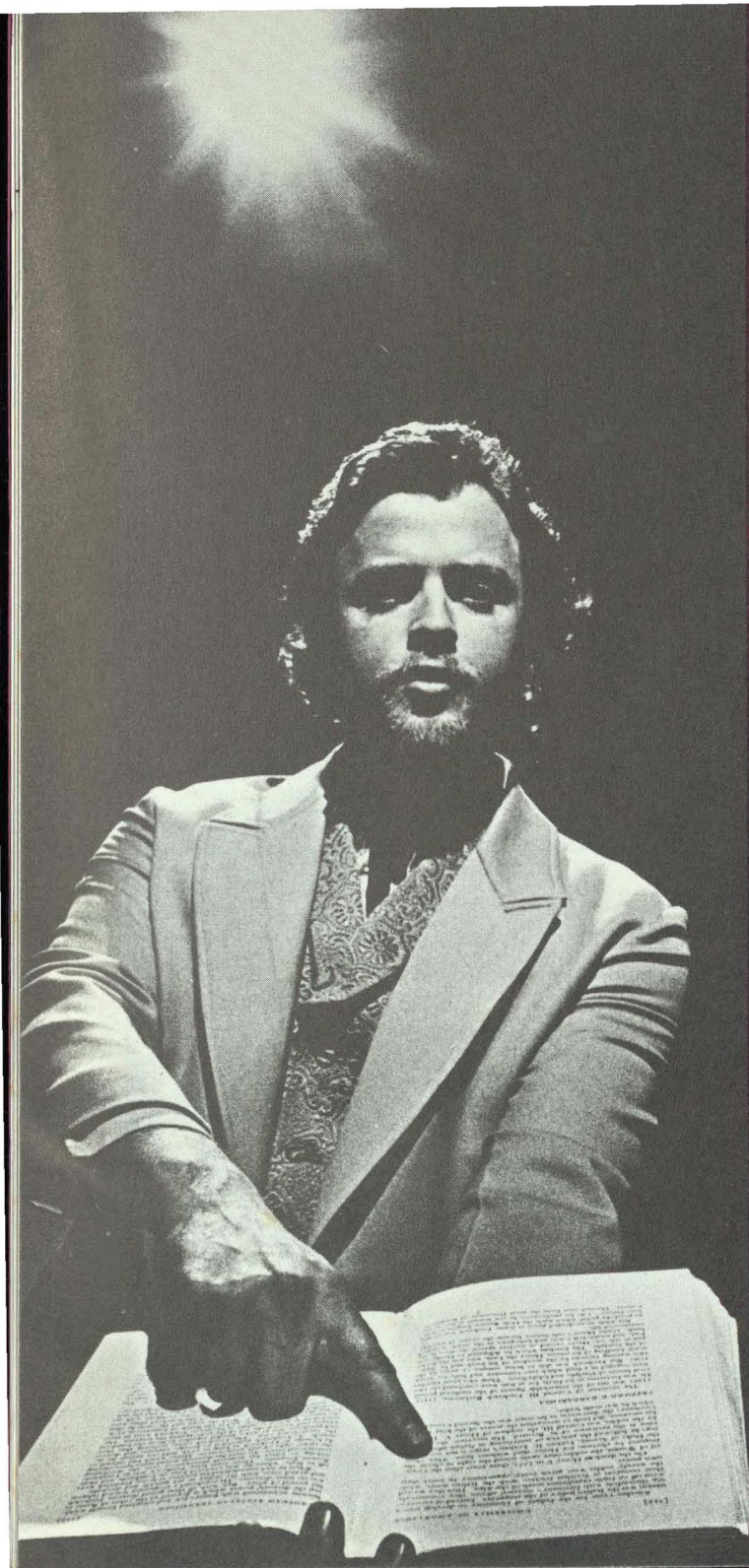
These figures do not include performances at Expo '70 in Osaka, Japan, and an extensive tour of various Asian Countries. Country Tour Activities in 1970 consisted of lecture/demonstration performances in schools at very low cost to children.

### DRAMA:

Capital Cities .....	793	895	358,491	227,529	379,343	376,259				
Country Tours .....	82	58	27,217	22,767	20,948	22,883				
	875	953	385,708	250,296	400,291	399,142	300,459	241,961	42.9%	37.7%

The Sydney and Melbourne Orchestras were subsidised to the extent of \$569,616. They were provided free to the Opera and Ballet Companies but for purposes of comparison of percentages the subsidy was included in the Opera and Ballet subsidies.





Left to right:

Old Tote Theatre Company—*The Legend of King O'Malley*.

The English Opera Group—*The Burning Fiery Furnace*.

The Royal Thai Ballet.



# Schedules

## SCHOLARSHIPS, ASSISTANCE AND BEQUESTS FUNDS—SCHEDULE 1

	1970	1969
	\$	\$
Artists' Special Assistance Fund .....	10,409	4,509
Ballet School Scholarship Fund .....	—	3,505
Commissioning Fund .....	5,723	5,723
The Australian Ballet Donor Fund .....	6,019	6,019
Opera Special Training and Assistance Fund .....	11,590	2,918
Opera Scholarship Fund .....	1,568	8,993
Special Projects Funds:—		
Opera .....	1,579	5,106
Ballet .....	—	3,981
General .....	—	771
Benevolent Fund .....	2,000	2,000
Orchestra Instrument Fund .....	—	2,600
Special Promotions Fund .....	—	5,000
L. M. Jones Bequest .....	3,704	3,704
Friends of The Australian Opera Fund .....	39,618	—
Managerial Fund .....	2,000	—
	<b>\$84,210</b>	<b>\$54,829</b>

## GRANTS—SCHEDULE 2

Action Theatre .....	16	—
Albury Repertory Company .....	—	100
Australian Ballet School .....	131	—
Australian Opera Auditions .....	—	2,155
Brisbane Repertory Company .....	—	56
Canberra Theatre .....	—	225
Community Theatre—Killara .....	224	4,462
Grainger Choral Society .....	100	—
Greenwich Drama Company .....	—	25
Genesian Theatre .....	100	100
Gilbert and Sullivan Society of Australia .....	—	163
Harlequin Players .....	25	—
Hay Drama Society .....	70	30
Hurstville Light Opera Company .....	100	—
Independent Theatre .....	147	150
Metropolitan Opera Auditions .....	511	—
Newcastle Theatre .....	—	125
New Theatre—Sydney .....	68	—
New South Wales Country Amateur Societies and Producers .....	2,825	2,000
New South Wales Conservatorium of Music—Opera School .....	107	—
Opera Scholarship Fund .....	—	8,993
Padgiantie Theatre Company .....	123	—
Phoenix Theatre—Mittagong .....	48	152
Procenia Theatre—Sydney .....	100	42
Pymble Ladies' College—Pymble .....	50	—
Queensland Light Opera Company .....	—	212
S.G.I.O. Theatre .....	5,000	1,300
St. James Players .....	56	—
Sydney University Dramatic Society .....	—	75
The Australian Theatre for Young People .....	94	—
Victorian Opera Company .....	—	883



# Schedules

(continued)

## GRANTS—SCHEDULE 2 (continued)

Waverley Lugal Brae Players .....	
Wayside Chapel .....	
Workshop Theatre—Wollongong .....	
Westfield Plaza Theatre, Display .....	
West Australian Ballet Company .....	
Young Opera .....	
Sundry Grants .....	

1970	1969
\$	\$
72	40
49	—
—	60
—	16
—	200
196	—
94	88
<b>\$10,306</b>	<b>\$21,652</b>

## SUMMARY OF SUBSIDIES PAID—SCHEDULE 3

### BALLET—The Australian Ballet Foundation:

Net Cost of Operations .....	444,504	352,328
Add Transfer to Residual Responsibility Fund .....	52,779	—

The Australian Ballet School .....	497,283	352,328
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### DRAMA—Council of the National Theatre and Fine Arts Society:

Tasmania .....	15,850	9,784
Melbourne Theatre Company .....	36,022	80,941
National Institute of Dramatic Arts .....	2,534	28,730
National Theatre Inc.—Perth .....	14,000	4,500
Queensland Theatre Company .....	5,967	4,998
South Australian Theatre Company .....	48,883	21,702
The Old Tote Theatre .....	177,203	91,306

### OPERA—The Australian Opera:

Main Season .....	647,760	243,130
Tours .....	—	19,839
Gilbert and Sullivan .....	20,575	186,806

Net Cost of Operations .....	668,335	449,775
Less Transfer from Residual Responsibility Fund .....	84,000	—
and Amounts to be Recouped .....	56,209	—

Total Subsidy .....	528,126	449,775
THE ELIZABETHAN TRUST ORCHESTRAS .....	569,616	366,767
THE MARIONETTE THEATRE OF AUSTRALIA .....	73,033	35,658

## PRODUCTIONS—SCHEDULE 4

### DEFICITS ON PRODUCTIONS—

Ballet in a Nutshell .....	2,920	—
English Opera Group .....	4,228	—

1970	1970	1969	1969
\$	\$	\$	\$
444,504		352,328	
52,779		—	
497,283		352,328	
—		22,719	
	497,283		375,047
15,850		9,784	
36,022		80,941	
2,534		28,730	
14,000		4,500	
5,967		4,998	
48,883		21,702	
177,203		91,306	
	300,459		241,961
647,760		243,130	
—		19,839	
20,575		186,806	
668,335		449,775	
84,000		—	
56,209		—	
	528,126		449,775
	569,616		366,767
	73,033		35,658
	<b>\$1,968,517</b>		<b>\$1,469,208</b>
	2,920		—
	4,228		—



**PRODUCTIONS—SCHEDULE 4 (continued)**

Kathakali Dancers .....	
Legend of King O'Malley .....	
Le Treteau de Paris .....	
Sound and Image .....	
Waiting for Godot .....	

*Deduct* SURPLUSES ON PRODUCTIONS

Royal Thai Ballet .....	
Georgian State Dancers .....	
Bolshoi Ballet .....	

**OVERHEAD EXPENSES—SCHEDULE 5**

Accountancy .....	
Cleaning .....	
Hire of Equipment .....	
Insurance .....	
Interest .....	
Legal Expenses .....	
Light and Power .....	
Loss on Disposal of Fixed Assets .....	
Members' Promotions .....	
Miscellaneous Expenses .....	
Pay-roll Tax .....	
Postage, Telephone and Cables .....	
Printing and Stationery .....	
Publicity and Public Relations .....	
Rates and Taxes .....	
Rent .....	
Repairs and Maintenance .....	
Representation Fees:	
London .....	
New York .....	
Salaries .....	
Subscriptions .....	
Superannuation .....	
Travelling Expenses .....	
Provisions:	
Staff Retirement Fund .....	
Long Service Leave .....	
Doubtful Debts .....	
Depreciation of Furniture and Fittings .....	

1970	1970	1969	1969
\$	\$	\$	\$
	258		—
	13,767		—
	—		98
	28,184		—
	—		592
	<u>49,357</u>		
775			—
6,768			—
<u>4,400</u>	11,943		—
	<u>\$37,414</u>		<u>\$690</u>
	1,350		—
	4,126		2,106
	219		211
	6,790		4,224
	15,241		7,839
	4,321		1,084
	1,523		1,910
	—		112
	33,277		23,063
	4,953		4,106
	3,940		3,722
	15,710		13,281
	12,031		11,163
	14,851		19,993
	247		—
	—		1,582
	5,730		9,690
448		5,303	
<u>3,567</u>	4,015	<u>7,127</u>	12,430
	118,103		146,801
	1,006		621
	6,787		10,972
	15,505		13,032
	787		12,495
	1,012		2,632
	20,566		1,837
	4,399		3,719
	<u>\$296,489</u>		<u>\$308,625</u>



# 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 Sydney in the State of New South Wales on this fifteenth day of May, 1971.*

*Before me: E. L. BROWNE,  
A Justice of the Peace.*

*J. 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, 1970, 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, 1970.*

*Sydney, 15th May, 1971.*

*On Behalf of the Board of Directors,  
W. I. POTTER.  
MAURICE PARKER.*

## AUDITORS' REPORT TO MEMBERS OF THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

*The Accounts make no provision for the possible non-recovery of an Account Receivable of \$36,209 referred to in Note 2 to the Accounts.*

*Subject to the foregoing reservation, 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 as amended and so as to give a true and fair view of the state of the Company's affairs at 31st December, 1970, 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 as amended.*

*20th May, 1971*

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



# Historical Note

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST, a public company limited by guarantee, was founded in 1954 as a non-profit organisation through which public subsidies could be channelled 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:

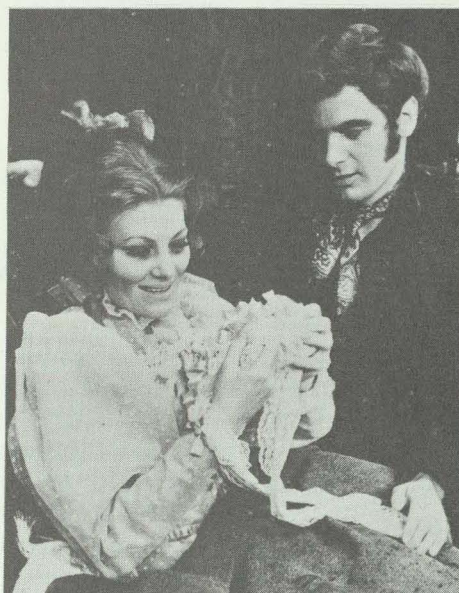
- To establish or assist in the establishment of permanent professional opera, ballet, drama and marionette companies in Australia.
- To recall to their homeland such expatriated Australians who, for lack of opportunity, had sought to make their careers overseas.
- To create a vital and active forum through which Australian playwrights, composers, choreographers and designers 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.
- To ensure, as entrepreneur, that notable work presented in any one centre would have opportunity for interstate and provincial touring.

The Australian Ballet, which has four times toured overseas, The Australian Opera, the Melbourne Theatre Company, the Old Tote Theatre Company in Sydney, the South Australian Theatre Company, the Elizabethan Trust Orchestras, the Marionette Theatre of Australia and assisted organisations in Western Australia, Tasmania and Queensland, several of which now operate independently of the Trust, 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 fourteen works specifically created for the company. Since its inaugural all-Mozart season of 1956, The Australian Opera has built up a repertoire of more than 40 operas. The two orchestras specially formed by the Trust to service the needs of opera and ballet supplement their theatre work with concert-giving of vivacity, finesse and flair.

The confidence of Governments, as well as of the public, in this work is reflected in the steep ascent of Government subsidisation since the first \$60,000 of 1954. 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.





Left to right:  
 The Marionette Theatre  
 of Australia—  
*The Magic Pudding.*  
 The Australian Opera—  
*La Boheme.*  
 The Australian Ballet—  
*Serenade.*  
 The Kerala Kalamandalam  
 Kathakali Dance Troup.  
 The Australian Opera—  
*Turandot.*  
 The Old Tote Theatre  
 Company—*King Oedipus.*







