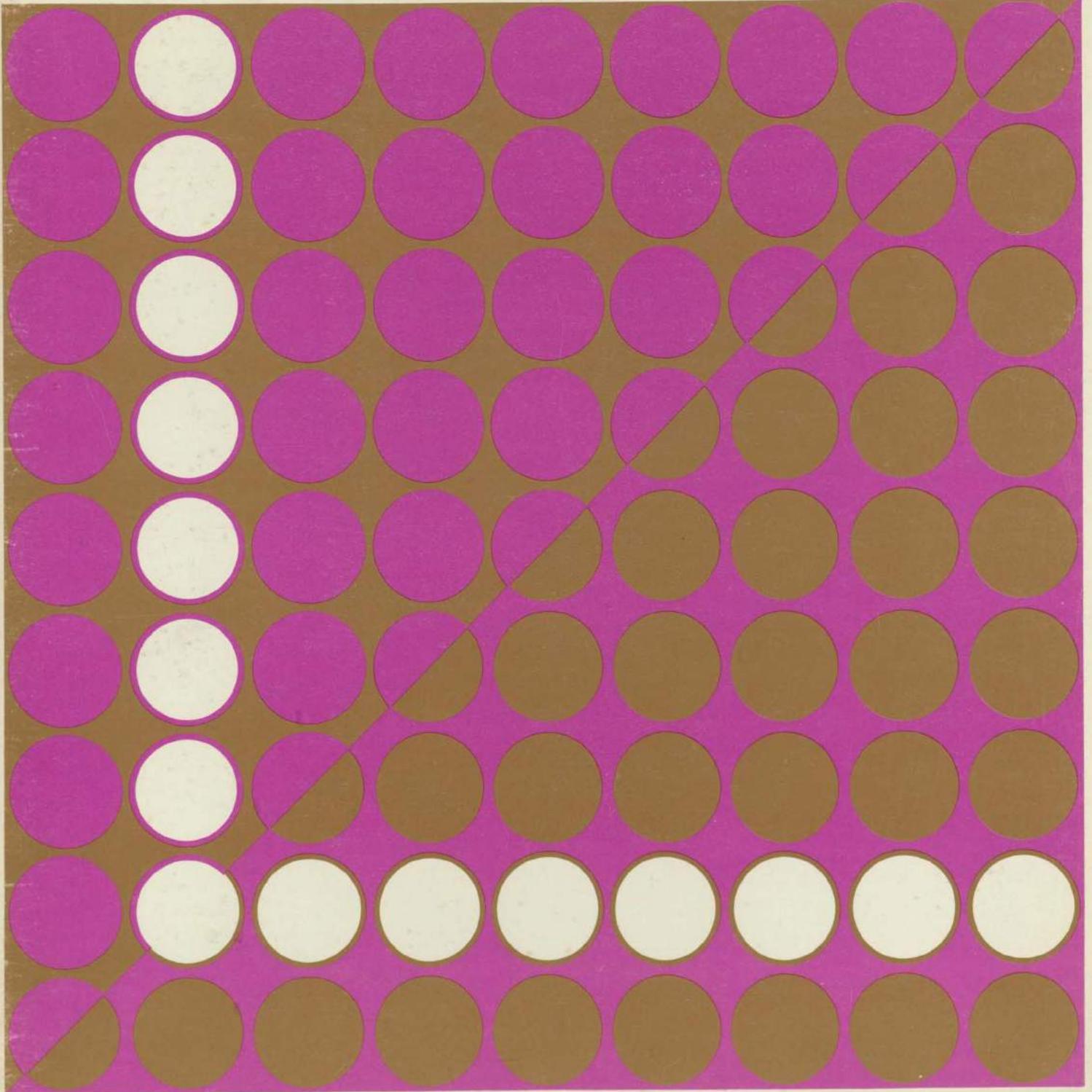
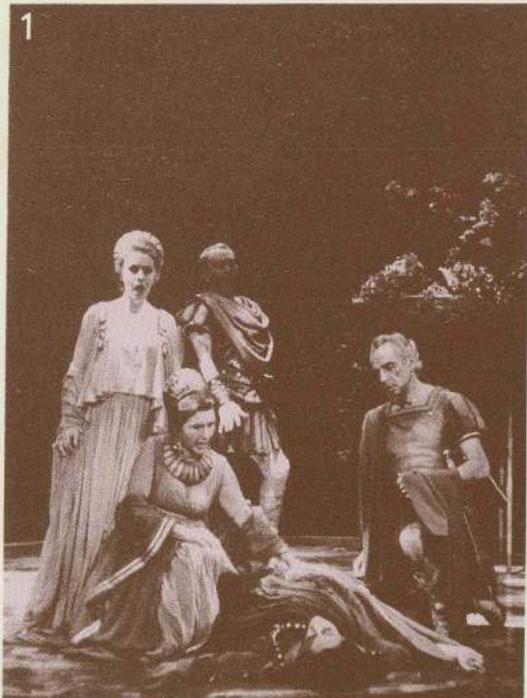




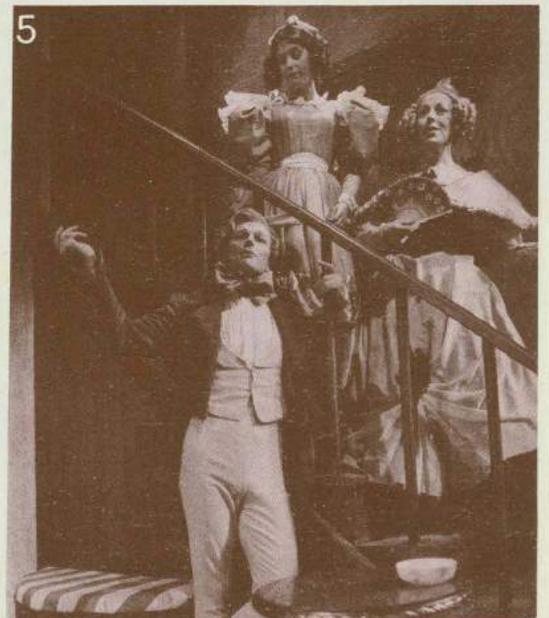
the australian
elizabethan
theatre trust

annual report 1971 and notice of meeting





1. The Australian Opera—*The Rape of Lucretia*
2. Robert Pikler conducting the Elizabethan Trust Sydney Orchestra
3. Margot Fonteyn with The Australian Ballet Company—*Raymonda*



4. Le Treteau de Paris—*Le Barbier de Seville*
5. Old Tote Theatre Company—*The Government Inspector*



notice of meeting

Notice is hereby given that the Annual Ordinary General Meeting of the Members will be held in Studio 1, 153 Dowling Street, Potts Point, at 5.30 p.m. on Monday, 26th June, 1972.

Business:

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to 31st December, 1971, and the Report of the Directors and 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:

Alderman C. G. Pryor, M.B.E.

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

Mr. C. Alcorso

Mr. J. B. Piggott, C.B.E.

Mrs. P. W. E. Curtin

Sir Ian Potter

Mr. C. J. Legoe

Miss M. E. Roper

Mr. B. R. Macklin, O.B.E.

Mr. N. R. Seddon, C.B.E.

Sir George Paton

Emeritus Professor F. Alexander, C.B.E., Sir Charles Moses, 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:

1st June, 1972

"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 Charles Moses, 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.

1st June, 1972

By Order of the Board,
J. F. McCAFFREY, Secretary.



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, P. Sonnino, 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., Sir Peter Lloyd, Alderman C. G. Pryor, M.B.E.
VIC.:	Hon. Sir 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. Sir 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, C.B.E. (Reporting on Ballet) P. Sonnino (Reporting on Production Division)
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:	Jeffrey Joynton-Smith
SECRETARY:	Colonel John F. McCaffrey

The following appointment has been made to the Board: Alderman C. G. Pryor, M.B.E.

president's message

The past twelve months have seen many changes in the structure of The Australian Elizabethan Theatre Trust.

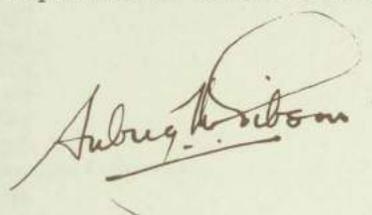
However, what has clearly emerged is a definite policy for the basis of future operations.

Having successfully achieved its original aims of creating, developing and supporting wholly artistic and partly financially autonomous Opera, Ballet and regional Drama companies, the Trust now turns to the all-important role of entrepreneur.

Much of this year has been devoted to planning the touring of local and overseas artists and companies so that all Australians will have the opportunity to share in the cultural life enjoyed by all theatregoers.

I am sure with this policy the Trust will not only maintain but even increase its importance on the national and international theatre scene.

We can all be justifiably proud of our past and present and look forward with some measure of excitement to the years ahead.



1. Melbourne Theatre Company—*Patate*



2. The Australian Opera—*The Mikado*





the Australian Elizabethan theatre trust

directors' report

On behalf of the Board of Directors of The Australian Elizabethan Theatre Trust, I am pleased to present our annual report for the year ended December 31st, 1971.

The past twelve months have seen the Trust established in its new status consequent upon the autonomy of The Australian Ballet, The Australian Opera and several of the regional drama companies for which we were previously fully responsible. For the first time, therefore, their financial operations will not be incorporated in this report. Their autonomy, however, does not mean the end of our obligations to them. The Trust will continue to bear, inter alia, residual responsibilities for their finances, the provision of orchestras to the Ballet and Opera, the services of the Production Division, theatres and industrial agreements and subscription facilities.

These duties consume a great deal of our time and resources but we are convinced the Trust must continue to play a vital role of its own. We have, therefore, decided to place continuing emphasis on the entrepreneurial field. In the past year we have achieved considerable success by promoting the exchange of interstate companies and by importing outstanding artists and companies from overseas.

At the end of last year we reported that the Residual Responsibility Fund was almost exhausted by the Trust recouping The Australian Opera's losses incurred as a result of the disastrous Her Majesty's Theatre fire. However, I am happy to announce that with the financial support of the Australian Council for the Arts, this fund has been restored which allows the Trust to continue to accept the important responsibility of insuring the financial stability of the performing companies that seek its support.

For the first time, it was considered expedient to change the method of accounting for Commonwealth Government subsidies from a fiscal basis to a calendar basis which conforms with the method adopted by the Australian Council for the Arts.

AUSTRALIAN COUNCIL FOR THE ARTS

The Trust maintains a close working relationship with the Australian Council for the Arts, the official instrument of the Commonwealth Government in the performing arts.

Directors and Executives from both organizations meet regularly to discuss common problems including co-ordination of Commonwealth Government subsidies and the financial resources of the Trust which come in the main from the State Governments and City Councils. The liaison between the Council and the Trust also ensures economic handling and proper accounting of public monies. It will be appreciated that these organizations are the only two national bodies capable of ensuring that the States are adequately catered for by the national performing companies and by overseas companies and artists outside the commercial theatre.

The Australian Council for the Arts has continued to provide approximately two-thirds of the financial needs of the performing companies, whilst the Trust finds the major part of the remaining one-third. This is the first year in which the Council has allocated its annual grant direct to the national performing companies and the regional drama companies.

This year the Council allocated a total subsidy of \$2,032,754 compared to \$1,769,371 for 1970. The increase of 14.9% reflects the growing interest of the Council to the expansion of cultural activities and growth of performing companies.

The increase in the subsidy of the Council to the Trust from \$793,256 in 1970 to \$909,429 in 1971 is mainly the result of a greater subsidy allocated to the orchestras which rose from \$461,394 to \$565,516.

ASSISTANCE OF STATE GOVERNMENTS

The State Governments and most City Councils have continued to support the Trust as the most appropriate avenue through which to channel financial support to the performing arts. The Trust is in a favourable position to disburse the subsidies, usually in collaboration with The Australian Council for the Arts, to the national performing companies and the State regional drama companies. The States are giving increasing direct support to local performing companies which none-the-less rely upon the Trust to supplement this financial assistance and to provide managerial, consultant and other theatrical facilities. The Trust is particularly appreciative of the increased subsidy of \$50,000 given by the Victorian Government for the specific purpose of expanding the Elizabethan Trust Melbourne Orchestra.

The total amount made available through the Trust by State Governments and City Councils during 1971 amounted to \$752,500.

THE NEW ROLE OF THE TRUST

It was only to be expected that after the performing companies had acquired independent status, the Trust should take a little time to settle down to its new basis of functioning. As time goes by it becomes increasingly evident that the Trust's part in the theatrical scene in Australia will grow in importance. The Trust represents a vital bridge between the Federal and State Governments and the performing arts, in that Governments are able to use the Trust as a mechanism to help give effect to their policies—whether artistic or financial—and thus avoid the obligation for close administrative involvement in the theatrical field. The services provided by the Trust's Orchestras and Production Division give reality to this concept.

The year 1973 marks the opening of the Sydney Opera House which will be a landmark of great significance in the history of the performing arts in Australia. The Trust looks forward to playing an important part in this momentous event.

ORCHESTRAS

The administration and operation of the orchestras is an important part of the Trust's responsibility. The permanent positions in the two orchestras were increased to 103 during the year. During 1971 the two orchestras—the Elizabethan Trust Sydney Orchestra and the Elizabethan Trust Melbourne Orchestra—both won critical plaudits for their fine performances on tour with The Australian Opera and The Australian Ballet.

This year, for the first time, the orchestras presented concerts in Sydney and Melbourne and several provincial areas where critics generally recognized their emergence on the concert platform and acclaimed them as orchestras of meritorious distinction and a welcome addition to the Australian concert scene. The orchestras also pursued their policy of presenting chamber music recitals as part of the year's schedule.

The Australian Council for the Arts made available \$565,516 for the maintenance and artistic development of the two orchestras, which the Trust supplemented to the extent of \$160,000 from its own resources.

ENTREPRENEURIAL

Activities in which the Trust was involved during the year were:—

- Sir Tyrone Guthrie's production of *King Oedipus*—Melbourne, Perth and Adelaide seasons.
- Sir Tyrone Guthrie's production of *All's Well That Ends Well*—Perth season.
- Le Treteau de Paris—National tour.
- *Erf* with Rob Inglis—Brisbane season.
- The German Touring Opera Company—National tour.
- Participation in the Union Festival, Melbourne.
- Orchestral Concerts—Waratah Festival, Sydney.
- Barrie Ingham's *Love Love Love*—Return Sydney season.
- Special presentations of The Australian Opera and The Australian Ballet performances for school children.

and in association with the Arts Council of Australia:—

- *The Marriage of Figaro*.
- *Opera in a Nutshell*—School performances.
- *Shakespeare in Rehearsal*.
- Barrie Ingham's *Love Love Love*—Sydney and New South Wales tour.
- New South Wales Ballet Company.

As I pointed out earlier, the Trust is now giving greater emphasis to its role as an entrepreneur over a wide range of theatrical activities. For this division of its activities, the Board appointed a small committee comprising Sir Vernon Christie, M.P., as the Director Reporting on Entrepreneurial Activities, together with Mr. Jeffrey Joynton-Smith, the General Manager, and Mr. Tony Gould, Administrator, Entrepreneurial Activities, to survey this field and report on suitable activities for the approval of the Board.

Your Board also decided, in the pursuit of this aim, to send Mr. Jeffrey Joynton-Smith overseas to visit the U.S.A., the U.K. and European countries including the U.S.S.R. The purpose of this trip was to have the Trust's Senior Executive observe and familiarize himself with the latest trends on the international theatre scene. As a measure of the success of this policy its General Manager was accorded official recognition by government and semi-governmental cultural organizations overseas.

Much of the latter part of the year was devoted to planning entrepreneurial activities for 1972—The Prospect Theatre Company of Great Britain; Siobhan McKenna's *Here Are Ladies; The Labours of Love* with Barbara Jefford and John Turner; The Bunraku National Puppet Theatre of Japan; The Eleo Pomare Dance Company—all of these artists and companies being brought to Australia in association with the Adelaide Festival of Arts and/or the Perth Festival.

The Trust was also involved in the arranging and presentation of tours of regional drama, ballet and opera companies.

THE AUSTRALIAN BALLET

The Australian Ballet's successful tour of the U.S.A. with guest star Rudolf Nureyev concluded on March 4. On its return to Australia the Company played to capacity houses in Adelaide, Hobart, Launceston, Perth, Melbourne, Sydney, Brisbane and Darwin before embarking on a tour of Singapore, the Philippines and Port Moresby.

Dame Margot Fonteyn was the guest star for the greater part of the 1971 season.

Othello, Spring Waters, Sebastian and *Mam'zelle Angot* were the new works included in the repertoire.

THE AUSTRALIAN OPERA

During 1971 The Australian Opera played major seasons in all capital cities and toured New

directors' report (cont.)

South Wales, Victoria, Queensland and South Australia, giving a total of 302 performances which attracted audiences of 320,267.

The Company's high artistic standard was reflected in the generally exuberant reviews by Australian critics. New works included in the repertoire were *Nabucco*, *The Rape of Lucretia*, *Faust*, *The Marriage of Figaro*, *The Mikado* and *The Gondoliers*.

MARIONETTE THEATRE

The Marionette Theatre of Australia is an activity of great importance to the Trust for not only does it present major marionette productions of world standard in Australian capital cities, but perhaps even more important, gives children their first taste of theatre.

In the first term of 1971 the Company divided into two groups to take *Puss in Boots* to schools in New South Wales country and Melbourne metropolitan areas. In May the entire Company played *The Magic Pudding* to capacity houses at the Princess Theatre, Melbourne. Later the two groups played to schools in Victoria and South Australia before presenting *The Magic Pudding* in Adelaide at Her Majesty's Theatre during the August school holidays. *Puss in Boots* then played Tasmanian and Sydney schools.

Much of the latter half of 1971 was devoted to planning for three new productions for the following year. Charles Dlask, formerly with the Black Theatre of Prague, joined the Company as a puppeteer and directed the Company's first Black Theatre presentation *Peter and the Wolf* and *The Young Person's Guide to the Orchestra*.

The Company announced the appointment of Mr. Jan Bussell as guest Artistic Director. Mr. Bussell and his wife Ann Hogarth are co-founders of the Hogarth Puppets, the largest troupe of its kind in England today. Mr. Bussell will supervise a production of Charles Kingsley's classic children's story *The Water Babies*.

The Marionette Theatre of Australia will organize and sponsor puppetry teach-ins to be conducted by Mr. Jan Bussell in various capital cities of Australia. His visit to Australia is made possible by the generous assistance of the Australian Council for the Arts.

DRAMA COMPANIES

During 1971 the Trust allocated subsidies totalling \$90,700 from its own resources to the Melbourne Theatre Company, the Old Tote Theatre Company and the South Australian Theatre Company.

PRODUCTION DIVISION

In 1971 the Production Division of the Trust carried out the very large task of refurbishing the Elizabethan Theatre at Newtown to accommodate The Australian Opera and The Australian Ballet seasons in that year and again in 1972. This was made necessary by the unfortunate fire at Her Majesty's Theatre late in 1970.

There was a considerable amount of work to do in a theatre which had run down to a state of complete disrepair. It can be fairly claimed that no other Australian organization, other than the Trust's Production Division could have carried out such an extensive and complex refurbish, much of which would never be apparent to an audience, as it involved a tremendous amount of work in the backstage areas. This work naturally imposed a heavy strain on our resources, but despite the relatively short period of time available, all work was carried out so that a successful season of Opera could be enjoyed by Sydney audiences in May.

While this was happening, the Production Division was commissioned to manufacture a number of productions on behalf of The Australian Opera which included a re-make of *The Masked Ball*; the manufacture of a completely new production of *Faust*; manufacture of *The Rape of Lucretia* and *The Marriage of Figaro*. *Nabucco* involved a number of unusual techniques which were successfully effected following close consultation between opera designer Mr. Tom Lingwood and the various experts within the Division.

During the latter six months of the year, the Division also manufactured a production of *Gondoliers* for the Opera Company, and for The Australian Ballet, some scenery for their three-act production of *Raymonda*, and all scenery and costumes for *Sebastian* and *Mam'zelle Angot*. Before the end of the year the Division was heavily involved and already working against time in the preparation of the extremely large productions of *Der Rosenkavalier* and *Cavalleria Rusticana* and *Pagliacci*.

As always, a number of small commissions were undertaken at no profit to the Production Division in order to help smaller organizations in a number of ways.

During 1971 a scheme of training of young technicians was introduced for the first time as a joint venture of the A.E.T.T. and The Australian Council for the Arts. Selected personnel were brought from various parts of Australia to receive in-training service in our workshop areas. It was arranged that on completion of their training they should return to their own States so that the knowledge they gained could be used in improving standards within their own regional companies. It is hoped that this will become a significant future role of the Production Division. For most of the year the Division worked with a personnel of approximately 45-50 persons—many of whom are highly skilled technicians in their particular fields. With this in mind, the Production Division is taking gradual forward planning steps to ensure that this talent can be utilized in the best possible fashion both in the betterment of manufacturing standards in Australian Opera and Ballet, and in training for the ultimate benefit of other theatrical groups.

ADMINISTRATION

Mr. John Devitt, O.B.E., was appointed Queensland representative of The Australian Elizabethan Theatre Trust during 1971. Mr. Devitt is the first official representative to be appointed to that State.

MEMBERSHIP

Membership reached an all-time high of 7,898 at the 31st December 1971 as against 6,982 at the end of 1970. With the ever increasing demand for membership the Board expanded its registered membership in accordance with the Memorandum and Articles of Association of the Trust from 5,000 to 10,000 which now becomes our new target.

December 1971 saw the introduction of the first issue of a quarterly magazine, The Elizabethan Trust News, as a new service to members. Its aim is to keep members fully informed on theatre at home and abroad as well as information about concessions that are available at theatres throughout Australia. We are currently employing the part-time services of several prominent journalists whose knowledge of the arts should add substance and quality to the magazine.

Two major motion pictures were previewed by members during the year. Through the courtesy of Hoyts Theatres Limited and Twentieth Century-Fox, the adaptation of the Broadway comedy *Lovers and Other Strangers*; while Roadshow Distributors generously previewed *Ludwig van Beethoven* for members.

AUXILIARIES

Once again the Board must express its deep appreciation to the Elizabethan Trust Ladies Committee, Sydney, and The Ballet Society, Melbourne, for their valued efforts in furthering the interests of the Trust. We appreciate their continued efforts and enthusiasm. Our special thanks must go to Miss Strella Wilson, O.B.E., President of the Elizabethan Trust Ladies Committee, Mrs. Keith Sinclair, Chairman of The Australian Ballet Society, and to Miss Janice Iverach, President of The Australian Elizabethan Theatre Trust Younger Set (Y.E.M.S.) for their substantial contribution.

BOARD MEMBERSHIP

It was with deep regret that the Board accepted the resignation, owing to ill health, of Mr. F. E. Lampe of Victoria. Because Mr. Lampe was one of the original Directors, and devoted so much of his time and energies to furthering the interests of the Trust, the Board resolved he should be made an Honorary Life Member.

During 1971 Alderman C. G. Pryor, M.B.E., was elected to the Board as one of the representatives of Tasmania, while Mr. Paul Sonnino transferred from Tasmania to New South Wales and has become the Director Reporting on the Production Division.

BARRIE INGHAM RECORD

Royal Shakespeare Company actor Barrie Ingham was engaged to record his one-man show *Love Love Love* for the Trust. The long-playing album has been praised by the critics as a "superb contribution to the arts." National sales are good and negotiations for international distribution will commence in the near future.

FINANCIAL RESULTS

Your Directors are pleased to report the Trust finished the year with a net surplus of \$8,063 after allowing for appropriations and reserves as set out in the accounts and in this report.

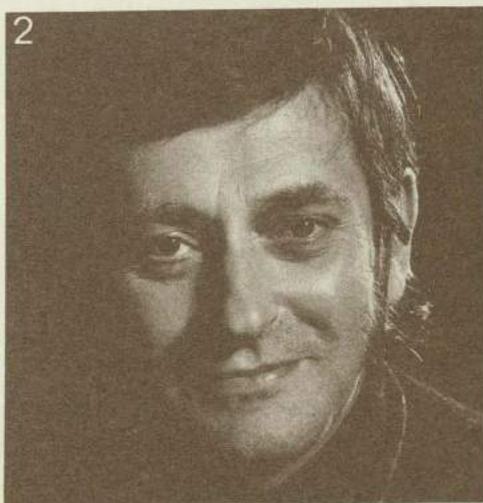
\$73,000 has been provided as an Appropriation for Planned Activities, and \$13,000 has been provided as a Reserve Against Contingencies. \$6,019 has been transferred to Accumulated Funds from the Donors Fund, the purpose for which no longer exists. The Asset Replacement Reserve Fund has been used in 1971 for the replacement of properties and equipment destroyed in the 1969 Botany fire and the 1970 fire at Her Majesty's Theatre, to the extent of \$42,324.

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.

In closing, we gratefully acknowledge the loyal and devoted service of the Executives and Staff of The Australian Elizabethan Theatre Trust. At the same time our thanks go to the Australian media without whose interest and co-operation our activities, and especially our entrepreneurial activities, could not have enjoyed so much success.

Sydney, 19th May, 1971.
W. Ian Potter, Chairman.



1. Melbourne Theatre Company—*The Man Who Shot the Albatross*
2. Barrie Ingham
3. The Marionette Theatre of Australia—*The Magic Pudding*
4. The Australian Ballet—*Sebastian*
5. Old Tote Theatre Company—*The Resistable Rise of Arturo Ui*



events

NEW SOUTH WALES Sydney

OPERA:

Die Deutsche Gastspieloper Berlin—Die Klüge.
The Australian Opera (in association)—Nabucco—The Rape of Lucretia—Turandot—Faust—A Masked Ball—La Boheme—The Marriage of Figaro—Il Trovatore (concert version)—The Mikado—The Gondoliers.
School Performances—La Boheme—The Gondoliers.

BALLET:

The Australian Ballet (in association)—Raymonda—Les Rendezvous—Spring Waters—Othello—Ballet Imperial—The Lady and the Fool—Sebastian—Highlights.
School Performances—The Lady and the Fool—Spring Waters.
Novosibirsk Ballet (in association)—Swan Lake—Cinderella—Giselle.

DRAMA:

Le Treteau de Paris—Le Barbier de Seville—L'Apollon de Bellac—La Lecon.
One Man Readings—Barrie Ingham.
Old Tote Theatre Company (in association)—King Oedipus—As You Like It—Man of Mode—A Month in the Country—The Resistable Rise of Arturo Ui—The Dutch Courtesan—The Crucible—The National Health—The Government Inspector—Lasseter—The Resistable Rise of Arturo Ui (repeat season).
Three Workshops (two for students, one for teachers).
Three vacation programmes (performed with discussions at schools and tertiary colleges).
Previews, Rehearsals and Discussions of Five Plays (for senior school students).
Production of educational cassette—Fire on The Snow (in association with Angus & Robertson).
TV Production of The Resistable Rise of Arturo Ui (in association with the Australian Broadcasting Commission).
The Independent Theatre (in association)—Big Brother Dragon—There is Nothing More Beautiful than a Glorious Sunset.

MARIONETTES:

The Marionette Theatre of Australia—Schools performances, Puss in Boots.

ORCHESTRAL:

Elizabethan Trust Sydney Orchestra—seven concerts, six chamber music recitals—Accompanied The Australian Ballet and The Australian Opera.

TRUST MEMBERS' EVENINGS:

Lecture—Theatre in China Today.
Two Film Previews—Lovers and Other Strangers—Ludwig van Beethoven.

Provincial Tours

OPERA (in association):

The Australian Opera—The Marriage of Figaro.
School Performances—Opera in a Nutshell.

DRAMA (in association):

Old Tote Theatre Company—The Crucible.
One Man Readings—Barrie Ingham.
The Independent Theatre—Big Brother Dragon—There is Nothing More Beautiful than a Glorious Sunset.

ORCHESTRAL:

Elizabethan Trust Sydney Orchestra—Three concerts.

MARIONETTES:

The Marionette Theatre of Australia—Puss in Boots.

DANCE (in association):

New South Wales Ballet Company.
Moscow Variety Concert (in association).

VICTORIA Melbourne

OPERA:

Die Deutsche Gastspieloper Berlin—Die Klüge.
The Australian Opera (in association)—La Boheme—Otello—Faust—A Masked Ball—Turandot—The Mikado—The Gondoliers.
School Performances—La Boheme.

BALLET:

The Australian Ballet (in association)—La Fille Mal Gardee—Ballet Imperial—Sebastian—Mam'zelle Angot.
Novosibirsk Ballet (in association)—Swan Lake—Cinderella—Giselle.

DRAMA:

Le Treteau de Paris—Le Barbier de Seville—La Lecon—L'Apollon de Bellac.
One Man Readings—Barrie Ingham.
Melbourne Theatre Company (in association)—The Government Inspector—The Philanthropist—The Life of Galileo—The Contractor—King Lear—The Recruiting Officer—Three Months Gone—The Man Who Shot The Albatross—The Trial of the Catonsville Nine—Patate.
Workshop Plays—The Sound of Frogs—The Verandah—Rearguard Action.
Theatre Workshops—Three students' workshops—Two teachers' workshops.
Old Tote Theatre Company (in association)—King Oedipus.

events (cont.)

MARIONETTES:

The Marionette Theatre of Australia—The Magic Pudding.

ORCHESTRAL:

Elizabethan Trust Melbourne Orchestra—One free concert.
Accompanied The Australian Ballet and The Australian Opera.

TRUST MEMBERS' EVENINGS:

Lecture—Theatre in China Today.

Provincial Tours

OPERA (in association):

The Australian Opera—The Marriage of Figaro.

DRAMA (in association):

Melbourne Theatre Company—Theatre in Education.

MARIONETTES:

The Marionette Theatre of Australia—Puss in Boots.
Moscow Variety Concert (in association).

SOUTH AUSTRALIA Adelaide

OPERA:

Die Deutsche Gastspieloper Berlin—Die Klüge.

BALLET (in association):

The Australian Ballet—La Fille Mal Gardee—Les Rendezvous—Spring Waters—Othello—Ballet Imperial.

DRAMA:

Le Treteau de Paris—Le Barbier de Seville—La Lecon—L'Apollon de Bellac.
South Australian Theatre Company (in association)—The Boors—Hadrian VII—Born Yesterday—The Typists—Little Murders—Adelaide Happening—Out at Sea—Enchanted Night—The Philanthropist—The Imaginary Invalid—Kean—The Patrick Pearse Motel—The Great Bolyavski.
Classroom productions of Shakespeare and Shaw in Peace and War.
The Old Tote Theatre Company (in association)—King Oedipus.

MARIONETTES:

The Marionette Theatre of Australia—The Magic Pudding.

ORCHESTRAL:

Elizabethan Trust Melbourne Orchestra—Accompanied The Australian Ballet.

TRUST MEMBERS' EVENINGS:

Reception for Le Treteau de Paris Company.

Provincial Tours

OPERA (in association):

The Australian Opera—The Marriage of Figaro.

MARIONETTES:

The Marionette Theatre of Australia—Puss in Boots.

QUEENSLAND Brisbane

OPERA:

Die Deutsche Gastspieloper Berlin—Die Klüge.
The Australian Opera (in association)—The Mikado—The Gondoliers.

BALLET:

The Australian Ballet (in association)—La Fille Mal Gardee—Raymonda—Ballet Imperial—Swan Lake—Othello.
Novosibirsk Ballet (in association)—Swan Lake—Cinderella—Giselle.

DRAMA:

Le Treteau de Paris—Le Barbier de Seville—La Lecon—L'Apollon de Bellac.
One Man Show—Erf—Rob Inglis.

ORCHESTRAL:

Elizabethan Trust Sydney Orchestra—Accompanied The Australian Opera.
Elizabethan Trust Melbourne Orchestra—Accompanied The Australian Ballet.

Provincial Tours

OPERA (in association):

The Australian Opera—The Marriage of Figaro.

WESTERN AUSTRALIA
Perth

OPERA:

The Australian Opera (in association)—A Masked Ball—Die Deutsche Gastspieloper Berlin—Die Klüge.

BALLET:

The Australian Ballet (in association)—Les Rendezvous—Sebastian—Ballet Imperial—Raymonda—Swan Lake—Spring Waters—Othello—Divertissements.
Novosibirsk Ballet (in association)—Swan Lake—Cinderella—Giselle.

DRAMA:

Le Treteau de Paris—Le Barbier de Seville—La Lecon—L'Apollon de Bellac.
Old Tote Theatre Company (in association)—King Oedipus—All's Well That Ends Well.

ORCHESTRAL:

Elizabethan Trust Melbourne Orchestra—Accompanied The Australian Ballet.

TASMANIA
Hobart

OPERA:

The Australian Opera (in association)—A Masked Ball.
The Tasmanian Opera Company (in association)—La Serva Padrone—The Medium.

BALLET:

The Australian Ballet (in association)—Les Rendezvous—Othello—Spring Waters—Raymonda.

DRAMA:

Le Treteau de Paris—Le Barbier de Seville—La Lecon—L'Apollon de Bellac.
National Theatre & Fine Arts Society of Tasmania (in association)—The Real Inspector Hound—The Audition—School for Scandal—Ghosts—Bandwagon.

MARIONETTES:

The Marionette Theatre of Australia—Puss in Boots.

ORCHESTRAL:

The Elizabethan Trust Melbourne Orchestra—Accompanied The Australian Ballet and The Australian Opera.
The Moscow Variety Concert (in association).

Launceston

OPERA:

The Australian Opera (in association)—A Masked Ball.

BALLET:

The Australian Ballet (in association)—Les Rendezvous—Othello—Spring Waters—Raymonda.

DRAMA:

National Theatre & Fine Arts Society of Tasmania (in association)—School for Scandal—Ghosts.

MARIONETTES:

The Marionette Theatre of Australia—Puss in Boots.

ORCHESTRAL:

Elizabethan Trust Melbourne Orchestra—Accompanied The Australian Ballet and The Australian Opera.
The Moscow Variety Concert (in association).

Provincial Tours

DRAMA:

National Theatre & Fine Arts Society of Tasmania (in association)—Ghosts.

MARIONETTES:

The Marionette Theatre of Australia—Puss in Boots.

A.C.T.
Canberra

OPERA:

The Australian Opera (in association)—Otello—Faust—Nabucco—The Marriage of Figaro—The Mikado—The Gondoliers.
Die Deutsche Gastspieloper Berlin—Die Klüge.

BALLET:

The Australian Ballet (in association)—Les Rendezvous—Spring Waters—Othello—Sebastian—Raymonda.

DRAMA:

Le Treteau de Paris—Le Barbier de Seville—La Lecon—L'Apollon de Bellac.

ORCHESTRAL:

Elizabethan Trust Sydney Orchestra—Accompanied The Australian Opera.
Elizabethan Trust Melbourne Orchestra—Accompanied The Australian Ballet.
Moscow Variety Concert (in association).



balance sheet as at 31st december 1971

	\$	1971	\$	\$	1970	\$
ACCUMULATED FUNDS						
Balance at 1st January, 1971			338,042		320,573	
Add SURPLUS FOR THE YEAR			8,063		12,469	
TRANSFERS—Special Promotions Fund ..			—		5,000	
Donors Fund			6,019		—	
TOTAL FUNDS EMPLOYED			<u>\$352,124</u>		<u>\$338,042</u>	
Represented by:						
FIXED ASSETS						
Freehold Land and Buildings—At Cost: 153-165						
Dowling Street, Sydney			219,891		218,914	
Leasehold Improvements—At Cost			68,964		95,515	
Less Provision for Amortisation			<u>68,964</u>		<u>95,515</u>	
Plant and Equipment—						
At Cost			235,589		252,540	
At Valuation			7,698		7,698	
			<u>243,287</u>		<u>260,238</u>	
Less Provision for Depreciation			<u>128,943</u>		<u>107,264</u>	
			114,344		152,974	
Total Fixed Assets			<u>334,235</u>		<u>371,888</u>	
INVESTMENTS						
Government Securities—At Cost (Market Value						
\$200, 1970 \$200)			200		200	
Listed Companies—At Valuation (Market						
Value \$206,150, 1970 \$184,998)						
Shares			114,652		114,652	
Debentures and Notes			<u>33,400</u>		<u>33,400</u>	
Other Company—At Cost			6,500		6,500	
Total Investments			<u>154,752</u>		<u>154,752</u>	
CURRENT ASSETS						
Production Division Stocks—At Lowest of Cost,						
Net Realisable Value or Replacement Price ..			26,803		36,115	
Accounts Receivable (After Provision for						
Doubtful Debts \$22,950, 1970 \$23,700)			431,448		148,557	
Amount to be Recovered—Cost of refurbishing						
the Elizabethan Theatre—Sydney			234,334		—	
Less Amount Recovered			<u>50,000</u>		<u>—</u>	
Subsidies Receivable			52,000		47,000	
Interest Bearing Deposits			600,000		650,000	
Cash at Bank, on Hand and on Deposit			1,047		343,636	
Advance Production Costs			5,378		179,995	
Prepayments			70,198		82,843	
Total Current Assets			<u>1,371,208</u>		<u>1,488,146</u>	
TOTAL ASSETS			<u>1,860,195</u>		<u>2,014,786</u>	
Less LIABILITIES, PROVISIONS, RESERVES						
AND FUNDS						
Assets Replacement Reserve Fund			15,611		57,935	
Provision for Leasehold Improvements			—		14,400	
Investment Fluctuation Reserve			12,763		12,763	
Long Service Leave			13,045		12,740	
Staff Retirement Fund			16,755		15,784	
Scholarships, Assistance and Bequests—						
Schedule 1			32,483		84,210	
Residual Responsibility Funds—General			98,000		8,000	
—The Australian Ballet Foundation			52,779		52,779	
Appropriation for Planned Activities			73,000		—	
Contingency Reserve			28,000		15,000	
Total Provisions and Reserves			<u>342,436</u>		<u>273,611</u>	
CURRENT LIABILITIES						
Bank Overdraft—Secured			14,125		—	
Accounts Payable and Accrued Expenses			419,824		217,900	
Subsidies Received in Advance			730,250		1,105,750	
Advance Bookings			1,436		79,483	
Total Current Liabilities			<u>1,165,635</u>		<u>1,403,133</u>	
TOTAL LIABILITIES			<u>1,508,071</u>		<u>1,676,744</u>	
NET ASSETS			<u>\$352,124</u>		<u>\$338,042</u>	

income and expenditure

for the year ended 31st december 1971

INCOME

	1971		1970	
	\$	\$	\$	\$
Receipts From				
Subscribing Members	52,824		51,738	
Donations	60,788	113,612	40,057	91,795
SUBSIDIES RECEIVABLE				
Australian Council for The Arts	909,429		1,769,371	
State Governments	734,000		670,500	
City Councils	18,500	1,661,929	23,750	2,463,621
INCOME FROM INVESTMENTS				
Government Securities	13		11	
Listed Companies:				
Shares	7,370		6,525	
Debentures and Notes	2,572		2,475	
Surplus on Sale of Rights	617	10,572	—	9,011
INTEREST RECEIVED		8,086		8,992
SURPLUS FROM SUBSCRIPTION DEPARTMENT		535		—
SURPLUS ON OPERATION OF THE ELIZABETHAN THEATRE—SYDNEY ..		3,533		—
SUNDRY INCOME		4,346		3,434
		<u>\$1,802,613</u>		<u>\$2,576,853</u>

EXPENDITURE

GRANTS—Schedule 2		19,633		5,306
SUBSIDIES PAID—Schedule 3		1,204,578		1,973,517
SUPPORT FOR ENTREPRENEURIAL ACTIVITIES—Schedule 4		51,774		37,414
OVERHEAD EXPENSES—Schedule 5		206,438		296,489
DEFICIT ON OPERATIONS OF THE PRINCESS THEATRE—MELBOURNE ..		50,939		80,499
DEFICIT ON THE PRODUCTION DIVISION		33,966		24,541
TRANSFERS				
Training Scheme Fund	7,950		—	
Residual Responsibility Fund	90,000		92,000	
Friends of The Australian Opera Fund	43,272		39,618	
Appropriation for Planned Activities	73,000		—	
Contingency Reserve	13,000	227,222	15,000	146,618
BALANCE being NET SURPLUS transferred to Accumulated Funds		8,063		12,469
		<u>\$1,802,613</u>		<u>\$2,576,853</u>

NOTES FORMING PART OF THE ACCOUNTS

(1) Depreciation of Equipment and Amortisation of Leasehold Improvements has been charged in the Statement of Income and Expenditure in the sum of \$48,144 (1970 \$101,517).

(2) Auditors' Remuneration totalling \$8,200 (1970 \$10,500) has been charged in these accounts under the various departmental activities.

(3) The 1970 figures include The Australian Opera and The Australian Ballet which organisations became autonomous on 1st January, 1971.



the australian elizabethan theatre trust

schedules

SCHOLARSHIPS, ASSISTANCE AND BEQUESTS FUNDS— SCHEDULE 1

	<u>1971</u>	<u>1970</u>
	\$	\$
Artists' Special Assistance Fund	10,595	10,409
Commissioning Fund	5,723	5,723
Donors' Fund	—	6,019
Opera Special Training and Assistance Fund	—	11,590
Opera Scholarship Fund	1,315	1,568
Special Projects Funds:—		
Opera	—	1,579
Benevolent Fund	2,000	2,000
L. M. Jones Bequest	—	3,704
Friends of The Australian Opera Fund	8,109	39,618
Managerial Fund	2,000	2,000
Training Scheme Fund	2,741	—
	<u>\$32,483</u>	<u>\$84,210</u>

GRANTS—SCHEDULE 2

Australian Ballet School	—	131
Australian Opera Auditions	6,616	511
Community Theatre Killara	—	224
Department of Education	746	—
Grainger Choral Society	—	100
Genesian Theatre	—	100
Hurstville Light Opera Company	—	100
Independent Theatre	65	147
Lae Drama Festival	150	—
New South Wales Country Amateur Societies and Producers	2,066	2,825
New South Wales Conservatorium of Music—Opera School	172	107
New South Wales Ballet	2,500	—
Nimrod Street Theatre	4,594	—
Orange Festival	196	—
Pageant Theatre Company	—	123
Peter Summerton Foundation	1,120	—
Procenia Theatre—Sydney	—	100
Rhythm of Life	107	—
Sound and Image	357	—
West Australian Ballet Company	165	196
Sundry Grants	779	642
	<u>\$19,633</u>	<u>\$5,306</u>

SUMMARY OF SUBSIDIES PAID— SCHEDULE 3

BALLET

The Australian Ballet Foundation:

	<u>1971</u>		<u>1970</u>	
	\$	\$	\$	\$
Net Cost of Operations		—		497,283
Subsidy Paid	137,000			—

	<u>1971</u>		<u>1970</u>	
	\$	\$	\$	\$
DRAMA				
Council of the National Theatre and Fine Arts Society—Tasmania	13,626		15,850	
Melbourne Theatre Company	36,036		36,022	
National Institute of Dramatic Art	5,122		2,534	
National Theatre Inc.—Perth	—		14,000	
Queensland Theatre Company	—		5,967	
South Australian Theatre Company	16,935		48,883	
The Old Tote Theatre Company	40,218		172,203	
S.G.I.O. Theatre — Brisbane	5,000		5,000	
	<u>116,937</u>		<u>300,459</u>	
Subsidy Overpaid in 1970	(5,000)	111,937	5,000	305,459
OPERA				
The Australian Opera:				
Net Cost of Operations		—		528,126
Subsidy Paid		186,800		—
THE ELIZABETHAN TRUST				
ORCHESTRAS		700,183		569,616
THE MARIONETTE THEATRE OF AUSTRALIA		68,658		73,033
		<u>\$1,204,578</u>		<u>\$1,973,517</u>

	<u>1971</u>		<u>1970</u>	
	\$	\$	\$	\$
SUPPORT FOR ENTREPRENEURIAL ACTIVITIES—SCHEDULE 4				
Arts Council of Australia — New South Wales Division:				
Love, Love, Love—Country		518		—
Marriage of Figaro		1,000		—
Shakespeare in Rehearsal		486		—
New South Wales Ballet Company		1,996		2,920
Arts Council of Australia—Victorian Division:				
Marriage of Figaro		1,300		—
Australian Dance Theatre		8,500		—
Chamber Music Concerts — Brisbane		607		—
English Opera Group		—		4,228
Erf		933		—
Festival of Tasmania		1,000		—
German Touring Opera Company		4,973		—
Kathakali Indian Dance Company		—		258
King Oedipus and All's Well That Ends Well		17,131		—
Legend of King O'Malley		—		13,767
Le Treteau de Paris		2,500		—
Love, Love, Love—Sydney		576		—
Orchestral—Concerts		4,548		—
Sound and Image		—		28,184



schedules
(cont.)

	1971		1970	
	\$	\$	\$	\$
Tasmania Opera Company		1,100		—
Theatre in China Today		466		—
Union Festival		3,018		—
Waratah Festival		2,028		—
		<u>52,680</u>		<u>49,357</u>
Deduct Surpluses on Productions—				
Novosibirsk Ballet	906		—	
Royal Thai Ballet	—		775	
Georgian State Dancers	—		6,768	
Bolshoi Ballet	—	906	4,400	11,943
		<u>\$51,774</u>		<u>\$37,414</u>

OVERHEAD EXPENSES—SCHEDULE 5

	1971		1970	
	\$	\$	\$	\$
Cleaning	1,222			4,126
Hire of Equipment	168			219
Insurance	2,848			6,790
Interest	13,741			15,241
Legal Expenses	834			4,321
Light and Power	1,047			1,523
Loss on Disposal of Office Improvements	2,532			—
Members' Promotions	17,461			33,277
Miscellaneous Expenses	5,269			4,953
Pay-roll Tax	3,565			3,940
Postage, Telephone and Cables	10,790			15,710
Printing and Stationery	12,317			12,031
Professional Services	5,500			1,350
Publicity and Public Relations	2,844			1,357
Rates and Taxes	662			247
Repairs and Maintenance	5,291			5,730
Representation Fees:				
London	—		448	
New York	—		<u>3,567</u>	4,015
Salaries	107,310			131,597
Subscriptions	726			1,006
Superannuation	4,298			6,787
Travelling Expenses	11,303			15,505
Provisions:				
Staff Retirement Fund	971			787
Long Service Leave	1,616			1,012
Doubtful Debts	200			20,566
Depreciation of Furniture and Fittings	4,923			4,399
		<u>217,438</u>		<u>296,489</u>
Less Management Fees Received		11,000		—
		<u>\$206,438</u>		<u>\$ 296,489</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 Eighth day of May, 1972.

Before me: L. J. WONG,
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 year ended 31st December, 1971, 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, 1971.

Sydney, 8th May, 1972.

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

AUDITORS' REPORT TO MEMBERS OF THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

In our opinion:

- (a) the accompanying Balance Sheet and Income and Expenditure Account of the Company are properly drawn up in accordance with the provisions of the Companies Ordinance 1962 as amended and so as to give a true and fair view of the state of the Company's affairs at 31st December, 1971, 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.

8th May, 1972.

G. T. HARTIGAN & CO.,
Chartered Accountants

