



the australian elizabethan theatre trust

**1972** annual report  
and notice of meeting









*RICHARD II — The Tasmanian Theatre Company*



*THE PEACE — Die Brucke*





# the australian elizabethan theatre trust

## notice of meeting

Notice is hereby given that the Annual Ordinary General Meeting of the Members will be held in the Dress Circle Foyer of the Princess Theatre, 163 Spring Street, Melbourne, on Monday the 18th June, 1973, at 6.00 p.m.

### Business:

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to 31st December, 1972, and the Report of the Directors and Auditors thereon.
2. To elect Directors.  
The following Directors retire by rotation in accordance with Article 44 and, being eligible, offer themselves for re-election:  
Miss Margaret Gillespie  
Sir Reginald Groom  
Mr N.F. Hopkins  
Mr L.W.H. Butts, C.B.E.  
Mrs F. Massy Burnside  
The Hon. Sir Vernon Christie, M.P.  
Professor J.A. Passmore  
Mr Maurice Parker  
Mr. M.C. Timbs

Emeritus Professor F. Alexander C.B.E., Sir Charles Moses, C.B.E. and Dr Lloyd Ross, 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 Charles Moses, C.B.E. be authorised to continue in office as a Director until the next Ordinary General Meeting."

"That Dr Lloyd Ross 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, 1973.

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



*Timothy West and  
Ronnie Stevens in  
the Prospect  
Theatre Company's  
production of  
KING LEAR*





# the australian elizabethan theatre trust

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, Sir George Paton, Miss M.E. Roper, N.R. Seddon, C.B.E.
W.A.	Emeritus Proffesor 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 Enterpreneurial 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:	Jeffry Joynton-Smith
SECRETARY:	Colonel John F. McCaffrey





# the australian elizabethan theatre trust

## president's message

In 1972 the Trust vigorously pursued its new and recently defined entrepreneurial policy and established itself in the forefront of major entrepreneurs in Australia. This was accomplished by presenting several well received overseas companies and artists, by touring regional drama, opera and ballet companies and by being associated with commercial entrepreneurs in major and exciting presentations. All these activities, presented on a national basis contributed to the enrichment of our culture.

Although heavily involved in this increased entrepreneurial commitment, the Trust still continued to provide the essential services — Orchestras, Subscriptions and manufacture of sets and costumes — for the Australian Opera and The Australian Ballet and considerable and varied assistance to other performing companies.

1972 was of particular interest to the Trust as the Sydney Opera House Trustees announced the details of the historic opening of the majestic Sydney Opera House in 1973. As a consequence, the Trust Executive Directors and staff have been engaged with the Sydney Opera House Trustees and staff in

preparing the Trust Orchestras and Subscription services for the opening Opera and Ballet season seasons in the Opera Theatre in late 1973.

The Trust will continue its ever increasing entrepreneurial role and the presentation of more exciting activities in 1973.

The increased membership to an all time high of 8,750 has been most heartening, but I would urge members to request their friends to become members and enjoy the privileges and exciting activities of the Trust.



*Tom meets Lobster in the underwater scene from The Marionette Theatre of Australia's production of THE WATER BABIES*





# the australian elizabethan theatre trust

## directors' report

It gives me pleasure to present the Annual Report of the Australian Elizabethan Theatre Trust for the year ended the 31st December, 1972. During the year the Trust developed along the lines indicated to you at the last Annual General Meeting. The Australian Ballet and The Australian Opera continued to develop their independent status and the Trust has assisted them in every way possible to achieve this end, as well as providing, or assisting to provide, the facilities that they needed for their productions. As I informed you last year, the Trust has continuing relationships with

these Companies, including the provision of the Sydney and Melbourne Trust Orchestras for opera and ballet performances throughout Australia and the ensuring of theatre facilities, especially the Princess in Melbourne and the Elizabethan in Sydney. Besides these important facilities, the Trust provides assistance in industrial matters and subscription facilities.

The year 1972 also saw a further development of the Trust's Entrepreneurial activities which made further growth during the year. Further particulars of the Trust's

activities will be given later in this Report but it is to be stated at this stage that the Trust sees a widening range of its activities in this field, largely as a part of the development of interests by the States in the field of the performing arts as reflected in the establishment of new State theatre facilities in almost every capital city.

Some of the States have already indicated that they wish to use the bodies set up to operate and maintain these theatre facilities for the wider purpose of developing theatrical activities in their individual States. As their activities must of course be limited by State boundaries there is an increasing tendency to seek the co-operation of the Trust in staging and handling these theatrical activities on an interstate basis.

While, therefore, the relations between the Trust and those States which have in the past utilised the Trust as a channel for distributing funds especially to the National Companies, may undergo an important change, the Trust will, I think, be increasingly occupied on an entrepreneurial basis in developing continuing associations with them in this field.

The Trust has continued to be responsible for the management of the Residual Responsibility Fund set up with funds provided



*The Bunraku  
National Puppet  
Theatre of Japan*



by the Australian Council for the Arts in order to ensure the future financial stability of the performing companies, especially the Opera and the Ballet. This Fund was drawn on heavily to support The Australian Opera following the fire at Her Majesty's Theatre, Sydney, in 1970. Since then the Fund has been fully restored and has been further supplemented by financial assistance from the Australian Council for the Arts. The Fund is expected to play an important role in the increased activities of the performing companies during 1973. One interesting feature of the Fund has been the deposit by the Ballet Company of surplus funds on an interest-bearing basis. These funds are to remain solely for the use of the Ballet Company and may be withdrawn at any time with the agreement of the Australian Council for the Arts.

#### Australian Council for the Arts

Following the change of Government in December last, there were some indications that the pattern of Commonwealth interest in the performing arts would undergo a change. This has subsequently been realised and early this year a very much enlarged Council was established, divided into sections, one of which is responsible for the Theatre. In the main the Trust will in the future conduct its relationships with the Council through this Theatre Division but the members of your Executive continue to confer with Dr. Coombs and Dr. Battersby on matters of broad policy.

The Council has continued to subsidise the Trust in its main activities — The Orchestras, Marionette Theatre, Entrepreneurial Activities and in our overall administration.

Orchestras	— \$647,735
Marionette Theatre	— \$61,248
Entrepreneurial Activities	— \$45,000
Administration	— \$150,657

#### State Governments

I have already indicated to you the changing pattern in our relations with the States. In spite of these changes however, the States will continue to support financially the activities of the Trust which I have already referred to. Indeed some of the States will continue to use the Trust as a channel through which to make grants to the National Companies as providing perhaps the most economical and efficient way of sharing the cost of the performance by those Companies in their States. In addition the Trust will continue to provide a channel for subscriptions by City Councils in subsidising the performing arts.

The interest of the States in the activities of the Trust has been especially important in the case of New South Wales and Victoria. In the former State, the Government has continued financial assistance to defray part of the cost of restoration and refurbishing of the Elizabethan Theatre, Newtown, which the Trust carried out in 1970. The Victorian Government in 1972, made available special financial assistance to increase the number of musicians in the Trust's Melbourne Orchestra. It also agreed to continue the arrangement whereby it subsidises the Trust's lease of the Princess Theatre for the period to 31st December, 1978. The South Australian Government, while still maintaining its grant of \$50,000 to the Trust for 1972/73, will release the Trust from its responsibility to

subvent its annual allocation to the South Australian Theatre Company which had the effect of increasing our subsidy by \$10,000 for 1972.

#### Trust Allocations for 1972

In 1972 the Trust, from resources made available by State Government and Municipal Council grants, membership fees and Trust investments and reserves, made allocations totalling \$644,200 to performing companies as shown below:

The Australian Ballet	\$137,000
The Australian Opera	\$185,000
Elizabethan Trust Orchestras	\$202,000
Melbourne Theatre Company	\$36,000
Old Tote Theatre Company	\$40,000
South Australian Theatre Company	\$14,700
NATFAS/Trust Joint Committee (Tas.)	\$10,500
Marionette Theatre of Australia	\$19,000

#### Orchestras

The administration of the two Elizabethan Trust Orchestras continued to be one of the Trust's major responsibilities. The establishment of the Elizabethan Trust Sydney Orchestra was increased to 61 and the Elizabethan Trust Melbourne Orchestra to 57, giving a total of 118 musicians permanently employed.

Each of the Orchestras played for over 200 performances with both The Australian Opera and The Australian Ballet throughout Australia. Additionally, the Elizabethan Trust Melbourne Orchestra was presented in two free symphonic concerts, three operatic concerts and a small number of recitals in Melbourne.





## directors' report (continued)

The Elizabethan Trust Sydney Orchestra was presented in the Trust's first major capital city concert season in Sydney, three operatic concerts in the Sydney Town Hall, a symphonic concert in Canberra and, for the third consecutive year, a series of recitals under the name of the Elizabethan Trust Sydney Chamber Group.

The diversification of the Orchestras' activities is seen as an important policy development and will be further encouraged in future years.

One of the highlights of the year was the recording by the Elizabethan Trust Melbourne Orchestra of the soundtrack for the filmed version of *Don Quixote* with Nureyev and The Australian Ballet. It is expected that this tape will in turn be processed as a long playing record for sale to the public.

### Entrepreneurial

Activities presented by the Trust or in which the Trust was involved during the year included M.T.C. production of *The Man Who Shot the Albatross*.

Bunraku Puppet Theatre of Japan.

Siobhan McKenna *Here are Ladies*.

Barbara Jefford and John Turner *The Labours of Love*.

Prospect Theatre Company's productions of:

*King Lear* — *Love's Labours Lost* — *Endgame* — *The World's a Stage*.

The Eleo Pomare Dance Company

Die Brucke Drama Company's productions of *Woyzeck* and *The Peace*.

The Aboriginal Dance Company.

Special presentations of The Australian Opera and The Australian Ballet performances for school children.

In association:

Activities in which the Trust was financially involved:

The Royal Winnipeg Ballet  
The Russian Festival  
Ballet Folklorico de Mexico  
Festival of Tasmania  
The Western Australian Ballet  
Ballet Victoria  
Tasmanian Opera Company  
The Dance Company (N.S.W.)

Your Directors reported to you last year that the Trust must play a vital role of its own in the entrepreneurial field. We believe that the wide range of theatrical activities, which the Trust presented or in which we were involved, clearly shows that the Trust has maintained its aim and enhanced its image in the all-important role of entrepreneur.

We are particularly pleased to report that not only has the Trust toured overseas companies and artists on a national basis and in association with commercial organisations, but that it has been associated with regional organisations and companies in national touring, particularly in country centres.

Following the success of the General Manager, Mr. Joynton-Smith's overseas tour in 1971, your Board has decided that the General Manager should go overseas annually to ensure the Trust is kept informed and up to date with the latest trends in the international theatre scene. Another important feature of these overseas tours is that it gives the General Manager an opportunity to investigate the possibility of reciprocal cultural exchanges by Australian performing companies overseas.

Accordingly Mr. Joynton-Smith toured overseas again this year to complete tentative arrangements made last year and bring himself up to date with the latest theatrical developments in the United Kingdom and Europe. He was accompanied on this tour by the Production Manager, Mr. Peter Smith, whose technical advice on staging and production of activities was of considerable value. This trip was of particular importance as it permitted Mr. Joynton-Smith



not only to complete details for the visit of companies in 1973, but to negotiate visits of companies and artists for 1974 and 1975, particularly for their appearance in the Sydney Opera House.

The latter part of the year was devoted to the planning of activities for 1973 which included the Little Angels of Korea, El Sali Flamenco Dance Company, M.T.C. productions of *The Cherry Orchard* and *An Ideal Husband*, Zorba Song & Dance Company and Nita Pannell in *Swan River Saga*.

### The Australian Ballet

1972 saw The Australian Ballet celebrate its 10th Anniversary. Perhaps the highlight of the year was the production by International Arts Inc. of the film version of *Don Quixote*, starring Rudolf Nureyev, Sir Robert Helpmann and Lucette Aldous under the direction of Nureyev and Helpmann. Noted British lighting expert, Geoffrey Unsworth, who received an Academy Award for his work on *Cabaret*, handled the cinematography. The music was recorded by the Elizabethan Trust Melbourne Orchestra under the direction of John Lanchbery, The Australian Ballet's Musical Director. The film is expected to premiere in July 1973.

Sir Frederick Ashton joined Sir Robert Helpmann in the Australian premiere of Ashton's highly original production of *Cinderella*. These two giant ventures drew international attention to the fine, youthful vitality of the company. Other additions to the repertory during the year were a new version, by Garth Welch, of *The Firebird*, Frederick Ashton's *Facade* and *Images Classiques* by Charles Lisner.

### The Australian Opera

In 1972 The Australian Opera played major seasons in Melbourne, Adelaide, Canberra, Brisbane and Sydney, giving a total of 229 performances which attracted audiences of approximately 282,000.

The seasons marked the debut of the Company's Musical Director, Edward Downes. New productions included — *Der Rosenkavalier*, *Rigoletto*, *Cavalleria Rusticana* and *Pagliacci* and *The Merry Widow*, all of which were generally well received by audiences and critics alike. From its existing repertoire, the Company gave further performances of *Fidelio*, *The Force of Destiny*, *The Marriage of Figaro* and *The Rape of Lucretia*.

During its Melbourne season the Company gave three special performances of *The Rape of Lucretia* in March for the 1972 Adelaide Festival. During *The Merry Widow* season, the Company presented five Gala Concert performances in Melbourne and Sydney, in association with the Trust Orchestras.

### The Marionette Theatre of Australia

The year 1972 was one of considerable expansion for The Marionette Theatre of Australia. The beginning of the year saw the most important event in its development when it brought, with the association of the Australian Council for the Arts, the world famous puppet master Jan Bussell, to Australia for a period of five months to act as the Company's Artistic Adviser. Whilst with the Company, Mr. Bussell directed The Marionette Theatre's production *The Water Babies*.

Conscious of its role as the leader of puppetry in Australia, The Marionette Theatre organised and sponsored puppetry teach-ins, conducted by Jan Bussell, in every State capital. It also undertook an additional responsibility towards the development of puppetry in Australia by introducing a quarterly bulletin *The Australian Puppeteer* and establishing a puppetry lending library.

In September 1972 the Manager of The Marionette Theatre, Miss Lesley Hammond, represented the Company at the World Puppet Congress at Charleville-Mezieres in France, and then travelled extensively in Europe to observe the latest trends in Puppetry in Europe.

For the first time since the fire at the Botany store in 1969 when several of its productions were destroyed or damaged, The Marionette Theatre was able to tour a major production to remote country towns and inner country areas in addition to maintaining its capital city seasons. The Company presented *The Magic Pudding* on extensive tours of Queensland, New South Wales and Western Australia and its capital city seasons included, as well as *The Magic Pudding*, the Black Theatre and the highly acclaimed production of *The Water Babies*.

During the latter part of 1972, The Marionette Theatre commenced planning a major all Australian production, *Tales from Nooameena*, which will have its world premiere at the Sydney Opera House in December, 1973.





## directors' report (continued)

### Drama Companies

During 1972 the Trust allocated subsidies totalling \$86,000 from its own resources to the Melbourne Theatre Company, the Old Tote Theatre Company and the South Australian Theatre Company.

### Production Division

In 1972 the Trust's Production Division was commissioned by The Australian Opera to manufacture sets and costumes for *Der Rosenkavalier*, *Cavalleria Rusticana* and *Pagliacci*, *Rigoletto*, *Il Tabarro*, *Suor Angelica* and *The Merry Widow*. Of particular note was the

magnitude and lavishness of the sets and costumes of *Der Rosenkavalier* which received considerable acclaim from the public and critics.

The Australian Ballet commissioned the manufacture of scenery for *Facade* and scenery and costumes for *Firebird* and *Images Classiques*.

Scenery manufacture for The Marionette Theatre of Australia's production of *The Water Babies* was undertaken by the Production Division, which was also involved to a lesser extent with the staging of the Company's black theatre

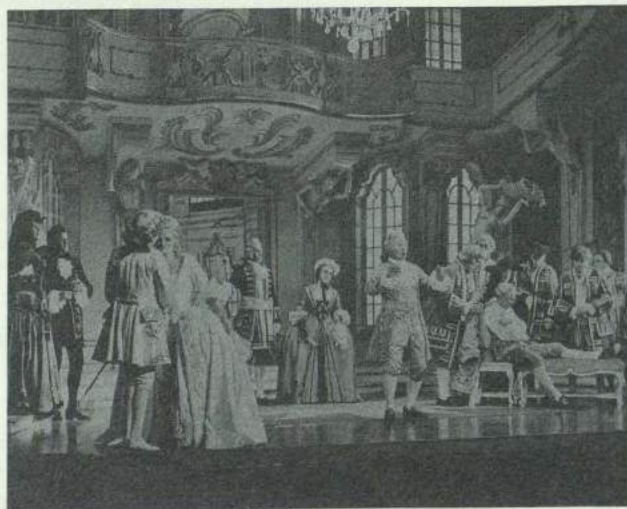
presentations of *Peter and the Wolf*, and *The Young Person's Guide to the Orchestra*.

Harry M. Miller Attractions Pty. Ltd. commissioned the Production Division to undertake extensive backstage restoration and the complete installation of electrical wiring of the Capitol Theatre prior to their staging of *Jesus Christ Superstar* and for the technical supervision of the staging of the production. In addition, the Production Division was commissioned to manufacture sets for *Butley* and *Grease*.

A large number of stage drapery orders were received throughout 1972. Curtains were made for the Metro and Princess Theatres in Melbourne, the Theatre Royal in Hobart and the new Festival Theatre in Adelaide.

As in previous years, the Production Division's hire department's profits continued to show a healthy growth. The Trust, through the Production Division, continued to assist small and amateur groups by partially defraying hiring charges.

The training scheme for technical personnel which had been introduced in 1971 with the assistance of the Australian Council for the Arts was expanded in 1972. Three trainee positions were made available



The Australian Opera's production of *DER ROSENKAVALIER*



to young staff members within the division and five positions were offered to prospective trainees from all over Australia.

A successful activity in 1972 was the number of workshop tours arranged for Trust Members through Y.E.M.S. These tours which were conducted in the evenings proved extremely popular and many applicants could not be accommodated.

## THEATRES

The Trust holds the lease of the Princess Theatre, Melbourne, until the 31st December, 1973, and is pleased to advise that negotiations have been completed to have the lease renewed for a further five years until the 31st December, 1978. This theatre is particularly valuable to the Trust as it provides:

A venue for Opera and Ballet, Trust entrepreneurial activities, the Marionette Theatre of Australia and the Melbourne Theatre Company and other Victorian regional companies (when required) for their Melbourne seasons.

A Victorian home for the Elizabethan Trust Melbourne Orchestra and for The Australian Opera and The Marionette Theatre of Australia and touring companies during their Melbourne seasons.

Box office and other facilities for Opera, Ballet and Trust seasons.

The Trust also holds the lease of the Elizabethan Theatre, Newtown, which it restored and refurbished early in 1970 at a cost of approximately \$230,000.

Were it not for the Trust's foresight in obtaining and restoring this theatre, there would have been no suitable venue for the Opera and Ballet seasons in Sydney in 1971 and 1972 and in 1973 until the opening of the Sydney Opera House.

These two theatres are of particular importance to the Trust in its role as a national entrepreneur and they supply valuable theatre links in the Opera and Ballet's national commitments and the Trust's planning and touring, on a national basis, of overseas and Australian companies and artists.

## Administration

The problems of administering the affairs of the Trust have increased considerably in 1972, mainly on account of the work involved in presenting its increased 1972 entrepreneurial activities and in planning its 1973 and 1974 entrepreneurial programme. Although there is an entrepreneurial staff primarily responsible for the planning and presentation of these activities, the logistic support of the administrative and production staff must be involved to ensure the success of this role.

In addition to the work involved in the preparation of support to the Opera and Ballet, for their 1973 seasons in the Sydney Opera House, the Trust has accepted other responsibilities. At the request of the Australian Council for the Arts, the Trust has accepted the responsibility of administering donations to many performing companies throughout Australia. The importance and magnitude of this service is illustrated by the fact that 47 performing companies have

been assisted by the Trust in this manner and in 1972, 157 persons and private companies donated a total of \$141,706.

Overall, the widening of the Trust's entrepreneurial role, the opening of the Sydney Opera House and the acceptance of further responsibilities have placed considerable extra work on the members of the Executive Committee and the staff of the Trust. Notwithstanding this extra workload, the Executive Directors and staff of the Trust felt that it was a rewarding year.

Miss Margaret Morris was appointed full-time South Australian representative for the Trust. Before, Miss Morris held the joint posts of business manager of the South Australian Theatre Company and The Australian Elizabethan Theatre Trust representative. Her appointment followed the South Australian Government's legislation making the South Australian Theatre Company a statutory body.

## Membership

Your Board is pleased to advise that membership for the first time exceeded the 8,000 mark and reached an all time high of 8,785. It is of particular interest and of considerable satisfaction to note that many new members joined the Trust to take advantage of Trust entrepreneurial activities and preferential bookings concessions for major commercial presentations.

The four editions of *THE ELIZABETHAN TRUST NEWS* were favourably received and the Membership Department considered it appropriate to increase the December issue of the magazine by four pages.





## directors' report (continued)

The policy of employing eminent journalists, playwrights and theatre critics to write articles on a freelance basis has been a feature of the magazine and we are deeply appreciative of their continued and willing support.

Members' evenings in Melbourne and Sydney continue to be popular and will be continued.

The Membership Department have completed a new membership brochure which will be on issue early in 1973.

### Auxiliaries

Once again the Board must express its deep appreciation to the Elizabethan Trust Ladies' Committee, Sydney, the Elizabethan Trust Ladies' Committee, Queensland and the Ballet Society, Melbourne, for their continued efforts in enhancing the interests of the Trust. We appreciate their continued efforts and enthusiasm and our special thanks must go to Mrs. Jean Sheehy, President of the Elizabethan Trust Ladies' Committee, Sydney; Mrs. John Doumany, President of the

Elizabethan Trust Ladies' Committee, Queensland; 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 the considerable time and effort they have devoted to their appointments.

We are particularly pleased to advise that late in 1972, the Ladies' Committee of the Australian Elizabethan Theatre Trust in South Australia was formed under the Presidency of Mrs. Andrew Abbie. We wish them success in the future.

### Board Membership

It is with deep regret that the Board announces the death of its esteemed colleague, Sir Arthur Smithers, C.B.E. who had served so loyally as a Director for many years.

### Financial Results

Your Directors are pleased to report that the Trust finished the year with a net surplus of \$4,047 after allowing for appropriations and reserves as set out in the accounts and in this report.

\$35,000 has been transferred to the Appropriation for Planned Activities account to provide for 1973 activities.



*Sir Frederick Ashton in The Australian Ballet's CINDERELLA*



During 1972, \$73,000 was transferred from this account, which, with a further \$15,000, transferred from the Reserve Against Contingencies Fund, has been used to provide — \$25,000 for the Trust Orchestras, \$8,000 for The Marionette Theatre of Australia and \$55,000 for the Trust Entrepreneurial Activities.

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 wish to express our appreciation to the executives and staff of the Trust for their loyal and devoted service throughout the year.

At the same time, we also thank the Australian media for their continued interest and co-operation which contributed materially to the promotion and success of our entrepreneurial activities.

Sydney, 7th May, 1973.  
W. Ian Potter, Chairman.



*A scene from  
the Melbourne  
Theatre  
Company's  
production of  
AN IDEAL  
HUSBAND*





# the australian elizabethan theatre trust

## events

### NEW SOUTH WALES Sydney

#### OPERA

The Australian Opera (in association)  
Der Rosenkavalier — Rigoletto — Cavalleria Rusticana/Pagliacci — Fidelio —  
The Force of Destiny — The Marriage of Figaro — The Merry Widow — Gala  
Concert

#### BALLET

The Australian Ballet (in association)  
Cinderella — La Fille Mal Gardée — Mam'zelle Angot — Threshold — One in  
Five — The Firebird — Don Quixote

The West Australian Ballet Company (in association)  
The Glade — Pineapple Poll — The Woman of Andros

Ballet Folklorico de Mexico (in association)  
Guelaguetza — Chiapas — Mass of Chamula — Life is But a Game — The  
Olmecs of Tabasco — Veracruz — The Mayas — Wedding in the 'Huasteca' —  
The Deer Dance — Serenades — Guadalajara

The Royal Winnipeg Ballet (in association)  
Aimez-Vous Bach? — Fall River Legend — Pas d'Action — Pas de Dix — Rondo  
— Five over Thirteen — The Still Point — Strike Up The Band

The Queensland Ballet (in association)  
Glazounov Dances — Circus — The Chrysalis — Grand Pas de Six

#### DRAMA

Melbourne Theatre Company (in association) — The Man Who Shot The Albatross  
Barbara Jefford and John Turner (in association) — The Labours of Love  
Siobhan McKenna — Here Are Ladies

The Prospect Theatre Company (in association) — King Lear — Love's Labour's  
Lost — The World's A Stage — Endgame — Lectures and Demonstrations

Die Brücke — Woyzeck

Old Tote Theatre Company (in association)  
Trelawny of the 'Wells' — The Taming of the Shrew — The Good Woman of  
Setzuan — Tartuffe — Uncle Vanya — Julius Caesar — Forget Me Not Lane —  
An Awful Rose — Don's Party — How Could You Believe Me When I Said I'd  
Be Your Valet When You Know I've Been A Liar All My Life?

Two Workshop Productions — Senior school students

Poetry Programme — Senior school students

The Actor at Work — Senior school students

T.V. productions of The Taming of the Shrew and How Could You Believe Me?  
etc. (in association with the A.B.C.)

Pacific Tour — The Legend of King O'Malley — to Fiji (The South Pacific  
Festival) and New Zealand (The Festival of Auckland and a season in Wellington)



The Australian Theatre For Young People (in association)  
Brer Rabbit — Tinker Tailor Soldier Sailor — Old Queen Cole  
Programme For Junior Schools  
Workshops — Junior and senior pupils and teachers  
In Service Training Course — Teachers  
Courses in Creative Drama

### **DANCE**

The Eleo Pomare Dance Company (in association)  
Missa Luba — Gin Woman Distress — Movements — Blues For the Jungle —  
Passage — Radiance of the Dark — Les Desenamoras — Narcissus Rising —  
'Nother Shade of Blue — Burnt Ash  
The Aboriginal Dance Company  
The Story of Purrukupali — Mother Brolga and Her Chick — Devil-Devil — A  
Sequence of Wanam Dances — The Shadow of the Dead — Black Cockatoo —  
Eagle and Kangaroo — Old Woman — Butterfly — Spirit of the Unborn —  
Woomera — Hornet — Owl — Kangaroo — Devil — Feather Dance

### **MARIONETTES**

Bunraku National Puppet Theatre of Japan (in association)  
Tsuru Onna — Sonezaki Shinju  
The Marionette Theatre of Australia  
Black Theatre — The Magic Pudding — The Water Babies  
Puppetry Seminar

### **ORCHESTRAL**

The Elizabethan Trust Sydney Orchestra  
Concert Season — Three Operatic Recitals — Chamber Concert Recitals —  
Accompanied The Australian Ballet and The Australian Opera  
Trust Members' Evenings  
Film Preview — The Tales of Beatrix Potter

## **PROVINCIAL TOURS**

### **OPERA**

Young Opera (in association) — La Serva Padronna — Rita — Professor Kobalt  
And The Krimson Krumpet

### **BALLET**

The West Australian Ballet Company (in association) — Bournovilliana — Jeux —  
Don Quixote Pas de Deux — Death And The Maiden — Pineapple Poll  
Ballet Victoria (in association)  
Sigrid — Cloth of Gold — The Glade — Premises 7 — Casse — Noisette

### **DRAMA**

Old Tote Theatre Company (in association)  
The Tempest — Forget Me Not Lane — The Legend of King O'Malley  
In Service Training Course — teachers  
Nimrod Street Theatre Company (in association)  
Flash Jim Vaux

### **DANCE**

The Dance Company of New South Wales (in association)  
United — Duo — Spectre de la Rose — Vibrations — One in Five — Girl in a  
Tartan Raincoat — Homage

### **MARIONETTES**

The Marionette Theatre of Australia (in association)  
The Magic Pudding





## **VICTORIA Melbourne**

### **OPERA**

The Australian Opera (in association)

Cavalleria Rusticana/Pagliacci — Rigoletto — The Marriage of Figaro — The Rape of Lucretia — The Merry Widow — Three Operatic Concerts — Der Rosenkavalier

### **BALLET**

The Australian Ballet (in association)

Cinderella — Threshold — The Firebird — Yugen — Images Classique — The Display — Facade

West Australian Ballet Company (in association)

The Glade — Pineapple Poll — The Woman of Andros

Ballet Folklorico de Mexico (in association)

Guelaguetza — Chiapas — Mass of Chamula — Life is But a Game — The Olmecs of Tabasco — Veracruz — The Mayas — Wedding in the 'Huasteca' — The Deer Dance — Serenades — Guadalajara

The Royal Winnipeg Ballet (in association)

Aimez-Vous Bach? — Fall River Legend — Pas d'Action — Pas de Dix — Rondo — Five over Thirteen — The Still Point — Strike up the Band

The Russian Festival (in association)

### **DRAMA**

The Prospect Theatre Company (in association) — King Lear — Love's Labour's Lost — The World's A Stage — Endgame — Lectures and Demonstrations

Barbara Jefford and John Turner (in association) — The Labours of Love

Siobhan McKenna — Here Are Ladies

Die Brucke — Woyzeck — The Peace

Melbourne Theatre Company (in association)

Tonight at 8.30 — Forget Me Not Lane — Danton's Death — Macquarie — The Cherry Orchard — An Ideal Husband — Jugglers Three — The Chocolate Frog — The Old Familiar Juice — Father Dear, Come Over Here — Sticks and Bones — Tom — A Touch of the Poet — The Tavern

Workshop Plays

Jugglers Three — Tom — Father Dear Come Over Here — A Pile of Secrets — Ordeal by Fire

Theatre Workshops — Three Student Workshops — One Teachers' Workshop  
Youth Theatre — Massacre at Paris

Theatre in Education — The Crazy World of Advertising — Jailed! — If This Account Is Not Paid — The Stinking Filthy Dirty All-In Pollution Show

### **MARIONETTES**

The Marionette Theatre of Australia — Puppetry seminar

### **ORCHESTRAL**

The Elizabethan Trust Melbourne Orchestra

Two symphonic concerts — three operatic concert recitals. The Orchestra also



accompanied The Australian Ballet and The Australian Opera and recorded the soundtrack for the film of Don Quixote starring Rudolf Nureyev and The Australian Ballet

The World's A Stage (Dramatic Readings)  
Music, Drama and Dance (Three Films)

### MEMBERS' EVENINGS

Ballet Victoria (in association)  
Sigrid — Cloth of Gold — The Glade — Premises 7 — Casse — Noisette

## PROVINCIAL TOURS

## SOUTH AUSTRALIA

Adelaide

### OPERA

The Australian Opera (in association)  
The Rape of Lucretia — Der Rosenkavalier — Cavalleria Rusticana/Pagliacci — La Boheme

### BALLET

The Australian Ballet (in association)  
Yugen — Highlights — The Firebird — Images Classiques — Sebastian — Mam'zelle Angot  
Ballet Folklorico de Mexico (in association)  
Guelaguetza — Chiapas — Mass of Chamula — Life is But a Game — The Olmecs of Tabasco — Veracruz — The Mayas — Wedding in the 'Huasteca' — The Deer Dance — Serenades — Guadalajara  
The Royal Winnipeg Ballet (in association)  
Aimez-Vous Bach? — Fall River Legend — Pas d'Action — Pas de Dix — Rondo — Five Over Thirteen — The Still Point — Strike Up The Band  
The Russian Festival (in association)

### DRAMA

The Melbourne Theatre Company (in association)  
The Man Who Shot The Albatross  
Barbara Jefford and John Turner (in association) — The Labours of Love  
Siobhan McKenna (in association) — Here Are Ladies  
The Prospect Theatre Company (in association)  
King Lear — Love's Labour's Lost — Endgame — The World's A Stage — Lectures and Demonstrations  
Die Brucke — Woyzeck — The Peace  
South Australian Theatre Company (in association)  
A Midsummer Night's Dream — Major Bulshott — Gorgeous — Mr Siggie Morrison With His Comb And Paper — The Alchemist — Forget Me Not Lane — The Playboy of the Western World — What's Funny — Butley — Jugglers Three

### DANCE

The Eleo Pomare Dance Company (in association)  
Missa Luba — Gin Woman Distress — Movements — Blues For The Jungle — Passage — Radiance of the Dark — Las Desenamoradas — Narcissus Rising — 'Nother Shade of Blue — Burnt Ash

### MARIONETTES

The Marionette Theatre of Australia — Puppetry Seminar

### ORCHESTRAL

The Elizabethan Trust Melbourne Orchestra accompanied The Australian Opera and The Australian Ballet





## QUEENSLAND

Brisbane

### OPERA

The Australian Opera (in association)

Rigoletto — The Marriage of Figaro — Cavalleria Rusticana/Pagliacci

### BALLET

The Australian Ballet (in association)

Cinderella — Mam'zelle Angot — Images Classique — The Firebird

The Royal Winnipeg Ballet (in association)

Aimez-Vous Bach? — Fall River Legend — Pas d'Action — Pas de Dix — Rondo — Five over Thirteen — The Still Point — Strike Up The Band

Ballet Victoria (in association)

Sigrid — Cloth of Gold — The Glade — Premises 7 — Casse — Noisette

The Russian Festival (in association)

### DRAMA

Barbara Jefford and John Turner (in association) — The Labours of Love

Die Brucke — Woyzeck

Prospect Theatre Company (in association) The World's A Stage

### MARIONETTES

The Marionette Theatre of Australia

Peter and the Wolf — Young Person's Guide to the Orchestra — Puppetry Seminar

### ORCHESTRAL

The Elizabethan Trust Sydney Orchestra accompanied The Australian Opera.

The Elizabethan Trust Melbourne Orchestra accompanied The Australian

## PROVINCIAL TOURS

### BALLET

Ballet Victoria (in association)

Sigrid — Cloth of Gold — The Glade — Premises 7 — Casse — Noisette

### MARIONETTES

The Marionette Theatre of Australia (in association) The Magic Pudding

## WESTERN AUSTRALIA

Perth

### BALLET

The Australian Ballet (in association)

Cinderella — Yugen — Threshold — Mam'zelle Angot

Ballet Folklorico de Mexico (in association)

Guelaguetza — Chiapas — Mass of Chamula — Life is But a Game — The Olmecs of Tabasco — Veracruz — The Mayas — Wedding in the 'Huasteca' — The Deer Dance — Serenades — Guadalajara

The Royal Winnipeg Ballet (in association)

Aimez-Vous Bach? — Fall River Legend — Pas d'Action — Pas de Dix — Rondo — Five Over Thirteen — The Still Point — Strike Up The Band

### DRAMA

Barbara Jefford and John Turner (in association) — The Labours of Love

Siobhan McKenna (in association) — Here Are Ladies

Die Brucke — Woyzeck — The Peace

### MARIONETTES

The Marionette Theatre of Australia

The Magic Pudding (in association) — Puppetry Seminar

### ORCHESTRAL

The Elizabethan Trust Melbourne Orchestra accompanied The Australian Ballet



## PROVINCIAL TOURS

### TASMANIA

Hobart

### MARIONETTES

The Marionette Theatre of Australia — The Magic Pudding

### OPERA

The Tasmanian Opera Company (in association) — La Boheme

### BALLET

The Australian Ballet (in association)

Six on Percussion — Images Classiques — Beethoven Dances — Facade

### DRAMA

Tasmanian Festival (in association) — The Wakefield Plays

The Tasmanian Theatre Company (in association)

Cash — Major Barbara — The Girl in the Freudian Slip — Richard II

Die Brucke — Woyzeck

### MARIONETTES

The Marionette Theatre of Australia — Puppetry Seminar

### ORCHESTRAL

The Elizabethan Trust Melbourne Orchestra accompanied The Australian Ballet

Launceston

### BALLET

The Australian Ballet (in association)

Six on Percussion — Images Classiques — Beethoven Dances — Facade

### DRAMA

The Tasmanian Theatre Company (in association)

Major Barbara — The Girl in the Freudian Slip — Richard II

### ORCHESTRAL

The Elizabethan Trust Melbourne Orchestra accompanied The Australian Ballet

A.C.T. Canberra

### OPERA

The Australian Opera (in association)

Der Rosenkavalier — Rigoletto — Cavalleria Rusticana/Pagliacci — The Rape of Lucretia

### BALLET

The Australian Ballet (in association)

Cinderella — Threshold — Firebird — Mam'zelle Angot

The West Australian Ballet Company (in association)

The Glade — Pineapple Poll — The Woman of Andros

Ballet Folklorico de Mexico (in association)

Guelaguetza — Chiapas — Mass of Chamula — Life is but a Game — The Olmecs of Tabasco — Veracruz — The Mayas — Wedding in the 'Huasteca' — The Deer Dance — Serenades — Guadalajara

The Royal Winnipeg Ballet (in association)

Aimez-Vous Bach? — Fall River Legend — Pas d'Action — Pas de Dix — Rondo — Five Over Thirteen — The Still Point — Strike Up The Band

### DRAMA

Die Brucke — Woyzeck — The Peace

The Old Tote Theatre Company (in association)

The Taming of the Shrew — How Could You Believe Me When I Said I'd Be Your Valet When You Know I've Been A Liar All My Life — Don's Party

### MARIONETTES

The Marionette Theatre of Australia (in association) — The Magic Pudding

### ORCHESTRAL

The Elizabethan Trust Sydney Orchestra gave a concert performance

The Elizabethan Trust Melbourne Orchestra accompanied The Australian Opera.

The Elizabethan Trust Sydney Orchestra accompanied The Australian Ballet



# balance sheet



## ACCUMULATED FUNDS

BALANCE at 1st January, 1972  
Add SURPLUS FOR THE YEAR  
TRANSFER — Donors Fund

## 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

Theatre Concessions — 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 1971 \$200)

Listed Companies — At Valuation  
(Market Value \$242,113 1971 \$206,150)

Shares

Debentures and Notes

Other Company — At Cost

Total Investments

## CURRENT ASSETS

Stock on hand — At the lowest of Cost,  
Net Realisable Value or Replacement Price

Work in Progress — At the lowest of Cost,  
Net Realisable Value or Replacement Price

Accounts Receivable (After provision for  
Doubtful Debts \$4,650 1971 \$22,950) — See Note 3

Amount to be Recovered —

Cost of refurbishing the Elizabethan Theatre - Sydney

Less Amount Recovered

Subsidies Receivable

Interest Bearing Deposit

Cash at Bank, on Hand and on Deposit

Advance Production Costs

Prepayments

Total Current Assets

## TOTAL ASSETS

	1972		1971	
	\$	\$	\$	\$
BALANCE at 1st January, 1972		352,124		338,042
Add SURPLUS FOR THE YEAR		4,047		8,063
TRANSFER — Donors Fund		—		6,019
TOTAL FUNDS EMPLOYED		<u>\$356,171</u>		<u>\$352,124</u>
Represented by:				
FIXED ASSETS				
Freehold Land and Buildings — At Cost: 153-165				
Dowling Street, Sydney		219,891		219,891
Leasehold Improvements — At Cost	68,964		68,964	
Less Provision for Amortisation	<u>68,964</u>	—	<u>68,964</u>	—
Theatre Concessions — At Cost	142,000		—	
Less Provision for Amortisation	<u>11,664</u>	130,336	—	—
Plant and Equipment — At Cost	191,571		235,589	
At Valuation	<u>7,698</u>		<u>7,698</u>	
	199,269		243,287	
Less Provision for Depreciation	<u>112,491</u>	86,778	<u>128,943</u>	114,344
Total Fixed Assets		<u>437,005</u>		<u>334,235</u>
INVESTMENTS				
Government Securities — At Cost				
(Market Value \$200 1971 \$200)		200		200
Listed Companies — At Valuation				
(Market Value \$242,113 1971 \$206,150)				
Shares	114,652		114,652	
Debentures and Notes	<u>32,400</u>	147,052	<u>33,400</u>	148,052
Other Company — At Cost		6,500		6,500
Total Investments		<u>153,752</u>		<u>154,752</u>
CURRENT ASSETS				
Stock on hand — At the lowest of Cost, Net Realisable Value or Replacement Price		20,706		15,878
Work in Progress — At the lowest of Cost, Net Realisable Value or Replacement Price		32,329		10,925
Accounts Receivable (After provision for Doubtful Debts \$4,650 1971 \$22,950) — See Note 3		433,367		431,448
Amount to be Recovered — Cost of refurbishing the Elizabethan Theatre - Sydney	234,334		234,334	
Less Amount Recovered	<u>126,500</u>	107,834	<u>50,000</u>	184,334
Subsidies Receivable		281,750		52,000
Interest Bearing Deposit		—		600,000
Cash at Bank, on Hand and on Deposit		1,535		1,047
Advance Production Costs		2,037		5,378
Prepayments		<u>88,654</u>		<u>70,198</u>
Total Current Assets		<u>968,212</u>		<u>1,371,208</u>
TOTAL ASSETS		<u>\$1,558,969</u>		<u>\$1,860,195</u>



# AS AT 31st DECEMBER, 1972

	1972 \$	1971 \$
<b>TOTAL ASSETS</b>	<u>1,558,969</u>	<u>1,860,195</u>
<i>Less</i>		
<b>LIABILITIES, PROVISIONS, RESERVES and FUNDS</b>		
Assets Replacement Reserve Fund	15,611	15,611
Investment Fluctuation Reserve	12,763	12,763
Long Service Leave	15,845	13,045
Staff Retirement Fund	17,875	16,755
Scholarships, Assistance and Bequests — Schedule 1	31,231	32,483
Residual Responsibility Funds:		
General	135,786	98,000
The Australian Ballet Foundation	85,705	52,779
Appropriation for Planned Activities	35,000	73,000
Contingency Reserve	<u>13,000</u>	<u>28,000</u>
Total Provisions and Reserves	<u>362,816</u>	<u>342,436</u>
<b>LONG TERM LIABILITY</b>		
Unsecured — payable later than twelve months	29,500	—
Unsecured — payable not later than twelve months	<u>37,500</u>	<u>—</u>
Total Long Term Liability	<u>67,000</u>	<u>—</u>
<b>CURRENT LIABILITIES</b>		
Bank Overdraft — Secured	213,642	14,125
Accounts Payable and Accrued Expenses	195,042	419,824
Funds on Deposit — Unsecured at call	175,420	—
Subsidies Received in Advance	177,000	730,250
Advance Bookings	<u>11,878</u>	<u>1,436</u>
Total Current Liabilities	<u>772,982</u>	<u>1,165,635</u>
<b>TOTAL LIABILITIES</b>	<u>1,202,798</u>	<u>1,508,071</u>
<b>NET ASSETS</b>	<u>\$356,171</u>	<u>\$352,124</u>
<b>CONTINGENT LIABILITY — Unsecured — See Note 4</b>		
Long Service Leave — not exceeding	<u>\$32,500</u>	<u>—</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 \$30,575 (1971 \$42,077).
2. Auditors' Remuneration totalling \$8,200 (1971 \$8,200) has been charged in these accounts under the various departmental activities.
3. Accounts Receivable includes the sum of \$114,743 which it is anticipated will be recovered from the Australian Council for the Arts in respect of wages adjustments and assistance to associated organisations.
4. An undertaking has been given to certain associated organisations to re-imburse Long Service Leave which may ultimately prove to be payable to former employees of The Australian Elizabethan Theatre Trust in respect of the period when such persons were employed by The Trust.



# income and expenditure

FOR THE YEAR ENDED 31st DECEMBER, 1972

	1972		1971	
	\$	\$	\$	\$
<b>INCOME</b>				
Receipts from:				
Subscribing Members	58,073		52,824	
Donations	<u>141,706</u>	199,779	<u>60,788</u>	113,612
<b>SUBSIDIES RECEIVABLE —</b>				
Australian Council for the Arts	1,030,728		909,429	
State Governments	751,900		734,000	
City Councils	<u>18,500</u>	1,801,128	<u>18,500</u>	1,661,929
<b>INCOME FROM INVESTMENTS</b>				
Government Securities	13		13	
Listed Companies:				
Shares	7,021		7,370	
Debentures and Notes	2,572		2,572	
Other Company	4,490		—	
Surplus on Sale of Rights	<u>267</u>	14,363	<u>617</u>	10,572
<b>INTEREST RECEIVED</b>		6,382		8,086
<b>SUNDRY INCOME</b>		<u>5,904</u>		<u>4,346</u>
		<u>\$2,027,556</u>		<u>\$1,798,545</u>
<b>EXPENDITURE</b>				
<b>NET EXPENDITURE ON TRUST ACTIVITIES —</b>				
Schedules 2 and 3		1,057,523		901,452
<b>GRANTS — Schedule 4</b>		564,786		455,370
<b>OVERHEAD EXPENSES — Schedule 5</b>		228,433		206,438
<b>TRANSFERS</b>				
Training Scheme Fund	12,388		7,950	
Residual Responsibility Fund	90,000		90,000	
Friends of the Australian Opera Fund	19,245		43,272	
Appropriation for Planned Activities	35,000		73,000	
Contingency Reserve	—		13,000	
Appropriation for Special Projects	<u>16,134</u>	172,767	<u>—</u>	227,222
<b>BALANCE being NET SURPLUS transferred to</b>		<u>4,047</u>		<u>8,063</u>
Accumulated Funds		<u>\$2,027,556</u>		<u>\$1,798,545</u>



# schedules



## SCHOLARSHIPS, ASSISTANCE AND BEQUESTS FUNDS SCHEDULE 1

	1972 \$	1971 \$
Artists Special Assistance Fund	11,512	10,595
Commissioning Fund	5,723	5,723
Opera Scholarship Fund	1,362	1,315
Benevolent Fund	2,000	2,000
Friends of The Australian Opera Fund	4,293	8,109
Managerial Fund	2,000	2,000
Training Scheme Fund	4,341	2,741
	<u>\$31,231</u>	<u>\$32,483</u>

## NET EXPENDITURE ON TRUST ACTIVITIES SCHEDULE 2

The Elizabethan Theatre, Sydney	6,793	(3,533)
The Princess Theatre, Melbourne	50,313	50,939
The Elizabethan Trust Orchestras	874,428	700,183
The Marionette Theatre of Australia	86,706	68,658
Production Division (after deducting Prior Period adjustment of \$17,500 — 1971 Nil)	17,944	33,966
Subscription Department	(725)	(535)
"The Elizabethan Trust News"	1,980	—
Entrepreneurial Activities — Schedule 3	108,084	51,774
	<u>1,145,523</u>	<u>901,452</u>
<i>Deduct Appropriation in the 1971 year for 1972 activities</i>	<u>88,000</u>	<u>—</u>
	<u>\$1,057,523</u>	<u>\$901,452</u>

## ENTREPRENEURIAL ACTIVITIES SCHEDULE 3

Aboriginal Dance Company	3,410	—
Arts Council of Australia — New South Wales Division	5,500	4,000
Arts Council of Australia — Victorian Division	—	1,300
Marriage of Figaro	—	8,500
Australian Dance Theatre	—	—
Ballet Folklorico of Mexico	9,796	—
Bunraku Puppet Theatre	1,420	—
Chamber Music Concerts — Brisbane	—	607
Die Brucke	2,895	—
Eleo Pomare	12,047	—
Erf	—	933
Festival of Tasmania	—	1,000
German Touring Opera Company	—	4,973
Here Are Ladies	8,777	—
King Oedipus and Alls Well That Ends Well	—	17,131
Labours of Love	4,500	—
Le Treteau de Paris	—	2,500
Love. Love. Love — Sydney	—	576





# ENTREPRENEURIAL ACTIVITIES

	1972 \$	1971 \$
Orchestral Concerts	5,763	4,548
Prospect Theatre Company	26,219	—
Tasmanian Opera Company	—	1,100
Theatre in China Today	—	466
The Man Who Shot the Albatross	18,179	—
Union Festival	—	3,018
Waratah Festival	—	2,028
Ballet Victoria	3,524	—
Dance Company of New South Wales	3,106	—
Tasmanian Puppet Theatre	615	—
West Australian Ballet Company	3,737	—
Tasmanian Opera Company	2,500	—
	<u>111,988</u>	<u>52,680</u>
<i>Deduct Surpluses on Productions —</i>		
Novosibirsk Ballet	—	906
Russian Festival	3,904	—

\$108,084      \$51,774

## GRANTS

### SCHEDULE 4

THE AUSTRALIAN OPERA	277,620	186,800
THE AUSTRALIAN BALLET FOUNDATION	137,000	137,000
THE OLD TOTE THEATRE	40,005	40,218
MELBOURNE THEATRE COMPANY	36,000	36,036
COUNCIL OF THE NATIONAL THEATRE AND FINE ARTS SOCIETY - TASMANIA	14,107	13,626
SOUTH AUSTRALIAN THEATRE COMPANY	10,012	16,935
S.G.I.O. THEATRE - BRISBANE	5,000	5,000
NATIONAL INSTITUTE OF DRAMATIC ARTS	1,906	5,122
OTHER		
Arts Council of Australia — South Australian Division	204	—
Australian Ballet Society	125	—
Australian Opera Auditions	9,310	6,616
Australian Performing Group	1,065	—
Australian Playrights Theatre	1,990	—
Community Theatre	537	—
Childrens Arena Theatre	500	—
Department of Education	583	746
Department of Environment	116	—
Danny Newman Seminar	5,405	—
Elizabethan Trust Ladies Committee	176	—
Festival of Tasmania	100	—
Hay Centenary Celebration	200	—
Independent Theatre	413	65
Lae Drama Festival	—	150
National Black Dance Theatre	124	—
New South Wales Country Amateur Societies and Producers	2,120	2,066
New South Wales Conservatorium of Music — Opera School	—	172
New South Wales Ballet	—	2,500
Nimrod Street Theatre	1,352	4,594
North Queensland Conservatorium of Music	200	—





	1972 \$	1971 \$
GRANTS		
Orange Festival	—	196
Overseas Tour Grant	1,080	—
Peter Summerton Foundation	100	1,120
Perth City Ballet	1,903	—
Rockdale Municipal Orchestra and Opera Company	113	—
Rhythm of Life	—	107
Sound and Image	118	357
Scots Church	369	—
The Queensland Ballet	228	—
The Sydney Committee	1,250	—
West Australian Ballet Company	5,006	165
West Australian Opera	7,030	—
Toowoomba Repertory Theatre Society	144	—
Young Elizabethan Members Society	206	—
Sundry Grants	1,069	779
	<u>564,786</u>	<u>460,370</u>
Grant overpaid in 1970	—	5,000
	<u>\$564,786</u>	<u>\$455,370</u>

#### OVERHEAD EXPENSES SCHEDULE 5

Cleaning	2,086	1,222
Insurance	2,894	2,848
Interest	11,533	13,741
Legal Expenses	313	834
Light and Power	1,443	1,047
Loss on Disposal of Office Improvements	—	2,532
Members Promotions	16,199	17,461
Miscellaneous Expenses	4,446	5,269
Pay-roll Tax	6,523	3,565
Postage, Telephone and Cables	12,363	10,790
Printing and Stationery	13,949	12,485
Professional Services	2,000	5,500
Publicity and Public Relations	4,824	2,844
Rates and Taxes	590	662
Repairs and Maintenance	2,332	5,291
Salaries	118,980	107,310
Subscriptions	707	726
Superannuation	6,408	4,298
Travelling Expenses	16,529	11,303
Provisions —		
Staff Retirement Fund	1,120	971
Long Service Leave	1,068	1,616
Doubtful Debts	—	200
Depreciation of Furniture and Fittings	5,126	4,923
	<u>231,433</u>	<u>217,438</u>
Less Management Fees Received	3,000	11,000
	<u>\$228,433</u>	<u>\$206,438</u>





# the australian elizabethan theatre trust

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

## 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 Seventh day of May, 1973.

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, 1972, 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, 1972.

Sydney, 7th May, 1973.

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, 1972, 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.

7th May, 1973.

G.T. HARTIGAN & CO.,  
Chartered Accountants





*William Reid conducting The Elizabethan Trust Sydney Orchestra during the Sydney concert season.*



*Siobhan McKenna*



*Nike Tate, Barbara Stephens and Allan Lander in the Old Tote Theatre Company's production of DON'S PARTY*



# the Australian Elizabethan Theatre Trust

incorporated in the State of New South Wales

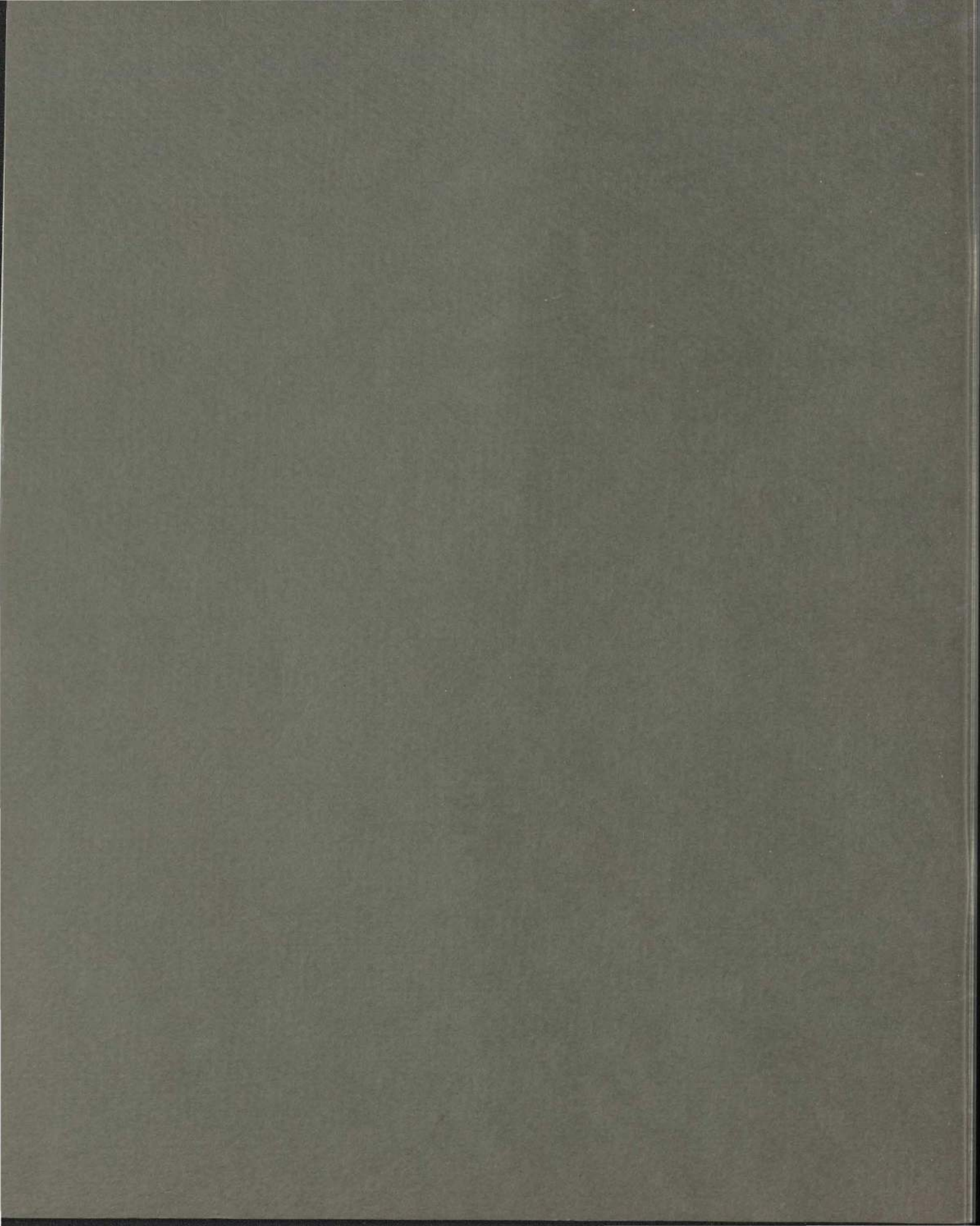
## decorations













HISTORY OF  
EVENTS  
LEADING UP  
TO THE CALLING  
OF THIS  
EXTRAORDINARY  
GENERAL  
MEETING

In notifying members of this Extraordinary General Meeting, your Board feels that it should give you a short history of events which required this meeting to be called.

Your Board considered that, pending the opening of the Victorian Arts Centre in 1978, it was essential for the Trust to retain the lease of the Princess Theatre in Melbourne. This will ensure that the Trust has "a home" in Melbourne for its members and Victorian Representative's office and that there is a theatre readily available for Opera, Ballet and Trust Entrepreneurial seasons.

Accordingly your Board negotiated a renewal of the lease of the Princess Theatre from the 1st January, 1974 to the 31st December, 1978. A pre-requisite of this transaction was that the Trust purchased from Carroll Freeholds Pty. Limited, the owner of the Theatre, all concessions which included programmes, confectionery bars, screen advertising and sale of souvenirs.

In view of the fact that the major theatres in Melbourne have installed liquor bars, an approach was made to Carroll Freeholds Pty. Limited for permission to install liquor bars in the Princess Theatre. The owners concurred in this request and included this concession with all other concessions. Accordingly your Board had investigations made for the installation of liquor bars and the Trust Consulting Architects recommended that liquor bars could be installed in the stalls and the dress circle.

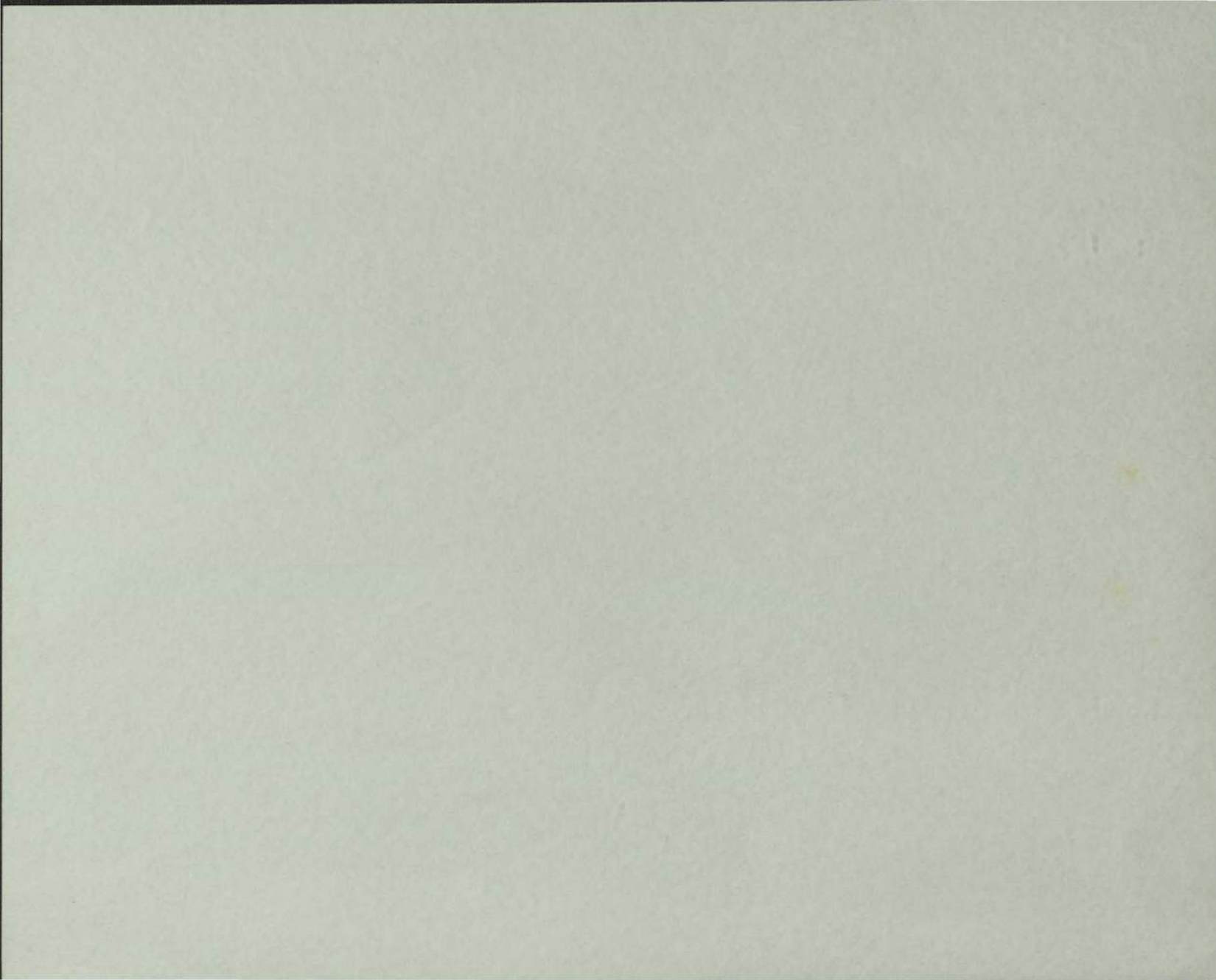
However, it is necessary for the Trust to take power by adding to its Memorandum of Association a clause enabling it to apply for and hold a license and also that it will be necessary to call an Extraordinary General Meeting of the members of the Trust in order to pass a special resolution to put into the Memorandum of Association the object clause which is contained in the notice of meeting.

The Extraordinary General Meeting, in accordance with the enclosed Notice of Meeting, will be held at 5.45 p.m. immediately prior to the Annual General Meeting.

J.F. McCaffrey,  
Secretary.









NOTICE OF  
MEETING

Notice is hereby given that an Extraordinary General Meeting of the Members of The Australian Elizabethan Theatre Trust will be held in the Dress Circle Foyer of the Princess Theatre, 163 Spring Street, Melbourne, on Monday the 18th June, 1973, at 5.45 p.m. for the purpose of considering and, if thought fit, passing with or without amendment the resolution set out hereunder as a special resolution:

"That the Memorandum of Association of The Australian Elizabethan Theatre Trust be altered by adding immediately after paragraph (t) of Clause 2 thereof the following paragraph (tt):

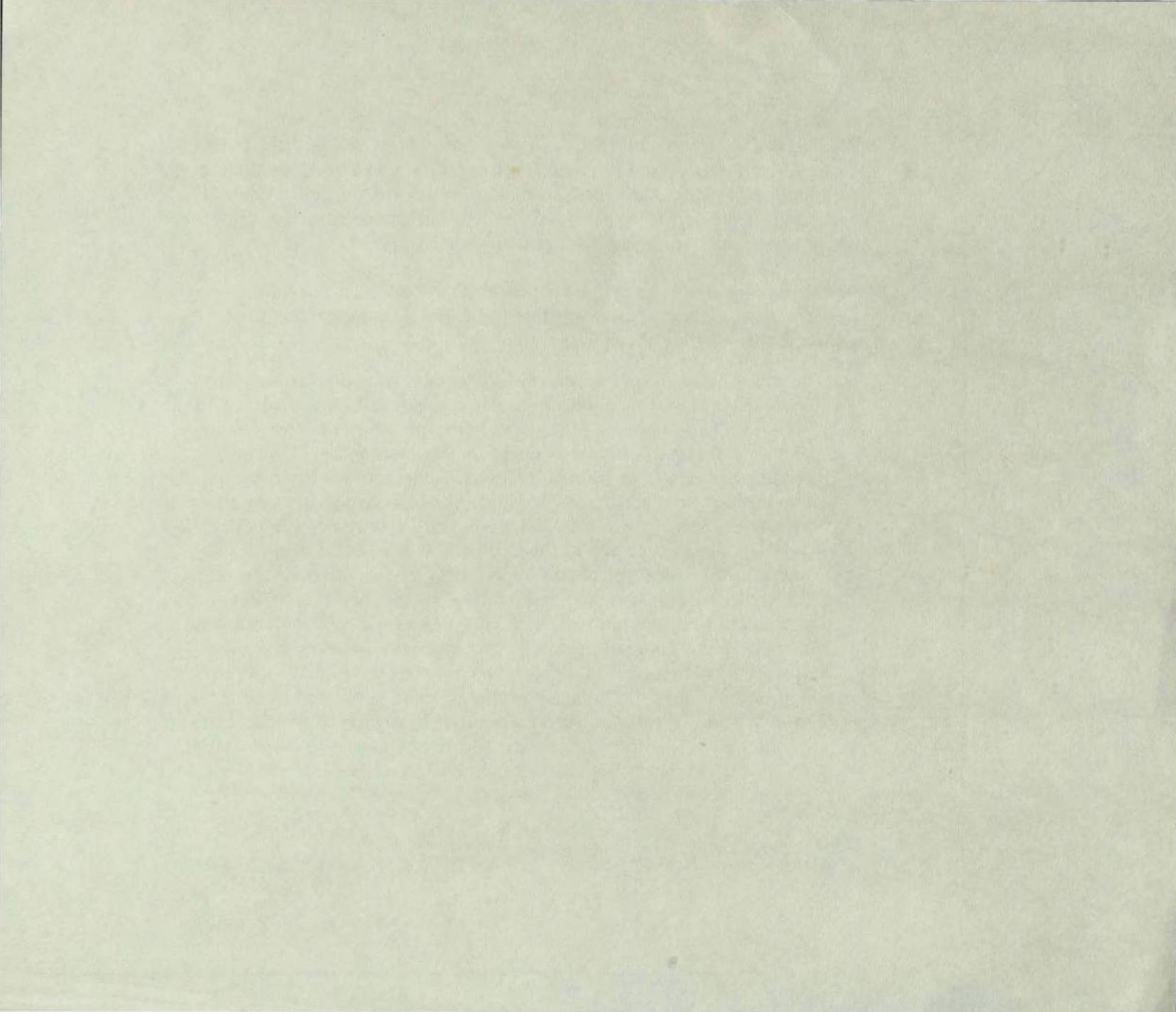
'To apply for and hold a Theatre Licence and to apply for and hold any licence permit or authority under the Liquor Control Acts of the State of Victoria or any other law for the time being in force in any of the States of the Commonwealth of Australia or New Zealand relating to the sale or disposal of intoxicating liquor or to carry on any business connected with or which can be conveniently carried on in connection with any such licence permit or authority PROVIDED THAT while and so long as the Company is the holder of a Licence under the Liquor Control Act 1968 or any re-enactment or amendment thereof the Company and/or the Directors or other officers are prohibited from appointing any person to be a Director or a substitute Director either in addition to or in substitution for all or any of the Directors holding office for the time being until the name, address and occupation of each person proposed to be appointed as Director or substitute Director has been submitted in writing to the Secretary of the Liquor Control Commission and to the Licensing Inspector for the district in which the licensed premises are situate and every such person has been approved by the Liquor Control Commission.' "

By Order of the Board

J. F. McCAFFREY,  
Secretary

the australian  
elizabethan  
theatre  
trust







# DON QUIXOTE



GALA WORLD PREMIERE  
and  
CELEBRATION PARTY with DANCING

THE COMMITTEE  
for the Gala:

*President:*

LADY FAIRFAX

*Members:*

SIR PHILIP BAXTER,  
K.B.E., C.M.G.

PETER BOWEN  
Chairman,  
International Arts Inc.

DAME MABEL BROOKES,  
D.B.E.

SHELDON GUNSBERG  
President,  
The Walter Reade  
Organization Inc.

SIR BERNARD HEINZE

SIR CHARLES MOSES, C.B.E.

N. R. SEDDON, C.B.E.

INTERNATIONAL ARTS INC.

presents

THE AUSTRALIAN BALLET

in

RUDOLF NUREYEV'S FILM

of

DON QUIXOTE

starring

RUDOLF NUREYEV-ROBERT HELPMANN

LUCETTE ALDOUS

and

Dancers of The Australian Ballet

---

*Music by* MINKUS

*Arranged by* JOHN LANCHBERY

*Production and costumes designed by*

BARRY KAY

*Choreography—*NUREYEV

after Petipa

*Produced by* JOHN L. HARGREAVES

*Directed by*

RUDOLF NUREYEV and ROBERT HELPMANN

Distributed world-wide by

THE WALTER READE ORGANIZATION INC.

Filmed in EASTMANCOLOR

THE CAUSE:

The Gala will aid the  
1973 International  
Tour by  
THE AUSTRALIAN BALLET

The Gala has been  
made possible by  
the very generous  
assistance of:

INTERNATIONAL ARTS  
Inc.

THE WALTER READE  
ORGANIZATION Inc.

and

THE SYDNEY OPERA  
HOUSE TRUST



*The President, Lady Fairfax,*

*and the*

*Members of the Committee*

*request the pleasure of your company*

*at*

*The Gala World Premiere screening*

*of the film*

DON QUIXOTE

*and afterwards at*

*A Celebration Party with Dancing*

*in the*

SYDNEY OPERA HOUSE

*on*

*Thursday evening, 19th July, 1973*

*Champagne: 7.30 p.m.*

*Screening: 8.30 p.m.*

*Dancing: 10.30 p.m.*

*Entree: \$50.00 per guest*

*Dress: White Tie  
or Dinner Jacket*

*Carriages: 2.00 a.m.*

*R.S.V.P. by card enclosed*

*Proceeds will aid the 1973 International Tour by The Australian Ballet*

Entree card holders and donors for this Gala will automatically become  
FRIENDS OF THE BALLET for one year from 1st January, 1974.

