


1973

the australian elizabethan theatre trust  annual report and notice of meeting



PROXY FORM

I
of
being a Member of THE AUSTRALIAN ELIZABETHAN THEATRE TRUST hereby
appoint
of
as my proxy to vote for me and on my behalf at the Ordinary Annual General Meeting
of the Company to be held on the twenty-fourth day of June, 1974, and at any
adjournment thereof.

Signed by the said

.....

this day of 1974,

in the presence of

.....

NOTE:

A member entitled to attend and vote is entitled to appoint a Proxy to attend and vote instead of the member and a Proxy need not be a member.



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 5.00 p.m. on Monday, 24th June, 1974.

Business:

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to 31st December, 1973, and the Report of the Directors and Auditors thereon.

2. To elect Directors.

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

Sir David Griffin, C.B.E.
Mrs. T. Manford
Mr. Lloyd Waddy

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

Mr. C. Alcorso
Mrs. P.W.E. Curtin
Mr. C.J. Legoe
Mr. B.R. Macklin, O.B.E.
Sir George Paton
Mr. J.B. Piggott, C.B.E.
Sir Ian Potter
Miss M.E. Roper

Emeritus Professor F. Alexander, C.B.E., and Dr. Lloyd Ross, O.B.E., retire pursuant to Section 121 of the Companies Ordinance, 1962, and the meeting will be asked to consider the following resolution pursuant to Section 121 (6) of the Companies Ordinance, 1962:

"That Emeritus Professor F. Alexander, C.B.E., be authorised to continue in office as a Director until the next Ordinary General Meeting."

"That Dr. Lloyd Ross, O.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.

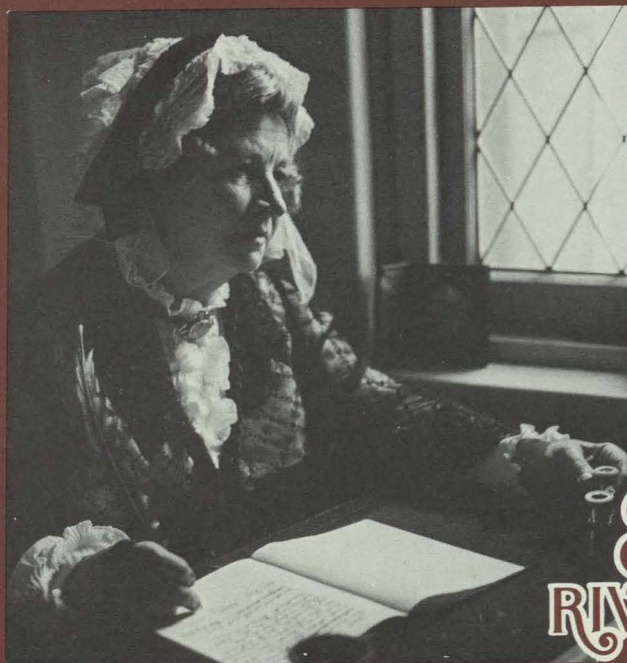
1st June, 1974.

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

NOTE:

A member entitled to attend and vote is entitled to appoint a Proxy to attend and vote instead of the member and a Proxy need not be a member.





Nita Pannell in

SWEET RIVER SAGA



Googie Withers and
Dennis Olsen in
the Melbourne
Theatre Company's
production of

AN IDEAL HUSBAND

president's message

The past year and a half have seen great changes in the organization and financing of the performing arts in Australia. The Federal Government has greatly increased the amount of money available and has appointed a number of committees to assist the Australian Council for the Arts in its distribution. State Governments have also been active in encouraging new life in local companies as well as in continuing to support The Australian Ballet and The Australian Opera and the Drama Companies already well established. The opening of the Opera House in Sydney and the Festival Theatre in Adelaide are landmarks in the history of Australia and, by increasing the availability of theatres, have removed one of the factors of restraint on future developments. Similar developments are planned in other states.

When it was formed, more than twenty years ago, the Australian Elizabethan Theatre Trust was almost alone in the field of national theatre; now, and largely as a result of its own efforts, it is one of many organizations dedicated to the task of improving the quality of life in Australia through the provision and encouragement of every kind of theatrical production. The Trust's role has therefore changed but is still important. During last year the Directors have made a thorough and detailed examination of the continuing functions of the Trust and, for the benefit of members, are issuing a full statement on what they believe to be its role and activity in the future. Comprehensive benefits are still available to members and the increase in membership is an indication that these benefits are appreciated. The Trust intends to continue to make its contribution to the performing arts in the future as it has done in the past.

During the year past the Trust has suffered a great loss in the death of its President, Colonel Aubrey Gibson, whose sustained leadership, generous support and shrewd judgment have been of immense value to the Trust during all the years of its life. My personal friendship with Colonel Gibson enhances the honour done to me by the Trust in asking me to do my best to take his place.

MRD Aubrey



the australian elizabethan theatre trust

PATRON:	HER MAJESTY THE QUEEN
PRESIDENT:	Sir James Darling, C.M.G., O.B.E.
VICE-PRESIDENTS:	Sir Warwick Fairfax, Maurice Parker, Sir Charles Moses, C.B.E.
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, Dr. Lloyd Ross, O.B.E. P. Sonnino, Maurice C. Timbs, Lloyd Waddy, Sir David Griffin, C.B.E. QLD. Sir Vernon Christie, 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. Sir George Paton, Miss M.E. Roper, N.R. Seddon, C.B.E. W.A. Emeritus Professor Frederick Alexander, C.B.E., Mrs. T. Manford
EXECUTIVE COMMITTEE:	Sir Ian Potter (Chairman) Claude Alcorso (Reporting on Opera) Sir Vernon Christie (Reporting on Entrepreneurial Activities) Sir James Darling, C.M.G., O.B.E. (Reporting on Orchestras) 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) Sir David Griffin, C.B.E.
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 appointments have been made to the Board —

Sir David Griffin, C.B.E.
Mrs. T. Manford
Mr. Lloyd Waddy



chairman's address

This is the Twenty-First Annual General Meeting of the Australian Elizabethan Theatre Trust covering the period to the 31st December, 1973, and it gives me great pleasure to present the Annual Report of the Directors.

This year is important in that it is the third year in which the Trust has operated under its new range of responsibilities, following the adoption of independent status by the Australian Opera and the Australian Ballet, and the group of drama companies previously more or less integrated into the activities of the Trust.

This process of independence has now been virtually achieved. The Trust has co-operated fully in accomplishing the new phase of association with the performing companies in a somewhat different, but nevertheless, important role.

The most important part of this role is the provision of the Sydney and Melbourne Orchestras of the Elizabethan Theatre Trust. It also includes provision of a wide range of administrative functions, including subscriptions, assistance in industrial matters, the provision of residual liability facilities, superannuation for the members of the performing companies and limited production facilities.

Our relations with the Companies have settled down to a material degree of stability suggesting a longer range and enduring acceptance of the fact that some functions are better performed by the companies themselves, and others by the Trust operating for the companies as a group rather than individually. The permanent shape of our new associations with the companies is slowly emerging and I feel that the Trust will play a significant part in the Australian theatre scene in the years to come.

Co-incidentally with the development of these new relationships with the performing companies, we have seen during the past year important growth in the activities of The Australian Council for the Arts. During 1973 the Council was considerably enlarged and a series of separate boards was established to achieve the broad objectives of the Australian Government in the various divisions of artistic endeavour.

Of particular interest to the Trust are:—

The Theatre Board, through which the Trust co-ordinates its financial, administrative and entrepreneurial relationships with the Council. This Board is also the point of reference for the Australian Marionette Theatre.

The Music Board, to which the Trust reports concerning the operations and administration of the two Trust orchestras.

Apart from these specific areas of relationship, we have continuing contact with the Australian Council for the Arts in a number of directions where the Trust assumes specific responsibilities at the request of the Council. I refer specifically to the Residual Responsibility Fund set up with funds provided by the Council (and to a limited degree by the Trust), to ensure the continuing financial stability of performing companies.

This Fund continues to be built up by the Council, and at the 31st December last it held an amount of \$225,786. Quite apart from its support in providing financial backing for the performing companies, the Residual Responsibility Fund also acts as a repository for surplus funds earned by the performing companies. These companies are enabled thereby to utilise financial surpluses against future deficits or for the purposes of their continuing activities.

The establishment of the Theatre Board and the Music Board of the Council renders unnecessary the degree of discussion that formerly took place between the Trust and the Council itself. However, we are still able from time to time to discuss our affairs with Dr H.C. Coombs and Dr Jean Battersby who are encouraging us to confer with the performing companies and the entrepreneurial and co-ordinating organisations which have now become a feature of the Australian theatrical organisation in the non-commercial area.

In the "President's Message 1974", Sir James Darling C.M.G.; O.B.E. refers to the report prepared by the members of the Executive Committee of your Board on the role and operations of the Trust in the future as they see it. This document will provide a useful basis for our discussions and we find it of great benefit to have clarified our views in this document which is largely the work of the President himself.

The other development of interest in the field of the performing arts in Australia has been the emergence of the organisations set up by the States to manage theatre complexes such as the Sydney Opera House and the Adelaide Festival Theatre, as entrepreneurs in their own right. It is natural that the administrators of these theatres should be interested in the type of performances to be exhibited and the added role of entrepreneur is therefore a natural addition to their function. Rather than reduce the importance of the role of the Trust, this development has added appreciably to our activities because by means of its entrepreneurial division the Trust has been able to assume responsibility for touring attractions brought out by one State authority, in areas beyond that State. The Trust has been assisted in the pursuit of these activities by its control of theatres and facilities in Melbourne and in Sydney. The availability of these theatres to the Trust has enabled it to make positive arrangements for presentation of performances, which otherwise would not have been possible.

In fact, with the concurrence and financial assistance of the Australian Council for the Arts, the Trust has been able to accept the responsibility of touring, on a national basis, companies which State festivals and theatre complexes have brought to Australia primarily for the purpose of those festivals.

1973, A YEAR OF SIGNIFICANCE

1973 was a memorable year in the history of the performing arts in Australia and was of particular interest to the Trust as important theatre complexes were opened in Perth, Adelaide and Sydney. The Trust played an important part in some aspects of the opening of the new theatre complexes.

The Perth Concert Hall, designed primarily for musical concerts with seating for 1800, was opened by His Excellency the Governor General, on the 26th June, 1973. After initial Orchestral Concerts, the Trust was privileged to present performances of the first major company in the Concert Hall — the internationally famous "Little Angels of Korea" — which completed a most successful Perth season.

The Adelaide Festival Theatre was opened by the Prime Minister, the Honourable Gough Whitlam, M.P., on the 2nd June, 1973. The Trust Production Division made the House curtain for the theatre and the Trust was associated with J.C. Williamson's in presenting the first major company in the Theatre — the Royal Shakespeare Company's performance of "A Midsummer Night's Dream" from the 5th June to the 9th June.

The Elizabethan Trust Melbourne Orchestra accompanied the Australian Opera in its opening season in the Festival Theatre. The Subscription Department was responsible for processing the Adelaide subscription season and for the reallocation of seats from Her Majesty's Theatre to the Festival Theatre.

The Sydney Opera House was opened by Her Majesty, the Queen, on the 20th October. Her Majesty attended the Opera Company's performance of the "Magic Flute" which was accompanied by the Elizabethan Trust Sydney Orchestra. Before the Official Opening, the Opera Company, accompanied by the Elizabethan Trust Sydney Orchestra, had opened the Sydney season there on the 28th September, 1973. The Subscription Department was involved for many months in processing this first Opera subscription season in the Opera Theatre and the Directors and staff of the Trust were concerned with many facets of administration involved with the opening season of the Opera, Ballet and Trust activities.

The year 1973 therefore was a high point in Australian theatre. The interest in the performing arts was greatly stimulated by a series of important events culminating in the opening of the Sydney Opera House, the involvement being spread over all levels of Government — National, State and Municipal. It can, I think, safely be assumed that the public interest evoked in the artistic field will continue and become increasingly an element of importance in the life of the community. Much is still to be done to meet the growing demand, and to regenerate enthusiasm in the future, but the widening group of people responsible for the performing arts will ensure, I think, the maintenance of public interest. In this atmosphere, the Trust must have an expanding range of activities at the several levels of its operation.

SUBSIDY FROM THE AUSTRALIAN COUNCIL FOR THE ARTS

I am glad to advise that the Council has continued to subsidise the Trust by increased grants for its main activities as shown hereunder:—

Orchestras	\$880,000
Marionette Theatre Australia	\$ 66,188
Entrepreneurial Fund	\$ 45,000
Administration	\$193,543
Residual Responsibility Fund	\$ 90,000

These subsidies represented an increase of \$370,091 on 1972, of which \$232,265 represented an increased subsidy to the Trust Orchestras.

STATE GOVERNMENTS

The majority of the States continued to use the Trust in 1973 as a channel through which grants were made to the national companies. However, for the first time the New South Wales Government made grants for the financial year 1973/74 direct to the Australian Opera, the Australian Ballet and the Old Tote Theatre Company. At the same time, this Government maintained its level of specific subsidisation to the Trust Orchestras, continued financial assistance to defray part of the cost of the restoration of the Elizabethan Theatre and made a grant of \$70,000 to the Trust for general purposes.

This system of direct subsidisation of the performing companies and to the Trust has significant implications as the Trust can now apply for subsidies from the States for its own activities, especially in the field of Orchestras and the entrepreneurial division. In the pursuit of our responsibility to provide maximum financial support to the national companies we have tended, from time to time in the past, to regard our important operations as of secondary interest. This position will change under the direct subsidy system.

Discussions are at present taking place with a view to enabling the performing companies to apply direct to other States for their individual grants. In keeping with the Trust policy of encouraging the performing companies to develop their autonomy, the Trust will assist the implementation of such a system.

The Board is appreciative of the continued financial support of the State Governments and the City Councils. The Victorian Government has maintained its considerable financial assistance to increase the establishment of the Elizabethan Trust Melbourne Orchestra and to the Trust's lease of the Princess Theatre as well as its general purpose grant to the Trust. We are particularly appreciative of the Queensland Government increasing its annual grant from \$45,000 to \$60,000 for 1973/74 which has made it possible for the Trust to reciprocate by increasing the number of entrepreneurial activities presented in that State.

TRUST ALLOCATIONS

In 1973, the Trust, from resources made available by State Government and Municipal Council grants, membership fees, and Trust investments and reserves, made allocations, totalling \$418,500, as shown below:—

The Australian Ballet	\$140,000
The Australian Opera	\$200,000
The Melbourne Theatre Company	\$ 48,000
The Old Tote Theatre Company	\$ 20,000
N.A.F.T.A.S./Trust Joint Committee (Tasmania)	\$ 10,500

It is of importance that I should explain that, apart from specific allocations made by the State Governments for specific purposes, the Trust did not take any monies whatever from State or Municipal sources for its own administration of head office and Trust representative offices in other States, the Marionette Theatre of Australia, Entrepreneurial activities, Membership and Promotion Departments, etc. Not only did the Trust allocate the monies received from State Governments and City Councils to the performing companies but it subsidised them in 1973 by a further \$101,000 from its own resources.

SEMINAR – FUTURE ROLE OF THE TRUST

In view of the changing pattern of the Trust's relations with the States, the creation of State cultural bodies, and the changes in status, responsibility, and structure of the Council and its constituent Boards, your Board requested the Executive to examine the role of the Trust in this changing scene of the performing arts.

Accordingly, the Executive met on the 7th, 8th and 9th July, 1973, and discussed the present role of the Trust and the need for making the necessary changes to meet the challenges and demands of the changing cultural scene.

The Executive found that:—

Since its establishment in 1954, the Trust's role has changed considerably and progressively, and original plans have gone through various stages of modification which have proved valuable in achieving the present position.

The Trust also gained some of its strength and influence from the fact that it is an independent authority operating as a community effort which can and does draw upon the assistance and co-operation of State Governments and Municipalities, of private donors and individuals.

This outside assistance and its influence are due partly, at least, to the recognition of the fact that the Trust operates continuously, efficiently and economically.

It is in close contact with community developments in the performing arts, and it has acquired expertise through long experience which would be hard to replace.

It is respected and trusted by both Federal and State Governments, City Councils and by those organisations which it is its responsibility to serve.

Its staff has knowledge and experience to handle the details of a highly complicated and difficult industry.

After discussing fully the various and varied facets of the Trust's operations, the Executive was firmly of the opinion that the opportunity now exists for the Trust to develop further these advantages and to expand the services already significantly rendered to the development of theatre in Australia.

As already mentioned, your President, Sir James Darling, C.M.G.; O.B.E.; consented to prepare a paper which crystallised the discussions and findings of this seminar. This document was submitted to your Board and ratified so that it may be generally recognised as the basis for the charter for future activities of the Elizabethan Theatre Trust during the next decade. The document has been forwarded to the Australian Council for the Arts, which has indicated that, in view of this changing role, they wish to discuss this paper with members of their Boards and other organisations in the performing arts. The outcome of these discussions will be advised to you in due course.

ORCHESTRAS

The development of its two Orchestras continues to play a large part in the Trust's responsibilities.

The establishment of the Elizabethan Trust Sydney Orchestra was increased from 61 to 72 players and that of the Elizabethan Trust Melbourne Orchestra from 57 to 72 players, giving a total of 144 musicians to be regularly employed on a full time basis.

Both Orchestras met the full requirements of the Australian Opera and the Australian Ballet throughout the year.

The highlight of 1973 for the Orchestras was their respective commitments in the opening of the Sydney Opera House. The Elizabethan Trust Sydney Orchestra played for the first performance of Prokofiev's "War and Peace" on the 28th September, 1973, and made its first appearance in the Concert Hall of the Sydney Opera House in a performance of Verdi's "Requiem" on the 15th November. The Elizabethan Trust Melbourne Orchestra played for the first Ballet season in the Sydney Opera House, opening on the 3rd December, 1973, with a performance of "Sleeping Beauty".

Members of the Elizabethan Trust Sydney Orchestra presented their fourth annual series of recitals under the name of the Elizabethan Trust Sydney Chamber Group.

In August and September the Elizabethan Trust Melbourne Orchestra presented six concerts at the Robert Blackwood Hall, was associated with the Victorian Opera Company in a concert performance of Mozart's "Idomeneo" and Berlioz's "The Trojans" and presented five concerts during a short tour to three Victorian country centres.

Your Board feels that the Trust should be proud of the development of its orchestras, not only in the increased establishment of 72 musicians in each orchestra, but also in the continuing improvement in their artistic achievements.

The Orchestras are the Trust's largest single enterprise involving a financial commitment exceeding \$1,000,000 yearly. Much effort has been devoted by your Board and its Executive Committee to the establishment of a better organisational structure for the future. These moves have involved discussions with the Musical Directors of the performing companies, with the Unions, and with the musicians themselves. As a result very much better relations have been achieved, and a general close understanding of the problems of all concerned. Your Board has been impressed by the attitude of the players to the Trust, and in particular by their strongly stated desire that the Trust Orchestras should retain their separate identity.

The establishment of this new relationship can, I am sure, only do good in the artistic development of the Orchestras in the years ahead.

ENTREPRENEURIAL

During the year the Trust vigorously pursued its new entrepreneurial policy by presenting several prestigious overseas companies and artists, by touring regional drama companies and well known Australian artists and by being associated with commercial entrepreneurs in major and exciting productions. Many of these activities were presented on a national basis.

Activities presented by the Trust or in which the Trust was involved during the year included:—

- | | |
|---|--|
| — Little Angels of Korea | — Brisbane, Sydney, Canberra, Melbourne
Perth |
| — El Sali Spanish Dance Co. | — Adelaide, Melbourne, Brisbane, Sydney
Canberra, Newcastle |
| — Zorba Song and Dance Co. | — Adelaide, Melbourne, Canberra, Sydney,
Brisbane |
| — Nita Pannell in "Swan River Saga" | — Adelaide, Melbourne, Launceston, Hobart,
Sydney |
| — M.T.C.'s production of "The
Ideal Husband" with Googie Withers | — Brisbane |
| — M.T.C.'s production of "The
Cherry Orchard" with Googie
Withers | — Sydney |
| — M.T.C.'s production of
"Jugglers Three" | — Wollongong, Newcastle, Brisbane |
| — Festival of Indian Dance and Music | — Sydney, Canberra, Melbourne |
| — Jurgen Schneiders Dance Seminar | — Sydney |
| — Old Tote's production of "Tis
A Pity She's A Whore" | — Perth |

- Victorian Opera Company's presentation of "Son of Getron" during the Victorian Eucharistic Congress
- Melbourne
- Leila Blake in "Feminine Plural"
- Sydney

The Trust was associated with commercial Entrepreneurs in:—

- Sir Michael Redgrave in "Voyage Around My Father"
- Leningrad Kirov Ballet
- Royal Shakespeare Company's production of "Midsummer Night's Dream"
- Kwangchow Chinese Jugglers

Your Directors believe that the wide range of entrepreneurial activities which the Trust presented or in which it was involved in 1973 clearly demonstrates the Trust's capacity to develop this all important role of entrepreneur. We are particularly pleased to report that the Trust has not only enlarged its touring to embrace many of the capital cities other than Sydney and Melbourne but that it has continued to present productions of the regional companies in country centres.

The Trust Entrepreneurial Department has established a Schools' Activities Section which has operated primarily in Sydney with most heartening results. The following performances have been organised for school students in Sydney:—

The Australian Ballet's performance of "Mozartiana" and "Carmen"

Nita Pannell in "Swan River Saga"

N.S.W. Conservatorium of Music's performance of "Dalgerie"

University of N.S.W. Opera Company's performance of "Edward John Eyre" and "Dido and Aeneas"

In addition, to indicate the overwhelming response of schools to these performances the Trust arranged for 13,000 students to attend five Musica Viva concerts given by the Conservatorium Chamber Orchestra in the Concert Hall of the Sydney Opera House. These schools activities are being developed in other capital cities.

It is of particular interest to report that the Trust for the first time presented, solely for pensioners, three matinee performances of Leila Blake in "Feminine Plural" in the Music Room of the Sydney Opera House. These performances were completely booked out and there is no doubt that the overwhelming response was due to the cheapness of the seats — \$1.00. This concession was facilitated by the co-operation of the Sydney Opera House Trust which agreed to a much lower rental for the Theatre for these pensioner performances.

In accordance with the decision of your Board to send the General Manager overseas annually, to ensure that the Trust is kept informed and up-to-date with the latest trends in the international theatre scene, Mr Joynton-Smith travelled overseas from the 24th October to the 30th November. He visited the United States of America and Canada where he conferred with the two companies — the National Theatre of the Deaf and the Stratford National Theatre of Canada, which were preparing for their Australian tours early in 1974. He then proceeded to the United Kingdom, France, Hungary and Singapore. This was again a most successful tour as it permitted the General Manager to renew previously made contacts with artistic and entrepreneurial organisations, to finalise arrangements with those companies which had been contracted to tour in 1974 and to negotiate with other companies to tour in 1974 and 1975. The General Manager also took this opportunity to investigate the possibility of reciprocal cultural exchanges by Australian performing companies overseas and it is hoped that arrangements will be completed for an Australian regional drama company to perform in London in 1974.

At the request of the Foreign Affairs Department, your Board sent the Administrator of the Entrepreneurial Department, Mr. Jeffrey Kovel, to visit the near East from the 18th November to the 1st December. He visited Indonesia to review and report upon the composition of an Indonesian Dance Company, which the Foreign Affairs Department wishes the Trust to tour Australia in 1974. He also visited the Philippines and negotiated a tour by the Alice Reyes Modern Contemporary Dance Company, to tour Australia in the middle of 1974. He joined the General Manager in Singapore and visited Darwin on his return to Australia.

The latter part of the year was devoted to the planning of activities for 1974 which included, in association with the Adelaide Festival of Arts and other organisations:—

Stratford National Theatre of Canada's production of Moliere's
"The Imaginary Invalid"

The American National Theatre of the Deaf's production of Voltaire's
"Optimism or the Misadventures of Candide"

The Nimrod Street Theatre's tour of the production of "Hard God"

The Old Tote Theatre's tour of "What If I Died Tomorrow"

The Chesekoo Raree Show

Debu Chaudhuri

Collegium Musicum of Zurich in association with Musica Viva

The report on the Trust Entrepreneurial Activities would not be complete without mention being made of the excellent work carried out by the Promotion Department. Successful promotion and satisfactory box office results are important ingredients in the success of any entrepreneurial programme. The promotion staff are untiring in their efforts to obtain the maximum publicity and box office results and are to be commended on the success of their efforts.

In view of the increased amount of work involved in the presentation of publicity material, theatre programmes for entrepreneurial activities, the Elizabethan Trust News and the Annual Report, the Trust has established a permanent Art Section as an integral part of the Promotions Department. The work of this section has been of such a high standard that there has been considerable demand from many outside theatre organisations to use the services of this section.

THE AUSTRALIAN BALLET

1973 was again a year of major activity for the company both at home and overseas. It marked the first visit of an Australian theatrical enterprise to India, the Soviet Union and Eastern Europe. Cities visited on this, the company's 6th International Tour, included New Delhi, Moscow, Odessa, Poznan, Warsaw, Prague and Bucharest. The tour concluded with the company's third visit to London. Audience attendance and critical acclaim throughout the tour further enhanced the company's international reputation. The repertoire included the full length ballets *La Fille mal Gardée* and *Don Quixote*, together with *Yugen*, *Sebastian*, *Mam'zelle Angot*, *Facade*, *Othello* and *Divertissements*.

The Australian tour covered all states, with the exception of Tasmania, and a total of 119 performances was given. The significant additions to the repertoire were:

The new production of *The Sleeping Beauty*, devised and directed by Robert Helpmann with choreography reproduced by Peggy van Praagh. The decor and costumes were by Kenneth Rowell.

Gemini, specially commissioned from guest choreographer Glen Tetley, with decor and costumes by Nadine Baylis.

The following works from the contemporary international repertoire were staged for the first time:

Roland Petit's *Carmen*

Kenneth MacMillan's *Concerto*

Mozartiana, a new work by Garth Welch, was also staged during the 1973 season. Revivals included *Giselle*, *Yugen* and *Facade*.

Guest artists during the 1973 season included, Rudolf Nureyev (London), Rudy Bryans (Sydney), Antoinette Sibley and Anthony Dowell (Melbourne).

The Elizabethan Trust Sydney and Melbourne Orchestras were again associated with the company's Australian season.

THE AUSTRALIAN OPERA

1973 was an eventful year for the Australian Opera. Seasons were presented in Melbourne, Brisbane, Canberra, Adelaide, Perth (in conjunction with the Western Australian Opera Company), and Sydney — the last being the first half of the Company's Sydney Opera House Opening Season, which extended to the 23rd March, 1974. The 178 performances given during 1973 attracted attendances of approximately 215,400.

For the touring season from March to August, The Australian Opera presented a new production of Puccini's *Il Trittico* (*Il Tabarro*, *Suor Angelica* and *Gianni Schicchi*) and from its existing repertoire performances of *Nabucco*, *La Boheme*, *The Force of Destiny*, *Fidelio*, *The Merry Widow* and *The Marriage of Figaro*.

The Company's first performance at the Sydney Opera House, on the 28th September, was preceded by a difficult period, during which all company members were faced with problems associated with the new theatre. However, problems were solved and compromises reached, and the first Australian performance of Prokofiev's *War and Peace* was enthusiastically received by audiences and local and international critics. In the month after the opening, two further new productions were mounted Wagner's *Tannhauser* and Mozart's *The Magic Flute*. Other operas presented during the opening period were *Il Tabarro*, *Suor Angelica*, *Gianni Schicchi*, *Nabucco*, *The Marriage of Figaro* and *Pagliacci*. On the 15th November — the Company performed for the first time in the Concert Hall of the complex, presenting Verdi's *Requiem*, with The Elizabethan Trust Sydney Orchestra under the baton of Edward Downes, the Company's Musical Director.

The first of a planned series of productions for children was also presented during the first half of the Opera House Opening Season. *Opera Through the Time Machine*, an introduction to opera for children between 4 and 12, was devised and presented to capacity houses by four company members.

The Australian Opera was fortunate to gain many sponsorships for all new productions in 1973 from several commercial organisations. Furthermore the New South Wales Friends of The Australian Opera sponsored the commissioning of three new Australian Operas, and also sponsored the first Australian works performed by the Company, *Lenz*, by Larry Sitsky and *The Affair*, by Felix Werder. These were presented in March, 1974.

Mr. John Winther was appointed General Manager of The Australian Opera in February, 1973. He had been General Manager of the Royal Opera Theatre, Copenhagen, Denmark from 1961 to 1971.

MARIONETTE THEATRE OF AUSTRALIA

The Company completed a very busy and exciting year which included metropolitan seasons in capital cities and/or country touring in five States and which culminated with the presentation of the world premiere of Hal Saunder's "Tales from Noonameena" in the Sydney Opera House on the 3rd December, 1973.

After completion of seasons of the "Water Babies" in Adelaide and Melbourne in the early part of the year, the Company undertook a most successful New South Wales country tour. The Company travelled over 1,700 miles and staged a total of 34 performances of the "Water Babies" in country towns in northern Victoria and southern New South Wales from Goulburn to Broken Hill. Approximately 19,300 children attended performances in country towns and Canberra.

Following a brief season of "Water Babies", the company then proceeded from the 20th May until the 14th July on the second part of its N.S.W. country tour. These two tours of N.S.W. country towns, including many performances for school children, have proved to be the most successful ever undertaken by the Marionette Theatre. The performances received excellent responses and the headmasters' comments contained the highest appreciation and commendation. After a Hobart season and a South Australian country tour, the Company returned to Sydney to prepare for its performance of the world premiere of "Tales from Nooameena" in the Sydney Opera House.

During the month of October, A.T.N. Channel 7 made a colour television production of the "Water Babies" and also a television documentary of the Marionette Theatre's making of "Tales from Nooameena".

After a five weeks pre-production and rehearsal period under the direction of Miss Joanne Priest, the Trust presented a season of "Tales from Nooameena" in the Music Room of the Sydney Opera House from the 3rd until the 22nd December, 1973. The whole season was almost completely booked out prior to the opening night and we were unable to accommodate the demand for seats in the last fortnight.

The Board of the Trust recognises the need for innovation in the development of the Marionette Theatre and is currently devoting considerable thought to future trends. To this end, we aim to secure the services of a top grade puppet master who would be available to advise us generally on future trends and organisation.

PRODUCTION DIVISION

Early in 1973 circumstances arose that made it necessary for the Australian Opera and the Australian Ballet to make their own arrangements for the manufacture of sets, props and scenery and the making of costumes. The establishment and output of the Production Division factory and costume making department have been curtailed. Nevertheless, sufficient skilled key tradesmen were retained so that the Trust could continue to complete sets, scenery and props for the following productions:—

"Carmen" and "Moon Music" for the Australian Ballet

"Il Trittico" and "Billy Budd" for the Australian Opera

"Clandestine Marriage" for N.I.D.A.

Two complete sets of "The Imaginary Invalid" for the National Theatre of Canada

"Tales from Nooameena" for the Marionette Theatre of Australia

"Albert Herring" and "Three's Company" for the Young Opera

House curtains for the Adelaide Festival Theatre, the Old Tote Theatre Company and several other organisations.

The Production Division's Hire Department continues its growth. Sets, scenery and studio rentals to the extent of \$47,000 were charged to approximately 120 performing companies. This very valuable service is provided by the Trust to many small companies, schools and amateur drama groups, who otherwise would not be able to present their own productions. In addition, the Trust, through the Production Division, continued to assist amateur and school groups by granting them considerable concessions on hiring charges.

SUBSCRIPTION DEPARTMENT

The Subscription Department has had a very busy and exacting year. Its operations involved, inter alia, the changeover of the Opera and Ballet seasons and the attendant reallocation of seats from the Elizabethan Theatre to the Sydney Opera House and from Her Majesty's Theatre to the Adelaide Festival Theatre for the Opera's Adelaide season. The Sydney Opera House operations were made more difficult by the processing of increased series to meet the requirements of a considerable number of new subscribers and by the Sydney Opera House management insisting upon the issue of single tickets for each performance of each series instead of the normal composite subscription tickets which are used for all other Opera and Ballet seasons throughout Australia.

Furthermore, it was found that many seats already allocated for subscribers were unacceptable and these subscribers had to be reallocated in alternative series. In addition to the Sydney Opera House seasons, the Department processed seasons for the Australian Ballet in Sydney (Elizabethan Theatre), Brisbane, Melbourne and Canberra and for the Australian Opera seasons in Melbourne, Brisbane and Canberra.

To illustrate the magnitude of subscription operations involved in the processing of Opera and Ballet seasons, in all capital cities except Perth, the Department processed the records of 33,121 subscribers who required 76,551 seats for each of the subscription series and who paid a total of \$1,914,994.

At the 31st December the computer records disclosed the following current position:—

Trust Membership	8,940
Ballet Subscribers	19,350
Opera Subscribers	18,031
G. & S. Subscribers (non-current)	16,645
Friends of Opera	4,441
N.S.W. Schools	381
Ballet Society Members (Victoria only)	1,160

The department installed its own key punch machine and operator which has facilitated the computerisation and more intimate control of subscribers' records.

Notwithstanding the magnitude of the operations of this department in 1973, and the many difficulties imposed by the entry of the Opera and Ballet to the Sydney Opera House, the operations were completed with a minimum of inconvenience to the many subscribers.

THEATRES

The lease of the Princess Theatre, Melbourne, which expired on the 30th December, 1973, has been renewed for a further five years until the 31st December, 1978. Your Board is particularly appreciative of the Victorian Government's continued specific financial assistance which makes the renewal of this lease possible.

At the Extraordinary General Meeting held on the 26th June, 1973, the members approved of an amendment to the Articles and Memorandum of Association to permit the Trust to apply for a liquor licence in the Princess Theatre. The legal implications of the application for wet bars in the foyer of the dress circle and the stalls have been completed by the Trust solicitors. It is expected that this application will be dealt with by the Licencing Court early in 1974.

The lease of the Elizabethan Newtown Theatre, which has been held by the Trust, expired on the 9th November, 1973. Although it was intended to retain this theatre only until the opening of the Sydney Opera House, it has now been found that the Sydney Opera House cannot meet all the requirements of the Trust entrepreneurial activities and of other commercial organisations. As a consequence, the Trust has renewed the lease of the Elizabethan Theatre until the 31st December, 1974.

ADMINISTRATION

The problems of administering the affairs of the Trust have continued to increase mainly on account of the increased work load involved in the expansion of the entrepreneurial role.

The entrepreneurial and promotion staff, primarily responsible for the planning, touring and presentation of these activities, were supported by the administrative and production staff. In addition to the assistance given to the Opera and Ballet for their 1973 seasons, in the Sydney Opera House and the Adelaide Festival Theatre, the Trust has accepted other responsibilities.

At the request of, and with the financial assistance of the Australian Council for the Arts the Trust has investigated the need for an organisation to collate and disseminate information and ideas between people and organisations working in the performing arts for young people.

Meetings in each State were convened and attended by Miss Margaret Leask, the Manager of the Membership Department, and the response from representatives of many groups was positive and indicated that the Trust should establish and administer the necessary machinery to provide this service. The Trust has agreed to sponsor the formation of, and to administer, a Youth and Children's Theatre Association of Australia on the clear understanding that neither it, nor the Association, interferes in the artistic and administrative autonomy of the member organisations. It is proposed to call a national meeting of State representatives at the next Adelaide Festival of Arts in March to ratify the formation of this Association.

The service introduced last year whereby the Trust accepted tax deductible donations for many performing companies has continued. The demand for this facility is increasing. Donations totalling \$138,775 have been processed during the year.

MEMBERSHIP

Your Board is pleased to advise that membership continued to increase and reached an all-time high of 8,940 at the 31st December. Although many members resigned, after they had received their Opera and Ballet subscriptions for the premiere seasons in the Sydney Opera House, new members have more than offset these losses.

The four editions of the Elizabethan Trust News (which featured articles by eminent journalists, playwrights, theatre critics and practitioners) were favourably received and the Trust Executive considered it appropriate to increase the December issue of the magazine by eight pages. This larger issue will be maintained throughout 1974.

The continued support of both subsidised and commercial theatre managements offering concessions and preferential bookings to members has been greatly appreciated and this service is reflected in the number of Trust members' bookings.

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

AUXILIARIES

Once again the Board expresses its deep appreciation to the Elizabethan Trust Ladies Committee, Sydney; Elizabethan Trust Ladies Committee, Queensland; the Australian Elizabethan Theatre Trust Younger Set (YEMS) Sydney; the Australian Elizabethan Theatre Trust Ladies Committee in South Australia and the Ballet Society Melbourne for their continued efforts in enhancing the interests of the Trust. We appreciate their continued efforts and extend special thanks to the respective Presidents, Mrs John Sheehy - Sydney, Mrs John Delmouney - Queensland, Mrs Andrew Abbie - Adelaide, Mrs Keith Sinclair - Melbourne and Miss Janice Iverac (YEMS) - Sydney for the considerable time and effort they have devoted to their appointments.

BOARD MEMBERS

It is with regret that the Board announces the deaths of its esteemed colleagues, The President, Colonel Aubrey Gibson, E.D. and Vice-President, Sir Robert Knox in 1973. Both Colonel Gibson and Sir Robert Knox were two gifted Australians, who, as Trust Directors, gave a remarkable breadth of experience and counsel to Board deliberations over many years. To fill the vacancies created by these deaths, your Board has appointed Sir James Darling, C.M.G., O.B.E., President with Mr. Maurice Parker and Sir Charles Moses, C.B.E. as Vice-Presidents.

Since the last Annual General Meeting, Mr. T.A.S. James and Mrs F. Massy Burnside have resigned from the Board and our appreciation is extended to them for their loyal and devoted service. Mrs Massy Burnside, who was a Foundation Member and Director of the Trust, has given continued and devoted service for over twenty years and we extend to her our gratitude for all that she achieved.

Also since the last Annual General Meeting, Sir David Griffin, C.B.E. has been appointed to the Board and to the Executive Committee. Mr. Lloyd Waddy has been appointed a New South Wales Director and a member of the Marionette Theatre Management Committee and Mrs T. Manford a Western Australian Director.

Sir Vernon Christie has transferred from Board Membership in Victoria to Queensland.

FINANCIAL RESULTS

Your Directors report that the Trust finalised the year with a net deficit of \$44,609.

This final deficit was not occasioned by abnormal factors nor by financial operating deficiencies but was caused by the Trust allocating an extra \$101,000, over and above subsidies received from State Governments and City Councils, to The Australian Opera, The Australian Ballet, The M.T.C. and the Old Tote. Your Board considered that in a year of rising costs and with the heavy expenditure incurred by these national companies in preparation for their opening performances in the Sydney Opera House, they should be further assisted financially.

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, 1974
W. Ian Potter, Chairman



The Little
Angels

The National Folk
Ballet of Korea



events

QUEENSLAND Brisbane

OPERA

The Australian Opera (in association) – La Boheme – Il Tabarro – Gianni Schicchi – The Merry Widow

BALLET

The Australian Ballet (in association)
Giselle – Mozartiana – Concerto – Carmen

DRAMA

Melbourne Theatre Company – An Ideal Husband – Jugglers Three

DANCE

The Little Angels of Korea
El Sali Flamenco Dance Company
Zorba Song and Dance Company

MARIONETTES

The Marionette Theatre of Australia – The Water Babies

TRUST MEMBERS' EVENING

Mark Furneaux (in association) – The Art of Mime

ORCHESTRAL

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

NEW SOUTH WALES Sydney

OPERA

The Australian Opera (in association)
War and Peace – Nabucco – Il Tabarro – Suor Angelica – Gianni Schicchi –
The Magic Flute – Tannhauser – The Barber of Seville.

BALLET

The Australian Ballet (in association)
Yugen – Gemini – Esmeralda – Facade – Giselle – Mozartiana – Concerto –
Carmen – The Sleeping Beauty

Leningrad Kirov Ballet (in association)
Masterpieces from Repertoire including La Bayadere – Chopiniana (Les Sylphides) – Giselle – Swan Lake

DRAMA

Melbourne Theatre Company – The Cherry Orchard
Nita Pannell – Swan River Saga
Sir Michael Redgrave (in association) – A Voyage Round My Father
Royal Shakespeare Company (in association) – A Midsummer Night's Dream
Leila Blake – Feminine Plural

Old Tote Theatre Company (in association) – Don's Party – Tis' Pity She's A Whore – Arsenic and Old Lace – Kabul – Butley – Lysistrata – Juggler's Three – Richard II – The Threepenny Opera – What If You Died Tomorrow.

The Australian Dream (Anthropology Programme) and King Lear for Senior School Students

The Australian Theatre for Young People (in association) — Blop Goes the Weazle — The Dragon, Donkey and the Nightingale — Professor Filarsky's Magic Machine — Richard Bradshaw's Shaddow Puppets

Seminars with Open Rehearsal Workshops

Workshops in Puppetry, Drama, Film and T.V. for children and teachers

In Service Training Courses in Drama for teachers

DANCE

The Little Angels of Korea

El Sali Flamenco Dance Company

Zorba Song and Dance Company

A Festival of Indian Dance and Music

Jurgen Schneider — Dance Seminar

MARIONETTES

The Marionette Theatre of Australia — The Water Babies — Tales from Noonameena

ATN Channel 7 (in association) T.V. production — The Water Babies

T.V. Documentary — Tales from Noonameena

ACROBATS

The Kwangchow Acrobatic Troupe (in association)

ORCHESTRAL

The Elizabethan Trust Sydney Orchestra — Verdi's Requiem with The Australian Opera (in association) — Chamber Concert Recitals — accompanied by The Australian Ballet and The Australian Opera

SCHOOLS' PROGRAMMES

Student parties were arranged for — N.S.W. Conservatorium of Music — Dalgerie Musica Viva Concerts

Illawarra Music Club

University of New South Wales Opera Company (in association) — Edward John Eyre — Dido and Aeneas

TRUST MEMBERS' EVENINGS

Film Preview — Sleuth

The Art of Mime — An Evening with Mark Furneaux

PROVINCIAL TOURS

DRAMA

Melbourne Theatre Company — Jugglers Three

Old Tote Theatre (in association) — Butley — King Lear (Senior School Students)

Australian Theatre for Young People (in association)

Seminars with Opera Rehearsal Workshops — In Service Training Courses for Teachers.

DANCE

El Sali Flamenco Dance Company

MARIONETTES

The Marionette Theatre of Australia — The Water Babies

A.C.T. Canberra

OPERA

The Australian Opera (in association) — Il Tabarro — Gianni Schicchi — La Boheme — The Merry Widow — The Marriage of Figaro

BALLET

The Australian Ballet (in association)
Concerto — Facade — Carmen

DANCE

The Little Angels of Korea
El Sali Flamenco Dance Company
Zorba Song and Dance Company
Festival of Indian Dance and Music

DRAMA

Nita Pannell — Swan River Saga
Australian Theatre for Young People (in association) — Prometheus Bound

MARIONETTES

The Marionette Theatre of Australia — The Water Babies — The Magic Pudding

ORCHESTRAL

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

VICTORIA Melbourne

OPERA

The Australian Opera (in association)
Il Trittico (Il Tabarro — Suor Angelica — Gianni Schicchi) — Fidelio —
La Boheme — The Force of Destiny — Nabucco

Victorian Opera Company (in association) — Son of Getron

BALLET

The Australian Ballet (in association) — Cinderella — Giselle — Concerto —
Gemini — Carmen

Leningrad Kirov Ballet (in association) — Giselle — Chopiniana — Swan Lake —
Gala Divertissement

DRAMA

Nita Pannell — Swan River Saga

The Royal Shakespeare Company (in association) — A Midsummer Night's Dream

Sir Michael Redgrave — A Voyage Round My Father (in association)

Melbourne Theatre Company (in association) — The Tavern — Old Times —
Jumpers — Don's Party — The Prisoner of Second Ave — Mother Courage — The
Plough and the Stars — Batman's Beach-Head — Paying the Piper — The Time is
Not Yet Ripe — President Wilson in Paris — Stop Work — The Last of the
Knucklemen — Flash Jim Vaux — All My Sons — The Play's The Thing —
A Long Day's Journey Into Night — Design for Living — The Francis James Dossier

DANCE

The Little Angels of Korea
El Sali Flamenco Dance Company
A Festival of Indian Dance and Music
Zorba Song and Dance Company
Australian Ballet School Demonstration
Bob Beswick Seminar

MARIONETTES

The Marionette Theatre of Australia — The Water Babies

ORCHESTRAL

The Elizabethan Trust Melbourne Orchestra — Five Concerts in association with Monash University

Elizabethan Trust Melbourne Chamber Orchestra Concerts

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

The Elizabethan Trust Melbourne Orchestra accompanied The Victorian Opera Company — The Trojans — Idomeneo

ACROBATS

The Kwangchow Acrobatic Troupe (in association)

PROVINCIAL TOURS

ORCHESTRAL

Elizabethan Trust Melbourne Orchestra — five Concerts

TASMANIA

Hobart

DRAMA

Nita Pannell — Swan River Saga

Tasmanian Theatre Company (in association)

Move Over Mrs. Markham — Sticks and Bones — Rooted — The Philanthropist — The Importance of Being Earnest — Roots

Theatre in Education — Hamlet in Rehearsal (Senior School Students)

DANCE

Bob Beswick Seminar

MARIONETTES

The Marionette Theatre of Australia — The Water Babies

Launceston

DRAMA

Nita Pannell — Swan River Saga

Tasmanian Theatre Company — Theatre in Education (in association) — Hamlet in Rehearsal

DANCE

Bob Beswick Seminar

SOUTH AUSTRALIA

Adelaide

OPERA

The Australian Opera (in association) — The Marriage of Figaro — Gianni Schicchi — Il Tabarro — The Merry Widow

BALLET

Leningrad Kirov Ballet (in association)

Chopiniana — Giselle — Swan Lake

DRAMA

Nita Pannell — Swan River Saga

Sir Michael Redgrave — A Voyage Round My Father (in association)

Royal Shakespeare Company (in association) — A Midsummer Night's Dream

DANCE

El Sali Flamenco Dance Company
Zorba Song and Dance Company

ORCHESTRAL

The Elizabethan Trust Sydney Orchestra accompanied The Australian Opera

ACROBATS

The Kwangchow Acrobatic Troupe (in association)

TRUST MEMBERS' EVENING

The World's A Stage — Mime, Pantomime and Commedia dell' Arte

WESTERN AUSTRALIA
Perth**OPERA**

The Australian Opera (in association) in conjunction with the Western Australian Opera Company — The Marriage of Figaro

BALLET

The Australian Ballet (in association) — Giselle

The Leningrad Kirov Ballet (in association)

DANCE

The Little Angels of Korea
Bob Beswick Seminar

DRAMA

Old Tote Theatre Company (in association)
Tis' Pity She's A Whore



Emu in The Marionette Theatre of Australia's production of

TALES FROM NOORAMEENA

balance sheet

AS AT 31st DECEMBER, 1973

	1973		1972	
	\$	\$	\$	\$
ACCUMULATED FUNDS				
BALANCE at 1st January, 1973		356,171		352,124
(DEFICIT)/SURPLUS FOR THE YEAR		<u>(44,609)</u>		<u>4,047</u>
TOTAL FUNDS EMPLOYED		<u>\$311,562</u>		<u>\$356,171</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		142,000	
Less Provision for Amortisation	<u>33,496</u>	108,504	<u>11,664</u>	130,336
Refurbishing the Elizabethan Theatre Sydney —				
At Cost	234,334		234,334	
Less Amount Recovered	<u>189,500</u>	44,834	<u>126,500</u>	107,834
Plant and Equipment — At Cost	187,897		191,571	
At Valuation	<u>7,698</u>		<u>7,698</u>	
	195,595		199,269	
Less Provision for Depreciation	<u>123,608</u>	71,987	<u>112,491</u>	86,778
Total Fixed Assets		<u>445,216</u>		<u>544,839</u>
INVESTMENTS				
Government Securities — At Cost				
(Market Value \$200 1972 \$200)		200		200
Listed Companies — At Directors Valuation				
31st December, 1973 (Market Value				
\$192,482 1972 \$242,113)				
Shares	160,082		114,652	
Debentures and Notes	<u>32,400</u>	192,482	<u>32,400</u>	147,052
Other Company — At Cost		<u>6,500</u>		<u>6,500</u>
Total Investments		<u>199,182</u>		<u>153,752</u>
CURRENT ASSETS				
Stock on hand — At the lowest of Cost Net				
Realisable Value and Replacement Price		16,265		20,706
Work in Progress — At the lowest Cost, Net				
Realisable Value and Replacement Price		14,263		32,329
Accounts Receivable (After provision for				
Doubtful Debts \$15,550, 1972 \$4,650 [Note 1])		610,843		433,367
Subsidies Receivable		495,000		281,750
Cash at Bank, on Hand and on Deposit		1,375		1,535
Advance Production Costs		3,115		2,037
Prepayments		<u>65,327</u>		<u>88,654</u>
Total Current Assets		<u>1,206,188</u>		<u>860,378</u>
TOTAL ASSETS		<u>\$1,850,586</u>		<u>\$1,558,969</u>

	1973 \$	1972 \$
TOTAL ASSETS	<u>1,850,586</u>	<u>1,558,969</u>
<i>Less</i>		
LIABILITIES, PROVISIONS, RESERVES and FUNDS		
Assets Replacement Reserve Fund	13,698	15,611
Investment Fluctuation Reserve	56,000	12,763
Long Service Leave	36,364	15,845
Staff Retirement Fund	19,084	17,875
Scholarships, Assistance and Bequests — [Note 2]	14,385	31,231
Residual Responsibility Funds		
General	225,786	135,786
The Australian Ballet Foundation	35,705	85,705
Appropriation for Planned Activities	—	35,000
Contingency Reserve	<u>13,000</u>	<u>13,000</u>
Total Provisions and Reserves	<u>414,022</u>	<u>362,816</u>
LONG TERM LIABILITIES		
Loan — Unsecured	<u>—</u>	<u>29,500</u>
CURRENT LIABILITIES		
Bank Overdraft — Secured	654,530	213,642
Accounts Payable and Accrued Expenses	108,092	195,042
Loans — Unsecured	29,500	212,920
Deposits for Special Purposes	215,495	—
Subsidies Received in Advance	104,500	177,000
Advance Bookings	7,475	11,878
Donations Received in respect of 1974 activities	<u>5,410</u>	<u>—</u>
Total Current Liabilities	<u>1,125,002</u>	<u>810,482</u>
TOTAL LIABILITIES	<u>1,539,024</u>	<u>1,202,798</u>
NET ASSETS	<u>\$311,562</u>	<u>\$356,171</u>
CONTINGENT LIABILITY —		
Long Service Leave — not exceeding — [Note 3]	<u>\$13,000</u>	<u>\$32,500</u>



income and expenditure

FOR THE YEAR ENDED
31st DECEMBER, 1973

	1973		1972	
	\$	\$	\$	\$
INCOME				
Receipts from:				
Subscribing Members	66,272		58,073	
Donations	<u>133,705</u>	199,977	<u>141,706</u>	199,779
SUBSIDIES RECEIVABLE —				
Australian Council for the Arts	1,274,731		1,030,728	
State Governments	740,150		751,900	
City Councils	<u>17,500</u>	2,032,381	<u>18,500</u>	1,801,128
INCOME FROM INVESTMENTS —				
Government Securities	13		13	
Listed Companies —				
Shares	7,228		7,021	
Debentures and Notes	2,771		2,572	
Other Company	—		4,490	
Surplus on Sale of Rights	<u>—</u>	10,012	<u>267</u>	14,363
INTEREST RECEIVED		11,806		6,382
SUNDRY INCOME		<u>5,262</u>		<u>5,904</u>
		<u>\$2,259,438</u>		<u>\$2,027,556</u>
EXPENDITURE				
NET EXPENDITURE ON TRUST ACTIVITIES —				
Notes 6 and 7		1,334,711		1,057,523
GRANTS — Note 8		560,460		564,786
OVERHEAD EXPENSES — Note 9		295,621		228,433
LONG SERVICE LEAVE — Note 3		10,000		—
TRANSFERS —				
Training Scheme Fund	—		12,388	
Residual Responsibility Fund	90,000		90,000	
Friends of the Australian Opera Fund	13,255		19,245	
Appropriation for Planned Activities	—		35,000	
Appropriation for Special Projects	<u>—</u>	103,255	<u>16,134</u>	172,767
BALANCE being NET (DEFICIT)/SURPLUS				
transferred to Accumulated Funds		<u>(44,609)</u>		<u>4,047</u>
		<u>\$2,259,438</u>		<u>\$2,027,556</u>

NOTES FORMING PART OF THE ACCOUNTS

NOTE 1	Accounts Receivable includes the sum of \$114,743 (1972 \$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.	1973 \$	1972 \$
NOTE 2	Scholarships, Assistance and Bequests Funds —		
	Artists Special Assistance Fund	745	11,512
	Commissioning Fund	5,723	5,723
	Opera Scholarship Fund	1,409	1,362
	Benevolent Fund	2,000	2,000
	Friends of The Australian Opera Fund	—	4,293
	Managerial Fund	2,000	2,000
	Training Scheme Fund	2,508	4,341
		<u>\$14,385</u>	<u>\$31,231</u>
NOTE 3	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.		
NOTE 4	Depreciation of Equipment and Amortisation of Leasehold Improvements has been charged in the Statement of Income and Expenditure in the sum of \$38,110 (1972 \$30,575).		
NOTE 5	Auditors' Remuneration totalling \$11,000 (1972 \$8,200) has been charged in these accounts under the various departmental activities.		
NOTE 6	NET EXPENDITURE ON TRUST ACTIVITIES		
	The Elizabethan Theatre, Sydney	(2,038)	6,793
	The Princess Theatre, Melbourne	97,677	50,313
	The Elizabethan Trust Orchestras	1,136,859	874,428
	The Marionette Theatre of Australia	68,554	86,706
	Production Division		
	(After deducting Extraordinary Item of \$17,500 in 1972)	28,940	17,944
	Subscription Department	(883)	(725)
	The "Trust News"	7,651	1,980
	Entrepreneurial Activities — Note 7	32,951	108,084
		<u>1,369,711</u>	<u>1,145,523</u>
	<i>Deduct</i> Appropriation in the 1972 year for 1973 activities	35,000	88,000
		<u>\$1,334,711</u>	<u>\$1,057,523</u>

NOTE 7 ENTREPRENEURIAL ACTIVITIES

	1973	1972
	\$	\$
Aboriginal Dance Company	—	3,410
Arts Council of Australia —		
New South Wales Division	—	5,500
Ballet Folklorico of Mexico	—	9,796
Ballet Victoria	—	3,524
Bunraku Puppet Theatre	—	1,420
Contemporary Dance Seminar	712	—
Dance Company of New South Wales	—	3,106
Die Brucke	—	2,895
Eleo Pomare	—	12,047
El Sali	23,412	—
Feminine Plural	1,062	—
Festival of Perth — Old Tote Season	4,000	—
Here Are Ladies	—	8,777
Jugglers Three	14,531	—
Jurgen Schneider	160	—
Labour of Love	—	4,500
Mark Furneaux	14	—
Orchestral Concerts	—	5,763
Prospect Theatre Company	—	26,219
South Pacific Festival	314	—
Swan River Saga	7,125	—
Tasmanian Opera Company	—	2,500
Tasmanian Puppet Theatre	—	615
The Cherry Orchard — Ideal Husband	4,664	—
The Man Who Shot the Albatross	—	18,179
Voyage Around my Father	3,910	—
West Australian Ballet Company	—	3,737
	<hr/> 59,904	<hr/> 111,988
<i>Deduct</i> SURPLUSES ON PRODUCTIONS —		
A Mid Summer's Night Dream —	5,000	
— Kwang Chow Acrobats —	5,000	
— Leningrad — Kirov Ballet —	12,000	
— Little Angels of Korea —	4,052	
— Russian Festival —	—	
— Zorba Song and Dance Company	901	
	<hr/> 26,953	<hr/> 3,904
	<hr/> \$32,951	<hr/> \$108,084

NOTE 8 GRANTS

THE AUSTRALIAN OPERA	268,989	277,620
THE AUSTRALIAN BALLET FOUNDATION	140,000	137,000
THE OLD TOTE THEATRE	20,000	40,005
MELBOURNE THEATRE COMPANY	48,000	36,000
COUNCIL OF THE NATIONAL THEATRE AND		
FINE ARTS SOCIETY — TASMANIA	11,883	14,107
SOUTH AUSTRALIAN THEATRE COMPANY	—	10,012
S.G.I.O. THEATRE — BRISBANE	5,000	5,000
NATIONAL INSTITUTE OF DRAMATIC ARTS	1,503	1,906
OTHER		
Arts Council of Australia —		
Victorian Division	200	—
South Australian Division	750	204
Australian Ballet Society	30	125
Australian Ballet School	1,300	—
Australian Opera Auditions	5,940	9,310
Australian Performing Group	189	1,065
Australian Playwrights Theatre	1,488	1,990
Bondi Pavilion Theatre	5,750	—
Community Theatre	30	537
Children's Arena Theatre	2,000	500
Department of Education	—	583

	1973	1972
	\$	\$
Department of Environment	—	116
Danny Newman Seminar	—	5,405
Elizabethan Trust Ladies Committee	37	176
Festival of Tasmania	—	100
Hay Centenary Celebration	—	200
Independent Theatre	500	413
New Theatre	573	—
National Black Dance Theatre	—	124
New South Wales Country Amateur Societies and Producers	2,452	2,120
National Playwrights Conference	290	—
Nimrod Street Theatre	15,445	1,352
North Queensland Conservatorium of Music	—	200
Opera Foundation	13,250	—
Overseas Tour Grant	—	1,080
Peter Summerton Foundation	—	100
Perth City Ballet	2,100	1,903
Rockdale Municipal Orchestra and Opera Company	—	113
Sound and Image	—	118
Sydney University School of Music	1,160	—
Scots Church	—	369
Tasmanian Opera Company	3,000	—
The Queensland Ballet	—	228
Theatre Royal Hobart	3,000	—
The Sydney Committee	—	1,250
Victorian Opera Company	3,064	—
West Australian Ballet Company	250	5,006
West Australian Opera	—	7,030
Woowooba Repertory Theatre Society	—	144
Young Elizabethan Members Society	26	206
Youth and Children's Theatre Association	1,093	—
Sundry Grants	1,168	1,069
	<u>\$560,460</u>	<u>\$564,786</u>

NOTE 9 OVERHEAD EXPENSES

Building Occupancy Expenses	17,713	6,200
Insurance	4,425	2,894
Interest	6,957	11,533
Legal Expenses	62	313
Members Promotions	11,826	16,199
Miscellaneous Expenses	3,644	4,446
Pay-Roll Tax	6,578	6,523
Postage, Telephone and Cables	28,033	12,363
Printing and Stationery	15,603	13,949
Professional Services	3,250	2,000
Publicity and Public Relations	4,604	4,824
Repairs and Maintenance	667	251
Salaries	162,040	118,980
Subscription	1,221	707
Superannuation	11,694	6,408
Travelling Expenses	21,770	16,529
Provisions —		
Staff Retirement Fund	1,209	1,120
Long Service Leave	2,518	1,068
Doubtful Debts	—	—
Depreciation of Furniture and Fittings	2,007	5,126
	<u>305,821</u>	<u>231,433</u>
Less Management Fees Received	10,200	3,000
	<u>\$295,621</u>	<u>\$228,433</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 Thirteenth day of May, 1974.

Before me: LORNA M. FIELD
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, 1973 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, 1973.

Sydney, 13th May, 1974.

On behalf of the Board of Directors,
MAURICE PARKER DAVID GRIFFIN

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, 1973, 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.

13th May, 1974.

G.T. HARTIGAN & CO.
Chartered Accountants