



*The New South Wales Theatre of the Deaf production of "KING LEAR" at the Seymour Centre November/December 1976. The first professional production by this company.*



# NOTICE OF MEETING

Notice is hereby given that the Ordinary General Meeting of members of The Australian Elizabethan Theatre Trust will be held in Studio 1 on the Second Floor of 153 Dowling Street, Potts Point on the eighth day of August, 1977, at 5.30 p.m.

## BUSINESS

1. To receive and consider the Balance Sheet as at 31st December, 1976 and the Income and Expenditure Account for the year then ended together with the Reports of the Directors and Auditors thereon.
2. To elect Directors.
  - (a) Mr. Maurice Parker retires as Director by rotation and being eligible offers himself for re-election.
  - (b) Mr. Norman Richard Seddon, C.B.E. retires as Director by rotation and being eligible offers himself for re-election.
  - (c) Mr. Paul Sonnino retires as Director by rotation and being eligible offers himself for re-election.
  - (d) Emeritus Professor Frederick Alexander, C.B.E. being over the age of 72 retires as a Director in accordance with Section 121 of the Companies Ordinance 1962 and being eligible offers himself for re-election.
  - (e) Sir Charles Moses, C.B.E. being over the age of 72 retires as a Director in accordance with Section 121 of the Companies Ordinance 1962 and being eligible offers himself for re-election.
  - (f) Sir Ian Potter being over the age of 72 retires as a Director in accordance with Section 121 of the Companies Ordinance 1962 and being eligible offers himself for re-election.
  - (g) Mr. David Allen Mortimer was appointed as a Director during the year and retires in accordance with Article 43 of the Articles of Association and being eligible offers himself for re-election.
3. To transact any other business which may be brought before the meeting in conformity with the Articles of Association.

Dated this 27th day of May 1977.

By Order of the Board  
D. F. Grace  
Secretary

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

Proxy forms must be deposited at the registered office of the Trust at 20/22 London Circuit, Canberra, A.C.T. 2600, not later than 5.30 p.m. on the fifth day of August, 1977.



# OFFICE BEARERS

**PATRON:** HER MAJESTY THE QUEEN

**PRESIDENT:** Sir James Darling, C.M.G., O.B.E.

**CHAIRMAN:** Sir Ian Potter

## **DIRECTORS:**

Emeritus Professor F. Alexander, C.B.E.  
The Honourable Sir Vernon Christie  
Sir David Griffin, C.B.E.  
Mr. C. J. Legoe, Q.C.  
Mr. D. A. Mortimer  
Sir Charles Moses, C.B.E.  
Mr. M. Parker  
Mr. N. R. Seddon, C.B.E.  
Mr. P. Sonnino  
Mr. L. D. S. Waddy

## **COUNCIL OF GOVERNORS:** **Vice-Presidents**

Sir Reginald Groom (Q'LD)  
Mr. N. F. Hopkins (S.A.)  
Mrs. T. Manford (W.A.)  
Mr. J. B. Piggott, C.B.E. (TAS.)  
Miss M. E. Roper (VIC.)  
Dr. L. Ross, O.B.E. (N.S.W.)

## **Governors**

Mr. D. J. Billington (N.S.W.)  
Mrs. P. W. E. Curtin (N.S.W.)  
Sir Warwick Fairfax (N.S.W.)  
Miss M. Gillespie, M.B.E. (N.S.W.)  
Mr. B. Goode (S.A.)  
Lady Hanger (Q'LD)  
Mrs. G. Hay (NSW)  
Mr. J. R. Kerrigan (N.S.W.)  
Mr. B. R. Macklin, O.B.E. (S.A.)  
Mr. A. D. Marshall (Q'LD)

## *Governors continued*

Miss I. Mitchell (VIC.)  
Emeritus Professor Sir George Paton (VIC.)  
Mr. C. G. Pryor, M.B.E. (TAS.)  
Mr. B. R. Redpath (VIC.)  
Mrs. A. Williams (S.A.)

## **SOLICITORS:**

Allen Allen & Hemsley

## **AUDITORS:**

G. T. Hartigan & Co.  
Chartered Accountants

## **BANKERS:**

Commonwealth Trading Bank  
of Australia

## **REGISTERED OFFICE:**

Reserve Bank Chambers,  
London Circuit, Canberra, A.C.T.

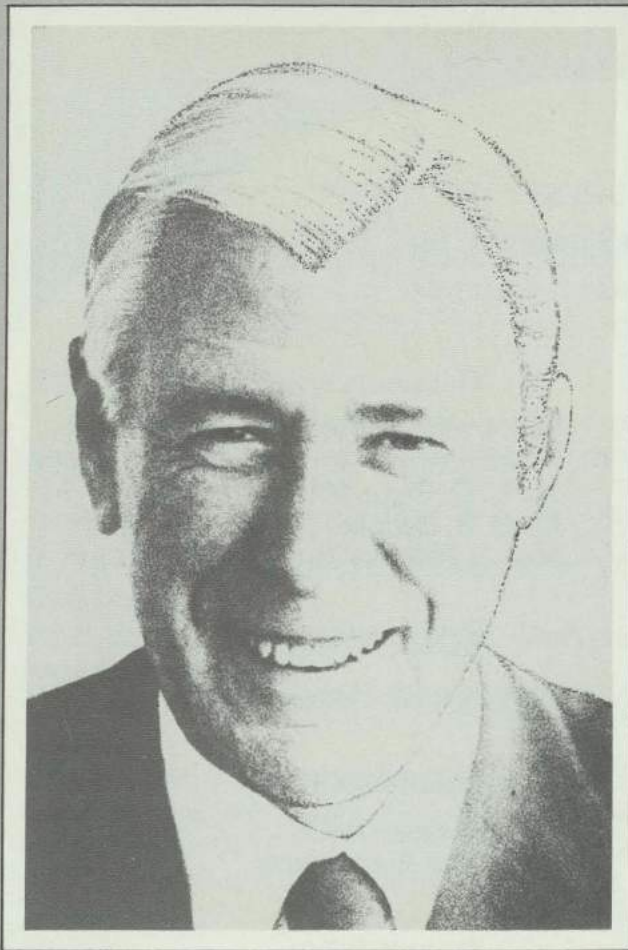
## **GENERAL MANAGER:**

Mr. J. Joynton-Smith

## **SECRETARY:**

Mr. D. F. Grace





## CHAIRMAN'S ADDRESS

This is the Twenty-Fourth Annual General Meeting of the Australian Elizabethan Theatre Trust and I have pleasure in presenting the Annual Report for the year to 31st December, 1976, and a statement of the Trust's finances as at that date.

The year 1976/77 was a critical one for the performing arts. It brought to a head many matters of controversy for most of the performing companies. In this, the Trust was not unique. Its future functions and form were a matter for long discussion with the Australia Council with a view to determining an appropriate basis for the Trust's operations in order that it may justify a continuance of subsidy.

In the process, a number of matters affecting activities within the whole scene of the Australian performing arts were reviewed. While a clearer definition has not yet developed, there has emerged at least a better understanding and agreement on the nature of the many problems facing the Trust and other bodies with responsibilities in this area.

By agreement, the Australia Council appointed Coopers & Lybrand as consultative advisers to produce a report reviewing the activities of the Trust and to make recommendations as to its future scope and organisation. This report to the Australia Council has been the subject of continuing discussion with the chief executives of the Council in what has been a friendly and helpful atmosphere. It has been mutually recognised that the Trust, following the severance of the Opera, the Ballet and the Drama companies in 1971, was faced with major financial and organisational difficulties. These problems have been exacerbated by serious differences in accounting presentations and by marked variations in views as to the appropriated future of the remaining Trust's activities—mainly, the Orchestras, the Marionette Theatre, Entrepreneurial Activities and Theatre Services.

The Coopers & Lybrand report produced some interesting recommendations, some of which, however, were not very clearly related to the facts



upon which they were based. It was useful as a critical analysis of the Trust and at least it provided a starting point for discussion with the Australia Council. Inadequate recognition is given in the report to the fact that the Trust's financial problems were mainly due to major differences in viewpoint as to the basis of subsidy payments. Nor was constructive comment made on the importance of the contribution made by the Trust in providing theatrical services, establishing and maintaining orchestras and in providing a channel for the participation of the public in the performing arts. The importance of the Trust in interesting the States in supporting the arts is not mentioned.

After twenty-two years of activity, the Trust is glad of the opportunity to talk about its future with the Australia Council. Quite important changes have occurred in the operations of the Trust and in its organisation since its inception, largely to give independence to certain of the performing companies. These changes were implemented mainly at the instigation of this Trust to give effect to policy decisions mutually agreed with the then Australian Council for the Arts.

Your Board believes that changes will continue to commend themselves for consideration. It does, however, take the view that any such proposals should have regard to the Trust as a going concern, and not as steps taken to reduce or rearrange its activities merely for the sake of doing so, or to satisfy the ambitions of other groups not necessarily so well equipped as the Trust to handle such activities.

In short, the Board of the Trust strongly holds the view that most of the activities it now pursues can best be performed by it. While it is open to be convinced to the contrary, it believes that the onus of proof of the desirability of any change lies with the proponents.

Members will remember that in 1975 the Trust underwent a major restructuring resulting in the establishment of a Council of Governors and a major rearrangement in the size and the organisation of the Board. There was complete agreement on the scheme amongst its members, and I am glad to inform you that the new organisational plan has been quite successful. However, it is obviously necessary to await the outcome of our present discussions with the Australia Council before the final organisational touches are made.

One area of the Trust's activities that has received close attention in recent months has been the management and direction of the Sydney and Melbourne Elizabethan Orchestras. In March 1975, finance was not available from the Australia Council to fund the increased salaries agreed to with the musicians at that time. Consequently, the Trust with great regret was compelled to reduce each orchestra from sixty-nine to fifty-seven players.

Unlike other of the performing companies, e.g. the Opera and the Ballet, the Trust orchestras have no box office income that might absorb, in part or whole, the increases in salaries of its musicians.

Nor do the Opera or the Ballet pay for the services of the orchestras. Consequently, the Trust must look to its subsidising bodies for funds to meet increased costs.

Negotiations with the Australia Council and the States are constantly in progress, and whenever funds permit will be given to the employment of additional musicians.

The future development of the Trust orchestras is a matter that greatly concerns your Board. Currently discussions are taking place between several interested parties with a view to defining what the Trust hopes will be a long term policy that will ensure continuity for the orchestras on a basis acceptable to the performing companies, and which will at the same time enable the orchestras to develop other appropriate activities.

#### **SUPPORT FROM THE PRIVATE SECTOR**

Recurrent financial problems in the arts generally, and the growing dependence of the arts on subsidies from Government, has raised the question of how to marshal substantial support from the private sector. There is evidence of a growing interest by private individuals and companies in subscribing funds to the arts including the performing arts. This has taken the form of direct support for individual performances or for general subscription to a particular area of the theatrical arts that qualifies as a worth-while non-commercial area for assistance.

The Trust is very interested in these developments. It was established in the first place largely by private support, and it has through its membership channelled in to the arts a total sum exceeding a million dollars since its inception.



*Merce Cunningham and Dance Company National Tour March 1976.  
Dancers: Charles Moulton, Chris Komar, Susana Hayman-Chaffey and  
Brynar Mehl.*





But in addition, the Trust through its qualification under tax legislation for deductability for tax purposes, has a special status in the area of private support for the arts.

Substantial sums are regularly passing through the Trust to a great number of areas of the performing arts, usually specified by the donors but always at the ultimate discretion of the Trust.

The Trust is currently giving consideration to the expansion of its activities in the field of marshalling support by the private sector to the arts, and it expects to play a much greater part in this area as time goes by.

### SUBSIDIES FROM THE AUSTRALIA COUNCIL

The Council continued its financial support of the Trust's activities during 1976 and your Board is appreciative of the following grants:

	1975	1976
Orchestras—General	1,350,000	1,650,000
Supplementary	—	217,000
Marionettes	60,000	87,000
Entrepreneurial		
Activities	46,000	46,000
General	220,500	204,000
Residual		
Responsibility Fund	85,000	—
	<u>\$1,761,500</u>	<u>\$2,204,000</u>

### ACKNOWLEDGEMENT TO STATE GOVERNMENTS

The Australian Elizabethan Theatre Trust acknowledges with appreciation the support of the following:

The Australian Government (through the Australia Council).

Brisbane City Council.

The State Governments of:—

New South Wales (through the Division of Cultural Activities, Premier's Department)

Victoria (through the Ministry for the Arts)

Queensland (through the Director of Cultural Activities, Department of Education)

South Australia (through the Arts Development Division, Premier's Department)

Western Australia (through the Treasury)

### COUNCIL OF GOVERNORS

Your Board wishes to express its appreciation for the valuable time, assistance and advice given to it by the Council of Governors through its President, Sir James Darling, and by Council Members of the various States.

### ORCHESTRAS

Despite the reduction in the size in establishment of the orchestras, previously referred to, both orchestras played, with credit, a heavy and challenging programme during 1976.

The Elizabethan Trust Sydney orchestra accompanied the Australian Opera's performances of *The Magic Flute*, *Aida*, *Così fan tutte*, *Albert Herring*, *Salome*, *Jenufa*, *Rigoletto*, *Der Rosenkavalier*, *The Cunning Little Vixen*, *Il Seraglio*, *Lakme*, *Carmen*, *Figaro*, *Simon Boccanegra*, *La Bohème*, as well as thirty-five Gilbert & Sullivan performances of *H.M.S. Pinafore* and *Iolanthe*. In addition, it also accompanied the Australian Ballet performances of *Gemini*, *Les Sylphides*, *Pineapple Poll*, *The Merry Widow*, *Sleeping Beauty*, *Monotones*, *Fool on the Hill* and *Carmen*.

The Elizabethan Chamber group including members of the Sydney Orchestra appeared in a series of six chamber concerts at Chalwin Castle.

The Elizabethan Melbourne Orchestra accompanied the Australian Opera in its Melbourne and Adelaide seasons of *Der Rosenkavalier*, *Simon Boccanegra*, *Così fan tutte*, *Cunning Little Vixen*, *Tosca*, *Barber of Seville* and *Un Ballo in Maschera*, and accompanied the Australian Ballet in its Brisbane, Melbourne, Canberra, Adelaide and Sydney seasons of *Sleeping Beauty*, *Giselle*, *Monotones*, *Carmen*, *Fool on the Hill*, *The Merry Widow*, *Ballet '76* and the Sydney season of *Onegin*.

Whilst the Australian Ballet was overseas, the Melbourne Orchestra also accompanied performances by local Victorian companies of *Les Sylphides*, *Petrushka*, *4 Pas de Deux*, *Orpheus*, *Italian Girl in Algiers* & *The Dream of Gerontius*. The Board is most appreciative of the musicians for their unflagging contribution during the year despite the varied and heavy work load undertaken.





Roger Newcombe in a scene from "THE ROAR OF THE GREASEPAINT THE SMELL OF THE CROWD". The Marion Street Theatre's production of this highly entertaining comedy was presented by the A.E.T.T. in Brisbane in January 1976.



The two highly 'acclaimed British thespians Richard Vernon and Lally Bowers in "DEAD EYED DICKS" Theatre Royal Sydney November/December 1976.

In addition to his administrative duties and supervision of the musicians' overall artistic standard, the director of Music, Mr. William Reid, also conducted opera performances of *Albert Herring*, *Der Rosenkavalier*, *La Boheme* and *Iolanthe*. The rehearsal and performance schedules of the orchestras for 1976 were:

#### Sydney Orchestra

Company	Reh.	Perf.	Tot.
The Australian Opera	124	175	299
The Australian Ballet	29	76	105
	<u>153</u>	<u>251</u>	<u>404</u>

#### Melbourne Orchestra

Company	Reh.	Perf.	Tot.
The Australian Opera	66	57	123
The Australian Ballet	87	86	173
Ballet Victoria	10	1	11
Victorian Opera	12	8	20
University of Melbourne Chorale	7	1	8
Camberwell Concert	7	1	8
	<u>189</u>	<u>154</u>	<u>343</u>

#### THEATRE PROMOTIONS—Entrepreneurial Division

During 1976 the Trust further developed its role as entrepreneur both in the organising of national tours by local companies and in touring overseas companies of international standing. A large part of the work of this division had its origins with the various State cultural complexes, and some of the tours from overseas were supported by the Federal Government either through the Australia Council or the Department of Foreign Affairs. The events of the year proved conclusively the need for a co-ordinating or organising entity, such as the Trust's Entrepreneurial Division, to provide the machinery and the managerial capacity for those activities.

The Trust presented or was financially involved in the following activities during the year:

1. Marion Street Theatre: Brisbane season of "Roar of the Greasepaint, Smell of the Crowd".
2. Melbourne Theatre Co.: Sydney season of "Kid Stakes".
3. Aboriginal Country & Western Festival: Festival at Narrabundah.

(Continued page 10A)





## DIRECTORS' REPORT

In accordance with the requirements of the Companies Ordinance 1962 your Directors report that:

- (a) The names of the Directors in office at the date of this report are set out on page 3A of this Annual Report.
- (b) The principal activities of the company during the financial year were the administration of the Elizabethan Sydney and Melbourne Orchestras, the presentation, promotion and assistance of drama, music, dance and puppetry throughout Australia, the lease of theatres and the making and hiring of costumes and other theatrical equipment.
- (c) The year's activities resulted in an operating surplus of \$61,210 which has been included in Accumulated Funds (Note 2). These funds now stand at \$130,944.
- (d) The amount and particulars of transfers to and from reserves or provisions during the financial year are as disclosed in Notes 2, 5 and 6 to the accounts.
- (e) The company is limited by guarantee and accordingly does not issue shares. No debentures were issued during the financial year.
- (f) As the company is limited by guarantee its Memorandum of Association prohibits the distribution of income and property by way of dividend or bonus and as such no dividend or bonus has been paid or declared since the end of the previous financial year.
- (g) Before the income and expenditure account and balance sheet were prepared, the Directors took reasonable steps to ascertain what action had been taken in relation to the writing off of bad debts and the making of provisions for doubtful debts and to cause all known bad debts to be written off and adequate provision to be made for doubtful debts.



## DIRECTORS' REPORT CONTINUED

- (h) The Directors at the date of this report are not aware of any circumstances which would render the amount written off for bad debts and the amount of the provision for doubtful debts inadequate to any substantial extent.
- (i) Before the income and expenditure account and balance sheet were prepared the Directors took reasonable steps to ascertain whether any current assets were unlikely to realise in the ordinary course of business their values as shown in the accounting records of the company.
- (j) The Directors at the date of this report are not aware of any circumstances which would render the values attributed to current assets in the accounts misleading.
- (k) At the date of this report there does not exist:
  - (i) Any charge on the assets of the company which has arisen since the end of the financial year and secures the liability of any other person.
  - (ii) Any contingent liability which has arisen since the end of the financial year.
- (l) No contingent or other liability has become enforceable or is likely to become enforceable within the period of twelve months after the end of the financial year which, in the opinion of the Directors, will or may substantially affect the ability of the company to meet its obligations as and when they fall due.
- (m) At the date of this report the Directors are not aware of any circumstances not otherwise dealt with in the report or in the accounts and notes thereto which would render any amount stated in the accounts misleading.
- (n) Apart from the abnormal and other items referred to in Notes 2 and 11 to the accounts the results of the company's operations during the financial year have not, in the opinion of the Directors, been substantially affected by any item, transaction or event of a material and unusual nature.
- (o) Apart from the items referred to in this report and the notes to the accounts there has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the Directors, to affect substantially the results of the company's operations for the next succeeding financial year.
- (p) Since the end of the previous financial year no Director has received or become entitled to receive a benefit by reason of a contract made by the company or by a related corporation, with the Director or with any company in which he has a substantial financial interest.

Signed on behalf of the Board of Directors in accordance with a resolution of the Directors.

David Griffin  
M. Parker

Director  
Director

Sydney  
27th May, 1977.



**BALANCE SHEET**

AS AT 31ST DECEMBER 1976

	Notes	1976		1975	
		\$	\$	\$	\$
<b>ACCUMULATED FUNDS</b>	2		<u>\$130,944</u>		<u>\$100,274</u>
<i>Represented by:</i>					
FIXED ASSETS	3		455,657		429,085
INVESTMENTS	4		120,946		127,086
<b>CURRENT ASSETS</b>					
Inventories	1	20,076		16,262	
Deferred Amounts		—		307,032	
Amounts Receivable	5	209,052		683,732	
Cash at Bank		227,156		1,805	
Advance Production Costs		28,247		53,628	
Prepayments		69,132		111,562	
Subsidies Receivable		130,500		156,500	
			<u>684,163</u>		<u>1,330,521</u>
<b>TOTAL ASSETS</b>			<u>1,260,766</u>		<u>1,886,692</u>
<i>From which has been deducted:</i>					
RESERVES, FUNDS & NON					
CURRENT LIABILITIES	6		104,405		560,279
<b>CURRENT LIABILITIES</b>					
Bank Overdraft—Secured		—		140,145	
Amounts Payable and					
Accrued Expenses		322,625		323,688	
Funds for Special Purposes	7	154,930		269,022	
Subsidies Received in					
Advance		517,500		489,250	
Donations Received (in					
respect of future activities)		30,362		4,034	
			<u>1,025,417</u>		<u>1,226,139</u>
<b>TOTAL LIABILITIES</b>			<u>1,129,822</u>		<u>1,786,418</u>
<b>NET ASSETS</b>			<u>\$130,944</u>		<u>\$100,274</u>
<b>CONTINGENT LIABILITIES</b>	8				

The above Balance Sheet is to be read in conjunction with the accompanying notes.



# STATEMENT OF INCOME AND EXPENDITURE

FOR THE YEAR ENDED 31ST DECEMBER, 1976

	Notes	1976		1975	
		\$	\$	\$	\$
<b>INCOME RECEIPTS</b>					
Membership Fees		60,167		64,678	
Donations		<u>450,236</u>		<u>71,433</u>	
			510,403		136,111
<b>SUBSIDIES</b>					
Australia Council					
—Annual		1,987,000		1,761,500	
—Supplementary		<u>217,000</u>		—	
State Governments		583,250		528,250	
City Councils		<u>1,167</u>		<u>7,000</u>	
			2,788,417		2,296,750
<b>INVESTMENTS</b>					
Government Securities		14		14	
Quoted Corporations		<u>6,296</u>		<u>10,536</u>	
			6,310		10,550
<b>INTEREST RECEIVED</b>			34,418		33,409
<b>SUNDRY INCOME</b>			<u>13,449</u>		<u>3,402</u>
			3,352,997		2,480,222
<b>EXPENDITURE</b>					
<b>NET EXPENDITURE ON TRUST ACTIVITIES</b>	9		2,455,131		2,009,896
<b>GRANTS</b>	10		444,644		94,302
<b>OVERHEAD EXPENSES</b>			392,012		343,164
<b>TRANSFER TO RESIDUAL RESPONSIBILITY FUND</b>			—		85,000
			<u>3,291,787</u>		<u>2,532,362</u>
<b>OPERATING SURPLUS/ (DEFICIT) FOR THE YEAR</b>	11		61,210		(52,140)
<b>Less EXTRAORDINARY ITEM</b>					
—Surplus on sale of investments			—		42,778
<b>SURPLUS/(DEFICIT) FOR THE YEAR AND EXTRAORDINARY ITEM</b>			<u>\$61,210</u>		<u>\$(9,362)</u>

The above income and expenditure account is to be read in conjunction with the accompanying notes.



# NOTES TO AND FORMING PART OF THE ACCOUNTS

FOR THE YEAR ENDED 31ST DECEMBER, 1976.

## NOTE 1 STATEMENT ON ACCOUNTING METHODS

(a) **Accounting**

The accounts for the company have been prepared under the Historical Cost Convention.

Items in the Statement of Income and Expenditure have been included on an accrual basis with the exception of membership fees which as in previous years have been brought to account on a cash basis. If the accrual basis was adopted a change in accounting method would occur and result in an extraordinary charge of \$30,319.

(b) **Land and Buildings**

It is the policy of the company not to depreciate buildings on freehold land. Freehold land together with the building thereon was valued by Mr. R. J. Healy, F.A.I.V., F.R.E.I., of the firm of Jones Lang Wootton as at 31st December, 1976. Having due regard to such valuation and the use of the freehold land and building to the company as a going concern the Directors are of the opinion that any reduction in this valuation by way of depreciation would be inappropriate.

(c) **Revaluation of Investments**

Investments in Corporations quoted on Prescribed Stock Exchange are revalued as at 31st December of each year and the adjustment required is reflected in Accumulated Funds. (Note 2). Investments in other securities have not been revalued.

(d) **Inventories**

Inventories have been valued at the lower of cost and net realisable value with cost being the main basis. Cost has been determined by the first in first out method.

(e) **Funds for Special Purposes**

The company has entered into a number of agreements with the Australia Council to administer certain grants either on its behalf or at its direction. A condition in each agreement is that the amount of the grant and its expenditure is to appear in the annual financial accounts of the company. In addition certain deposits, grants and theatre ticket sales are administered on behalf of other organisations.

Those amounts which are reflected in the accounts (Note 7) were not brought into account in determining the net result of the company.

(f) **Subsidies**

Income from subsidies is brought into account on a time basis over the period of the subsidy notwithstanding that the level of activity being funded may vary from one period to the next.

Subsidies are received from:

- (1) The Australia Council and the Western Australian Government which cover a period that corresponds with the company's financial year, and
- (2) other State Governments and City Councils which cover a period that does not correspond with the company's financial year.



# NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

NOTE 2	ACCUMULATED FUNDS	1976		1975	
		\$	\$	\$	\$
	Accumulated Funds as at 1st January		100,274		101,948
	Surplus/(Deficit) for the year	61,210		(9,362)	
	<b>Less</b> Subsidy Shortfall—claim not received (see note)	(146,535)		—	
			(85,325)		(9,362)
			14,949		92,586
	<b>Add</b> Transfers from:				
	Contingency Reserve (Note 6)		13,000		—
	Asset Replacement Reserve (Note 6)		13,698		—
	Unrealised Surplus: Revaluation of Land, Building and Investments		89,297		7,688
	Accumulated Funds as at 31st December		<u>\$130,944</u>		<u>\$100,274</u>

## NOTE:

The subsidy shortfall claim relates to the balance of an amount of \$398,500 which arose due to the change in the funding policy in 1970 by the Australian Council for the Arts from a financial year ending 30th June to a calendar year basis. Of this amount \$251,965 has been satisfied subsequent to balance date and the balance of \$146,535 has been written off. Due to the rare circumstances involved it is considered that such item should not be included in the 1976 Statement of Income and Expenditure as to do so would be misleading in the context of presenting a true and fair view of that statement.



# NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

NOTE 3	FIXED ASSETS	1976	1975
		\$	\$
	(a) Freehold Land and Building (153-165 Dowling Street, Potts Point) —at independent valuation 31st December, 1976 (Note 1) —at cost	325,000 —	— 226,965
	(b) Leasehold Improvements—At cost Less Accumulated Amortisation	68,964 68,964 —	68,964 68,964 —
	(c) Theatre Concessions—At cost Less Accumulated Amortisation	187,348 121,351 65,997	187,348 88,353 98,995
	(d) Plant and Equipment—At cost Less Accumulated Depreciation	— — —	239,436 164,753 74,683
	At Directors' Valuation— 31st December, 1975	— —	28,442 103,125
	*31st December, 1976	64,660 64,660	— 103,125
	*During the year certain obsolete items were written down by the Directors.		
		<u>\$455,657</u>	<u>\$429,085</u>
NOTE 4	INVESTMENTS		
	Government Securities—At cost (Market Value \$200, 1975 \$200)	200	200
	Corporations quoted on Prescribed Stock Exchange —At Directors' Valuation 31st December, 1976 (Market Value \$114,246, 1975 \$120,386)	114,246	120,386
	Other Corporation—At cost	6,500	6,500
		<u>\$120,946</u>	<u>\$127,086</u>



# NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

NOTE 5 <b>Amounts Receivable</b>		1976	1975
		\$	\$
Amounts Receivable		225,683	721,696
Less provision for doubtful debts		16,631	37,964
		<u>\$209,052</u>	<u>\$683,732</u>
<b>Movement in Provision for Doubtful Debts</b>			
Balance brought forward		37,964	10,168
Provided during year		—	28,081
		<u>37,964</u>	<u>38,249</u>
<b>Less</b> Bad Debts written off	18,188		285
Excess provision written back	<u>3,145</u>		—
		<u>21,333</u>	
		<u>\$ 16,631</u>	<u>\$ 37,964</u>
NOTE 6 <b>RESERVES, FUNDS AND NON CURRENT LIABILITIES</b>			
(1) RESERVES			
(a) Asset Replacement Reserve:			
Balance at beginning of year		13,698	13,698
Transfer to Accumulated Funds		13,698	—
Balance at end of year		<u>—</u>	<u>13,698</u>
(b) Contingency Reserve:			
Balance at beginning of year		13,000	13,000
Transfer to Accumulated Funds		13,000	—
Balance at end of year		<u>—</u>	<u>13,000</u>
(2) FUNDS			
(a) Staff Retirement Fund:			
Balance at beginning of year		22,000	22,000
Amounts paid during year		22,000	—
Balance at end of year		<u>—</u>	<u>22,000</u>
(b) Residual Responsibility Fund:			
Balance at beginning of year		400,786	315,786
<b>Add</b> Amount transferred from Income and Expenditure Account		—	85,000
		<u>400,786</u>	<u>400,786</u>
<b>Less</b> Appropriations		400,786	—
Balance at end of year		<u>—</u>	<u>400,786</u>
(c) Scholarships, Assistance and Bequests:			
Balance at beginning of year		13,779	13,779
Expended during the year		13,779	—
Balance at end of year		<u>—</u>	<u>13,779</u>
(3) NON CURRENT LIABILITIES			
Long Service Leave		104,405	97,016
		<u>\$104,405</u>	<u>\$560,279</u>



# NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

NOTE 7 FUNDS FOR SPECIAL PURPOSES	1976		
	Income	Expenditure	Balance
(a) Australia Council—Special Grants:	\$	\$	\$
D. Asker and G. Madge	9,800	9,800	—
Australian Youth Performing Arts Association	500	—	500
R. Bradshaw	1,500	1,074	426
R. Cook	2,000	2,000	—
A. Davis	2,000	—	2,000
R. Dumas	1,500	1,500	—
First Aboriginal Country and Western Festival	12,000	11,931	69
Fringe Theatres Committee	5,000	—	5,000
A. Godfrey-Smith	500	—	500
A. Godfrey-Smith	6,200	6,200	—
R. Goss and B. Rahmet	922	646	276
D. Gulpilil	56	56	—
D. Gulpilil	232	232	—
G. Gunn	304	—	304
N. Hassele	5,750	5,750	—
B. Hite	47	—	47
N. Hetherington	2,800	2,800	—
International Theatre Institute	5,046	1,972	3,074
L. Joels	1,500	—	1,500
L. Lewis	3,400	3,400	—
Merce Cunningham and Dance Co.	44,000	44,000	—
Mexican Exhibition	447	447	—
N.S.W. Theatre of the Deaf	6,500	6,500	—
National Dance Theatre of Jamaica	107,500	107,315	185
Nigerian Black Festival	166,841	139,244	27,597
D. Palmer	2,000	2,000	—
B. Syron	336	—	336
H. Takeshi	450	223	227
H. Williams	4,040	4,040	—
H. Williams	4,120	3,649	471
B. Williams	600	600	—
	<u>397,891</u>	<u>355,379</u>	<u>42,512</u>
(b) Australia Council and State Governments			
—Specific Grant:			
Australian Chamber Orchestra:			
Australia Council	7,404	7,404	
New South Wales Government	15,000	15,000	
	<u>22,404</u>	<u>22,404</u>	—
(c) Australia Council Special Deposits:			
Amounts held in respect of entrepreneurial activities completed and in progress, provident fund for performers, consultancy fees and other special services			112,025
(d) Other Specific Grants and Funds			393
Total Amount held for Special Purposes			<u>\$154,930</u>



# NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

NOTE 8	CONTINGENT LIABILITIES	1976	1975
		\$	\$
	Secured:—		
	In respect of Bank Guarantee for Custom Bond Clearances of curtain materials.	25,248	25,248
	In respect of Bank Guarantee for fees of performing artists.	—	6,000
		<u>\$25,248</u>	<u>\$31,248</u>
NOTE 9	<b>NET EXPENDITURE ON TRUST ACTIVITIES</b> (before subsidies and after income and recoveries)		
	The Princess Theatre—Melbourne	115,420	117,624
	The Marionette Theatre of Australia	122,446	159,460
	Production Division	307	77,713
	Theatrescope (Trust News)	41,375	35,643
	Subscription Division	—	17,575
	Entrepreneurial Activities	12,846	(15,974)
	Elizabethan Theatre	—	28,791
	The Elizabethan Trust Orchestras*	2,162,737	1,589,064
		<u>\$2,455,131</u>	<u>\$2,009,896</u>
	*The net expenditure of The Elizabethan Trust Orchestras for 1976 includes deferred expenditure of \$307,032 from the previous year.		
NOTE 10	<b>GRANTS</b>	1976	1975
		\$	\$
	Adelaide Festival Centre Trust	25,850	—
	Apprentice Theatre Board	—	5,000
	Astra Chamber Music Society	800	7,570
	Australia Music Centre Limited	8,000	—
	Australian Flying Arts School	—	1,000
	Australian Ballet Foundation	3,288	13,565
	Australian National Memorial Theatre Limited	—	5,000
	Australian National Playwrights Conference	1,237	975
	Australian Performing Group	25	3,015
	Australian Playwrights Theatre Co. Ltd.	937	1,267
	Australian Opera Auditions	250	50
	Australian Opera Company	266,345	13,565
	Bartok Society of Australia	1,330	150
	Elsie Beyer Fund	190	—
	Brown's Mart—Darwin	—	40
	Cairns Cultural Co-ordinating Association	3,000	2,615
	Cairns Youth Orchestra	500	—
	Canberra Opera Society Inc.	1,500	—
	City of Sydney Cultural Council	1,350	—
	Community and Art Centre Foundation Inc.	5,000	—
	Dance Company (N.S.W.)	1,000	—
	Ensemble Theatre	—	500
	Festival of Australia	—	11,550
	Far North Queensland Ballet and Dance Society	250	—
	Friends of the Australian Opera Limited	250	875
	Hervey Bay Junior Theatre	250	—
	carried forward	<u>321,352</u>	<u>66,737</u>



# NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED

NOTE 10 CONTINUED		1976	1975
		\$	\$
	brought forward	321,352	66,737
Hervey Bay Little Theatre		500	—
Independent Theatre		50	1,295
Melbourne Youth Music Council		4,670	—
Music Broadcasting Society of N.S.W. Co-op. Ltd.		2,301	16,401
Music Rostrum Australia Ltd.		30,000	—
National Music Camp Association		1,100	—
National Theatre Inc.		580	—
N.S.W. Country Amateur Societies and Producers		—	2,184
N.S.W. State Conservatorium of Music		43,800	—
Nimrod Street Theatre Co. Ltd.		100	2,950
Popular Theatre Troupe		6,150	—
Queensland Arts Council		1,000	—
Queensland Ballet		1,000	—
Queensland Festival of the Arts Society		4,000	—
Queensland Modern and Contemporary Dance Co.		2,500	—
Queensland Opera Company		1,500	2,000
Queensland Theatre Company		1,000	—
Queensland Youth Orchestra Council		13,243	—
Rockhampton Junior Little Theatre		500	—
Roma Repertory Society		500	—
St. Stephen's Church for Monday Music		2,150	2,700
State Opera of South Australia Inc.		5,000	—
Peter Summerton Foundation		26	—
Sydney Committee Ltd.		1,500	—
Sydney Youth Orchestra Association Ltd.		122	—
Sundry Grants		—	35
		<u>\$444,644</u>	<u>\$94,302</u>
<b>NOTE 11 FINANCIAL RESULT</b>			
Surplus for the year has been determined after:			
(a) Including as Income:			
Dividends received from other Corporations		6,296	10,536
(b) Charging as expenses under the various departmental activities:			
Auditors' remuneration for the audit of the company's accounts (no other benefits were received by the auditors)		24,466	20,950
Depreciation and Amortisation of Fixed Assets		65,120	57,475
Interest paid to non-related Corporations		7,882	10,800
Bad Debts		—	2,077
Provision for Doubtful Debts		(3,145)	28,081
(c) Including Abnormal Charges:			
Expenditure incurred in refurbishing of the Elizabethan Theatre written off on the termination of lease		—	16,342
Additional depreciation on revaluation decrement of Plant and Equipment		18,597	—
Deferred expenses of 1975 year		307,032	—
(d) Including Abnormal Income:			
Supplementary grants received from Australia Council and other sources in respect to Elizabethan Trust Orchestras including matching grants and additional funds raised.		284,000	—



## DIRECTORS' STATEMENT

In the opinion of the Directors:

- (a) the accompanying Statement of Income and Expenditure when read in conjunction with the notes thereto is drawn up so as to give a true and fair view of the results of the company for the year ended 31st December, 1976.
- (b) the accompanying Balance Sheet when read in conjunction with the notes thereto is drawn up so as to give a true and fair view of the state of affairs of the company as at that date.

Signed at Sydney this 27th day of May, 1977 in accordance with a resolution of the Board of Directors.

David Griffin  
M. Parker

Director  
Director

## STATEMENT BY THE PRINCIPAL ACCOUNTING OFFICER

As the officer in charge of the preparation of the accompanying Balance Sheet as at 31st December, 1976, and the accounts for the year then ended, I hereby state that, to the best of my knowledge and belief, such accounts when read in conjunction with the notes thereto, give a true and fair view of the matters required to be dealt with therein by Section 162 of the Companies Ordinance 1962.

Signed at Sydney this 27th day of May, 1977.

D. F. Grace

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

In our opinion:

- (a) the attached Balance Sheet and Income and Expenditure Account which have been prepared under the historical cost convention stated in Note 1 to the Accounts, are properly drawn up in accordance with the provisions of the Companies Ordinance, 1962, and so as to give a true and fair view of:
  - (i) the state of affairs of the Company at 31st December, 1976 and of the results of the Company for the year ended on that date:  
and
  - (ii) the other matters required by Section 162 of the Ordinance to be dealt with in the Accounts:
- (b) the accounting records and other records, and the registers required by that Ordinance to be kept by the Company have been properly kept in accordance with the provisions of that Ordinance.

No provision has been made in the Accounts for depreciation of buildings and in this respect reference is made to Note 1 to the Accounts.

An unpaid amount of \$146,535, being part of a subsidy brought to account as income in a previous year; has been written off to accumulated funds whereas accepted accounting standards recommend that the amount be charged as an extraordinary item in the Income and Expenditure Statement. The reasons for this departure are explained in Note 2 to the Accounts and we concur with the action that has been taken.

G. T. HARTIGAN & CO.  
C. R. SERGENT  
CHARTERED ACCOUNTANTS

10th June, 1976





*Peter Curtin and Elspeth Ballantyne in "KID STAKES" by Ray Lawler, The Melbourne Theatre Company's production jointly presented by the A.E.T.T. ran for 5 weeks at the Theatre Royal Sydney in March/April 1976.*





Professor Rex Nettleford—Artistic Director of The National Dance Theatre of Jamaica. A cultural exchange programme presented by the A.E.T.T. in Sydney and jointly with The Canberra Theatre Trust and Victorian Arts Centre in Canberra and Melbourne respectively. August 1976.

## CHAIRMAN'S ADDRESS continued

4. Lhamo Tibetan Folk Co.: Sydney season.
5. Athol Fugard Plays: "Sizwe Banze is Dead" and "The Island". Sydney and Melbourne seasons.
6. Hans Richter Haaser: Concert Pianist—Brisbane season.
7. National Dance Theatre of Jamaica: Sydney and Melbourne seasons.
8. Canadian Mime: Sydney season.
9. New South Wales Theatre of the Deaf: Sydney season of "King Lear".
10. Dr. Norbert Mayer: Lectures/Workshops in South Australia, New South Wales and Queensland.
11. Anne Lee: Lectures in Canberra, Sydney, Melbourne and Adelaide.

In addition, the Trust managed or assisted in the co-ordination of the following:

1. Negro Ensemble Co. of New York: In Adelaide and Melbourne of production of "Sty of the Blind Pig".
2. Lhamo Tibetan Folk Co.: In Perth, Adelaide and Canberra.
3. Athol Fugard Plays: In Perth, Adelaide, Brisbane and Hobart of the productions "Sizwe Banze is Dead" and "The Island".
4. Merce Cunningham & Dance Co.: In Perth, Sydney, Adelaide and Canberra.



5. Little Theatre of the Deaf: In Perth, Tasmania, Melbourne, Adelaide and South Australian country areas.
6. Athol Fugard's production of "Boesman and Lena" in Canberra, Melbourne and Brisbane.
7. Royal Shakespeare Company: In New South Wales and Queensland country centres—productions of "The Hollow Crown" and "Pleasure and Repentance".
8. Claude Akire: New South Wales country centres.
9. National Dance Theatre of Jamaica: Canberra season.
10. Canadian Mime Theatre: In Brisbane, Queensland country centres, Armidale, Sutherland, Orange, Canberra, Victorian country centres, Melbourne and Adelaide.
11. Japanese Classical Quartet: In Perth, Adelaide, Melbourne, Canberra, Sydney and Brisbane.

During the year participation by the Trust in performances initiated by commercial entrepreneurs produced a net surplus of \$16,415 which assisted in meeting expenses incurred in presenting other activities. The overall financial risk taken by the Trust in ventures was \$307,000 which resulted in a net loss of \$12,846.

During the year the gross income generated by this Division was \$907,996 as compared with \$1,222,450 in 1975.

The management of the Division requires a combination of enterprise and prudence which the Trust's staff has developed most successfully in a very short time.

### **MARIONETTE THEATRE OF AUSTRALIA**

During the year the company's production of "Tintookies" was performed at the Opera House in Sydney, in Brisbane, in northern New South Wales and southern Queensland country centres. Additionally, from mid-January to May it completed a very successful Asian tour to Sri Lanka, Bangladesh, India, Pakistan, Afghanistan, Burma and Thailand for the Department of Foreign Affairs. Its new production of "Whacky World of Words" was presented at the Parade Theatre in Sydney, at the 1976 Royal Agricultural Easter Show and at various schools throughout New South Wales during the first and second school terms.

During the year pre-production commenced on two new activities called "Roos" and "Hands". "Roos" was completed in November, and trial and rehearsal performances were given during the latter part of the year. The world premiere of both these productions was presented at the Drama Theatre of the Sydney Opera House on 3rd January, 1977. During 1976, a total of 367 performances was given which were attended by 182,400 people, mainly children. This was compared with 471 performances with a total attendance of 204,300 in 1975. The increase in the average number of those attending each performance in 1976 was due to the large audiences during the company's Asian tour of its production, "Tintookies". The income of this Division including subsidies was \$298,122 in 1976 as compared with \$340,800 in 1975.

During the year it was evident that the continual touring by this company on a national scale was not economically viable particularly as they perform predominately for children whose funds available for box office are very limited. Faced with uncertain box office on the one hand and increasing touring costs and wages on the other, and the insufficiency of subsidies as a further problem, the Marionette Company was forced to review its activities during the year. It was clearly necessary to revise completely the style of its future programmes both artistically and to meet the quantum of funds available. This restructure was carried out in May and June of 1976 when the number of puppeteers engaged was reduced from ten employees to four, whilst the direct administration of the company was also reduced and for a time it was administered by the Trust's Entrepreneurial Division.

It is very disappointing that the national puppetry company of Australia has had by circumstances to restrict its operations for the time being basically to the Eastern seaboard of Australia.

To give the company a greater degree of autonomy the Trust has placed it under the control of a Board of Management whose Chairman will report on activities direct to the Board of the Trust. Mr. Stuart Thompson, the new Administrator, and Mr. Richard Bradshaw, the company's talented Artistic Director are currently working with the Board of Management to develop a new policy for the development of the company.



## PRINCESS THEATRE

By arrangement with the Victorian Government, the Trust continued to operate the Princess Theatre, Melbourne, during 1976, during which time it was occupied for a total of thirty-two weeks by a number of companies including the Australian Opera, by companies being toured by the Trust, by local Victorian companies as well as by commercial organisations.

## SUBSCRIPTION DEPARTMENT

During 1976 this Department processed a record of \$2,801,042 in ticket sales at the same time implementing several innovations derived from the experience of previous years. However, it became apparent that for reasons of convenience and cost the performing companies should themselves assume the responsibility for their own subscription departments. As a result

Reflecting the Trust's involvement in various attractive entrepreneurial activities in the first half of 1977, membership is now increasing above the figure as at December, 1976.

The Trust places a great deal of importance on the size and extent of its membership for not only does it generate financial support (\$60,167 in 1976) but undoubtedly makes the Trust the most democratic arts organisation in Australia, drawing its members from all walks of life and from all States and Territories of Australia with the right to attend the Annual General Meeting and involve themselves in the Trust's business including the election of the Trust's Board of Directors.

## INDUSTRIAL DEPARTMENT

As outlined in the 1975 Report, this Department



*Lhamo-Tibetan Folk Theatre Classical Tibetan Folk, Dance and Mime Theatre National Tour March 1976.*



*Winston Ntshona and John Kani in "THE ISLAND" from the season of Athol Fugard plays presented nationally between March and May 1976.*

the Australian Opera has made separate arrangements as from 1st January, 1977, and our Subscription Department is now leased by the Australian Ballet to process the Ballet Subscription programmes.

## MEMBERSHIP

Trust membership has varied over the years depending on the number and type of activities in which the Trust is currently involved. Membership as at 31st December, 1975, was reported as being 7,290 whilst at 31st December, 1976, it was 7,025.

not only provides personnel and industrial services to the Trust but also industry award information and service to a number of other subsidised companies. The cost of this service has in the past been absorbed as part of the Trust's administration service. The continuance of this Department is important not only to the Trust but to the performing arts generally. In addition, this Department administers a Superannuation Plan for 113 executives and salaried staff for nine subsidised companies, and a Provident Fund is administered for 322 artists and performers for ten subsidised companies.



## HIRES

During 1976, the Trust continued to supplement and up-grade its stocks of costumes, theatrical lighting, properties and rostrums which are available for hire. The interest in this Department by professional and amateur performing groups, schools, film companies and the general public is best evidenced by the increase in turnover being \$115,543 in 1976 as compared to \$79,847 in 1975.

New costumes are continually being made and acquired to supplement or replace existing stock, and gross income to date in 1977 supports the Trust's belief in the importance of this service.

## AUXILIARY

Once again, the Board expresses its deep appreciation to the Elizabethan Theatre Ladies' Committee Sydney, the Australian Elizabethan Theatre Queensland Ladies' Committee and the Elizabethan Theatre Ladies' Committee in Adelaide, for their continued efforts in advancing interest in the Trust. We appreciate their continued efforts and extend our special thanks to the respective Presidents for the considerable time and effort they have devoted to their appointment. Members' meetings and functions, particularly first night supper parties, art exhibitions and luncheons have proved to be very valuable in promoting the Trust and the cause of the arts generally.

## APPOINTMENT OF DIRECTOR:

It is with pleasure that your Board announces that since the end of the financial year, Mr. David Allan Mortimer has joined the Board of the Trust, a position for which he is highly qualified.

The Board is most appreciative of the contribution already made by him to the affairs of the Trust.

## ADMINISTRATION

Your Board wishes to express its appreciation of the contribution made to the Trust's operations during the year by Mr. Jeffry Joynton-Smith, his officers and his staff. It has been a period that will be remembered for its problems. It has been a testing time for all people involved in the arts, and the Trust has, we believe, emerged with an enhanced stature.

During the year our previous Secretary, Colonel John McCaffrey, resigned having reached the point of retirement. Your Board, and I, are sure that the Governors and Members also will join in expressing our thanks for the services that Colonel McCaffrey performed for the Trust. He carried out his many tasks with great effectiveness and was able to maintain an atmosphere of warmth and friendship with all those with whom he came in contact. We are glad to know that he is still involved in the arts as Sydney Representative for the Australian Ballet.

Colonel McCaffrey has been succeeded as Secretary by Mr. D. F. Grace who has already shown his qualities for the position he now occupies, and who also continues to provide most valuable support in the Trust's financial affairs.

W. Ian Potter

Chairman





# EVENTS

Activities presented, promoted, managed or held in association with other organisations, including investment by the Trust during 1976 were:



Declan Mulholland, Richard Vernon and June Brown in a scene from "DEAD EYED DICKS" Theatre Royal Sydney November/December 1976.



South African actors John Kani and Winston Ntshona in a scene from the Athol Fugard play "SIZWE BANZI IS DEAD".

## NEW SOUTH WALES

### Dance

Merce Cunningham and Dance Company  
National Dance Theatre of Jamaica  
Lhamo Tibetan Folk Company  
The Siberian Cossacks  
The Bolshoi Ballet

### Drama

Black Theatre of Prague  
Dr. Norbert Mayer—Youth Theatre—Munich  
Melbourne Theatre Company—"Kid Stakes"  
Athol Fugard's "Sizwe Banzi is Dead" and "The Island"  
Royal Shakespeare Company—"Hollow Crown" and "Pleasure and Repentance"  
New South Wales Theatre of the Deaf  
Canadian Mime  
Paul Elliott Production—"Dead Eyed Dicks"  
Anne Lee—Publisher—Evans Plays—London

### Puppets

Marionette Theatre of Australia—"Tintookies" and "Wacky World of Words"

### Music

Claude Akire  
Japanese Classical Quartet

### Orchestral

The Elizabethan Trust Sydney and Melbourne

Orchestras accompanied the Australian Ballet and the Australian Opera.

Chamber music concerts at Chalwin Castle

## VICTORIA

### Dance

National Dance Theatre of Jamaica  
The Bolshoi Ballet

### Drama

American Negro Ensemble  
Athol Fugard's "Sizwe Banzi is Dead" and "The Island"  
America's Little Theatre of the Deaf  
Athol Fugard's "Boesman and Lena"  
Ann Lee—Publisher—Evans Plays—London  
Black Theatre of Prague

### Music

Japanese Classical Quartet  
More Canterbury Tales

### Orchestral

The Elizabethan Trust Melbourne Orchestra accompanied:  
—The Australian Ballet  
—The Australian Opera  
—Victorian Opera  
—Ballet Victoria  
—University of Melbourne Charola  
Symphony concert at Camberwell





*The Canadian Mime Theatre Company which toured Australia extensively during October and November 1976.*



*Four members of The National Dance Theatre of Jamaica performing "MYAL". The company was a non-professional one which performed in Sydney, Canberra and Melbourne as part of the cultural exchange agreement between Australia and Jamaica.*

## QUEENSLAND

### Dance

The Siberian Cossacks

### Drama

Marian Street Theatre—"Roar of the Greasepaint Smell of the Crowd"

Athol Fugard's "Sizwe Banzi is Dead" and "The Island"

Athol Fugard's "Boesman and Lena"

Royal Shakespeare Company—"Hollow Crown" and "Pleasure and Repentance"

Ann Lee—Publisher—Evans Plays—London  
Canadian Mime

Black Theatre of Prague

Dr. Norbert Mayer—Youth Theatre—Munich

### Puppets

Marionette Theatre of Australia—"Tintookies"

### Music

Hans Richter-Haaser

Japanese Classical Quartet

### Orchestral

The Elizabethan Trust Melbourne Orchestra  
accompanied the Australian Ballet

## SOUTH AUSTRALIA

### Dance

Merce Cunningham and Dance Company

Siberian Cossacks

Lhamo Tibetan Folk Company

### Drama

Athol Fugard's "Sizwe Banzi is Dead" and "The Island"

America's Little Theatre of the Deaf

Canadian Mime

Ann Lee—Publisher—Evans Plays—London

Black Theatre of Prague

Dr. Norbert Mayer—Youth Theatre—Munich

### Music

Japanese Classical Quartet

### Orchestral

The Elizabethan Trust Melbourne Orchestra  
accompanied:

—The Australian Ballet

—The Australian Opera

## WESTERN AUSTRALIA

### Dance

Merce Cunningham and Dance Company

Lhamo Tibetan Folk Company

Siberian Cossacks

Bolshoi Ballet

### Drama

Athol Fugard's "Sizwe Banzi is Dead" and "The Island"

America's Little Theatre of the Deaf

Black Theatre of Prague

### Music

Japanese Classical Quartet





*Lhamo—Tibetan Folk Theatre' National Tour March 1976.*



*Uncle Albert meets Welby Macropus Parma from "ROOS" by The Marionette Theatre of Australia 1976.*

### **Orchestral**

Arrangements made with the Western Australian Arts Orchestral Foundation for its orchestra to accompany the Australian Ballet.

### **AUSTRALIAN CAPITAL TERRITORY**

#### **Dance**

Merce Cunningham and Dance Company  
Lhamo Tibetan Folk Company  
National Dance Theatre of Jamaica  
Siberian Cossacks

#### **Drama**

Athol Fugard's "Boesman and Lena"  
Canadian Mime  
Australian National Playwrights Conference  
Ann Lee—Publisher—Evans Plays—London

### **Music**

First Aboriginal Country and Western Festival  
Japanese Classical Quartet

### **Puppets**

Marionette Theatre of Australia—"Roos"

### **Orchestral**

The Elizabethan Trust Melbourne Orchestra accompanied the Australian Ballet

### **TASMANIA**

#### **Drama**

Athol Fugard's "Sizwe Banzi is Dead" and "The Island"  
America's Little Theatre of the Deaf

### **Music**

Japanese Classical Quartet





