

## The Doll Trilogy

KID STAKES, OTHER TIMES and THE SUMMER OF THE SEVENTEENTH DOLL by Ray Lawler.

Directed by Rodney Fisher

Settings by Brian Thomson

Lighting by John Rayment

Cast: Ruth Cracknell, Steven Bisley, Hal Hopkins, Heather Mitchell, Celia De Burgh, Karen Fairfax, Russell Kieffel, Shane Connor, Olivia Brown and Jamie Higgins  
Drama Theatre, S.O.H.

It is now thirty years since Ray Lawler's THE SUMMER OF THE SEVENTEENTH DOLL was presented by the Union Theatre Repertory Company (now the Melbourne Theatre Company) and to celebrate this occasion the Sydney Theatre Company is remounting the play together with the other two plays, which form The Doll Trilogy. Following the Sydney season, the plays will be presented in Melbourne as part of Victoria's 150th Anniversary celebrations. KID STAKES and OTHER TIMES were written by Ray Lawler in the 1970s but only KID STAKES has been seen in Sydney.

THE SUMMER OF THE SEVENTEENTH DOLL was a milestone in the development of Australian theatre as it not only captured the imagination of the Australian public but was the first Australian play to be presented in London by an all Australian cast. John Sumner who directed the original production (and is still director of the Melbourne Theatre Company) described the opening night in November 1955.



Ruth Cracknell in the STC's 1985 production of THE DOLL TRILOGY



Kenneth Warren, Ray Lawler, Madge Ryan, June Jago and Ethel Gabriel in the 1957 London production of THE DOLL

"We couldn't believe our ears at the wonderful reaction of the audience. The whole play just came to life on the stage. It was the most extraordinary event of my life in the theatre." The production had received financial assistance from The Australian Elizabethan Theatre Trust and following the Melbourne season the AETT brought the production to Sydney and from there took it on national tour. THE DOLL was subsequently presented in London in April 1957 by Laurence Olivier Productions in association with the AETT where it not only received critical acclaim but was an enormous popular success.

Set in Carlton in the 1950s, SUMMER OF THE SEVENTEENTH DOLL is the story of two cane cutters, Roo and Barney, who have returned each lay-off period to spend time with their girlfriends, Olive and Nancy. But the summer of the seventeenth visit is different as Nancy has married someone else and Roo is no longer the head of the cane cutting gang. Times have changed and the scene is set for human tragedy as the private world of Olive and Roo collapses around them.

KID STAKES is set in 1937 and is a joyful portrait of the summer of the first doll in which a chance encounter brings Roo and Barney into the shabby Carlton

terrace occupied by Olive and her mother Emma. OTHER TIMES is set in 1945 when a war and a winter of discontent becomes a turning point in their lives. Ray Lawler was never entirely happy with KID STAKES and OTHER TIMES and for this new production both plays have been extensively revised although the storyline remains the same.

Ruth Cracknell stars in the Sydney Theatre Company's production as Emma with Steven Bisley and Hal Hopkins as Roo and Barney and Heather Mitchell and Celia De Burgh as Nancy and Olive.

### BOOKING INFORMATION

Although THE DOLL TRILOGY opens in April members are advised to book in July to obtain good seats. To be seen in order the plays are KID STAKES, OTHER TIMES and THE DOLL.

On July 20 all three plays are shown in one day commencing 1 p.m. and bookings can only be accepted that day for all three plays.

KID STAKES Jul 1, 4, 6 (evg), 10, 15

OTHER TIMES Jul 2, 11, 13 (mat and evg) 16 THE DOLL Jul 3, 5, 6 (mat), 8, 9, 12, 17, 18, 19

Mon to Sat at 8 p.m.

Sat at 2 p.m.

AETT \$14.90 (Mon to Thur and Sat Mat)  
G.P. \$17.90

Stud/pens \$10.90 (Mon to Thur and Sat mat)

Two AETT tickets per member



Bartholomew John, Judi Connelli, Barry Creyton and Gaye MacFarlane

## Sondheim at Marian Street

### SIDE BY SIDE BY SONDHEIM

*Music and lyrics by Stephen Sondheim, Leonard Bernstein, Mary Rodgers, Richard Rodgers and Julie Styne*

*Originators: Millicent Martin, Julia McKenzie, David Kernan and Ned Sherrin*

*Directed by David Penfold*

*Musical direction by Michael Tyack*

*Designed by Graham MacLean*

*Cast: Barry Creyton, Judi Connelli, Bartholomew John, and Gaye MacFarlane*  
*Marian St. Theatre*

Stephen Sondheim is a name which immediately springs to mind whenever musicals are mentioned. WEST SIDE STORY, GYPSY, A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, COMPANY, FOLLIES, A LITTLE NIGHT MUSIC are all the titles of great musicals, acclaimed around the world and created by one man — American composer and lyricist, Stephen Sondheim.

SIDE BY SIDE BY SONDHEIM which will be presented by Northside Theatre Company at Marian St. Theatre from the end of April is a delightful musical entertainment created around the man, his career and his songs. It has had highly successful seasons overseas and prompted Sheridan Morley writing in Punch to say, "If you are only planning to spend one evening in the musical theatre this year I urgently suggest you make it SIDE BY SIDE BY SONDHEIM. If you are planning to see two GO TWICE".

Bartholomew John who played in the original Sydney production at the Theatre Royal in 1977 is in the Marian Street cast with Judi Connelli and Gaye MacFarlane. Barry Creyton will take the role of the narrator. Trust Member nights when a \$5.00 discount is available are Sunday April 28 and Tuesday April 30.

#### BOOKING INFORMATION

Wed April 24 to Sat June 22

Tues to Sat at 8.15 p.m.

Sat and Sun at 5 p.m.

Wed mat 11 a.m.

AETT \$11.90 (Sun Apr 28), \$10.90 (Tue Apr 30)

Two AETT tickets per member

Bookings for other performances on 498 3166

AETT discount \$1.00 (except Fri and Sat)

dialogue which have formed the substance of the musical. The project has been undertaken in recognition of International Youth Year and will be presented at the Q Theatre from April 15 to 27 prior to the commencement of the Q's subscription season.

The Q has also just released details of its 1985 subscription season which takes as its theme human relationships. The season commences with Brendan Behan's THE HOSTAGE and this is followed by an Australian premiere PADDINGTON RED by Gordon Dryland. J. B. Priestley's EDEN END and MEN SHOULD WEEP, a play by Ena Lamont Stewart, set in the depression years in Glasgow follows. The final two plays are PARKER PEN, an Australian play by Pamela Morrissey and Kate Richter which was presented by the authors for the QTC last year and REEDY RIVER, the classic Australian musical of the 1891 shearer's strike by Dick Diamond. Members who wish to subscribe to the season should ring the Q on 047 21 5735. The saving on subscription tickets is almost \$3.00 per production. No AETT discounts are available on subscriptions but a \$1.00 concession applies to single performance purchases.

#### BOOKING INFORMATION

ZILCH

Apr 15 to Apr 27

Wed to Sat at 8 p.m.

Sun at 4.30 p.m.

Sat mat at 4 p.m.

Wed mat at 11 a.m.

AETT discount \$1.00 (Mon to Thu and mats)

Bookings on 047 21 5735

## Rock Musical at the Q

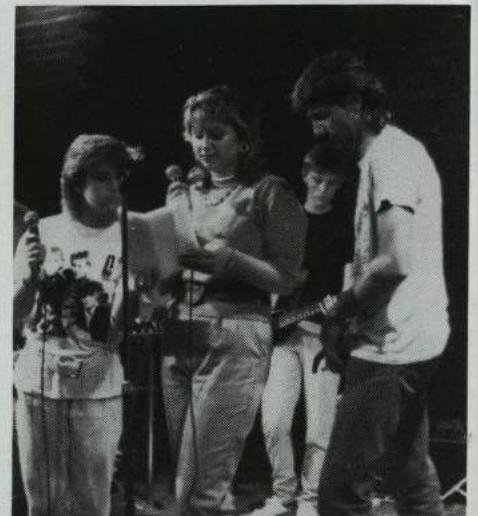
ZILCH devised by Martin Sharman

Directed by Doreen Warburton

Musical direction by Rick Grossman and Anthony Smith

Q Theatre, Penrith

The youth of Penrith have joined forces with the combined talents of writer Martin Sharman, musicians Rick Grossman (of Divinyls) and Anthony Smith (of Icehouse) and director Doreen Warburton to create a rock musical about homelessness inspired by their own experiences and that of other young people. While the professionals have given guidance and structure to the musical it is the young people's ideas and



Rehearsals of ZILCH at the Q

## Paddington Jazz Festival

Paddington Town Hall is to be the venue for a series of jazz concerts this year and promoter Serge Ermoll is kicking off in fine style with a four-day festival. On Wednesday April 10 there are two bands — Roger Frampton's Intersection and American pianist Vince Genova's Quartet with drummer Willie Qua and master saxophone player Errol Buddle. The following night there is the sextet led by pianist Judy Bailey, the Errol Buddle Band and Singaporean sax player Andrew Oh, accompanied by Serge Ermoll and his Transfusion Band.

The Friday concert features pianist Mike Nock and Col Nolan and Supermarket, the 10-piece group fronted by four singers. The pianist Dave McRae, singer Joy Yates and the Morrison Brothers' Big Band will play on Saturday April 13.

### BOOKING INFORMATION

Wed April 10 to Sat Apr 13 at 8 p.m.  
AETT discount \$2.00  
Bookings through Mitchells Bass on  
266 4922/4800

## The Australian Opera Winter Season

Members who have chosen not to subscribe to The Australian Opera's winter season can purchase A Reserve tickets for certain individual performances through the AETT at a discount price. All performances are in the evening.

### BOOKING INFORMATION

A MASKED BALL Jul 31  
AETT \$41.00 G.P. \$45.00  
THE MIKADO Sep 12 and Oct 28  
AETT \$23.00 G.P. \$27.00  
ROMÉO ET JULIETTE Jun 10 and 26  
LA BOHEME Aug 13  
MADAMA BUTTERFLY Aug 30,  
Sep 25  
IL TROVATORE Oct 4 and 8  
KATYA KABANOVA Oct 21 and 29  
AETT \$33.00 G.P. \$36.00  
No pens/stud concession  
Two AETT tickets per member

## Glass Menagerie at Phillip Street

THE GLASS MENAGERIE by Tennessee Williams

Directed by Peter Williams

Designed by Derek Cox

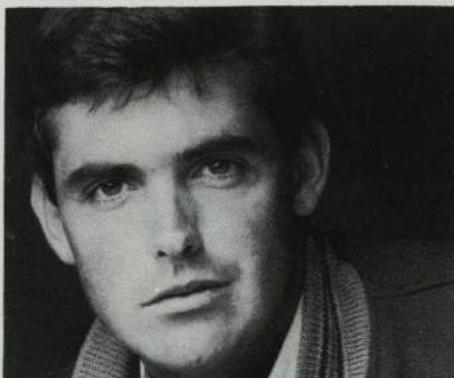
Cast: Andrew MacFarlane, Diana Davidson and Anna Lee

Phillip St. Theatre

*"All work is autobiographical if it is serious. Everything a writer produces is sort of his inner history, transported from another time" Tennessee Williams.*

THE GLASS MENAGERIE opened on Broadway in March 1945 and its immediate success saw the transformation of a young struggling playwright — working as a ranch-hand on a pigeon farm and a factory hand with Clark's Bootery — to one of America's most successful and probably best known playwrights. Williams has been called one of the most subjective and autobiographical of playwrights. From the fabric of his own childhood and emotional experience, he has created some of the most haunting characters and memorable dramas the stage has ever known. The Southern experience is at the root of his creative vision; the South is an antebellum mansion of faded elegance inhabited by gentle dreamers, misfits, fugitives and outcasts — characters twisted by time and circumstance and by their own inhibitions and passions.

THE GLASS MENAGERIE is described by its author as a "memory play". On to his own remembrance of family life in St. Louis, he fused the remorseless destruction of the Wingfields, Amanda the mother, Laura the sister and himself as Tom the brother and narrator of the play. A story of a family trapped by circumstance beyond their control in a world from which there was no exit.



Andrew MacFarlane

Phillip St. Theatre is mounting THE GLASS MENAGERIE in celebration of the 40th Anniversary of its premiere. Trust Member nights are Thursday May 30, Friday May 31 and Saturday June 1 when a \$3.00 discount applies.

### BOOKING INFORMATION

Tues May 28 to Sat Jun 29  
Mon to Fri at 11 a.m.  
Wed, Fri and Sat at 8 p.m.  
AETT \$15.90, \$13.90 (May 30, 31, June 1)  
G.P. \$16.90, Pens/Stud \$8.00  
Two AETT tickets per member

## Australia Meets Japan in Concert Free Ticket Offer

April will see a visit to Australia by the entire Tokyo City Philharmonic Orchestra — they will be part of the opening celebrations of the Queensland Performing Arts Centre and will be the only international element of the Sydney Youth Festival.

The 80 piece orchestra, conducted by Hiroyuki Iwaki, will perform at the Concert Hall of the Sydney Opera House on Monday 29th April at 8 p.m. The programme introduces Japanese music and composers in its first half:

- Rhapsody for Orchestra by Yuzo Toyama
- Autumn by Toru Takemitsu
- Bugaku by Toshiro Mayuzumi

The second half denotes Japan's friendship with Australia:

- Waltzing Matilda
- Aboriginal Music with dance
- The Gum-Suckers March by Percy Grainger
- Dedicata for Oboe and Orchestra by Ricardo Formosa
- An Australian Bush Band

### BOOKING INFORMATION

As this programme is a cultural exchange of goodwill we are able to offer 500 free seats to members. There is a limit of two tickets per member and requests will be treated in order of receipt. Please do not complete booking coupon but send a stamped addressed envelope which is marked TOKYO PHILHARMONIC on front bottom left. This should be in addition to the stamped addressed envelope for your other ticket requests.

## Morris West Play

THE HERETIC by Morris West

Directed by Bill Redmond

Designed by David Spode

Lighting design by John Rayment

Cast: Bryan Marshall, Brian James, Vicki Luke, Ric Hutton and Robin Bowering  
Playhouse Theatre, S.O.H.

THE HERETIC written by Morris West in 1969 has had numerous productions overseas but strangely has never received a professional production in Sydney. This omission will be rectified when Melaleuka Productions present the play at the Playhouse Theatre, Sydney Opera House in May.

THE HERETIC is about "freedom of speech" and follows the story of one of history's most famous freedom fighters, Giordano Bruno who became known as The Heretic. Bruno was imprisoned, tortured and interrogated by the Inquisition in the 1590's and then following his recantation was claimed by the Romans. After seven years of confinement and inquisition he refused a second recantation which would have saved his life and perhaps restored his liberty. On February 17, 1600 AD he was burned at the stake. His story makes for powerful theatre.



Morris West

Morris West is known firstly as an author with an international reputation. Some of his best known works are *The Devil's Advocate*, *The Shoes of the Fisherman* and *Children of the Sun*. Although *THE HERETIC* is his only play, he has adapted his novel *THE WORLD IS MADE OF GLASS* for the stage and this was directed by the author and presented at the 1984 Adelaide Festival of Arts.

### BOOKING INFORMATION

Mon May 6 to Sat Jun 1

Mon to Sat at 8 p.m.

Sat mat at 2 p.m.

AETT \$18.40 (Mon-Thu) G.P. \$19.90

Pens/Stud \$13.90 (Sat mat only)

Two AETT tickets per member

## Silkwood at Off Broadway

PEGGY SUE by Jack Hibberd

Directed by Paula Iland

Cast: Sally Ann Bertram, John Firman, Helen Sides, Marina Hoddle  
Off Broadway Theatre

Silkwood Theatre Company which was formed in 1984 and whose driving force is Sally Ann Bertram will present their second production this month. *PEGGY SUE* is a hard hitting look at Australian society in the period 1955-1965. The story follows the lives of three friends — Peggy Sue, Margaret and Glynis with one actor playing the men in their lives. It is a non naturalistic play pinpointing the romantic allusions and myths that surrounded women in those times. The play attempts to shatter these allusions, but there is still relevance in the story for the eighties.

### BOOKING INFORMATION

Wed Apr 10 to Sat May 4

Mon to Sat at 8.15 p.m.

AETT discount \$1.00

Bookings on 692 0964

## Steven Berkoff Premiere

GREEK by Steven Berkoff

Directed by Peter Barclay

Cast: Wayne Pygram, Lynn Piersie, Shaunna O'Grady and David Wheeler  
Sailors Home Theatre

Sydney audiences were first exposed to the work of Steven Berkoff when his London Theatre Group toured Australia in 1978 with his controversial play *EAST*, which exposed a side of London life which is definitely not in the tourist books. Another Berkoff play set in London's East End, and titled *GREEK* will be premiered this month. It is a passionate and comic satire of an ailing Britain.

### BOOKING INFORMATION

Wed Apr 10 to Sun May 19

Tue to Fri at 8 p.m.

Sat at 8 p.m. and 11 p.m.

Sun at 6 p.m.

AETT discount \$1.00

Bookings on 273 274

## Youth Theatre

Youth theatre companies from the Eastern States will come together at the Seymour Centre between May 6 and 11 for a Youth Theatre Festival staged as part of Sydney's first Youth Festival. The Festival will include plays devised, written, designed, directed and performed by young people. There will be performances, workshops and forums. Further details will follow in May Trust News.

As part of the Youth Festival, The Theatre of the Deaf, the AETT's own in-house company will present *GOOD SPORTS*, a fast paced entertaining look at sport, being a good sport and at how people communicate. It is suitable for 7 to 14 year olds and will be presented in the city, at Liverpool and Parramatta.

### BOOKING INFORMATION

GOOD SPORTS

Apr 29 to May 3, S.O.H.

May 6 and 7, Liverpool Civic Centre

May 8 to 10, Parramatta Town Hall

11 a.m. and 1.30 p.m. daily

April 29 at 1.30 p.m. only

Tickets \$3.00 ea (adults and children)

No AETT discount

Bookings on 357 1200 (Richard Payten)

## Fo Plays at Belvoir St

WHORE IN A MADHOUSE by Dario Fo and Franca Rame

Directed by Carol Woodrow, Ros Horin, Kerry Dwyer and Chrissie Koltai  
Belvoir St. Theatre

*FEMALE PARTS* by Dario Fo and Franca Rame which Evelyn Krape presented in Sydney in early 1984 was a great success even though its frankness did manage to shock a few patrons. The plays examined male/female relationships with particular emphasis on the place of women in society. Now the Italian husband and wife writing duo have written a further series of short plays on the same theme which will be presented at Belvoir St. Theatre under the general title *WHORE IN A MADHOUSE*.

### BOOKING INFORMATION

Thu Apr 11 to Tue May 7

Tue to Sat at 8 p.m.

Wed, Sat and Sun at 5 p.m.

AETT discount \$1.00

Bookings on 699 3273



## ANNUAL REPORT 1984

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## NOTICE OF ANNUAL GENERAL MEETING

Notice is hereby given that the Thirty-Second Annual General Meeting of Members of The Australian Elizabethan Theatre Trust will be held in Studio 3 on the Second Floor of 153 Dowling Street, Potts Point, on Monday the Fifteenth day of April, 1985, commencing at 6.00 p.m.

### BUSINESS:

1. To receive and consider the Balance Sheet as at 31st December, 1984 and the Statements of Income and Expenditure for the year then ended together with the Statement of Directors and Reports of the Directors and Auditors thereon.
2. To elect Directors:
  - (i) The following four Directors retire by rotation in accordance with the Articles of Association and, being eligible, offer themselves for re-election.
    - (a) The Hon. Mr Justice Christopher John Legoe
    - (b) Mr Robin Casper Lovejoy, O.B.E.
    - (c) Mr Leonard George Teale
    - (d) Sir David Griffin, C.B.E.
  - (ii) Mr Timothy Carrington Yates has been appointed as a Director to fill a casual vacancy and retires in accordance with Article 43 of the Articles of Association and, being eligible, offers himself for re-election.
3. To elect Governors:
  - (a) Mrs Jessica Dames was appointed as a Governor during the year and retires in accordance with Article 66 (vi) of the Articles of Association and, being eligible, offers herself for re-election.
  - (b) Mrs Judy White was appointed as a Governor during the year and retires in accordance with Article 66 (vi) of the Articles of Association and, being eligible, offers herself for re-election.
  - (c) Mrs Barbara Bennett retires as a Governor, by rotation, in accordance with Article 66 (v) of the Articles of Association and, being eligible, offers herself for re-election.
4. To transact any other business which may be brought before the meeting in conformity with the Articles of Association.

Dated this 25th day of February, 1985.

By Order of the Board

D.F. GRACE  
SECRETARY

### PROXIES:

A member entitled to attend and vote at the Annual General Meeting is entitled to appoint a proxy to attend and vote on behalf of the member. A proxy need not be a member of the company.

Proxy forms must be deposited at the registered office of the company c/- Phipson Nominees Pty. Ltd., 12th Floor, National Mutual Centre, Darwin Place, Canberra City, A.C.T., 2601 not later than 5.00pm on Friday the Twelfth day of April, 1985.

## OFFICE BEARERS

**PATRON:**  
HER MAJESTY THE QUEEN

**PRESIDENT:**  
Sir Ian Potter

**CHAIRMAN:**  
Mr A. Briger, A.M.

**DIRECTORS:**  
Alderman S. Atkinson  
Sir David Griffin, C.B.E.  
The Hon. Mr Justice C.J. Legoe  
Mr R.C. Lovejoy, O.B.E.  
Dr T. Manford  
Mr D.A. Mortimer  
Mr N.R. Seddon, A.O., C.B.E.  
Mr L.G. Teale  
Mr L.D.S. Waddy  
Mr T.C. Yates

**CHIEF EXECUTIVE:**  
Kathleen Norris

**SECRETARIES:**  
Mr D.F. Grace  
Mr N.M. Macphillamy

**AUDITORS:**  
Pannell Kerr Forster  
Chartered Accountants

**BANKERS:**  
Commonwealth Trading Bank of  
Australia

**SOLICITORS:**  
Allen Allen & Hemsley

**REGISTERED OFFICE:**  
c/- Phipson Nominees Pty. Ltd.,  
12th Floor,  
National Mutual Centre,  
Darwin Place,  
Canberra City, A.C.T.

**COUNCIL OF GOVERNORS:**  
Vice-Presidents:  
Mrs G. Hay, O.A.M. (NSW)  
Mr N.F. Hopkins (SA)  
Mr A.D. Marshall (Qld)  
Mr J.B. Piggott, C.B.E. (Tas)  
Miss M.E. Roper, A.M. (Vic)

**GOVERNORS:**  
Mrs B. Bennett (NSW)  
Mr D.J. Billington (NSW)  
Mrs H Butts (Qld)  
Mr K.A. Conlon (SA)  
Mrs J. Dames (SA)  
Sir James Darling, C.M.G.,  
O.B.E. (Vic)  
Sir Warwick Fairfax (NSW)  
Lady Hangar (Qld)  
Mr J.R. Kerrigan (NSW)  
Sir Bruce Macklin, O.B.E. (SA)  
Miss I. Mitchell, M.B.E. (Tas)  
Mr B.R. Redpath (Vic)  
Mrs J.M. Summerhayes (WA)  
Miss M.L. Toyne (Vic)  
Mrs J. White (NSW)  
Mrs A. Williams (SA)

**HONORARY MEMBERS:**  
Dr H.C. Coombs  
Mrs M. Deyvere, C.B.E.  
Mrs G. Hay, O.A.M.  
Sir James Darling, C.M.G.,  
O.B.E.  
Sir Charles Moses, C.B.E.  
Emeritus Professor  
F. Alexander, C.B.E.

## STAFF

Pamela Andrews  
Trish Benson  
Christine Bragg  
John Cooney  
Barbara Costen  
Angela Dalton  
Graham Duncanson  
Vera Emmi  
David Ferguson  
Noel Ferrier  
Tom Gough  
Debra Gray  
Don Hume  
Denise Hoynes  
Michael James  
Wayne Kellett  
Jeffrey Kovel  
Carole Long  
Carol Martin  
Andrew McKinnon  
Richard Payten  
William Reid

Tony Rogers  
Priscilla Shorne  
Ben Strout  
Daniela Tarchi  
Roger Taylor  
John Tilbrook  
Phillip Tory  
Barry Tree  
Sam Trumble  
Genevieve Zambra

### INTERSTATE REPRESENTATION

**MELBOURNE**  
Graham Anderson  
Carol Ormerod  
G.P.O. Box 438C  
Melbourne 3001  
Tel: 662 2911

**BRISBANE**  
Denise Wadley  
G.P.O. Box 1618  
Brisbane 4001  
Tel: 221 9528

**ADELAIDE**  
Veronica Bohm  
28 Fifth Avenue  
St. Peters 5069  
Tel: 429 576

**PERTH**  
Janet Durack  
P.O. Box 7227,  
Cloisters W.A. 6000  
Tel: 321 4953

## PRESIDENT'S MESSAGE

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1984 has again proved to be a successful year of operations for the Trust and my congratulations for this achievement are extended to our Chairman, Mr Andrew Briger, the Board of Directors, and the management and staff of the Trust.

As you are aware, the Trust celebrated its 30th Anniversary in 1984 and this was an important occasion as public attention was focused on our diverse activities.

As President of the Trust, I was delighted to see the acknowledgement the Trust received for its achievements over the years and was also pleased to note the increased public awareness and widespread endorsement of the functions of our organisation.

This public awareness of the Trust is most important if we are to continue to provide assistance to the performing arts of our nation and has encouraged us to launch a drive to increase considerably our membership base.

Through its membership programme which provides a valuable theatre-going service, the Trust has a vital role to play in the development of audiences for the performing arts. At present, we have 7,000 members throughout the country with 4,500 in NSW. By the end of 1985 we hope to have increased our NSW membership by 2,500 and also substantially increase membership in other states.

In June, 1984 our Chairman announced the appointment of the Trust's new Chief Executive, Ms. Kathleen Norris who has taken over from Jeffrey Joynton-Smith following his retirement after 15 years of distinguished service. I worked closely with Jeffrey Joynton-Smith over many years and can confirm the contribution he has made to the Trust. He is a true man of the theatre which, combined with his professional qualifications, ensures that he leaves the Trust in very healthy shape for his successor.

I extend my best wishes to Ms. Norris in her new position and am quite certain that she will make a valuable contribution to our organisation in the exciting years ahead.

Sir Ian Potter  
President

## CHAIRMAN'S ADDRESS FOR 1984 ANNUAL REPORT

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In 1984 the Australian Elizabethan Theatre Trust celebrated its 30th Anniversary and the occasion was marked by glowing tributes from community leaders throughout the country.

At various celebrations held in capital cities the contribution the Trust has made to the development of the performing arts of our nation was recognized. In Sydney, the New South Wales Premier Neville Wran and the Lord Mayor, my one-time colleague Doug Sutherland, both hosted official receptions to commemorate the event.

Mr Wran very kindly stated that the health and vitality of the arts in Australia today is due largely to the pioneering efforts of the Trust. He pointed out that the Trust established The Australian Ballet, The Australian Opera, the Marionette Theatre, the Theatre of the Deaf, and the two Elizabethan Orchestras, and played a leading role in establishing many other major performing arts organisations including the National Institute of Dramatic Art. All this heady praise was most gratifying and I was proud to be able to respond with assurances that the Trust continues to stand ready to provide assistance to any worthwhile endeavour in the performing arts and has many plans for a future that will be as innovative as our past.

In addition to celebrating our achievements over 30 years, we were able to add to them in 1984. Major entrepreneurial successes such as the presentation in Melbourne, Sydney, Adelaide and Perth of THE PIRATES OF PENZANCE contributed to an overall profit for 1984 which I am pleased to report is \$72,194.

The Pirates, a delightfully irreverent and entertaining version of the Gilbert and Sullivan classic, brought the Trust into association with the Victoria State Opera and the Victorian Arts Centre Trust. I would like to express my particular appreciation for the success of this production to the co-executive producers Ken McKenzie-Forbes, General Manager of the Victoria State Opera, and Noel Ferrier, executive producer of our musical theatre division. They presented us with a musical in the true showbusiness tradition.

Other presentations by the entrepreneurial division of the Trust included the Broadway and West End hit play CHILDREN OF A LESSER GOD which gave audiences in Sydney, Melbourne, Adelaide and Perth, the opportunity to see stunning performances by popular Australian actor John Waters and American actress Elizabeth Quinn. Miss Quinn recreated the role which won the Society of West End Theatre Award for Best Actress in A New Play when she performed it in London. Madcap entertainer Grahame Bond wrote, directed and starred in CAPTAIN BLOODY, a rock and roll musical comedy which the Trust presented in Sydney and Canberra.

## CHAIRMAN'S ADDRESS FOR 1984 ANNUAL REPORT

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The Trust also took to the road with *CARAVAN*, Donald Macdonald's Australian farce, which was originally presented by Sydney's Ensemble Theatre. A national tour played Canberra, Perth, Geraldton and Melbourne in late 1984 and will continue in 1985.

The Trust's Australian Content Department exists to encourage innovative work in all areas. During 1984 the Department presented a range of productions in capital cities and regional centres. Meryl Tankard's *ECHO POINT* was well received in Sydney; the corporeal mime company *Entr'acte* toured to Newcastle, Wollongong, Canberra and Melbourne, playing *REFRACTIONS* to capacity audiences and involving local groups in workshops; and the Handspan Theatre Company enjoyed a tour of their work *SECRETS* which combined two-night stands with a season at Brisbane's Warana Festival. This was the first Trust production to play the new theatre in Scone, and Nigel Triffitt's highly acclaimed puppet show was an unusual experience for both child and adult audiences.

In Adelaide, this Department assisted with the workshoping of Ted Neilson's *THE FAMILY ROOM*. This play won the playwriting competition held during the 1984 Adelaide Festival and will be presented by the Royal Queensland Theatre Company in 1985. The Trust also combined with the Adelaide Festival in the presentation in Sydney of the controversial Ljubis Ristic production 1984AD.

The Australian Content Department receives funding from the Theatre Board of the Australia Council and during 1984 was able to solicit additional monies from the Department of Aboriginal Affairs, the Aboriginal Arts Board, the Literature Board and the New South Wales Ministry for the Arts. Funding from Aboriginal sources was used to commission playwright Jack Davis and Dramaturg Andrew Ross to write two plays. One is an epic about an Aboriginal family during the Depression years entitled *NO SUGAR*, and the other, *HONEYSPOT*, is for young audiences to celebrate the International Year of Youth.

Other Trust divisions also have had a busy year.

The Elizabethan Sydney Orchestra and the Elizabethan Melbourne Orchestra gave more than 400 performances throughout the country. A highlight for the Elizabethan Melbourne Orchestra was accompanying The Australian Ballet for the performance of *SLEEPING BEAUTY* which was telecast nationally to mark the opening of the Victorian Arts Centre in October. Memorable also was the performance by the Melbourne Orchestra of the Verdi Requiem with the Melbourne Chorale as a direct result of which the orchestra has been invited to perform Beethoven's 9th Symphony at the Melbourne Concert Hall in October, 1985. For the Elizabethan Sydney Orchestra highlights were performances in the Mostly Mozart series at the Opera House in January and later accompanying Dame Kiri Te Kanawa in a concert recital, again at the Opera House.

The Theatre of the Deaf continued its schedule of Australian performances in schools throughout New South Wales. A major event for the company was performing three of its shows (designed for infants, primary and secondary schoolchildren) in the 1984 Adelaide Festival Fringe.

The Costumes, Props and Electrics, all Hire Departments reported an active year of trading and were able to service not only performing arts organisations but also the many requests from the public at large. The Costume Department has now opened its own workroom to manufacture stock for hiring and to make costumes for outside sale.

The Trust has a broad range of activities through which we support Australian artists and Australian audiences. Some of these are unglamorous and so go largely unnoticed by the general public. They are nonetheless essential, and in 1984 we continued our programmes of marketing and travel assistance to performing arts organisations, continued our administrative consultation and advisory service, and expanded our superannuation scheme for the performing arts. We also granted \$1,328,801 in tax deductible contributions from more than 5000 donors to some 200 individuals and arts institutions.

Through these programmes the Trust is able to provide broad based practical support to large and small companies throughout Australia. Without our assistance many of the smaller companies would be forced into more costly, less efficient modes of operation in many areas. Consequently it came as a great disappointment to learn late in 1984 that the Australia Council had decided to drastically cut funding to the Trust for 1985. Not only do such cuts make it highly difficult for us to present the full range of performance activities Australians have come to expect of the Trust, but more important they are forcing us to take a hard look at many of the support services we currently provide free of charge. It is ironic that the Council's actions most disadvantage the small organisations we assist, who are least able to bear any increased costs. We will continue to lobby government and the Council to correct what we believe to be serious deficiencies in recent funding decisions.

1984 saw two major changes in our management. Sid Irving, one of the most experienced and respected administrators in Australian showbusiness, retired in September after 10 years as head of our Service division. We all thank Sid for his contribution to the Trust and wish him well in his retirement.

Our General Manager, Jeffry Joynton-Smith also retired after 15 years of outstanding achievement which was recognised by the award of Membership of the Order of Australia in the 1985 Australia Day Honours. He was replaced by Kathleen Norris who took up her position as Chief Executive on January 1st, 1985. Ms. Norris comes to us with 17 years of experience in the arts both in the United States and in Australia. As we begin our fourth decade we look forward to the contribution she will undoubtedly make in the development of the Trust's scope of activities.

The arts scene in Australia has changed dramatically during the 30 years of the Trust's existence. We are immensely proud to have had a small part in effecting that change. 1984 provided us with an anniversary and an opportunity to take stock and to set the directions that will take us into the next 30 years. We look forward to a continually enriching arts life for all Australians and to more celebrations of the Trust in 2014.

Andrew Briger, A.M.

## DIRECTORS' REPORT

In accordance with a resolution of the Directors, the Directors submit herewith the Balance Sheet as at 31st December, 1984, and the Statement of Income and Expenditure for the year ended on that date and report as follows:-

- (a) The names of the Directors in office at the date of this report are:-  
Alderman Sallyanne Atkinson  
Mr Andrew Briger, A.M. (Chairman)  
Sir David Griffin, C.B.E.  
The Hon. Mr Justice Christopher John Legoe  
Mr Robin Casper Lovejoy, O.B.E.  
Dr Toby Manford  
Mr David Allen Mortimer  
Mr Norman Richard Seddon, A.O., C.B.E.  
Mr Leonard George Teale  
Mr Lloyd Dengate Stacy Waddy  
Mr Timothy Carrington Yates
- (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 and dance throughout Australia, the lease of theatres, making and hiring of costumes and other theatrical equipment. There have not been any significant changes in the nature of these activities during the financial year.
- (c) The year's activities resulted in an operating surplus of \$72,194. This surplus has been included under Total Funds in the Balance Sheet which at 31st December, 1984, stood at \$660,722. The company is exempt from income tax.
- (d) The company was not deemed to be a holding company at any time during the year.
- (e) The amount and particulars of transfers to and from reserves and provisions during the financial year are as disclosed in Notes 2, 6 and 8 to the accounts.
- (f) The Company is limited by guarantee and accordingly does not issue shares. No debentures were issued during the financial year.
- (g) The company's 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.
- (h) Before the Statement of Income and Expenditure and Balance Sheet were prepared the Directors took reasonable steps to ascertain what action had been taken in relation to:-  
(i) the writing off of bad debts, and  
(ii) the making of provisions for doubtful debts, and to  
(iii) cause all known bad debts to be written off, and  
(iv) adequate provision to be made for doubtful debts.
- (i) At the date of this report, the Directors are not aware of any circumstances which would render the amount written off for bad debts, or the amount of the provision for doubtful debts inadequate to any substantial extent.
- (j) Before the Statement of Income and Expenditure and Balance Sheet were made out the Directors took reasonable steps to ascertain whether any current assets of the company (other than debtors) were unlikely to realise in the ordinary course of business their value as shown in the accounting records of the company and, if so, to cause:-  
(i) those assets to be written down to an amount which they might be expected so to realise, or  
(ii) adequate provision to be made for the difference between the amount of the value as so shown and the amount that they might be expected so to realise.
- (k) At the date of this report, the Directors of the company are not aware of any circumstances which would render the values attributed to current assets in the accounts misleading.
- (l) At the date of the report there does not exist:-  
(i) any charge on the assets of the company that has arisen since the end of the financial year which secures the liabilities of any other person, and  
(ii) any contingent liability which has arisen since the end of the financial year.
- (m) 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 when they fall due.
- (n) 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 the amount stated in the accounts misleading.
- (o) The result of the operations of the company 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 apart from those referred to in Note 16 to the accounts.
- (p) 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 this 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.
- (q) No Director of the company has since the end of the previous financial year 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 a firm of which he/she is a member, or with a company in which he/she has a substantial financial interest.

For and on behalf of  
the Board of Directors

ANREW BRIGER Director  
TIMOTHY C. YATES Director

Sydney 25th February, 1985

**BALANCE SHEET**  
AS AT 31ST DECEMBER 1984

	NOTES	1984		1983	
		\$	\$	\$	\$
<b>FUNDS</b>					
Accumulated					
General		272,571		263,355	
Orchestral	1	<u>188,151</u>		<u>125,173</u>	
			460,722		388,528
Entrepreneurial Development			<u>200,000</u>		<u>200,000</u>
<b>TOTAL FUNDS</b>	2		<u>\$660,722</u>		<u>\$588,528</u>
Represented by:					
<b>FIXED ASSETS AND LEASEHOLD IMPROVEMENTS</b>	3		665,668		575,906
<b>INVESTMENTS</b>	4		130,686		128,868
<b>NON-CURRENT ASSETS</b>					
Prepayment and Accrued Income	5		—		30,158
<b>CURRENT ASSETS</b>					
Stock on Hand	1	2,769		4,541	
Accounts Receivable	6	389,091		341,077	
Cash at Bank	12	1,982,401		1,405,663	
Advance Production Costs	1	174,992		255,919	
Prepayments and Accrued Income	5	159,619		176,326	
Subsidies Receivable		—		37,435	
			2,708,872		2,220,961
<b>TOTAL ASSETS</b>			<u>3,505,226</u>		<u>2,955,893</u>
From which has been deducted:					
<b>NON-CURRENT LIABILITIES</b>					
Subsidies Received in Advance	7	—		40,000	
Membership Fees Received in Advance	9	<u>10,645</u>		<u>13,555</u>	
			10,645		53,555
<b>CURRENT LIABILITIES</b>					
Amounts Payable and Accrued Expenses		625,481		391,973	
Provisions for Specific Purposes	8	434,065		396,928	
Funds for Special and Specific Purposes	10	90,298		76,716	
Subsidies Received in Advance	7	1,322,000		1,268,500	
Membership Fees Received in Advance	9	84,241		78,233	
Donations Received in Advance	1	<u>277,774</u>		<u>101,460</u>	
			2,833,859		2,313,810
<b>TOTAL LIABILITIES</b>			<u>2,844,504</u>		<u>2,367,365</u>
<b>NET ASSETS</b>	2		<u>\$660,722</u>		<u>\$588,528</u>
<b>Lease Commitment</b>	11				
<b>Contingent Liability</b>	13				
<b>Capital Expenditure</b>	14				

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 1984

	NOTES	*DIRECT ACTIVITIES		CONSOLIDATED ACTIVITIES	
		1984 \$	1983 \$	1984 \$	1983 \$
<b>INCOME</b>					
Subsidies					
Australia Council — Annual		114,000	164,000	3,326,000	3,196,000
— Australian Content	10	185,905	137,025	185,905	137,025
— Theatre of the Deaf	10	56,233	—	56,233	—
State Governments — Annual		348,500	323,000	771,000	733,000
— Australian Content	10	20,000	40,000	20,000	40,000
— Theatre of the Deaf	10	25,000	—	25,000	—
Department of Aboriginal Affairs					
— Australian Content	10	10,000	28,148	10,000	28,148
Other Organisations		8,000	8,000	8,000	8,000
Augmentation Fees — Orchestras		—	—	658,771	767,544
Box Office, Management, Performing Fees and Programme Revenue		6,137,297	1,298,547	6,137,297	1,298,547
Dividends Received		18,423	15,802	18,423	15,802
Interest Received		125,172	85,105	204,020	153,598
Donations		1,344,421	1,372,083	1,344,421	1,372,083
Membership Fees		128,756	130,294	128,756	130,294
Trading Activities, Theatrical Hires, Theatre Rents, Booking Fees and Concessions including Theatre and Other Expenses Recovered		1,314,642	2,010,933	1,244,642	1,945,933
Sundry Income		3,361	17,665	3,661	18,430
		<u>9,839,710</u>	<u>5,630,602</u>	<u>14,142,129</u>	<u>9,844,404</u>
<b>EXPENDITURE</b>					
Advertising and Promotion		931,857	404,542	931,857	404,542
Audit Fees — Audit of the Accounts (No other benefits were received by the Auditors)		17,629	17,550	23,629	21,820
Depreciation and Amortisation		31,394	26,344	89,579	91,225
Fares, Freight and Travelling		258,444	176,932	499,424	365,820
Production and Theatre Costs		2,822,931	1,076,607	2,937,448	1,172,809
Rent, Rates and Taxes		331,879	311,192	331,879	311,192
Salaries, Wages, Fees, Allowances, Royalties including Superannuation, Long Service Leave and Statutory Oncosts		3,853,666	2,010,289	7,666,276	5,737,826
Sundry Administration Expenses		253,893	184,279	261,042	192,276
Grants	15	1,328,801	1,366,379	1,328,801	1,366,379
		<u>9,830,494</u>	<u>5,574,114</u>	<u>14,069,935</u>	<u>9,663,889</u>
<b>Surplus for the year</b>	2	<b>9,216</b>	<b>56,488</b>	<b>72,194</b>	<b>180,515</b>
<b>Accumulated Funds at beginning of year</b>		<b>263,355</b>	<b>206,867</b>	<b>388,528</b>	<b>208,013</b>
<b>Accumulated Funds at end of year</b>	2	<b>\$272,571</b>	<b>\$263,355</b>	<b>\$460,722</b>	<b>\$388,528</b>

\*Direct Activities exclude the Orchestral Division.

The Income and Expenditure Statement forms part of and should be read in conjunction with the accompanying notes.

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31ST DECEMBER 1984**

**NOTE 1 STATEMENT OF ACCOUNTING METHODS**

(a) **Accounting**

The accounts for the company have been prepared under the Historical Costs Convention modified by revaluation of Freehold Land, Buildings and Investments.

Divisional Statements of Income and Expenditure have been prepared in respect to the Direct Activities of the company and the Elizabethan Trust Orchestras. These have been amalgamated in the Consolidated Statement of Income and Expenditure after the elimination of intercompany income and charges.

The Australia Council, as one of its conditions of subsidy for the Elizabethan Trust Orchestras requires the balance of any surplus or loss arising from the annual activities of the orchestral division be disclosed in the Balance Sheet as a separate definable item under Accumulated Funds.

(b) **Fixed Assets and Leasehold Improvements**

As from the 1st January, 1980, Freehold Buildings have been depreciated at the rate of two percentum per annum.

Leasehold Improvements have been amortized over the period of the lease. Other Fixed Assets are depreciated over their estimated useful life using the straight line method of depreciation. New Assets are depreciated from the day of acquisition.

Profits or losses on disposal of fixed assets are taken into account in determining the surplus for the year.

(c) **Revaluation of Investments**

Investments in Corporations quoted on Prescribed Stock Exchange have not been revalued by the Directors since the 31st December, 1976, as market values are subject to fluctuations and any surplus or deficit is only realised on sale. If market value was adopted as at 31st December, 1984, Accumulated Funds would increase by \$151,029.

(d) **Foreign Currency Conversion**

Foreign currency transactions during the year are recorded in Australian Currency using the rate of exchange prevailing at the date of transaction. All gains and losses have been brought into account in determining the result for the year.

(e) **Stock on Hand**

Stock on Hand consists of consumable stores and supplies and has 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.

(f) **Debtors**

Known bad debts are written off during the period in which they became known by a charge against

the provision for doubtful debts. A provision is raised for any doubtful debts based on a review of all outstanding amounts at year end.

(g) **Funds for Specific and Special Purposes**

(i) **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. Special Purpose Funds have not been brought into account in determining the net result of the company (Note 10).

(ii) **Specific Grants**

Expenditure for Specific Grants together with sufficient income to meet that expenditure has been included in the Statement of Income and Expenditure. The balance of these grants has not been included in determining the net result of the company (Note 10).

(h) **Subsidies**

Subsidies are received from:

(i) The Australia Council and the State Government of Victoria which cover a period that corresponds with the company's financial year, and

(ii) Other State Governments and City Councils which cover a period that does not correspond with the company's financial year.

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.

(i) **Donations Received**

Donations received for the support of activities carried out in the financial period are included as income in the Statement of Income and Expenditure whereas donations received in support of future activities are deferred until such time as expended.

(j) **Productions in Progress**

Where the company has theatrical productions in progress the practice has been for the running costs for the tour of each activity to be accumulated and reduced by box office income until completion, at which time the surplus or deficit is determined and the company's share brought to account. However, at the end of this financial year a production had incurred a loss the amount of which has been determined and the company's share included in the operating result for the year.

**NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED  
FOR THE YEAR ENDED 31st DECEMBER 1984**

	1984		1983	
	\$	\$	\$	\$
<b>NOTE 2 FUNDS</b>				
(a) <b>Accumulated</b>				
Balance as at 1st January		388,528		208,013
<b>Add</b> Surplus for the year:				
Direct Activities	9,216		56,488	
Orchestral Division	<u>62,978</u>		<u>124,027</u>	
		<u>72,194</u>		<u>180,515</u>
Funds as at 31st December		<u>460,722</u>		<u>388,528</u>
Represented by:-				
(i) Direct Activities				
Accumulated Balance as at 1st January	263,355		206,867	
<b>Add</b> Surplus for the year	<u>9,216</u>		<u>56,488</u>	
Balance as at 31st December	<u>\$272,571</u>		<u>\$263,355</u>	
(ii) Orchestral Division (Note 1)				
Accumulated Balance as at 1st January	125,173		1,146	
<b>Add</b> Surplus for the year	<u>62,978</u>		<u>124,027</u>	
Balance as at 31st December	<u>\$188,151</u>		<u>\$125,173</u>	
(b) <b>Entrepreneurial Development</b>				
Balance as at 1st January	<u>200,000</u>		<u>200,000</u>	
<b>Funds as at 31st December</b>		<u>200,000</u>		<u>200,000</u>
<b>Total Funds</b>		<u>\$660,722</u>		<u>\$588,528</u>

	1984	1983
	\$	\$
<b>NOTE 3 FIXED ASSETS AND LEASEHOLD IMPROVEMENTS</b>		
(a) Freehold Land and Buildings (153-165 Dowling Street, Potts Point) — at independent valuation 31st December, 1976	325,000	325,000
<b>Less</b> Accumulated Depreciation	<u>19,000</u>	<u>15,200</u>
	<u>306,000</u>	<u>309,800</u>
(b) Plant and Equipment		
(i) At cost	303,134	167,734
<b>Less</b> Accumulated Depreciation	<u>75,043</u>	<u>35,789</u>
	<u>228,091</u>	<u>131,945</u>
(ii) At Directors' Valuation — 31st December, 1976	36,921	37,667
<b>Less</b> Accumulated Depreciation	<u>34,681</u>	<u>32,888</u>
	<u>2,240</u>	<u>4,779</u>
(c) Musical Instruments and Equipment		
At Cost	200,342	190,863
<b>Less</b> Accumulated Depreciation	<u>145,417</u>	<u>122,825</u>
	<u>54,925</u>	<u>68,038</u>
(d) Leasehold Improvements		
At Cost	147,269	98,938
<b>Less</b> Accumulated Amortization	<u>72,857</u>	<u>37,594</u>
	<u>74,412</u>	<u>61,344</u>
<b>Total Fixed Assets and Leasehold Improvements</b>	<u>\$665,668</u>	<u>\$575,906</u>

**NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED  
FOR THE YEAR ENDED 31st DECEMBER 1984**

	1984	1983
<b>NOTE 4 INVESTMENTS</b>		
Investments — Quoted Securities	\$	\$
(a) Shares in other Corporations		
— At Directors' Valuation — 31st December, 1976 (Quoted Market Value \$170,317 1983 \$191,414)	62,583	62,583
— At Cost (Quoted Market Value \$111,398 1983 \$95,070)	68,103	65,290
(b) Debentures in other Corporations		
— At Directors' Valuation — 31st December, 1976 (Quoted Market Value \$ — 1983 \$959)	—	995
<b>Total Investments</b>	<b>\$130,686</b>	<b>\$128,868</b>
<b>NOTE 5 PREPAYMENTS AND ACCRUED INCOME</b>		
In respect to activities within twelve months	159,619	176,326
In respect to activities after twelve months	—	30,158
<b>Total Prepayments and Accrued Income</b>	<b>\$159,619</b>	<b>\$206,484</b>
<b>NOTE 6 AMOUNTS RECEIVABLE</b>		
Amounts Receivable due within twelve months	395,366	348,587
<b>Less</b> Provision for Doubtful Debts	6,275	7,510
<b>Total Amounts Receivable</b>	<b>\$389,091</b>	<b>\$341,077</b>
Movement in Provision for Doubtful Debts		
Balance brought forward	7,510	5,590
<b>Add</b> provided during year	4,313	5,260
	11,823	10,850
<b>Less</b> Bad Debts written off against Provision	5,548	3,340
<b>Balance at end of year</b>	<b>\$6,275</b>	<b>\$7,510</b>
<b>NOTE 7 SUBSIDIES RECEIVED IN ADVANCE</b>		
In respect to activities within twelve months	1,322,000	1,268,500
In respect to activities after twelve months	—	40,000
<b>Total Subsidies in Advance</b>	<b>\$1,322,000</b>	<b>\$1,308,500</b>
<b>NOTE 8 PROVISIONS</b>		
(a) Long Service Leave		
Balance brought forward	268,831	252,366
<b>Add</b> additional provision	51,649	57,160
	320,480	309,526
<b>Less</b> leave taken	55,672	40,695
Balance at end of year	264,808	268,831
(b) Provision for Sick Leave		
Amount previously provided	128,097	90,000
<b>Add</b> additional provision	41,160	38,097
Balance at end of year	169,257	128,097
<b>Total Provisions for Specific Purposes</b>	<b>\$434,065</b>	<b>\$396,928</b>
<b>NOTE 9 MEMBERSHIP FEES RECEIVED IN ADVANCE</b>		
In respect to activities within twelve months	84,241	78,233
In respect to activities after twelve months	10,645	13,555
<b>Total Membership Fees in Advance</b>	<b>\$94,886</b>	<b>\$91,788</b>

**NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED  
FOR THE YEAR ENDED 31st DECEMBER 1984**

<b>NOTE 10 FUNDS FOR SPECIAL AND SPECIFIC PURPOSES</b>	<b>Balance 1.1.84</b>	<b>Grant</b>	<b>Net Expenditure</b>	<b>Balance 31.12.84</b>
<b>(A) Special Purposes:</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
<b>(i) Australia Council:</b>				
D'arc Swan Theatre Company	—	15,700	15,700	—
Domus Magazine	—	3,000	3,000	—
Facilities Directory	—	20,000	—	20,000
International Theatre Institute	3,569	—	3,459	110
Red Weather Theatre Company	2,376	—	2,153	223
Residual Responsibility	—	5,142	5,142	—
Women and Theatre Project (Chris Westwood)	867	—	—	867
	<u>6,812</u>	<u>43,842</u>	<u>29,454</u>	<u>21,200</u>
<b>(ii) Aboriginal Dance Theatre</b>				
(a) Australia Council	—	10,000	6,350	3,650
— Aboriginal Arts Board	—	—	—	—
(b) NSW Government	4,449	27,071	28,654	2,866
		<u>37,071</u>	<u>35,004</u>	
<b>(iii) Australia/New Zealand Dance Course</b>				
(a) Australia Council	—	—	—	—
(b) New Zealand Arts Council	34,199	—	25,883	8,316
<b>(iv) Sydney Youth Festival Committee Ltd.</b>				
(a) Australia Council	—	7,500	—	—
(b) NSW Government	—	37,500	41,297	21,203
(c) General Grants	—	17,500	—	—
		<u>62,500</u>	<u>41,297</u>	
<b>(v) Other Special Grants and Deposits</b>				
	269	12,000	—	12,269
	<u>45,729</u>			<u>69,504</u>
<b>(B) Specific Grants</b>				
<b>(i) Australian Content — Grants</b>				
(a) Australia Council				
— Annual	15,377	150,000	145,350	20,027
— Literature Board — J. Davis	1,966	—	1,966	—
— Theatre Board — M. Tankard	13,644	1,356	15,000	—
— Theatre Board — Touring and Access	—	23,589	23,589	—
		<u>174,945</u>	<u>185,905</u>	
(b) Department of Aboriginal Affairs				
— Playwriting	—	10,000	10,000	—
(c) NSW Government				
— Annual	—	20,000	20,000	—
		<u>204,945</u>	<u>215,905</u>	
<b>(ii) Theatre of the Deaf — Grants</b>				
(a) Australia Council — Annual	—	55,000	54,233	767
(b) Literature Board — M. Brown	—	2,000	2,000	—
		<u>57,000</u>	<u>56,233</u>	
(c) NSW Government — Annual	—	25,000	25,000	—
		<u>82,000</u>	<u>81,233</u>	
<b>Total Funds for Special and Specific Purposes</b>	<u>\$76,716</u>			<u>\$90,298</u>

**THE AUSTRALIAN ELIZABETHAN THEATRE TRUST**  
(INCORPORATED IN A.C.T.)

**NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED  
FOR THE YEAR ENDED 31st DECEMBER 1984**

NOTE 11 LEASE COMMITMENT	1984 \$	1983 \$
(a) In respect to rent of performance venue which has not been provided for in the accounts. Lease is subject to yearly rental increases in accordance with variations in the quarterly Consumer Price Index.		
Due within twelve months	274,545	259,740
Due after twelve months	—	259,740
(b) In respect to rent of premises for use as rehearsal and office space for the Elizabethan Melbourne Orchestra.		
Due within twelve months	17,400	17,400
Due after twelve months	34,800	52,200
<b>Total Lease Commitment</b>	<b>\$326,745</b>	<b>\$589,080</b>

**NOTE 12 CASH AT BANK**

Bankers for the company hold a registered mortgage over Land and Buildings and a charge over Investments to support Bank borrowings if and when required.

**NOTE 13 CONTINGENT LIABILITY (SECURED)**

Bank Guarantee in favour of the Marionette Theatre of Australia Ltd. to assist that company to renovate premises leased from the Sydney Cove Redevelopment Authority. The guarantee is supported by securities held by the Bankers for the company over Land, Buildings and Investments \$ Nil 1983 \$60,000.

**NOTE 14 COMMITMENT FOR CAPITAL EXPENDITURE**

Leasehold Improvement to St. Peter's Church Hall, Gisbourne Street, Melbourne, which is leased as rehearsal and office space for the Elizabethan Melbourne Orchestra \$ Nil 1983 \$51,439.

**NOTE 15 GRANTS**

	State	1984 \$	1983 \$
Access Arts Incorporated	Qld	1,045	—
Adelaide Chamber Orchestra	SA	—	30
Adelaide Committee Playwriting Award	SA	734	100
Adelaide Festival Centre Trust	SA	—	300
Adelaide Festival of Arts Incorporated	SA	9,295	99,925
Adelaide Repertory Theatre Incorporated	SA	130	225
Adelaide Spring Academy	SA	3,000	—
Alastair Mackerras Chamber Orchestra	NSW	—	2,393
Armidale Community Radio Co-Operative Limited	NSW	235	392
Arts Council of Australia (ACT Division)	ACT	3,300	—
Arts Research Training and Support Limited	NSW	17,600	45,950
Astra Chamber Music Society	VIC	17,150	7,030
Australia Ensemble Resident at the University of New South Wales	NSW	25	—
Australian Ballet	VIC	70	20,010
Australian Ballet School	VIC	5,200	3,600
Australian Boys' Chorale Institute Incorporated	VIC	400	—
Australian Chamber Orchestra Pty. Limited	NSW	—	2,250
Australian Children's Choir	VIC	1,510	—
Australian Children's Television Foundation	VIC	1,000	1,000
Australian Dance Foundation Ltd.	QLD	2,600	—
Australian Dance Theatre	SA	1,430	11,312
Australian Film Institute	VIC	50,171	33,250
Australian Film and Television School	NSW	—	100
Australian Folk Trust Inc.	QLD	—	65
Australian Intersarsity Choral Societies Association	WA	—	4,641
Australian National Playwrights Conference	NSW	3,770	1,300
Australian/New Zealand Dance Course	VIC	1,000	—
Australian Nouveau Theatre	VIC	—	1,010
Australian Opera	NSW	327,727	290,198
Australian Opera Auditions Committee	NSW	3,800	1,780
Australian Society of Authors Ltd.	NSW	1,321	3,380

**THE AUSTRALIAN ELIZABETHAN THEATRE TRUST**  
(INCORPORATED IN A.C.T.)

**NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED  
FOR THE YEAR ENDED 31st DECEMBER 1984**

	State	1984 \$	1983 \$
Australian Theatre for Young People	NSW	20	—
Australian Writers' Guild Ltd.	NSW	300	—
Bay Music	NSW	—	380
Bellinger Community Communications Co-Operative Limited	NSW	—	30
Big River Festival of Arts	NSW	25	3,320
Blue Folk Community Arts Association Incorporated	ACT	—	50
C. Bowen (to study Music)	VIC	—	1,000
R. Boyle (to study Opera)	VIC	—	4,000
Braeside Music and Drama Limited	NSW	—	4,000
Brisbane Community Arts Centre Limited	QLD	—	8,000
Brisbane Repertory Theatre	QLD	—	2,700
Brisbane Warana Festival Limited	QLD	46,045	65,535
Brown's Mart Community Arts Project	NT	2,490	490
Burdekin Cultural Executive	QLD	22,622	55,483
E. Burke and P. Thibaudeau (to study Mime)	NSW	—	1,000
Burley Griffin Incinerator Complex Limited	VIC	1,325	2,000
Cairns Little Theatre	QLD	—	100
Cairns Youth Orchestra	QLD	200	—
Canberra Community Arts Front Inc.	ACT	428	—
Canberra Dance Ensemble Incorporated	ACT	1,250	7,250
Canberra Opera Society Incorporated	ACT	1,000	—
Canberra Youth Orchestra Society Incorporated	ACT	1,600	400
Canberra Youth Theatre Company	ACT	4,403	—
Castanet Club	NSW	1,500	—
Central and Northern Queensland Theatre Co. Limited	QLD	2,250	12,000
Centre for Aboriginal Studies in Music at University of Adelaide	SA	50	—
City of Sydney Cultural Council	NSW	14,122	4,735
City of Warrnambool	VIC	8,543	8,530
City of Wollongong Symphony Orchestra	NSW	1,575	—
Cladan Cultural Exchange Institute of Australia	NSW	10,500	18,000
Classics Group	VIC	—	1,845
Confederation of Australian Professional Performing Arts Limited	NSW	4,000	—
Crafts Council of Australia	NSW	1,600	1,400
Creative School Holiday Club Limited	VIC	5,000	9,550
Dance Network	NSW	25	—
Darwin Theatre Group Incorporated	NT	—	600
Department of English — University of Sydney	NSW	—	100
R. Divall (to study Opera)	VIC	1,500	—
C. Downes (Production of "The Case of Katherine Mansfield")	NSW	—	112
C. Dunn (to study Drama)	VIC	—	1,000
Eastern Suburbs Community Theatre Company Limited	VIC	6,230	—
Embroiderers' Guild Queensland Incorporated	QLD	4,167	1,253
Ensemble Productions Pty. Limited	NSW	27,170	16,985
Epidavros Summer Festival Incorporated	VIC	1,170	—
Federated Music Clubs of Australia	NSW	12,740	3,465
Fellowship of Australian Composers	NSW	4,500	5,173
Festival of Perth	WA	10,000	10,000
Flederman Pty. Limited	NSW	250	30
Focus — Adelaide Festival Fringe Incorporated	SA	20	—
Fools Gallery Theatre Company Incorporated	ACT	—	1,020
Footscray-Yarraville City Band	VIC	800	—
Fortune Theatre Company Incorporated	ACT	1,200	1,000
Friends of the Conservatorium — Newcastle	NSW	270	1,090
Friends of the State Opera of South Australia	SA	—	100
Fringe Network Limited	VIC	5,600	—
Geelong Association of Music and Art	VIC	2,580	4,170
Geelong Performing Arts Centre	VIC	5,513	6,365
Gilbert and Sullivan Society	NSW	20	—
Glen Innes Arts Council	NSW	10,983	—
Goulburn Valley Youth Choir	VIC	500	—
Griffin Theatre Company	NSW	20,000	—
Handspan Theatre Company	VIC	560	—
Harkness Studio Limited	NSW	3,027	—
Hay Arts Council	NSW	515	—

**NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED  
FOR THE YEAR ENDED 31st DECEMBER 1984**

	State	1984 \$	1983 \$
Hole in the Wall Theatre	WA	1,200	300
R.L. Howell (to study Opera)	SA	—	1,500
Human Veins Dance Theatre Incorporated	ACT	—	140
Hunter Valley Theatre Co. Limited	NSW	100	300
Kinetic Energy Dance Company	NSW	3,809	1,250
Knox Cultural Association	NSW	13,960	9,500
Lane Cove District Music Club	NSW	3,000	—
M. Lasica (Production "Image 83")	VIC	—	500
D. Lukey (to study Opera and Lieder Singing)	VIC	1,000	—
Lyric Opera of Queensland Limited	QLD	6,900	6,000
Marian St. Theatre Limited	NSW	900	4,335
Marionette Theatre of Australia Limited	NSW	1,007	1,720
Melbourne Theatre Company	VIC	1,000	11,180
Mildura Eisteddfod Society	VIC	500	500
E. Murphy (to study Violin)	VIC	1,000	—
Music Broadcasting Society of New South Wales Co-Operative Limited	NSW	22,552	20,786
Music Broadcasting Society of Queensland Limited	QLD	772	410
Musica Viva Australia	NSW	6,835	5,145
National Institute of Dramatic Art	NSW	35,914	5,386
National Music Camp Association	SA	3,360	4,230
National Theatre Company Incorporated	WA	360	8,150
Nepean District Music Club	NSW	—	1,790
Nepean Valley Society for the Arts Limited	NSW	—	4,887
M. Nesfield (to study Band Instruments)	VIC	500	—
New Theatre	NSW	600	300
Nimrod Theatre Company Limited	NSW	9,285	7,828
North Queensland Ballet and Dance Society	QLD	2,000	—
One Extra Company	NSW	25	—
Open Channel Co-Operative Limited	VIC	37,000	65,000
Opera Foundation — Australia	NSW	16,000	18,300
Operetta Theatre Company of Sydney Limited	NSW	500	—
P. Oyston (to undertake Theatre Workshop)	VIC	3,000	—
PACT Co-Operative Limited	NSW	1,020	1,500
J. Parise (to study Pianoforte)	VIC	—	1,000
J. Pascoe (to study Ballet)	NSW	12,000	—
Playbox Theatre Company	VIC	30,510	16,595
Plays Plus Players Theatre Company Incorporated	WA	500	—
Poetry Australia	NSW	—	109
Popular Theatre Troupe	QLD	—	185
Preston Symphony Orchestra Committee	VIC	1,000	—
Progressive Music Broadcasting Association Incorporated	SA	785	—
'Q' Theatre Group Pty. Limited	NSW	20	1,661
Quadrant Magazine Company Limited	NSW	28,530	28,770
Queensland Arts Council	QLD	—	5,000
Queensland Ballet	QLD	800	37,609
Queensland Children's Theatre and Creative Workshop Association Ltd.	QLD	12,000	500
Queensland Potters Association	QLD	502	12,678
Queensland Spinners, Weavers and Dyers Group Limited	QLD	1,000	—
Queensland Theatre Company	QLD	37,500	560
Queensland Theatre Orchestra	QLD	—	30,660
Queensland Youth Orchestra Council	QLD	600	508
M. Ramadan (to study Drama)	VIC	—	1,000
J. Refshauge (to study Acting)	VIC	—	6,000
G.A.K. Riddle (to study Music)	VIC	1,500	—
S. Riedel (to study Pianoforte)	VIC	—	2,000
Riverina Theatre Co. Limited	NSW	—	1,881
St. John's Cathedral Visual Arts Committee	QLD	—	500
St. Martin's Youth Arts Centre	VIC	—	2,000
St. Stephen's Church for Monday Music	NSW	3,475	2,775
A. Sargeant (to study Cello)	VIC	1,000	—
A. Scott-Mitchell (to study Cello)	NSW	1,000	—
Seymour Group	NSW	50	415
D. Shannon (to study Arts Administration)	VIC	1,500	—
G. Shaw (to study Dance)	SA	2,000	—

**THE AUSTRALIAN ELIZABETHAN THEATRE TRUST**  
(INCORPORATED IN A.C.T.)

**NOTES TO AND FORMING PART OF THE ACCOUNTS CONTINUED**

	State	1984 \$	1983 \$
Shepparton District Music Foundation	VIC	1,100	—
L. Sherman (to study Arts Administration)	NSW	—	1,500
Shire of Lowan (Nhill Memorial Theatre)	VIC	875	—
Shopfront Theatre for Young People Co-Operative Limited	NSW	5,670	1,083
K. Smith (to study Theatre Costumes)	VIC	1,000	—
G. Soares (to study Theatre Communications)	VIC	1,000	—
State Opera of South Australia	SA	16,555	6,800
State Theatre Company of South Australia	SA	7,400	3,487
Sturt Craft Centre	NSW	1,000	—
Sydney City Ballet	NSW	—	465
Sydney Committee Limited	NSW	12,850	15,100
Sydney Dance Company	NSW	16,490	11,305
Sydney Film Festival	NSW	6,200	6,700
Sydney International Piano Competition	NSW	19,450	—
Sydney Philharmonia Society Limited	NSW	1,665	2,370
Sydney Theatre Company Limited	NSW	5,260	10,971
Sydney Youth Orchestra Association Limited	NSW	—	9,805
Tamworth Regional Music Centre	NSW	2,245	—
Tasman Theatre Foundation	NSW	5,000	—
Tasmanian Dance Company	TAS	—	600
Tasmanian Theatre Trust	TAS	35,720	—
Theatre Company Off Broadway Limited	NSW	—	5,700
Theatre of the Deaf	NSW	6,897	12,123
Dr. M. Thiersch (to attend Theatre Congress)	NSW	—	450
Toe Truck Theatre	NSW	650	—
Townsville Community Music Centre	QLD	25	—
Twelfth Night Theatre Company	QLD	1,640	340
2MBS Music Foundation	NSW	6,800	—
Victoria State Opera	VIC	120,360	129,810
Victoria State Opera Foundation	VIC	—	1,100
Victorian Junior Symphony Orchestra	VIC	—	100
Wagga Wagga Community Media Co-Operative Limited	NSW	120	20
Wagner Society	NSW	2,372	2,290
Waverley Municipal Council's "Bondi Youth Wave" Art Project	NSW	3,000	—
West Australian Ballet Company Incorporated	WA	—	250
West Gippsland Regional Arts Centre	VIC	250	200
Western Australian Opera Company Incorporated	WA	23,125	12,500
Western Australian Youth Orchestra	WA	—	100
Western Sinfonia	NSW	50	600
Western Sydney Performing Arts Foundation Limited	NSW	110	10
S. Whitford (to study Dancing)	WA	1,000	—
Dr. M. Williamson (Composition for Soli, Chorus and Orchestra)	VIC	5,000	—
D. Withers (to study Arts Management)	SA	—	2,000
Woden Valley Youth Choir Incorporated	ACT	500	250
Wollongong 150th Anniversary Committee Limited	NSW	3,750	—
Young Musicians Trust Incorporated	SA	600	505
<b>Total Grants</b>		<b>\$1,328,801</b>	<b>\$1,366,379</b>

**NOTE 16 FINANCIAL RESULT**

	1984 \$	1983 \$
Operating result for the year has been determined after:-		
(a) Including as Income		
Dividends received from other Corporations	18,423	15,802
Interest Received from other Corporations	204,020	153,598
Profit from Sale of Fixed Assets	1,747	—
Bad Debts Recovered	38	162
(b) Charging as expenses under the various departmental activities:-		
Auditors' remuneration for Audit of company's Accounts (no other benefits were received by the Auditors)	23,629	21,820
Depreciation of Fixed Assets and Amortisation of Leasehold Improvements	89,579	91,225
Interest paid to Non-related Corporations	5,333	3,428
Loss on Sale of Fixed Assets	620	82
Provision for Long Service Leave	51,649	57,160
Provision for Sick Leave	41,160	38,097
Provision for Doubtful Debts	4,313	5,260
Bad Debts written off against the Provision for Doubtful Debts	5,548	3,340

**THE ELIZABETHAN TRUST ORCHESTRAS  
STATEMENT OF INCOME AND EXPENDITURE  
FOR THE YEAR ENDED 31st DECEMBER, 1984**

	NOTES	1984		1983	
		\$	\$	\$	\$
<b>INCOME</b>					
Subsidies					
Australia Council	1	3,212,000		3,032,000	
State Governments		<u>422,500</u>		<u>410,000</u>	
			3,634,500		3,442,000
Orchestral Augmentation Fees			658,771		767,544
Interest			78,848		68,493
Sundry Income			300		765
			<u>4,372,419</u>		<u>4,278,802</u>
<b>EXPENDITURE</b>					
Accounting, Administration, Rent and Industrial Services			70,000		65,000
Audit Fees — Audit of the Accounts (No other benefits were received by the Auditors)			6,000		4,270
Depreciation and Amortisation			58,185		64,881
Fares, Freight and Travelling			240,980		188,888
Production and Theatre Costs			114,517		96,202
Salaries, Fees and Allowances including Superannuation, Long Service Leave and Statutory Oncosts			3,812,610		3,727,537
Sundry Expenses			7,149		7,997
			<u>4,309,441</u>		<u>4,154,775</u>
<b>Operating Surplus for the year</b>	2		<u>\$62,978</u>		<u>\$124,027</u>

**NOTES**

- (1) This Statement of Income and Expenditure is to be read in conjunction with the Consolidated Accounts and Notes of the Australian Elizabethan Theatre Trust for the year ended 31st December, 1984.
- (2) The notes refer to those forming part of the abovementioned consolidated accounts.

**DIRECTORS' STATEMENT**

In accordance with a resolution of the Directors of the Australian Elizabethan Theatre Trust, 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, 1984.
- (b) The accompanying Balance Sheet as at 31st December, 1984, 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.
- (c) There are reasonable grounds to believe that the company will be able to pay its debts as and when they fall due.

Sydney 25th February, 1985

For and on behalf of the Board  
ANDREW BRIGER Director  
TIMOTHY C. YATES Director

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

We have audited the accounts of the company in accordance with Australian Auditing Standards. The accounts consist of the Directors' Statement, Balance Sheet and Statement of Income and Expenditure, and accompanying Notes.

In our opinion:

- (a) The accounts are properly drawn up in accordance with the provisions of the Companies Act, 1981, and so as to give a true and fair view of:
  - (i) the state of affairs of the company as at 31st December, 1984, and of the result of the company for the year ended on that date; and
  - (ii) the other matters required by Section 269 of the Act to be dealt with in the accounts.
 and are in accordance with Australian Accounting Standards.
- (b) The accounting records and other records, and the registers required by that Act to be kept by the company have been properly kept in accordance with the provisions of that Act.

Sydney 25th February, 1985

Pannell Kerr Forster  
 C. R. Sergent  
 Chartered Accountants



### PROXY FORM

I .....  
 of .....  
 being a member of The Australian Elizabethan Theatre Trust hereby appoint .....  
 of .....  
 or failing him/her .....  
 of .....

as my proxy to vote for me and on my behalf at the Ordinary General Meeting of the company to be held on the Fifteenth day of April, 1985, and at any adjournment thereof.

A member entitled to attend and vote at the Annual General Meeting is entitled to appoint a Proxy to attend and vote on behalf of the member. A proxy need not be a member of the company. Proxy forms must be deposited at the registered office of the company c/o Phipson Nominees Pty. Ltd., 12th Floor, National Mutual Centre, Darwin Place, Canberra City, A.C.T. 2601 not later than 5.00 p.m. on Friday the Twelfth day of April, 1985.

In the event of a poll, I desire to vote on the resolution as indicated below.

Please indicate with an X how you wish your vote to be cast. Unless otherwise instructed, the proxy may vote as he/she thinks fit.

The Resolutions are Numbered as in the Notice of Meeting.

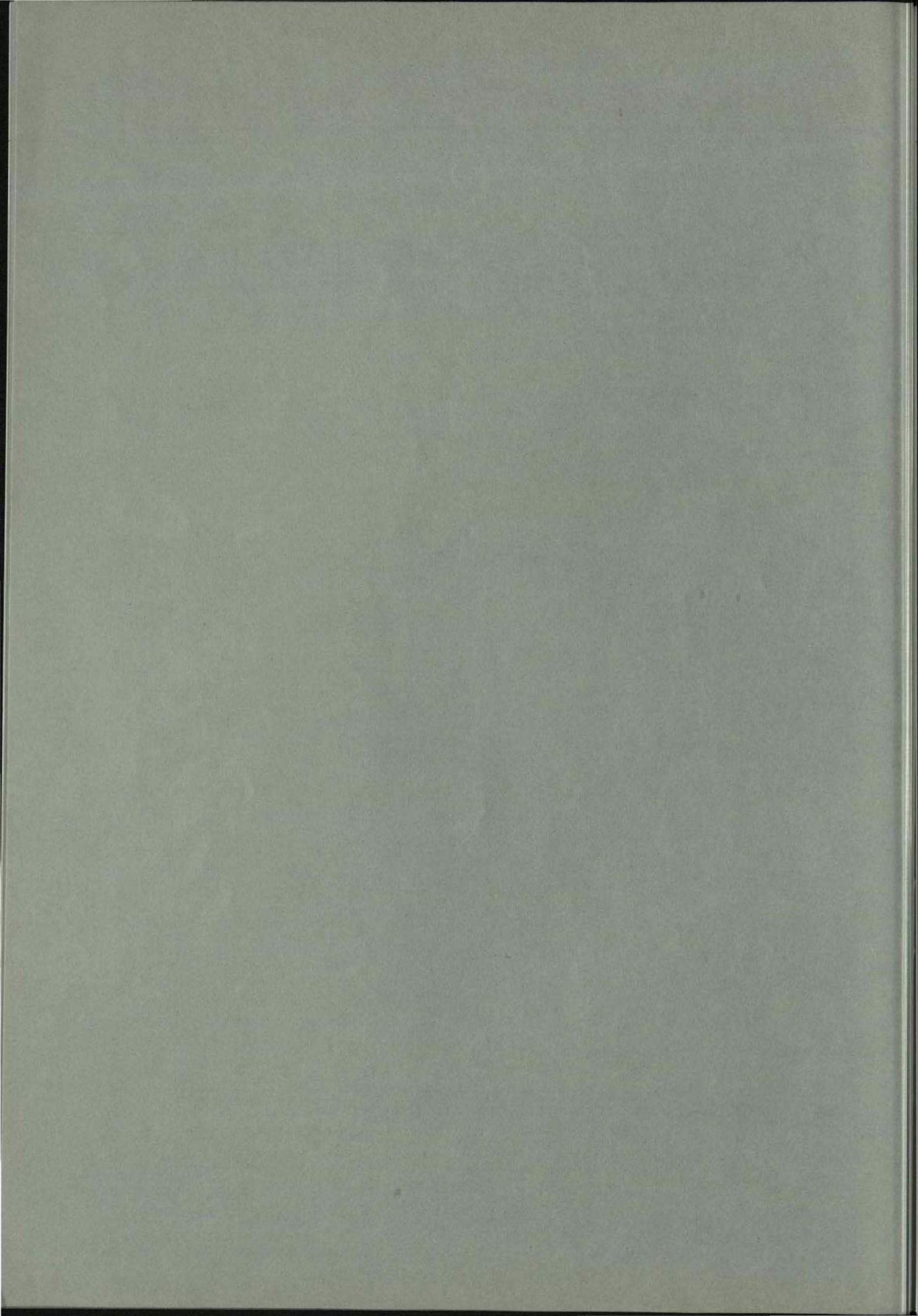
Resolution No.

	1	2(i)(a)	2(i)(b)	2(i)(c)	2(i)(d)	2(ii)	2(iii)	3(a)	3(b)	3(c)
FOR										
AGAINST										

Signed ..... day of ..... 1985

Signature of Member

Signature of Witness



2010 directed and produced by Peter Hyams

Screenplay by Peter Hyams from Arthur C. Clarke's novel, 2010: *Odyssey Two*

Starring Roy Schneider, John Lithgow, Helen Mirren, Bob Balaban and Keir Dullea  
Now playing at State Theatre (Greater Union)

It is 17 years since 2001: A SPACE ODYSSEY first opened and to the question "Are we indeed alone?" we were able to reply that we are not. 2010 will be remembered as the year we made contact. A team of Soviet and American scientists aboard the Russian spacecraft Leonov set off on an expedition to investigate the enigmatic black monolith which orbits Jupiter. Before their epic journey to Jupiter is over, they witness a cosmic miracle which transforms their perception of man and his destiny in the universe.

**ROBBERY UNDER ARMS** directed by Ken Hannam and Donald Crombie

Produced by Jock Blair

Screenplay by Tony Morphet

Starring Sam Neill, Chris Cummins, Stephen Vidler, Ed Devereaux and Tommy Lewis.

Now playing at Village Cinema City

**ROBBERY UNDER ARMS** was the fourth film ever made in this country and the story of Captain Starlight and his merry men has fascinated film makers ever since. This production by the South Australian Film Corporation is the fifth version. It has however, taken Australian film making in a new direction — the simultaneous shoot, one for cinema, the other for television. The double length feature film has just been released and it is expected that the six hour mini series will be released in two years time.



Sam Neill

Unlike other Australian period pieces, **ROBBERY UNDER ARMS** contains a lot of comedy. "We've treated it like a modern western with a lot of comedy, a lot of action and a lot of romance and tragedy" says scriptwriter Tony Morphet.

**LE BAL** directed by Ettore Scola

**THE LADY OF THE CAMELIAS** directed by Mauro Bolognini

Academy Twin, Paddington.

Opening April 6

**LE BAL** which is based on the work done by the Théâtre du Campagnol in Paris is set in a dance hall and covers nearly 50 years of French history from 1936 to 1983. It has song and dance but no dialogue. Instead the actors express what the characters might have said through eyes, mouths, hands, vibrating nostrils, trembling lips and other meaningful gestures. The film has won three French Academy Awards and the Silver Bear and Best Director at the Berlin Film Festival.

In **THE LADY OF THE CAMELIAS** Bolognini mixes truth with fiction to tell the "real story" of Alphonsine Plessis, the consumptive courtesan whom Dumas loved and immortalised as Marguerite Gauthier and who became Verdi's Violetta. Neil Jillett writing in *The Age* said "The most extraordinary thing about this fine film is that although it is extravagantly plotted, gorgeously costumed and gauzily photographed, it never becomes melodramatic or operatic. . . . It is as if Bolognini's direction is seeking to give us a dispassionate account of a passionate woman's life."

## BOOKING INFORMATION

Concessional vouchers can be purchased from the AETT and exchanged at Hoyts, Greater Union and Village cinemas for tickets. The vouchers are open dated but some Saturday/Public Holiday restrictions apply to their use. See vouchers for details.

G.U. \$5.50 (\$1 saving), Hoyts \$5.00 (\$1.50 saving), Village \$5.00 (\$1.50 saving). Please note, no handling fee applies to film vouchers and members may purchase as many as they wish.

Discounts are also offered at the Dendy Cinema, Martin Place (\$1.00), and the Academy Twin, Paddington (\$2.50), at all performances except after midday Saturday. Members should present their membership card at the box office.

## Revised Booking Service

By now most members will be familiar with our new booking system which allows you to send in all your ticket requests on a single coupon and to pay by a single cheque or by Bankcard/Mastercard. What you may not know is that our method of obtaining tickets has been changed so that we have greater control over the quality of tickets being sent out. Previously ticket orders were distributed to the various theatres who in turn sent out tickets to members. Although by and large the various theatres treated members well, we felt we could provide a

better service by monitoring the tickets issued more closely. We have therefore changed the system so that all your tickets are returned to the AETT for us to dispatch. This way we can check on the quality of seats and make sure that you receive the best possible seats.

We have at the same time introduced a handling fee of 50c per ticket. This covers the cost of processing and dispatching your order. You will be aware that the subsidy received from the Australia Council for our 1985 operations was substantially reduced which means that the AETT is no longer able to subsidise the booking service.

## Letters to the Editor

We welcome letters from members expressing your opinions and comments about the AETT's membership programme or indeed on any arts related matter. All letters sent to the AETT will be considered available for excerpting and printing in Trust News unless such permission is specifically withheld by the writer. Please address your letters to:

The Editor,  
Trust News  
P.O. Box 137,  
Kings Cross 2011.

# Opening Soon

## Theatre of Deaf

The Theatre of the Deaf, the Australian Elizabethan Theatre Trust's own in-house theatre company will present Bertolt Brecht's play **MAN EQUALS MAN** in the Sydney Theatre Company's Studio Theatre at the Wharf. The Theatre of the Deaf's production of this very funny play uses the exciting theatricality of simultaneous sign language and the spoken word to create an innovative theatre piece.

**MAN EQUALS MAN** is set in distant Kilkoo (Nepal) where four British soldiers raid a temple for its riches and, in the process, are forced to abandon one of their number. Covering up their part in the crime, the soldiers persuade a local porter to stand in for the missing soldier at roll call. He little knows what he has let himself in for!

The Theatre of the Deaf works mainly as a theatre-in-education team and each year performs to approximately 50,000 students in schools throughout NSW.



*The Theatre of the Deaf*

### BOOKING INFORMATION

Wed Apr 10 to Sat Apr 27  
Tue to Sat at 8 p.m.  
Sat at 4 p.m.  
AETT \$11.90, \$10.00 (Apr 11 only)  
G.P. \$13.90 Pens/stud \$9.00  
Two AETT tickets per member

## Steaming

British novelist Nell Dunn's first and highly successful play, **STEAMING**, opens at the Seymour Centre on April 11. **STEAMING** is set in a Turkish bath house in London's East End where six women meet regularly. At first the women seem to be stock characters — abrasive Cockney mum, retarded daughter, good hearted tart, educated girl student, inhibited middle-class housewife/mother. But gradually they proceed from taking off their clothes to dismantling their marriages and sexual fantasies, their class prejudices and their innermost ideas of who they are, often in words a lady is not supposed to know.

### BOOKING INFORMATION

Thu Apr 11 to Sat May 11  
Tue to Sat at 8 p.m.  
Wed at 2 p.m. Sat at 4 p.m.  
AETT \$16.90, \$14.90 (Apr 16 and 17)  
G.P. \$18.90 (Mon to Thu and mats)  
\$19.90 (Fri and Sat)  
Pens/stud \$12.90 (Mon to Thu and mats)  
Two AETT tickets per member

# What's On Out-of-Town

The **Hunter Valley Theatre Company's** second play in its 1985 season is Alan Seymour's classic Australian play **THE ONE DAY OF THE YEAR**. The play has a universal theme — the conflict between generations and in this case between father and son. The play takes Anzac Day, Australia's one authentic national celebration and uses it as a focal point to dramatize the opposing individualism of the father and son. Alan Seymour has strongly denied that **THE ONE DAY OF THE YEAR** was intended to reflect adversely on Anzac Day but before this play premiered in July 1960 few people had dared to express a negative opinion about Anzac Day in public whatever they said in private. It is a warm, sometimes funny, often poignant play which touches an exposed and sensitive Australian nerve. The HVTC's production will be directed by Brent McGregor and opens at The Playhouse on April 24.

Playing at the Arts Centre, A.N.U. from April 10 to 15 are two of Australia's leading comics, **Los Trios Ringbarkus**. Los Trios won the coveted Perrier Award for best comedy revue from 120 attractions at the 1983 Edinburgh Fringe Festival and of their show the London Sunday Times said, "*It might be Laurel and Hardy. It could also be Vladimir and Estragon waiting for Godot. . . . They are the flavour of the moment, a total subversion of comedy revue.*" **LOS TRIOS** come to Canberra following a season in Sydney as part of the Sydney Festival.

**EXTREMITIES** by William Mastrosimone, which **Theatre A.C.T.** will present from April 20 at the Playhouse Theatre, Canberra, is likely to arouse some controversy. The play starts in a violent way with the rape of a woman

in her own home. The tables are turned when the woman overpowers the rapist and begins to threaten him. This is the starting point for the main theme of the play which is an exploration of the issues involved in rape and in other aspects of the relationship between the sexes. The production will be directed by John Derum.

Following its South Coast tour, **Theatre South's** production of **AND TONIGHT WE ANCHOR IN TWOFOLD BAY** will play at Wollongong Town Hall on April 10 to 12 and the RSL Club Woonona and Bulli on April 26, 27 and 28. The play was researched and written by Katherine Thomson who talked with many people in the Eden area to create a show which is a composite of their stories and attitudes.

AETT discount all performances \$1.00  
See local press for booking information

## All Out Ensemble

### THE AGE OF THE INNOCENTS

by *All Out Ensemble*

Directed and designed by *Nicholas Tsoutas*

Cast: *Peggy Wallach, Peter Cheslyn, Derek Kreckler, Mary Anne Redpath and Michael Hill*

*The Performance Space*

One of Sydney's leading experimental new form theatre groups, the All Out Ensemble, will present *THE AGE OF THE INNOCENTS* at the Performance Space this month.

The Ensemble's first Sydney production, following a move from Adelaide, was *SITUATION NORMAL CUT-UP*, a devastating chopping up of a Royal Commission report into police corruption. This was followed by *PERMUTATIONS INTO DARKNESS* in which audiences were taken into an enormous sculptured environment where Tsoutas was able to create an awesome performance landscape that shattered theatrical conventions.

*THE AGE OF THE INNOCENTS* promises to be just as startling. Tsoutas describes it as "*the stepping stone in the vacuum where only those things that don't exist have any claim to existence.*"

#### BOOKING INFORMATION

From Apr 11

Wed to Sun

No matinees

AETT discount \$1.00

Bookings on 698 7235



*Silvia Ziranek*

## Silvia Ziranek

Breaking down the barriers between art and theatre, British performance artist Silvia Ziranek will present her own unique style of performance at the Seymour Centre on April 16 following appearances at the Perth Festival. Silvia Ziranek does not paint or sculpt but she appears in galleries (and theatres) and makes art by using objects, light, words, music gesture drama and herself — particularly herself, together with romance, pop culture and cooking. It is exactly what one would expect from someone whose watchword is "glamour on a budget" and who lives in a flat called "Chez Pauleen" with a pink and gold boudoir, a plastic water lily fountain in the lounge and a doorbell that chimes "Here Comes the Bride".

#### BOOKING INFORMATION

Everest Theatre, Seymour Centre

Tue April 16

AETT discount \$1.00

Bookings on 692 0555

# Now Playing

## Footrot Flats

The characters from New Zealand's best-known export of recent times, the comic strip, *Footrot Flats* by Murray Ball, have just taken up residence at the Footbridge Theatre in the highly successful stage version of the strip, the musical *FOOTROT FLATS*.

The script by prolific New Zealand playwright Roger Hall depicts a typical day down on the Footrot farm where burly, gum-booted Wal Footrot is being wooed by blonde-bombshell Cheeky Hobson into forsaking his rural life for the bright city lights. But will she succeed?

#### BOOKING INFORMATION

Until Sat Apr 13

Mon to Sat at 8 p.m.

Wed and Sat at 2 p.m.

AETT discount \$3.50

Bookings on 692 0555

## King Richard

At the Stables Theatre Steve J. Spears' play *KING RICHARD* is playing. *KING RICHARD* is set in 1977 one week before the State elections; Victoria's goals are in chaos and there are allegations of corruption against the Premier. Sir Dundon secretly transfers prisoner leader "King Richard" from Pentridge to a presidential suite in order to win the election and save his reputation. Originally written as a fiction the play predicts the dramas that have taken place in Australian politics in recent times.

#### BOOKING INFORMATION

Until Sun Apr 21

Wed to Fri at 8.15 p.m.

Sat at 5.30 p.m. and 8.30 p.m.

Sun at 5.30 p.m.

AETT discount \$1.00

Bookings on 333 817

## The Australian Ballet

The Australian Ballet opens on April 12 with Programme Two in its 1985 season. This includes *VARIATIONS ON A NURSERY THEME* by Laszlo Sergei, Maurice Bejart's *WEBERN OPUS V*, Jerome Robbins' *IN THE NIGHT* and David Lichine's *GRADUATION BALL*.

Programme Three includes two works by George Balanchine, *SERENADE* and *THE FOUR TEMPERAMENTS*, with Robert Ray's *THE SENTIMENTAL BLOKE*.

#### BOOKING INFORMATION

Programme Two: Apr 12 to May 2

Programme Three: May 8 to May 28

Mon to Sat at 7.30 p.m. Sat at 1.30 p.m.

AETT \$33.00, G.P. \$35.00

Child/pens \$25.00

Two AETT tickets per member

AETT discount unavailable at S.O.H.

# Trust News

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## THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(incorporated in the A.C.T.)

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Membership enquiries should be directed to the Membership Secretary on 357 1200, 153 Dowling St., Potts Point. Postal address: P.O. Box 137, Kings Cross 2011.

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