

## Australian Opera's Winter Season



Geoffrey Chard (Voss) left, Gregory Tomlinson (Harry), Marilyn Richardson (Laura) left and Anne-Maree McDonald (Belle) in The Australian Opera's production of VOSS

Fourteen operas are to be presented during the Australian Opera's winter season, including four new productions and the Sydney premiere of Richard Meale's VOSS, which had its world premiere at the recent Adelaide Festival.

VOSS is based on Patrick White's book of the same name and has been re-fashioned for the operatic stage by distinguished Australian author David Malouf. Richard Meale spent more than five years composing VOSS and the work

represents a change of musical style for him. Much of the music is romantic and lyrical. The role of Laura is sung by Marilyn Richardson and the lead role of the Germanic Voss by Geoffrey Chard, who has returned to Australia after many years singing in Europe. The distinguished production team includes Stuart Challender as musical director and Jim Sharman as director.

There will be new productions of Mozart's THE MAGIC FLUTE and

EUGENE ONEGIN by Tchaikovsky and also of Benjamin Britten's PETER GRIMES, which has not been staged by the company for nearly three decades. The sensational Roumanian-born soprano Nelly Miricioiu returns to sing the title role in MANON LESCAUT, Elizabeth Campbell stars in BORIS GODUNOV and Rosamund Illing's acclaimed portrayal of Cio Cio San (with the Welsh National Opera) will be repeated in John Copley's production of MADAME BUTTERFLY. One of the most popular guest artists to appear with the company, Leona Mitchell, will sing the title role in AIDA for the first time in Australia. But perhaps the highlight of the winter season is Joan Sutherland's appearance in Donizetti's sparking LA FILLE DU REGIMENT, conducted by Richard Bonyngue.

Good seats have been set aside for Members at the performances given below. Please note that because of the demand for tickets, no discounts apply to LA FILLE DU REGIMENT. Please ring the membership office for alternative dates if the given dates are inconvenient. See Member Activities for pre-opera dinners for VOSS and MANON LESCAUT.

### BOOKING INFORMATION

VOSS — Jun 12  
BARBER OF SEVILLE — Jun 16  
BORIS GODUNOV — Jun 17 (7 p.m.)  
MADAME BUTTERFLY — Jul 15  
PETER GRIMES — Jul 9  
AIDA — Jul 29  
MAGIC FLUTE — Jul 28  
MACBETH — Aug 19  
THE CONSUL — Aug 20  
MANON LESCAUT — Sep 29  
RIGOLETTO — Oct 8  
DIE FLEDERMAUS — Oct 16  
EUGENE ONEGIN — Oct 21  
FIGARO — Oct 15  
LA FILLE DU REGIMENT — Aug 23  
AETT \$36.00 (except LA FILLE DU REGIMENT)  
G.P. \$42.00 (\$50.00 LA FILLE DU REGIMENT)  
No Pens/Stud price  
No mats  
Two AETT tickets per Member  
Opera Theatre, S.O.H. at 8 p.m.

## Sixty Minutes to Film Theatre of Deaf

Theatre of the Deaf actress Martha Rundell is taking leave from the company to attend the National Theatre of the Deaf's Summer School in the USA.

Sixty Minutes plans to film a story about the Theatre of the Deaf in Australia and as part of that story they will focus on the experiences of Martha Rundell as a deaf person and actor. Sixty Minutes are paying Martha's fare to the USA and will spend some time filming at the NTD summer school in Connecticut. Their story will be shown later this year.

## Two Great Classics

**HEDDA GABLER** by Henrik Ibsen  
*Directed by Richard Wherrett*  
*Sets designed by Geoffrey Gifford*  
*Costumes by Terry Ryan*  
*Cast includes: Judy Davis, Arthur Dignam, Drew Forsythe, Colin Friels, Melissa Jaffer, Victoria Longley*  
*Wharf Theatre*

**THE SEAGULL** by Anton Chekhov  
*Directed by Jean-Pierre Mignon*  
*Sets designed by Stephen Curtis*  
*Costumes by Wendy Black*  
*Cast includes: Robyn Nevin, Genevieve Lemon, Helen Buday, Robert Menzies, Peter Collingwood, Geoff Morrell, Norman Kaye and William Zappa*  
*Drama Theatre, Sydney Opera House*

The Sydney Theatre Company's 1986 season opens with two great plays from the classic repertoire which share much in common: their mix of comic and tragic elements, their criticism of nineteenth-century romantic idealism, their themes of the quest for individual freedom, and their endings in self-destruction.

Judy Davis plays the lead role of Hedda Gabler, a woman locked into a marriage of convenience but desperately trying to shape her life in accordance with the romantic ideals she has been taught. **HEDDA GABLER** is directed by Richard Wherrett and plays at the Wharf Theatre. \*Although **HEDDA GABLER** opens on May 13 Members are advised to purchase tickets between June 16 and

June 28 as these two weeks are free from Sydney Theatre Company subscriber bookings and therefore good seats will be more readily available.



Judy Davis

**THE SEAGULL**, which is set on a Russian country estate, is concerned superficially with questions of art and talent. The apparent trivia of the characters' activities, however, overlay the true crises taking place within. The production will be directed by Jean-Pierre Mignon, artistic director of Melbourne's Australian Nouveau Theatre, whose production of **THE MISANTHROPE** was seen at the Wharf in 1985.

### BOOKING INFORMATION

**HEDDA GABLER**  
 Tue May 13 to Sat Jun 28 (see note\* above)  
**THE SEAGULL**  
 Wed Jun 11 to Sat Jul 5  
 Mon to Sat at 8 p.m.  
 Sat mat at 2 p.m.  
 AETT \$21.00 (except Fri & Sat evg)  
 G.P. \$23.00  
 Pens/Stud \$18.00  
 Two AETT tickets per member

## Performance Art

A very busy month is ahead for the Performance Space with three major events. Between May 5 and 13 six Australian performance artists will present a programme called **THE LANGUAGE OF ACTION**. First off is a two-day performance by Joan Grounds to which audiences are invited to drop in. On May 7 Simone Mangos gives an all-day performance. Evening performances follow with Ted Riggs' **HOW DO YOU CUT OFF THE LAST HAND?** on the 18th, **KNIFEWORK** by Reto and Barbara Oechslein on the 12th and on the 13th Heidi Lohr.

**SOUNDWORKS** on May 9, 10 and 11 (11 a.m. to 10 p.m.) is the sound section of the 6th Biennale of Sydney with 16 Australian artists and four American artists. Well-known Sydney musical performance artist, Colin Offord will present his **INDIGENOUS SPECIES** on May 13 and on May 14 there will be a musical visual project by the group, **Industrial Accident**. Both are evening performances.

The third major event is the performance section of the Biennale with three major performance artists presenting both evening and matinee performances between May 16 and 25. Japanese Hiroshi Hori will present performances on May 16, 17 and 18; English artist, Bruce McLean will be at the Centre on May 19 and 20 and American Stuart Sherman will present **STRINGBERG** on May 24 and 25.

Entry is free for the full-day performance works and low ticket prices apply for the other presentations. Please call the Performance Space on 698 7235 for further information.

## Cabaret at Kinselas

**ONE FOR THE MONEY**  
 by Bob Hudson  
*Directed by Graeme Blundell*  
*Choreography by Robyn Moase*  
*Designed by Roger Ford*  
*Starring Glenn Shorrock with The Eddys*  
*Kinselas*

Graeme Blundell's first production for Kinselas since taking over as artistic director will be a new rock 'n roll cabaret which charts the life of Australian rock n' roll artist Glenn Shorrock through two decades of involvement in the entertainment industry. "*In ONE FOR THE MONEY, Glenn Shorrock (with his great new band, The Eddys) encapsulates all the spontaneity, sexuality and creativity that first drew youth to the power and possibilities of rock and roll*" says Graeme Blundell.

### BOOKING INFORMATION

Mon May 5 to Sat Jun 7  
 Mon to Sat at 7 p.m. (dinner) 8 p.m. (show)  
 AETT discount \$2.00 (except Fri and Sat show only tickets)  
 Bookings on 331 3100

## New Wave Comics at Belvoir Street



Geoff Kelso and Anthony Ackroyd

Two of Australia's brightest new wave comedy stars have joined forces to present a season Downstairs at Belvoir Street. Anthony Ackroyd, who will soon appear on the ABC's Video Comedy Show, and Geoff Kelso, from the Gillies Report, will present A SMILE, A SONG AND A LUMP OF WOOD. They describe their work as "a biting non-satirical extra-sensory high-fibre comedy show jam-packed with sketches, songs, jam sketches with songs, a song that starts with a sketch but ends up as a fruit bat, plus that inexplicable element that elevates ordinary comedy to the level of genius — a lump of wood!" Judge for yourself!

**BOOKING INFORMATION**  
Thu May 1 to Sun May 25  
Tue to Sat at 8.30 p.m.  
Fri and Sat at 11 p.m.  
AETT discount \$1.00  
Bookings on 699 3273

## Next at Griffin

**MORNING SACRIFICE**  
by Dymphna Cusack  
Directed by Ian B. Watson  
Stables Theatre

The novels and plays of Dymphna Cusack have been published in 74 countries and serialised, staged, broadcast and televised in another five. **MORNING SACRIFICE**, a play of both literary merit and topical relevance will be presented by the Griffin Theatre in June.

**MORNING SACRIFICE** is set in the staff room of Easthaven Girls High School on the eve of the Second World War. It is a fascinating study in day-to-day routine which is stripped away to reveal a hall of horrors, built on nastiness and hypocrisy. The play alternates between comedy and horror as the nine women teachers battle tooth and nail for the good of the pupils and the reputation of the school.

**BOOKING INFORMATION**  
Tue Jun 3 to Sun Jun 29  
Wed to Sat at 8.15 p.m.  
Sat & Sun at 5 p.m.  
AETT \$11.00  
G.P. \$12.00  
Pens/Stud \$8.00  
Two AETT tickets per member

## STC's German Work

**THE BITTER TEARS OF PETRA VON KANT**  
by Rainer Werner Fassbinder  
Directed and translated by Mark Gaal  
Designed by Ross Wallace  
Wharf Studio

Rainer Werner Fassbinder, who died in 1982 at the age of 37, was one of the most controversial and prodigious talents of his generation. His work, for both stage and cinema, is distinguished by a vitality, courage, theatrical flair and satirical bite of marked originality and dramatic style.

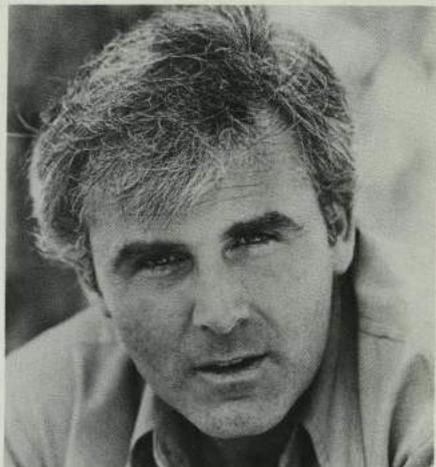
**THE BITTER TEARS OF PETRA VON KANT**, which was filmed in 1972, is set in the "prison" apartment of successful fashion designer, Petra von Kant. An educated, eccentric woman with two marriages behind her, Petra lives with her slave/secretary, Marlene, who lurks about typing, spying and submitting herself to humiliation. Petra herself, a pseudo-emancipated career woman, is in a desperate search for identity. Only when the love affair with her self-seeking protege ends does the egocentric Petra begin to develop understanding towards other people.

**BOOKING INFORMATION**  
Sat May 3 to Sat May 30  
Mon to Sat at 8.15 p.m.  
Sat at 2.15 p.m.  
AETT \$15.00  
G.P. \$17.00  
Pens/Stud \$11.00  
Two AETT tickets per member

## Williamson Revival

**THE DEPARTMENT**  
by David Williamson  
Directed by John Krummel  
Designed by James Ridewood  
Cast includes: John Clayton, Barbara Stephens, Willie Fennell, Don Reid, Serge Lazareff, Michael Long, Bill Conn, Nicholas Opolski, Ross Sharp and Marina Finlay  
Marian Street Theatre

The surprise production in Northside Theatre Company's 1986 series will be a revival of one of David Williamson's earlier successes, **THE DEPARTMENT**. It had a successful revival for Theatre ACT last year with John Clayton in the leading role, but it is many years since it was presented in Sydney. John Clayton, who will play Ben Lexcen in the TV series of the 1983 America's Cup Challenge, will star as the department head in the Sydney production.



John Clayton

Drawing on David Williamson's experiences of life as a technical college lecturer, the play satirises the absolute trivia in which bureaucracy can get bogged down. Unlike his more recent plays which have developed into the short scene style of film and television scripts, **THE DEPARTMENT** has the continuous flow more characteristic of stage plays.

**BOOKING INFORMATION**  
Sun Jun 8 to Sun Jun 22  
Tue to Sat at 8.15 p.m.  
Sat and Sun at 5 p.m. Wed at 11 a.m.  
AETT \$15.00 (Mon to Fri and mats except June 11/12)  
G.P. \$18.00 (Tue to Thu) \$19.00 (Fri to Sun)  
Pens/Stud \$12.00 (except Fri and Sat evg)  
Two AETT tickets per member

# 4 What's On Out-of-Town

AMERICAN DAYS, by English playwright Stephen Poliakoff, is being presented by the **Canberra Repertory Society** at Theatre 3 from May 3 to 24. It is set in the offices of a recording company and is about hopeful young rock singers. Music is from the English rock band, The Jam. Directed by Paul Corcoran, the cast includes Neil Pigot and Helen Jones.

The **Canberra Philharmonic Society's** production of the popular musical, KISMET, will be at the Canberra Theatre on May 2, 3, 8, 9 and 10. It is directed by Bill Stephens with designs by John Thomson and the cast includes guest star Norman Yemm, who plays the role of Hajj, the poet. Musical director is Wilfred Jones.

TALKING WITH . . . by Jane Martin was premiered by the Actors Theatre of Louisville, famous for its discovery and promotion of new American plays and writers. **The Riverina Theatre Company's**

production will be at the Riverina Playhouse from May 21 to June 7. Eleven women "talk with" the audience about their life stories, sometimes funny, sometimes moving. Directed by Margaret Davis, the cast includes Alice Livingstone, Kim Hillas and Leanne Foley.

**The Australian Ballet** will give four performances at the Canberra Theatre from May 28 to 31. The programme consists of SYMPHONY IN D to Haydn's Clock Symphony choreographed by Jiri Kylian, director of The Nederlands Dance Company, SONGS OF A WAYFARER by Maurice Bejart to music by Mahler and ETUDES by Harold Lander to music by Carl Czerny adapted by Knudage Riisager.

**The Canberra Youth Theatre** will stage SUNSET BOULEVARDE, a cabaret directed by Janet Robertson, from May 7-24 at the Gorman Community Theatre, Braddon. The six members of the cast are all young unemployed Canberra women. The theme is the politics of beauty

centred on an all-girl band. The original musical score is by Charlie Chan.

Alex Buzo's ROOTED opens at **Theatre South**, Wollongong, on May 23 and will run until June 14. The play, which has become something of an Australian classic, is about a born loser who has no roots in society. It provides both biting comedy and a sympathetic evocation of the dilemma of one man. It is directed by Philip Keir and Paul English heads the cast.

The Medieval Players, an English company on their second Australian tour, will present THE TAMING OF THE SHREW at the **Orange Civic Theatre** on May 6, 7 and 8. The company's productions are in the style of Shakespearean times with costumes of the period and with the addition of buskers, jugglers and music.

AETT discount applicable all performances. See local press for booking information.

## Dialogue

by Carole Long, Membership Manager

This month the AETT goes international. In one week we have shows opening in both Vancouver and London. On May 15 NO SUGAR, by Aboriginal playwright Jack Davis, opens at the World Theatre Festival at Expo '86. It was commissioned by the Trust for the 1985 Festival of Perth where it attracted great attention and was subsequently invited to Canada. Such is the interest in the production over there that the season is already sold out.

You may remember that when we presented the London Theatre of Comedy at the Theatre Royal last year in their brilliant farce RUN FOR YOUR WIFE, we announced that it was the first stage in an exchange between the London company and the Trust. Now the second stage is about to happen and the Australian Elizabethan Theatre Trust's production of David Williamson's play SONS OF CAIN opens at Wyndham's Theatre in London on May 13. It

includes two cast members from the Sydney production — Max Cullen, who played the lead role of Kevin Cassidy, and Liddy Clark. We're delighted to have Jon Ewing, Waren Belconnen, Donald Macdonald, Anna Volska and Susie Linderman join our company.

It is always nice to receive letters from happy Members and this month we feel like framing a letter which thanked us for our "outstanding service" but it is equally important for us to receive letters from unhappy members. Unless we know where the problems lie we don't have the chance to try and improve our services. Some members were unhappy about the offer for the U.S.S.R. Orchestras — because they had purchased tickets before the offer had arrived. We normally announce details of concessions in *Trust News* before the first ads appear so this problem usually doesn't arise. However, in this case the promoter did

not initially offer a discount but then came back to us with the half price offer after bookings had opened. It placed us in something of a dilemma. Do we disappoint the few members who have already booked for the benefit of the majority or do we keep everyone happy (and in blissful ignorance) by keeping quiet about the offer? In the event we worked out a compromise; we arranged a refund for any Member who had contacted us to ask if a concession was available before purchasing full price. Now we've given you an insight into the behind-the-scenes negotiations we hope you understand how we came to our decision, and that you agree with it. The best advice we can give you for the future is if it's not in *Trust News* please check with us before purchasing tickets.

Carole Long



## ANNUAL REPORT 1985

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## NOTICE OF ANNUAL GENERAL MEETING

Notice is hereby given that the Thirty-Third 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 Twenty-Sixth day of May, 1986, commencing at 6.00 p.m.

### BUSINESS:

1. To receive and consider the Balance Sheet as at 31st December, 1985 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.
  - (ii) Mr Kenneth Edward Cowley 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.
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) Mr Lloyd Dengate Stacy Waddy
    - (b) Mr David Allen Mortimer
    - (c) Mr Andrew Briger, A.M.
    - (d) The Rt Hon Lord Mayor of Brisbane, Alderman Sallyanne Atkinson
  - (ii) Mr Robert Phillip Holden 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 himself for re-election.
  - (ii) Dr Jon David Sainken 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 himself for re-election.
3. To elect Governors:
  - (ii) Mr Robert Phillip Holden 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 himself 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 14th day of April, 1986.

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 Twenty-Third day of May, 1986.

## OFFICE BEARERS

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**PATRON:**  
HER MAJESTY THE QUEEN

**PRESIDENT:**  
Sir Ian Potter

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

**DIRECTORS:**  
Alderman S. Atkinson  
Mr K.E. Cowley  
Sir David Griffin, C.B.E.  
The Hon. Mr Justice C.J. Legoe  
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 C.G. Chenoweth

**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)  
Mr R.P. Holden (Vic)  
Mr J.R. Kerrigan (NSW)  
Sir Bruce Macklin, O.B.E. (SA)  
Miss I. Mitchell, M.B.E. (Vic)  
Mr C.G. Pryor, M.B.E. (Tas)  
Mr B.R. Redpath (Vic)  
Dr J.D. Sainken (WA)  
Mrs J. M. Summerhayes (WA)  
Miss M.L. Toyne (Vic)  
Mrs J. White (NSW)  
Mrs A. Williams (SA)

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

## STAFF

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Pam Andrews  
Susan Bell  
Susan Belford  
Trish Benson  
Wendy Blacklock  
Gabrielle Brown  
Barbara Costen  
Angela Dalton  
Paul Edwards  
Noel Ferrier  
Deborah Gray  
Denise Hoynes  
Don Hume  
Michael James  
Andre Krause  
Wayne Kellett  
Tim Kennard  
Jeffrey Kovel  
Dennis Linehan  
Carole Long  
Carol Martin  
Patrick Mitchell  
Christine Morgan  
Judy Oetelmans  
Kathy Paul

Alan Perkins  
Denise Rayneau  
William Reid  
Tony Rogers  
Warwick Ross  
Priscilla Shorne  
Max Simms  
Dick Smith  
Roger Taylor  
John Tilbrook  
Barry Tree  
Glenn Watson  
Genevieve Zambra

### INTERSTATE REPRESENTATION

**MELBOURNE**  
Graeme Anderson  
Carol Ormerod  
G.P.O. Box 438C  
Melbourne Vic. 3001  
Tel: (03) 662 2911

### BRISBANE

Denise Wadley  
G.P.O. Box 1618  
Brisbane Qld. 4001  
Tel: (07) 221 9528

### ADELAIDE

Veronica Bohm  
28 Fifth Avenue  
St. Peters SA 5069  
Tel: (08) 42 9576

### PERTH

Janet Durack  
P.O. Box 7227,  
Cloisters WA 6000  
Tel: (09) 321 4953

## PRESIDENT'S MESSAGE

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1985 proved to be a most successful year for the Trust, and I extend my congratulations to our Chairman, Mr Andrew Briger, the Board of Directors, and the management and staff of the Trust.

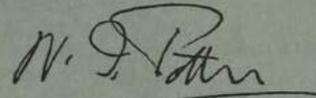
As President of the Trust, I was very pleased to see our productions bring enjoyment to so many Australians and so contribute to a financially sound year.

Our membership programme is growing rapidly. We currently have 7914 members and 83 associate members across the nation. Of these, 4669 and 43 associates are in NSW, by far our largest chapter. Brisbane, too, is showing tremendous strength with 744 members joining this year, bringing total membership to 1017.

Once again our State Committees worked diligently, fund-raising for various Trust projects and departments. The Sydney Committee under the guidance of Mrs Shirley Hay raised \$12,000 to support the Trust's Theatre of the Deaf and the Adelaide Committee, led by Jessica Dames, once again raised money for a playwright's award. Contributions to the Arts made through the Trust also increased dramatically, with almost \$2.9 million donated during 1985. This is an increase of 118 per cent over 1984.

The death on December 14 of Robin Lovejoy, O.B.E., saddened everyone at the Trust. Robin, a Trust Director since December 1977, contributed enormously to the establishment of Australian Theatre. He was a pioneer who, for 40 years, strove to achieve a quality of Australian theatre that rose above the bland and mediocre. The Trust, and especially the Board of Directors, will miss him very much.

Richard Seddon, A.O., C.B.E., is to retire from the Board of Directors at the Annual General Meeting, after 18 years as a Director of the Trust. I have worked with Dick Seddon for many years on the AETT Board and have always been grateful for his support during those years and for his commitment to the Arts and to the Trust. On his retirement as a Director I wish him many happy years in the future and on your behalf, thank him for his long period of service.



Sir Ian Potter  
President  
14th April 1986

## CHAIRMAN'S ADDRESS

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1985 was a successful year for the Australian Elizabethan Theatre Trust. We achieved an operating surplus of \$130,268. This was augmented by an extraordinary gain of \$238,178 from the sale of shares, bringing the total surplus for the year to \$368,446. We produced and presented a diverse range of performances and maintained our portfolio of services to the Arts in Australia.

Attractions in which the Trust was a principal partner gave a total of 841 performances in 1985 and played to an audience of 456,717. Trust shows played in every State and Territory of our nation, in 297 schools to a total audience of 53,266 children, and created literally thousands of work weeks for Australian artists and technicians. When one considers that our large scale presentations are done entirely without subsidy, that our Australian Content Department had only a total government subsidy of \$309,300, and our Theatre of the Deaf the even smaller total subsidy amount of \$115,500, it is clear that in the presentations area the Trust continues to make efficient and effective use of its resources.

The diversity of Trust performance activities has always been one of our strengths. 1985 audiences had a choice from a range that included *The Pirates of Penzance*, the Australian comedy *Caravan*, the Alvin Alley American Dance Theatre, Dance North's *Mangoes*, *Detours* by the Australian Dance Theatre, Theatre of the Deaf's production of *Man Equals Man* or one of a number of other presentations. As a producer, a presenter and an entrepreneur the Trust remains one of the busiest organisations in Australia.

Our orchestras were also a continuing source of pride to us in 1985. The Elizabethan Sydney Orchestra worked with The Australian Opera and The Australian Ballet and the Elizabethan Melbourne Orchestra with The Australian Ballet, The Australian Opera and The Victoria State Opera. Additionally each orchestra gave concert performances, the Sydney orchestra continuing its tradition of appearing in the Sydney Opera House's Mostly Mozart series and as a vital part of The Australian Opera's Joan Sutherland-Marilyn Horne-Richard Bonyngue concerts. The Melbourne orchestra performed a Bach Mass in concert at the University of Melbourne and Beethoven's Ninth Symphony with the Melbourne Chorale.

The inquiry initiated by the Federal and State Arts Ministries, "A study into the future development of orchestras in Australia" (the Tribe Inquiry) completed its work in 1985. This study group which reported to the Cultural Minister's Council was set up to consider existing orchestral resources and is to be commended for the diligence with which the task was pursued. Regrettably, however, many of the final conclusions are ill-founded, particularly in regard to the ESO and EMO, and the Trust found itself unable to agree with many of the Study's principal recommendations.

The future development of orchestras in Australia is an area of vital concern to The Australian Elizabethan Theatre Trust. Consequently subsequent to our submissions to the Tribe Inquiry, we have continued submissions to the Federal and State Arts Ministers, and to the Music Board of the Australia Council to ensure that our two orchestras have a stable and creative future.

## CHAIRMAN'S ADDRESS

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The Tribe Inquiry is the third such investigation in the last decade, with each coming to somewhat different conclusions about how the future of the Trust orchestras should be organised. As the Trust itself is the only organisation in Australia which has actual developed expertise in the management of theatre orchestras, and the mediation of orchestral and user claims, we must continue to maintain that our opinion in such matters is not only the most concerned but also the most informed. From this position we will continue to disagree politely with anyone who advances a position which we know to be detrimental to our musicians, to our orchestral users, or to the musical life of Australia.

On a more positive note for Australia's musical life, we were very heartened to see the happy result of another Arts inquiry. The Trust has always been a proud parent, and the recent difficulties of our progeny, The Australian Opera, have been a source of concern. When it looked as if it might be necessary for The Australian Opera to become a part time company, it was apparent that this would have an adverse effect not only on our orchestras, but the Opera company and the opera art form in Australia. I personally made representations in defence of the need for funding to support a full time Australian Opera to both State and Federal governments. Consequently the recent decisions to increase The Australian Opera's level of base funding, and provide the monies necessary to establish modest capital reserves are very pleasing.

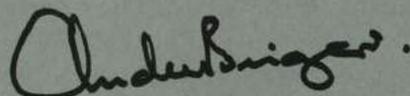
In the thirty-one years of the Trust's history the Arts in Australia have become more vital, and certainly much more diverse. Our flagship companies, of which the Trust and its two children The Australian Opera and The Australian Ballet are three, have an increasingly important role to play in our nation's cultural life. Clearly in the case of the Opera the Government has recognised this role, and is prepared to provide the level of support necessary to enable it to be carried out.

The work of The Australian Elizabethan Theatre Trust is not possible without the dedication of a great many individuals. I would particularly like to call attention to the contributions of the Governors and Directors with whom I have worked closely. Sir Ian Potter as President of the Council of Governors has been, as always, a wise counsellor. The redoubtable Shirley Hay who is not only a Governor but President of the Sydney Committee continued to be an extremely hard-working friend of the Trust. During a year in which our attention was necessarily focused on orchestral matters, Sir David Griffin's clear and precise leadership of the Orchestral Council was a genuine asset for the Trust.

1985 saw us welcome one new Board member, and 1986 will see us farewell one of long standing. Kenneth Cowley, who is the Managing Director of News Limited, joined us as a Director in December 1985. Mr Cowley has a broad range of skills and experience which I think will be very useful to us. His appointment continues the Trust's tradition of seeking its Directors from among the community's leaders. Regretfully Dick Seddon, A.O., C.B.E., has decided after 18 years of service as a Trust Director that he will retire in 1986. I have served only a few years on the Trust's Board with Dick, but I have quickly come to value his experience and his deep commitment to our organisation. I shall miss him, as I know will his fellow Directors.

1985 was also the year in which the Trust suffered one truly saddening loss. Robin Lovejoy, O.B.E., who had been a Director since 1977 died after a long illness. Robin was genuinely a man of the theatre, and I was proud to number him among my friends. He had a vision of the arts in Australia, and of the Trust's role, which was a source of inspiration for all of us who served with him. His loss is one which will be keenly felt for some time to come.

Although the Trust has a very successful track record, each year we start anew, and in the face of declining Government subsidies, rapidly escalating costs, and the traditionally volatile market conditions of our area of endeavour it is an annual challenge to carry out all of our programmes and finish the year on the plus side of the ledger. I would like to congratulate our Chief Executive Kathleen Norris, just completing her first year at the Trust, and the management team for their excellent work in 1985, and the positive result.



Andrew Briger, A.M.  
Chairman  
14th April 1986

## CHIEF EXECUTIVE'S REPORT

I am pleased to report to members at the conclusion of my first year as Chief Executive of the Trust. As you will see, we had a busy and productive year.

Before outlining activities I would like to thank the management and staff of the Trust for their professionalism and their hard work.

I would also like to express my gratitude to the Directors, and particularly the Chairman, Andrew Briger, for their informed support and encouragement.

## PERFORMANCE ACTIVITIES

The Trust's performance activities fall into three areas: the Entrepreneurial department, which is wholly unsubsidised, and produces and presents large scale Australian and international attractions; Australian Content which is committed to the support of new form dance and theatre works by Australian artists; this department has partial subsidy for its operations, and The Theatre of the Deaf, our company of deaf and hearing actors which performs both in schools and for general audiences. This company also has partial subsidy.

In 1985 the Entrepreneurial Department had responsibility for Alvin Ailey American Dance Theatre, *Caravan*, *Pirates of Penzance*, *Poppie Nongena*, *Run For Your Wife*, *Detours*, The Bolshoi Ballet, and *Macbeth*. The Australian Content department was involved with *Asleep At The Wheel*, *Mangoes*, *Honeyspot*, *The Night We Blitzed the Bridge*, *No Sugar*, *Opera Opera* and *Slow Love*. Theatre of the Deaf productions included *Bundle of Sticks*, *Good Sports*, *The Invaders*, *Man Equals Man* and *Odd Bods*.

Ben Strout, who had been Artistic Director of Theatre of the Deaf, left the Trust at the end of 1985, but Patrick Mitchell, his successor, has already begun to make his artistic presence in the company felt. Ben will be returning to the United States where I am sure he will have many further successes.

In 1985 the Trust retained its commitment to national touring. The difficulties of touring productions are considerable, and seem to be increasing. However, as Australia's foremost national entrepreneur, the Trust is determined to reach an audience that is not only diverse in interest but in geographical location as well. There are many places we did not play in 1985, and each year sees us trying to extend our reach, but our resolve is unwavering.

### PERFORMING SCHEDULE

#### PRINCIPAL PRESENTATIONS

PRODUCTION	VENUES	PERFORMANCES	ATTENDANCE
Alvin Ailey American Dance Theatre	Sydney Entertainment Centre	13	20,932
	State Theatre, Melbourne	14	19,433
	Lyric Theatre, Brisbane	14	14,787
	Perth Entertainment Centre	14	13,703
	Festival Theatre, Adelaide	14	13,145
Asleep At The Wheel	Performance Space, Sydney	11	627
The Bundle of Sticks	26 Schools in New South Wales	28	5,874
Caravan	Playhouse Theatre, Adelaide	50	20,795
	Princess Theatre, Launceston	3	1,027
	Hoyts Prince, Hobart	7	27,166
	Burnie Civic Centre	2	8,693
	Araluen Arts Centre	5	945
Dance North's-Mangoes	Sydney Opera House	5	689
	Liverpool Town Hall	3	82
Good Sports	Parramatta Town Hall	5	307
	Adelaide Festival Centre	14	3,788
	South Australian Country Tour	20	3,808
Honeyspot	Melbourne Athenaeum	19	3,822
	148 Schools in New South Wales, Australian Capital Territory and South Australia	167	26,867
The Invaders	The Wharf, Sydney	22	1,795
The Night We Blitzed The Bridge	Parade Theatre, Sydney	19	2,090
No Sugar	The Maltings, Perth	20	3,404

## CHIEF EXECUTIVE'S REPORT

### PERFORMING SCHEDULE

#### PRINCIPAL PRESENTATIONS

PRODUCTION	VENUES	PERFORMANCES	ATTENDANCE
Odd Bods	123 Schools in New South Wales	138	20,525
Opera Opera	Belvoir Theatre, Sydney	25	991
Pirates of Penzance	Concert Hall, Melbourne	33	58,925
	Lyric Theatre, Brisbane	55	112,705
Poppie Nongena	Footbridge Theatre, Sydney	13	6,815
Run For Your Wife	Regal, Perth	37	31,200
	Theatre Royal, Sydney	44	29,517
Slow Love	Performance Space, Sydney	27	2,260

#### TOTAL PRINCIPAL PRESENTATIONS

17 841 456,717

#### INVESTMENT PRESENTATIONS

Detours — Australian Dance Theatre	Footbridge Theatre, Sydney	20	5,977
Bolshoi Ballet	State Theatre, Melbourne	15	30,000
	Lyric Theatre, Brisbane	15	30,000
	Entertainment Centre, Sydney	9	22,500
	St James Theatre, Auckland	15	28,500
Macbeth, The Rock Musical	The Studio, Melbourne	2	400

#### TOTAL INVESTMENT PRESENTATIONS

3 76 117,377

#### TOTAL PRINCIPAL AND INVESTMENT PRESENTATIONS

20 917 574,094

## INTERNATIONAL ACTIVITIES

The Trust has always believed that it is an element of our task to create international opportunities for Australian artists. In 1985 three initiatives in this area began to bear fruit.

As part of an exchange with London's Theatre of Comedy, the Trust imported an English cast in a Theatre of Comedy production, *Run For Your Wife*, which played very successfully in Perth and Sydney. In 1986 an Australian cast will travel to London's West End in a Trust production of David Williamson's *Sons of Cain*. It is hoped that this exchange will then become an annual event.

In January 1985 the Trust-commissioned play *No Sugar* by Aboriginal playwright Jack Davis was produced in Perth. During its run the Trust was able to arrange for it to be seen by the World Festival Director of Vancouver Expo '86. As a result of this viewing *No Sugar* is the only Australian work invited to take part in the World Festival.

Tom Keneally's play *Bullies House* was produced during 1985 by the United States Long Wharf Theatre. The Trust worked with the producers to co-ordinate casting of the Aboriginal actors in the production, which played to packed houses in New Haven, Connecticut, and received excellent notices.

## ORCHESTRAS

The high standards of the Elizabethan Melbourne and Sydney Orchestras were maintained in 1985. The EMO gave a total of 130 performances with the Australian Ballet, 61 with the Australian Opera and 29 with the Victoria State Opera. The orchestra gave six concerts, including a Prom concert for the Victorian Arts Centre. Orchestral Chamber Ensembles gave a further three concerts.

The Elizabethan Sydney Orchestra gave 182 performances with the Australian Opera and 65 with the Australian Ballet. The orchestra gave two concerts — one as part of the Sydney Opera House Mostly Mozart series.

It is important to recall that the ESO and the EMO are fine orchestras, with a specialty as theatre orchestras unique in Australia. Their primary role has always been as an essential component of opera and ballet performances. This role requires special skills, and a high degree of dedication.

## CHIEF EXECUTIVE'S REPORT

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The management of theatre orchestras is also a specialised task. In 1985 the Trust began a restructure of orchestral management designed to better meet the needs of both users and musicians. In a process which will continue into 1986 orchestral management is looking closely at ways to expand opportunities for orchestra members, improve working conditions, improve user relations and generally make AETT orchestral management more responsive to current and future changes.

The orchestras are wholly subsidised by the Music Board of the Australia Council, the Victorian Ministry for the Arts and the New South Wales Ministry for the Arts.

## FINANCIAL SERVICES

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While it is one of the less visible and more low-key areas of Trust operations, in some ways the Financial Services division can be said to be the heart of Trust programmes.

This department is not only responsible for internal financial administration of all Trust programmes but also performs a range of external services. In 1985 the department processed more than \$2.8 million in tax deductible contributions to the Arts, up from \$1.3 million in 1984. The two Trust superannuation schemes for the performing arts were maintained and a total of 333 members of these two funds serviced.

The Trust continued to administer the CAPP/Ansett airline discount scheme, which made it possible for arts companies to obtain lower priced domestic travel.

Financial Services administered a number of small grants for State and Federal funding agencies, acted as trustee of the Armstrong-Martin Scholarship, and provided financial and administrative advice to numerous organisations and individual artists.

In 1985 the Financial Services department began the process which will lead to computerisation. At present, Trust financial data is maintained in wholly manual fashion. However, an analysis of systems had led to a decision to computerise which will be enacted in 1986.

During the year under review the Trust expanded its advertising arrangement to a number of subsidised and commercial arts organisations. Over \$1.4 million in advertising was arranged for these organisations and this area of our service to the arts continues to expand.

Financial Services received a small grant of \$30,000 from the Australia Council toward the costs of the contributions programme. All other funds necessary to cover operational and programme costs were earned from Trust activities.

## MEMBERSHIP

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1985 was a year of both consolidation and development for the Trust's membership programme. With the information obtained from a survey of New South Wales members in late 1984, Trust News, the means of communication to Members, was completely revamped and at the same time a campaign was undertaken to increase membership in New South Wales. A total of 1297 new members was obtained in New South Wales during the year which after attrition through non-renewals is taken into account resulted in net growth of 428.

One of the results of the membership survey was an expression of interest by Members in learning more about the behind-the-scenes workings of theatre. To further this interest a series of lectures was arranged in New South Wales in the second half of the year covering such diverse fields as the work of Alvin Ailey, Musical Theatre, the plays of David Williamson and Peggy Carter's stage make-up. Attendance was excellent and many members indicated interest in a further series in 1986.

The opening of the Queensland Performing Arts Centre and the appointment of a new Queensland Representative generated an enormous amount of interest in Trust membership and in 1985 Queensland membership increased from 273 to 1017 with the rate of acquisition remaining steady throughout the year.

In July surveys were undertaken in the remaining four mainland States so that a national profile could be drawn. The surveys were completed by mid year and plans were made to revise interstate editions of Trust News with the aim of having five independent but uniformly styled editions of Trust News by early 1986.

The end of 1985 found membership having experienced real growth in numbers. In total 2571 new members joined nationally and when non-renewals were taken into account this resulted in a net growth of 1122. State by State this breaks down as a total membership of New South Wales 4712, Victoria 1199, Queensland 1017, South Australia 511 and Western Australia 558 for a national total of 7997.

AETT Membership programmes receive no subsidy except from Trust Commercial activities.

## CHIEF EXECUTIVE'S REPORT

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### HIRES

#### (a) COSTUMES

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For the Costume Department 1985 was a year of expansion. The programme included additional staff, increased costume services, workroom facilities for costume manufacture, renovation of the department's foyer, three additional fitting rooms, and a complete clean-out and selling off of old and unwanted stock.

The staff was increased to four full-time employees. This staff level enabled the department manager to assign two people to the business of hires and two to work on costume manufacture for the department and for sale.

In January 1985 the Costume Department set up a section for the retailing of costume accessories, masks and make-up. This new service has proven extremely popular and profitable.

Wig hire was also introduced in February 1985 and within six months the initial investment had been recouped. Throughout the year another fifty wigs were purchased and the department now offers a wide range of wigs for hire at very competitive prices.

Late in 1984, the workroom was reopened. Prior to this, only a limited number of costumes could be produced owing to lack of space and staff. The department is now able to produce 80 per cent of its own requirements. Also a making to order service is now available to the general public and professional sector. Costumes can be produced to customers requirements and with a network of specialised tradesmen (leather workers, printers, fibreglass moulders, spraypainters) on file the department is in a position to meet even the most unusual requests.

Financially, Costumes considerably increased its sales figures from \$108,000 in 1984 to \$147,000 in 1985. 1986 should see a further improvement in profitability as the department consolidates on the base established in 1985.

The Costume department is a wholly unsubsidised operation.

#### (b) ELECTRICS

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1985 was a year of growth for the Lighting Department. In response to intense competition from other lighting companies the department reviewed not only its equipment inventory but also its pricing and marketing practices.

A purchase of modern new equipment served to upgrade stock, and give the department's inventory greater sophistication and flexibility. Aggressive pricing and discounting of older equipment served to help increase the department's market share.

Lighting hires for 1985 included such clients as the Footbridge Theatre, the Barry Humphries Show, Belvoir Street Theatre, the Alvin Ailey tour and *The Pirates of Penzance*.

The Lighting Hire division is an unsubsidised operation of the Trust.

#### (c) SCENERY

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In the area of curtains and rostra, Trust stock is unique, well maintained and in constant demand. Existing equipment is worked to capacity, and demand often exceeds supply. In 1985 inventory was increased with the addition of both new curtains and new rostra. The difficulty of rapidly replacing curtain stock due to the unavailability of skilled curtainmakers means that the upgrading of this department will likely continue into 1986.

Major department clients in 1985 included The Bruce Springsteen tour, *Poppie Nongena*, *Footrot Flats* and many feature and television films, commercials, and amateur and community theatre groups.

The Scenery Hire department is an unsubsidised AETT operation.

### PREMISES

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Considerable work was undertaken on the Trust building during 1985, both in terms of general maintenance and refurbishing including installation of a new telephone system, interior painting and carpeting.

Contract cleaners were employed in place of our own staff and they provided a cheaper and more efficient service.

The Trust's lease on the Princess Theatre, Melbourne, expires on April 30, 1986, and will not be renewed.

## CHIEF EXECUTIVE'S REPORT

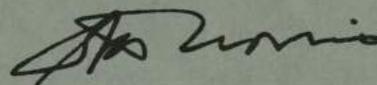
### CONCLUSION

1985 was a very positive year for the Trust. We presented a diverse range of attractions, expanded our hires activities, began the move to computerisation, and undertook a number of new initiatives. We continued our practice of combining a schedule of shows of interest to Australian audiences with programmes of service to Australian artists. And, happily, we made a little money along the way.

It must be said, however, that each year the Trust walks a fine financial line; except for orchestras, our organisation is largely unsupported by subsidy, and our business is a volatile one — for producers worldwide more shows do not work than do, costs rise faster than income, and market conditions are always uncertain. In 1985 the Trust had a number of successful presentations, and each of our unsubsidised departments increased revenue.

Australia Council subsidy to service activities was reduced by \$84,000. Fortunately, we were able to make up the shortfall (and ignore the injustice) without having to cut programmes by using our surplus from entrepreneurial activities. Whether we will be able to continue to cross-fund in this way is impossible to say. Financial results can vary substantially from period to period. We can never predict entrepreneurial successes in advance, and even in progress it is often too difficult to assess the end result of any project.

Nonetheless, while prey to the slings and arrows of outrageous fortune, the Trust remains committed to the task of more and better arts for all Australia. The challenge is great, but fortunately our track record has been good and the goal warrants the effort.



Kathleen Norris  
 Chief Executive  
 14th April 1986

## DIRECTORS' REPORT

In accordance with the requirements of the Companies Act, 1981, the Directors submit herewith the Balance Sheet as at 31st December, 1985, and the Statement of Income and Expenditure for the year ended on that date and report as follows:

### Directors

#### 1. Board

The names of Directors of the Company in office at the date of this report and details of their qualifications and special responsibilities are as follows:

Director & Qualifications	Experience	Special Responsibilities
Andrew Briger, A.M., A.A.S.T.C., L.F.R.A.I.A., A.R.A.P.I. (age 63)	More than 40 years' experience as an Architect and Planner. Chairman Sydney Youth Festival Committee. Director Australian Theatre for Young People. Former Deputy Lord Mayor of Sydney and former member of various State Advisory Committees and Authorities.  Principal and Director of the Architectural firm of McCauley, Conran and Briger Pty. Ltd.	Chairman of the Board of Directors. Chairman of Finance Committee. Deputy Chairman Orchestras Council.

## DIRECTORS' REPORT

Director & Qualifications	Experience	Special Responsibilities
Sir David Griffin, Kt., C.B.E., LL.B. (age 70)	Extensive legal practice in the fields of company law and taxation until 1965. Foundation Executive Chairman Nabalco Pty. Ltd. Chairman of Barclays Bank Group in Australia, Aetna Life and Casualty Ltd., Vanguard Insurance Co. Ltd., John Fairfax Ltd., Robert Bosch (Australia) Pty. Ltd., Mirvac Funds Ltd., and is also a director of several other public companies. Lord Mayor of Sydney 1972-1973.	Deputy Chairman of Directors. Chairman Orchestras Council. Member of Finance Committee.
The Rt. Hon. Sallyanne Atkinson, B.A. (age 43)	More than 15 years' experience as a journalist and for the past 7 years has been an Alderman of the Brisbane City Council. During 1985 was elected Lord Mayor of Brisbane.	
Kenneth Edward Cowley (age 51)	More than 20 years' experience in the Newspaper industry where he has held senior management posts. Managing Director News Ltd., Director News Ltd. and News Corporation Ltd. and several other companies. Member of Senate of University of N.S.W., Trustee of Art Gallery of N.S.W.	
The Hon. Mr. Justice Christopher John Legoe, M.A.(Cantab) (age 57)	Over 25 years' experience in the legal profession as a Barrister at Law, Queens Counsel and a Justice of the Supreme Court of South Australia. Former Chairman of the Collingrove Committee of the National Trust of South Australia. Deputy Chairman of the Law Reform Commission of South Australia and is a Foundation Member of the Institute of Arbitrators of Australia.	
Dr. Toby Manford, Ph.D. (age 49)	30 years' active and administrative experience in various aspects of the performing and visual arts in Western Australia. Member of Claremont School of Art Foundation, Western Australia Representative of the Australiana Fund. Formerly a tutor in History at University of Western Australia, Member of the Senate of Murdoch University and A.B.C. Advisory Board.	

## DIRECTORS' REPORT

Director & Qualifications	Experience	Special Responsibilities
David Allan Mortimer, B.Ec.(Hons.), A.A.S.A., C.P.A. (age 40)	20 years' experience in the finance and transport industries. Finance Director of T.N.T. Ltd. Director of several public companies.	Member of Finance Committee.
Norman Richard Seddon, A.O., C.B.E., M.A.(Oxon), F.A.I.M. (age 75)	Over 50 years' experience in business principally as former Deputy Chairman and Managing Director of British Petroleum Company of Australia Ltd. Former Chairman of Australian Ballet Foundation and Lucas Industries Australia Pty. Ltd. and several other companies. Former Deputy Chairman Victorian Arts Centre Building Committee, and former President of Trustees National Gallery of Victoria.	
Leonard George Teale (age 63)	Over 40 years' experience as an actor, director, writer and producer in theatre, television, radio and films. Director National Parks and Wildlife Foundation.	
Lloyd Dengate Stacy Waddy, LL.B., R.F.D. (age 46)	More than 20 years' experience in the legal profession as a Barrister at Law. Chairman of The Marionette Theatre of Australia and Braeside Music and Drama Ltd. A director or committee member of several other organisations.	
Timothy Carrington Yates (age 52)	Over 30 years' experience in business principally with Yates Seeds of which he became a Director in 1971. Specialising in marketing, he was appointed General Manager of the newly formed Yates Consumer Products, Division of Cheetham Ltd. Director of several companies.	Member of the Finance Committee.

A Director must be a member of the company.

- The company is limited by guarantee and accordingly does not issue shares.
- Contracts are entered into in the normal course of business by the company with companies of which some Directors are common to both. Since the end of the previous year no Director has received or become entitled to receive a benefit by reason of a contract made by the company with the Director or with a firm of which he is a member or with a company in which he has a substantial financial interest.
- 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.

## DIRECTORS' REPORT

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5. The year's activities resulted in an operating surplus of \$130,268 and extraordinary income from sale of investments of \$238,178. The total surplus of \$368,446 has been included under Funds and Reserves in the Balance Sheet.  
In addition various musical instruments were revalued during the year resulting in a surplus of \$228,000 which has been transferred to an Asset Revaluation Reserve.  
Total Funds and Reserves as at 31st December, 1985, stood at \$1,257,168. The company is exempt from income tax.
6. The company's Memorandum of Association prohibits the distribution of income and property by way of dividend or bonus and no dividend or bonus has been paid or declared since the end of the previous financial year.
7. A review of the operations of the company during the financial year and the result of those operations is contained in the Chairman's Report and the Chief Executive's Review of Operations on pages 3 to 9 of this Annual Report.
8. In the opinion of the Directors there was no significant change in the state of affairs of the company during the year not otherwise disclosed in this report or the accounts.
9. There are no matters or circumstances that have arisen since the end of the financial year other than those referred to in the accounts, the notes thereto and this Annual Report that have significantly affected or may significantly affect the operations of the company, the results of these operations or the state of affairs of the company in the financial year subsequent to that financial year.
10. In the opinion of the Directors disclosure of information regarding likely development in the operations of the company and the expected results of those operations would prejudice the interests of the company. Accordingly this information has not been included in this report.

SIGNED this FOURTEENTH day of APRIL 1986 in accordance with a resolution of the Directors of The Australian Elizabethan Theatre Trust.

T. MANFOLD, Director

ANDREW BRIGER, Director

**BALANCE SHEET**  
AS AT 31ST DECEMBER 1985

	NOTES	1985		1984	
		\$	\$	\$	\$
<b>FUNDS AND RESERVE FUNDS</b>					
Accumulated					
General		595,046		272,571	
Orchestral	1	<u>234,122</u>		<u>188,151</u>	
			829,168		460,722
Entrepreneurial Development			<u>200,000</u>		<u>200,000</u>
			<u>1,029,168</u>		<u>660,722</u>
<b>RESERVE</b>					
Asset Revaluation	1		<u>228,000</u>		<u>—</u>
<b>TOTAL FUNDS AND RESERVE</b>	2		<u><u>\$1,257,168</u></u>		<u><u>\$660,722</u></u>
Represented by:					
<b>FIXED ASSETS AND LEASEHOLD IMPROVEMENTS</b>					
	3		883,546		665,668
<b>INVESTMENTS</b>					
	4		—		130,686
<b>CURRENT ASSETS</b>					
Stock on Hand	1	6,256		2,769	
Accounts Receivable	5	489,784		389,091	
Cash at Bank and on Deposit	10	2,018,525		1,982,401	
Advance Production Costs	1	507,607		174,992	
Prepayments and Accrued Income		141,937		159,619	
Subsidies Receivable		<u>112,500</u>		<u>—</u>	
			<u>3,276,609</u>		<u>2,708,872</u>
<b>TOTAL ASSETS</b>			<u>4,160,155</u>		<u>3,505,226</u>
From which has been deducted:					
<b>NON-CURRENT LIABILITIES</b>					
Membership Fees Received in Advance	7		10,557		10,645
<b>CURRENT LIABILITIES</b>					
Amounts Payable and Accrued Expenses		794,437		625,481	
Provision for Specific Purposes	6	766,712		434,065	
Funds for Special and Specific Purposes	8	108,457		90,298	
Subsidies Received in Advance		956,400		1,322,000	
Membership Fees Received in Advance	7	89,939		84,241	
Donations Received in Advance	1	<u>176,485</u>		<u>277,774</u>	
			<u>2,892,430</u>		<u>2,833,859</u>
<b>TOTAL LIABILITIES</b>			<u>2,902,987</u>		<u>2,844,504</u>
<b>NET ASSETS</b>	2		<u><u>\$1,257,168</u></u>		<u><u>\$660,722</u></u>
Lease Commitment					
Capital Expenditure	9				
	11				

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 1985

	NOTES	*DIRECT ACTIVITIES		CONSOLIDATED ACTIVITIES	
		1985 \$	1984 \$	1985 \$	1984 \$
<b>INCOME</b>					
Subsidies					
Australia Council — Annual		30,000	114,000	3,451,000	3,326,000
— Australian Content	8	203,426	185,905	203,426	185,905
— Theatre of the Deaf	8	76,225	56,233	76,225	56,233
State Governments — Annual		324,000	348,500	754,000	771,000
— Australian Content		—	20,000	—	20,000
— Theatre of the Deaf	8	40,000	25,000	40,000	25,000
Department of Aboriginal Affairs					
— Specific		13,000	—	13,000	—
— Australian Content	8	44,268	10,000	44,268	10,000
Other Organisations		—	8,000	—	8,000
Augmentation Fees — Orchestras		—	—	706,588	658,771
Box Office, Management, Performing Fees and Programme Revenue		5,764,518	6,137,297	5,764,518	6,137,297
Dividends Received		11,812	18,423	11,812	18,423
Interest Received		286,530	125,172	378,330	204,020
Donations		2,977,448	1,344,421	2,977,448	1,344,421
Membership Fees		153,011	128,756	153,011	128,756
Trading Activities, Theatrical Hires, Theatre Rents, Booking Fees and Concessions including Theatre and Other Expenses Recovered		1,317,461	1,314,642	1,237,461	1,244,642
Sundry Income		10,295	3,361	18,710	3,661
		<u>11,251,994</u>	<u>9,839,710</u>	<u>15,829,797</u>	<u>14,142,129</u>
<b>EXPENDITURE</b>					
Advertising and Promotion		916,624	931,857	916,624	931,857
Audit Fees — Audit of the Accounts (No other benefits were received by the Auditors)		15,000	17,629	19,000	23,629
Depreciation and Amortisation		41,507	31,394	97,674	89,579
Fares, Freight and Travelling		365,434	258,444	599,133	499,424
Production and Theatre Costs		2,608,002	2,822,931	2,746,735	2,937,448
Rent, Rates and Taxes		350,879	331,879	350,879	331,879
Salaries, Wages, Fees, Allowances, Royalties including Superannuation, Long Service Leave and Statutory Oncosts		3,556,289	3,853,666	7,648,428	7,666,276
Sundry Administration Expenses		414,039	253,893	421,133	261,042
Grants	12	2,899,923	1,328,801	2,899,923	1,328,801
		<u>11,167,697</u>	<u>9,830,494</u>	<u>15,699,529</u>	<u>14,069,935</u>
Operating surplus for the year		84,297	9,216	130,268	72,194
Surplus from sale of investments	1	238,178	—	238,178	—
Surplus for the year	2	322,475	9,216	368,446	72,194
Accumulated Funds at beginning of year	2	272,571	263,355	460,722	388,528
Accumulated Funds at end of year	2	<u>\$595,046</u>	<u>\$272,571</u>	<u>\$829,168</u>	<u>\$460,722</u>

\*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 1985

### 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 Orchestral Instruments.

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

Musical instruments were revalued by the Directors as at 31st December, 1985 for \$248,636 resulting in a surplus of \$228,000 which has been transferred to an Asset Revaluation Reserve (Note 2).

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

Leasehold Improvements have been amortised 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) Investments

Investments in Corporations quoted on Prescribed Stock Exchange were sold during the year, resulting in a surplus of \$238,178. This amount has been included as extraordinary income for the year.

#### (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 8).

##### (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 8).

#### (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.

#### (k) Provision for International Touring

As part of its exchange of theatrical productions with overseas organisations certain production and touring costs will have to be borne by the company (Note 6).

#### (l) Provision for Sick Leave

Members of the Elizabethan Trust Orchestras are entitled to accumulate a limited number of sick leave days. To meet possible contingencies a provision of six weeks' salary for each permanent member of those orchestras has been provided in the accounts. This has resulted in an increase in the provision of \$186,041 for the year under review. As at 31st December, 1985, this provision stood at \$355,298.

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31ST DECEMBER 1985**

NOTE 2 FUNDS AND RESERVE (A) FUNDS	1985		1984	
	\$	\$	\$	\$
(a) <b>Accumulated</b>				
Balance as at 1st January		460,722		388,528
<b>Add</b> Surplus for the year:				
Direct Activities	322,475		9,216	
Orchestral Division	45,971		62,978	
		<u>368,446</u>		<u>72,194</u>
Funds as at 31st December		829,168		460,722
Represented by:				
(i) Direct Activities				
Accumulated Balance as at 1st January	272,571		263,355	
<b>Add</b> Surplus for the year	322,475		9,216	
Balance as at 31st December	<u>\$595,046</u>		<u>\$272,571</u>	
(ii) Orchestral Division (Note 1)				
Accumulated Balance as at 1st January	188,151		125,173	
<b>Add</b> Surplus for the year	45,971		62,978	
Balance as at 31st December	<u>\$234,122</u>		<u>\$188,151</u>	
(b) <b>Entrepreneurial Development</b>				
Balance as at 1st January	200,000		200,000	
Funds as at 31st December		<u>200,000</u>		<u>200,000</u>
<b>Total Funds</b>		<u>1,029,168</u>		<u>660,722</u>
(B) <b>RESERVE</b>				
<b>Asset Revaluation</b>				
Revalued during year		<u>228,000</u>		<u>—</u>
<b>Total Funds and Reserve</b>		<u>\$1,257,168</u>		<u>\$660,722</u>

**NOTE 3 FIXED ASSETS AND LEASEHOLD IMPROVEMENTS**

	1985	1984
	\$	\$
(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>22,800</u>	<u>19,000</u>
	<u>302,200</u>	<u>306,000</u>
(b) Plant and Equipment		
(i) At cost	383,595	303,134
<b>Less</b> Accumulated Depreciation	<u>112,693</u>	<u>75,043</u>
	<u>270,902</u>	<u>228,091</u>
(ii) At Directors' Valuation — 31st December, 1976	36,709	36,921
<b>Less</b> Accumulated Depreciation	<u>36,709</u>	<u>34,681</u>
	<u>—</u>	<u>2,240</u>
(c) Musical Instruments and Equipment		
(i) At Cost	47,829	200,342
<b>Less</b> Accumulated Depreciation	<u>22,838</u>	<u>145,417</u>
	<u>24,991</u>	<u>54,925</u>
(ii) At Directors' Valuation — 31st December, 1985	248,636	—
<b>Less</b> Accumulated Depreciation	<u>—</u>	<u>—</u>
	<u>248,636</u>	<u>—</u>
(d) Leasehold Improvements		
At Cost	147,269	147,269
<b>Less</b> Accumulated Amortisation	<u>110,452</u>	<u>72,857</u>
	<u>36,817</u>	<u>74,412</u>
<b>Total Fixed Assets and Leasehold Improvements</b>	<u>\$883,546</u>	<u>\$665,668</u>

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31ST DECEMBER 1985**

**NOTE 4 INVESTMENTS**

	1985 \$	1984 \$
Investments — Quoted Securities		
Shares in other Corporations		
— At Directors' Valuation — 31st December, 1976 (Quoted Market Value 1984 \$170,317)	—	62,583
— At Cost (Quoted Market Value 1984 \$111,398)	—	68,103
<b>Total Investments</b>	<u>—</u>	<u>\$130,686</u>

**NOTE 5 AMOUNTS RECEIVABLE**

Amounts Receivable due within twelve months	496,086	395,366
<b>Less</b> Provision for Doubtful Debts	6,302	6,275
<b>Total Amounts Receivable</b>	<u>\$489,784</u>	<u>\$389,091</u>
Movement in Provision for Doubtful Debts		
Balance brought forward	6,275	7,510
<b>Add</b> provided during year	4,616	4,313
	<u>10,891</u>	<u>11,823</u>
<b>Less</b> Bad Debts written off against Provision	4,589	5,548
<b>Balance at end of year</b>	<u>\$6,302</u>	<u>\$6,275</u>

	1985 \$	1984 \$
<b>NOTE 6 PROVISIONS</b>		
(a) Long Service Leave		
Balance brought forward	264,808	268,831
<b>Add</b> additional provision	78,299	51,649
	<u>343,107</u>	<u>320,480</u>
<b>Less</b> leave taken	31,693	55,672
Balance at end of year	<u>311,414</u>	264,808
(b) Provision for Sick Leave		
Amount previously provided	169,257	128,097
<b>Add</b> additional provision	186,041	41,160
Balance at end of year	<u>355,298</u>	169,257
(c) Provision for International Touring		
Amount provided	100,000	—
Balance at end of year	<u>100,000</u>	—
<b>Total Provisions</b>	<u>\$766,712</u>	<u>\$434,065</u>

**NOTE 7 MEMBERSHIP FEES RECEIVED IN ADVANCE**

In respect to activities within twelve months	89,939	84,241
In respect to activities after twelve months	10,557	10,645
<b>Total Membership Fees in Advance</b>	<u>\$100,496</u>	<u>\$94,886</u>

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31ST DECEMBER 1985**

NOTE 8 FUNDS FOR SPECIAL AND SPECIFIC PURPOSES	Balance 1.1.85 \$	Grant \$	Net Expenditure \$	Balance 31.12.85 \$
<b>(A) Special Purposes:</b>				
<b>(i) Australia Council:</b>				
Facilities Directory	20,000	—	—	20,000
International Theatre Institute	110	20,000	19,979	131
Red Weather Theatre Company	223	—	—	223
Women and Theatre Project (C. Westwood)	867	—	—	867
	<u>21,200</u>	<u>20,000</u>	<u>19,979</u>	<u>21,221</u>
<b>(ii) Aboriginal Dance Theatre</b>				
<b>(a) Australia Council</b>				
— Aboriginal Arts Board	3,650	13,500	15,694	1,456
— Aboriginal Arts Board Adelaide Festival	—	2,000	2,000	—
<b>(b) NSW Government</b>	2,866	—	2,866	—
		<u>15,500</u>	<u>20,560</u>	
<b>(iii) Australia/New Zealand Dance Course</b>				
<b>(a) Australia Council</b>	8,316	—	8,316	—
<b>(b) New Zealand Arts Council</b>				
<b>(iv) Sydney Youth Festival Committee Ltd.</b>				
<b>(a) Australia Council</b>	21,203	2,000	94,292	3,911
<b>(b) NSW Government</b>		40,000		
<b>(c) NSW Dept of Youth and             Community Services</b>		35,000	7,000	
<b>(d) General</b>	—	7,000	—	
		<u>84,000</u>	<u>101,292</u>	
<b>(v) Other Special Grants and         Deposits</b>	12,269	—	12,001	268
	<u>69,504</u>			<u>26,856</u>
<b>(B) Specific Grants</b>				
<b>(i) Australian Content — Grants</b>				
<b>(a) Australia Council</b>				
— Annual	20,027	200,000	188,426	81,601
— Supplementary	—	50,000		
— Production "Asleep at The Wheel"	—	15,000	15,000	—
		<u>265,000</u>	<u>203,426</u>	
<b>(b) Department of Aboriginal Affairs</b>				
— Preproduction Costs "Honeyspot"	—	24,268	24,268	—
— Production Costs "No Sugar"	—	20,000	20,000	—
		<u>309,268</u>	<u>247,694</u>	
<b>(ii) Theatre of the Deaf — Grants</b>				
Australia Council				
<b>(a) Annual</b>	767	65,000	65,767	—
<b>(b) Literature Board — R. Tulloch</b>	—	1,500	1,500	—
<b>(c) Theatre Board — Touring &amp; Access</b>	—	8,958	8,958	—
NSW Government — Annual	—	40,000	40,000	—
		<u>115,458</u>	<u>116,225</u>	
<b>Total Funds for Special and Specific Purposes</b>	<u>\$90,298</u>			<u>\$108,457</u>

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31ST DECEMBER 1985**

**NOTE 9 LEASE COMMITMENT**

	1985 \$	1984 \$
(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, payable. Within one year	93,615	274,545
(b) In respect to rent of premises for use as rehearsal and office space for the Elizabethan Melbourne Orchestra, payable. Within one year	17,400	17,400
Within one/two years	—	34,800
<b>Total Lease Commitment</b>	<b>\$111,015</b>	<b>\$326,745</b>

**NOTE 10 CASH AT BANK AND ON DEPOSIT**

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

**NOTE 11 COMMITMENT FOR CAPITAL EXPENDITURE**

Purchase of computer equipment \$61,590 1984 \$ Nil.

**NOTE 12 GRANTS**

	State	1985 \$	1984 \$
Access Arts Incorporated	Qld	—	1,045
Adelaide Chamber Orchestra	SA	300	—
Adelaide Committee Playwriting Award	SA	175	734
Adelaide Festival of Arts Incorporated	SA	50,150	9,295
Adelaide Repertory Theatre Incorporated	SA	—	130
Adelaide School of Drama (Les Enfants) Incorporated	SA	550	—
Adelaide Spring Academy	SA	—	3,000
Armidale Community Radio Co-Operative Limited	NSW	1,685	235
Art Unit	NSW	25	—
Arts Council of Australia (ACT Division) Incorporated	ACT	—	3,300
Arts Council of New South Wales Limited	NSW	500	—
Arts Research Training and Support Limited	NSW	—	17,600
Astra Chamber Music Society	VIC	11,000	17,150
Australia Council	NSW	42,820	—
Australia Ensemble	NSW	—	25
Australian Ballet	VIC	22,897	70
Australian Ballet School	VIC	6,150	5,200
Australian Boys' Chorale Institute Incorporated	VIC	—	400
Australian Chamber Orchestra Pty. Limited	NSW	100	—
Australian Children's Choir	VIC	—	1,510
Australian Children's Television Foundation	VIC	—	1,000
Australian College of Entertainers Co. Limited	VIC	2,000	—
Australian Dance Foundation Limited	QLD	39,493	2,600
Australian Dance Theatre	SA	100	1,430
Australian Film Institute	VIC	35,500	50,171
Australian National Playwrights Conference	NSW	5,550	3,770
Australian/New Zealand Professional Choreographers and Composers Dance Course	VIC	—	1,000
Australian Opera	NSW	514,433	327,727
Australian Opera Auditions Committee (NSW)	NSW	29,915	3,800
Australian Rock Company	NSW	12,000	—
Australian Society of Authors Limited	NSW	461	1,321
Australian Theatre for Young People	NSW	10	20
Australian Writers' Guild Limited	NSW	—	300
Big River Festival of Arts	NSW	—	25
Boiler Theatre Company Incorporated	SA	280	—
A. Borzewski (to study Theatre Direction)	VIC	1,000	—
Braeside Music and Drama Limited	NSW	1,000	—
Brisbane Arts Theatre	QLD	50	—

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31ST DECEMBER 1985**

	State	1985 \$	1984 \$
Brisbane Community Arts Centre Limited	QLD	950	—
Brisbane Light Opera Company	QLD	3,100	—
Brisbane Warana Festival Limited	QLD	83,460	46,045
Brown's Mart Community Arts Project	NT	500	2,490
Burdekin Cultural Executive	QLD	2,000	22,622
Burley Griffin Incinerator Complex Limited	VIC	250	1,325
Cairns Community Broadcasters Incorporated	QLD	6,332	—
Cairns Youth Orchestra	QLD	450	200
L. Campbell/Shelton (to study Mime)	QLD	500	—
Canberra Community Arts Front Inc.	ACT	2,396	428
Canberra Dance Ensemble Incorporated	ACT	1,000	1,250
Canberra Opera Society Incorporated	ACT	—	1,000
Canberra Youth Orchestra Society Incorporated	ACT	56,600	1,600
Canberra Youth Theatre Company Incorporated	ACT	—	4,403
Cara Centre Limited	NSW	30,200	—
Castanet Club	NSW	—	1,500
Central and Northern Queensland Theatre Co. Limited	QLD	2,700	2,250
Central Western Regional Theatre Co.	NSW	50	—
Centre for Aboriginal Studies in Music at University of Adelaide	SA	—	50
Children's Activities Time Society Incorporated	WA	2,000	—
City of Nunawading	VIC	195	—
City of Sydney Cultural Council	NSW	18,670	14,122
City of Warrnambool	VIC	2,908	8,543
City of Wollongong Symphony Orchestra	NSW	—	1,575
Cladan Cultural Exchange Institute of Australia	NSW	41,700	10,500
Coffs Harbour Community Music Education Centre	NSW	631	—
Community Radio Federation Limited	VIC	100	—
Company B Limited	NSW	3,295	—
Confederation of Australian Professional Performing Arts Limited	NSW	500	4,000
Crafers Organ and Choral Music Society	SA	5,000	—
Crafts Council of Australia	NSW	350	1,600
Creative School Holiday Club Limited	VIC	—	5,000
Dance Network	NSW	—	25
Darwin Performing Arts Centre	NT	14,250	—
Darwin Theatre Group Incorporated	NT	450	—
R. Divall (to study Opera)	VIC	—	1,500
Drama Studio	NSW	500	—
Early Music Society of Victoria	VIC	530	—
Eastern Suburbs Community Theatre Company Limited	VIC	—	6,230
J. Eccles (to Attend the 10th Congress of the International Association of Theatre Critics)	NSW	500	—
Embroiderers' Guild Queensland Incorporated	QLD	2,706	4,167
Ensemble Productions Pty. Limited	NSW	14,575	27,170
Epidavros Summer Festival Incorporated	VIC	—	1,170
Expressions — Queensland Dance Theatre Limited	QLD	200	—
Federated Music Clubs of Australia (NSW Council)	NSW	158,333	12,740
Fellowship of Australian Composers	NSW	3,832	4,500
Fellowship of Australian Writers (Western Australian Section)	WA	160	—
C. Ferraro (to study Singing)	VIC	1,000	—
Festival of Perth	WA	10,000	10,000
Flederman Pty. Limited	NSW	400	250
Focus — Adelaide Festival Fringe Incorporated	SA	—	20
Footscray-Yarraville City Band	VIC	—	800
Fortune Theatre Company Incorporated	ACT	1,000	1,200
S. Fraser & J. Refshauge (Travel Grant for Dancer/Choreographer)	VIC	1,000	—
Friends of the Conservatorium — Newcastle	NSW	100	270
Fringe Network Limited	VIC	900	5,600
Geelong Association of Music and Art	VIC	1,350	2,580
Geelong Performing Arts Centre	VIC	75	5,513
Gilbert and Sullivan Society	NSW	145	20
Glen Innes Arts Council	NSW	4,979	10,983
Goulburn Valley Youth Choir	VIC	—	500
Griffin Theatre Company	NSW	25,250	20,000
Handspan Theatre Limited	VIC	4,090	560

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31ST DECEMBER 1985**

	State	1985 \$	1984 \$
Harkness Studio Limited	NSW	4,274	3,027
Hay Arts Council	NSW	50	515
Hervey Bay Little Theatre Incorporated	QLD	1,000	—
Hole in the Wall Theatre	WA	100	1,200
Hunter Orchestra Limited	NSW	5,722	—
Hunter Valley Theatre Company Limited	NSW	100	100
Italian Arts Festival Society Incorporated	VIC	2,000	—
Kinetic Energy Dance Company	NSW	—	3,809
Knox Cultural Association	NSW	—	13,960
Lane Cove Centrehouse Association	NSW	450	—
Lane Cove District Music Club	NSW	—	3,000
D. Lukey (to study Opera and Lieder Singing)	VIC	—	1,000
E. V. Llewellyn Memorial Fund	NSW	7,480	—
Lyric Opera of Queensland Limited	QLD	35,700	6,900
A. Lyssa (to attend the 21st Biennial ITI Statutory Congress)	NSW	500	—
Mackay Cultural Centre Trust	QLD	481,203	—
Marian St. Theatre Limited	NSW	200	900
Marionette Theatre of Australia Limited	NSW	15,120	1,007
Melbourne Chorale	VIC	11,500	—
Melbourne International Festival of Organ and Harpsichord	VIC	750	—
Melbourne Theatre Company	VIC	—	1,000
Mildura Eisteddfod Society	VIC	500	500
M. Millane (to study Theatre Lighting Design)	NSW	1,000	—
F. Murphy (to study Violin)	VIC	—	1,000
Murray River Performing Group Limited	VIC	40,000	—
Music and Opera Singers Trust Limited	NSW	6,619	—
Music Broadcasting Society of New South Wales Co-Operative Limited	NSW	15,811	22,552
Music Broadcasting Society of Queensland Limited	QLD	1,571	772
Music Broadcasting Society of Victoria Limited	VIC	4,175	—
Musica Viva Australia	NSW	20,472	6,835
National Institute of Dramatic Art	NSW	280,159	35,914
National Music Camp Association	SA	5,000	3,360
National Theatre Company Incorporated	WA	—	360
D. Natoli (to study Singing)	VIC	1,000	—
M. Nesfield (to study Band Instruments)	VIC	—	500
New Theatre	NSW	100	600
Nimrod Theatre Company Limited	NSW	22,200	9,285
North Queensland Ballet and Dance Company Limited	QLD	1,000	2,000
Nunawading Arts Council	VIC	500	—
One Extra Company	NSW	—	25
Open Channel Co-Operative Limited	VIC	20,000	37,000
Opera Foundation Australia	NSW	70,200	16,000
Operetta Theatre Company of Sydney Limited	NSW	—	500
Orange Regional Arts Foundation Limited	NSW	100	—
Overland Magazine	VIC	3,650	—
P. Oyston (to study Theatre)	VIC	—	3,000
PACT Co-Operative Limited	NSW	2,050	1,020
J. Pascoe (to study Ballet)	NSW	2,000	12,000
Playbox Theatre Company	VIC	14,992	30,510
Plays Plus Players Theatre Company Incorporated	WA	50	500
Presbyterian Church of Australia, Parish of Balmain — Rozelle (Piano Fund)	NSW	5,365	—
Preston Symphony Orchestra Committee	VIC	—	1,000
Progressive Music Broadcasting Association Incorporated	SA	1,840	785
'Q' Theatre Group Pty. Limited	NSW	45	20
Quadrant Magazine Company Limited	NSW	15,000	28,530
Queensland Arts Council	QLD	37,300	—
Queensland Ballet	QLD	11,035	800
Queensland Children's Theatre and Creative Workshop Association Limited	QLD	24,000	12,000
Queensland Potters' Association	QLD	540	502
Queensland Spinners, Weavers and Dyers Group Limited	QLD	—	1,000
Queensland Theatre Company	QLD	3,000	—
Queensland Youth Orchestra Council	QLD	2,260	600

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31ST DECEMBER 1985**

	State	1985 \$	1984 \$
G. A. K. Riddle (to study Music)	VIC	—	1,500
Riverina Theatre Company Limited	NSW	250	—
Royal Queensland Theatre Company	QLD	500	37,500
St. Stephen's Church for Monday Music	NSW	3,800	3,475
A. Sargeant (to study Cello)	VIC	—	1,000
M. Sargeant (to study Flute)	VIC	2,500	—
A. Scott-Mitchell (to study Cello)	NSW	—	1,000
E. Sellars (to study Violin)	VIC	2,000	—
Seymour Group	NSW	—	50
D. Shannon (to study Arts Administration)	VIC	—	1,500
G. Shaw (to study Dance)	SA	—	2,000
Shepparton District Music Foundation	VIC	—	1,100
Shire of Kilmore (Publication History of Kilmore)	VIC	5,700	—
Shire of Lowan (Nhill Memorial Theatre)	VIC	695	875
Shopfront Theatre for Young People Co-Operative Limited	NSW	1,823	5,670
K. Smith (to study Theatre Costumes — Wardrobe)	VIC	—	1,000
G. Soares (to study Theatre Communications)	VIC	—	1,000
South Pacific Liszt Society	NSW	1,000	—
State Opera of South Australia	SA	22,815	16,555
State Theatre Company of South Australia	SA	12,150	7,400
Street Arts Community Theatre Company	QLD	50	—
Sturt Craft Centre	NSW	—	1,000
Sydney Committee Limited	NSW	6,925	12,850
Sydney Dance Company	NSW	2,000	16,490
Sydney Film Festival	NSW	5,050	6,200
Sydney International Piano Competition	NSW	34,500	19,450
Sydney Philharmonia Society Limited	NSW	1,025	1,665
Sydney Savage Club	NSW	470	—
Sydney Symphony Orchestral Subscribers' Committee	NSW	1,100	—
Sydney Theatre Company Limited	NSW	12,025	5,260
Sydney Youth Orchestra Association Limited	NSW	1,330	—
Tamworth Regional Music Centre	NSW	—	2,245
Tasman Theatre Foundation	NSW	1,000	5,000
Tasmanian Theatre Trust	TAS	77,242	35,720
Theatre of the Deaf	NSW	14,206	6,897
Through Art, Unity (TAU) Community Association Incorporated	ACT	100	—
Toe Truck Theatre	NSW	100	650
Townsville Community Music Centre	QLD	834	25
Twelfth Night Theatre Incorporated	QLD	10,500	1,640
2MBS Music Foundation	NSW	3,460	6,800
Victoria State Opera	VIC	121,333	120,360
Victoria State Opera Foundation	VIC	6,425	—
Victorian Fellowship of Australian Writers	VIC	400	—
Victorian Junior Symphony Orchestra	VIC	100	—
Victorian Ministry for the Arts	VIC	12,128	—
Victorian Youth Arts Festival Association Incorporated	VIC	7,000	—
Wagga Wagga Community Media Co-Operative Limited	NSW	70	120
Wagner Society	NSW	5,636	2,372
Richard Wagner Society Incorporated	VIC	14,725	—
Waverley Municipal Council's "Bondi Youth Wave" Art Project	NSW	—	3,000
West Australian Ballet Company Incorporated	WA	12,100	—
Western Australian Opera Company Incorporated	WA	20,650	23,125
Western Australian Youth Orchestra	WA	1,500	—
West Gippsland Regional Arts Centre	VIC	—	250
Western Sinfonia	NSW	—	50
Western Sydney Performing Arts Foundation Limited	NSW	—	110
S. Whitford (to study Dancing)	WA	—	1,000
Dr. M. Williamson (Composition for Soli, Chorus and Orchestra)	VIC	—	5,000
Woden Valley Youth Choir Incorporated	ACT	1,200	500
Wollongong 150th Anniversary Committee Limited	NSW	1,000	3,750
Young Musicians' Trust Incorporated	SA	517	600
<b>Total Grants</b>		<b>\$2,899,923</b>	<b>\$1,328,801</b>

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31ST DECEMBER 1985**

**NOTE 13 FINANCIAL RESULT**

	1985 \$	1984 \$
Operating result for the year has been determined after:		
(a) Including as Income		
Dividends received from other Corporations	11,812	18,423
Interest Received from other Corporations	378,330	204,020
Profit from Sale of Fixed Assets	1,260	1,747
Bad Debts Recovered	1,756	38
(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)	19,000	23,629
Depreciation of Fixed Assets and Amortisation of Leasehold Improvements	97,674	89,579
Interest paid to Non-related Corporations	11,577	5,333
Loss on Sale of Fixed Assets	5,644	620
Provision for Long Service Leave	78,299	51,649
Provision for Sick Leave	186,041	41,160
Provision for International Touring	100,000	—
Provision for Doubtful Debts	4,616	4,313
Bad Debts written off against the Provision for Doubtful Debts	4,589	5,548
Rental Expenses — Operating Leases	344,670	331,154
(c) Including as Extraordinary Income Surplus from Sale of Investments	238,178	—

**NOTE 14 SEGMENT REPORTING**

The Company operates predominantly in Australia in the Performing Arts and Entertainment Industry.

**THE ELIZABETHAN TRUST ORCHESTRAS  
STATEMENT OF INCOME AND EXPENDITURE  
FOR THE YEAR ENDED 31st DECEMBER, 1985**

	NOTES	1985		1984	
		\$	\$	\$	\$
<b>INCOME</b>					
Subsidies					
Australia Council			3,421,000		3,212,000
State Governments —					
New South Wales		220,000		212,500	
Victoria		210,000	430,000	210,000	422,500
			3,851,000		3,634,500
Orchestral Augmentation Fees			706,588		658,771
Interest			91,800		78,848
Sundry Income			8,415		300
			<u>4,657,803</u>		<u>4,372,419</u>
<b>EXPENDITURE</b>					
Accounting, Administration, Rent and Industrial Services			80,000		70,000
Audit Fees — Audit of the Accounts (No other benefits were received by the Auditors)			4,000		6,000
Depreciation and Amortisation			56,167		58,185
Fares, Freight and Travelling			233,699		240,980
Production and Theatre Costs			138,733		114,517
Salaries, Fees and Allowances including Superannuation, Long Service Leave and Statutory Oncosts			4,092,139		3,812,610
Sundry Expenses			7,094		7,149
			<u>4,611,832</u>		<u>4,309,441</u>
<b>Operating Surplus for the year</b>	2		<u>\$45,971</u>		<u>\$62,978</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, 1985.
- (2) The notes refer to those forming part of the abovementioned Consolidated Accounts.

**STATEMENT OF SOURCE AND APPLICATION OF FUNDS**  
FOR THE YEAR ENDED 31ST DECEMBER 1985

	1985		1984	
	\$	\$	\$	\$
<b>SOURCE OF FUNDS</b>				
Funds from Operations (See Note)				
Inflow of Funds	15,829,797		14,141,002	
Less Outflow of Funds	<u>15,233,131</u>	596,666	<u>13,887,547</u>	253,455
<b>Reduction in Assets</b>				
Current Assets				
Advance Production Costs	—		80,927	
Subsidies Receivable	—		37,435	
Prepayments and Accrued Income	17,682		16,707	
Stock on Hand	<u>—</u>	17,682	<u>1,772</u>	136,841
Proceeds from Sale of Investments		368,864		—
Proceeds from Sale of Fixed Assets				
Plant and Equipment		14,010		18,060
Non-Current Assets				
Prepayments and Accrued Income		—		30,158
<b>Increase in Liabilities</b>				
Current Liabilities				
Amounts Payable and Accrued Expenses	168,956		233,508	
Funds for Special and Specific Purposes	18,159		13,582	
Subsidies Received in Advance	—		53,500	
Membership Received in Advance	5,698		6,008	
Donations Received in Advance	<u>—</u>	192,813	<u>176,314</u>	482,912
		<u>\$1,190,035</u>		<u>\$921,426</u>
<b>APPLICATION OF FUNDS</b>				
<b>Increase in Assets</b>				
Current Assets				
Stock on Hand	3,487		—	
Amounts Receivable	100,693		48,014	
Cash at Bank and on Deposit	36,124		576,738	
Advance Production Costs	332,615		—	
Subsidies Receivable	<u>112,500</u>	585,419	<u>—</u>	624,752
Fixed Assets				
Capital Expenditure		105,946		196,274
Investments				
Shares in Other Corporations		—		1,818
<b>Reduction in Liabilities</b>				
Current Liabilities				
Subsidies Received in Advance	365,600		—	
Donations Received in Advance	<u>101,289</u>	466,889	<u>—</u>	—
Long Service Leave Paid		31,693		55,672
Non-Current Liabilities				
Subsidies Received in Advance	—		40,000	
Membership Fees Received in Advance	<u>88</u>	88	<u>2,910</u>	42,910
		<u>\$1,190,035</u>		<u>\$921,426</u>

**NOTE**

Reconciliation of funds from operations with surplus for the year before extraordinary gain is as follows:-

Surplus before Extraordinary Gain		130,268		72,194
Add(less) Non-Fund Items				
Provision for Depreciation and Amortisation	97,674		89,579	
Loss(Surplus) on Sale of Fixed Assets	4,384		(1,127)	
Provision for Long Service Leave	78,299		51,649	
Provision for International Touring	100,000		—	
Provision for Sick Leave	<u>186,041</u>	466,398	<u>41,160</u>	181,261
Surplus of Funds from Operations		<u>\$596,666</u>		<u>\$253,455</u>

## DIRECTORS' STATEMENT

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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, 1985.
- (b) The accompanying Balance Sheet as at 31st December, 1985, 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.

The above accounts have been made out in accordance with Applicable Approved Accounting Standards and Australian Accounting Standards.

For and on behalf of the Board

T. MANFORD, Director

ANDREW BRIGER, Director

Sydney, 14th April, 1986

## 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, Statement of Income and Expenditure, Statement of Source and Application of Funds, 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, 1985, 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 Applicable Approved Accounting Standards and 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, 14th April, 1986

Pannell Kerr Forster  
C. R. Sergent  
Chartered Accountants

## ACKNOWLEDGEMENTS

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Your Board of Directors would like to acknowledge with appreciation the generous support of the:

- Australian Government (through the Australia Council)
- Australian Government (through the Department of Aboriginal Affairs)
- State Government:
  - Victoria (through the Ministry for the Arts)
  - New South Wales (through the Ministry for the Arts)
  - Queensland (through the Minister for the Arts)
  - Western Australia (through the Western Australian Arts Council)

and the following Corporations and Foundations:

- BP Australia Ltd.
- CSR Ltd.
- Commonwealth Banking Corporation
- Council of the City of Sydney
- ESSO Australia Ltd.
- George Alexander Foundation
- Ian Potter Foundation
- James N. Kifby Foundation
- John Fairfax Ltd.
- Macquarie Charitable Foundation Ltd.
- Sidney Myer Fund
- Westpac Banking Corporation Ltd.

**PROXY FORM**

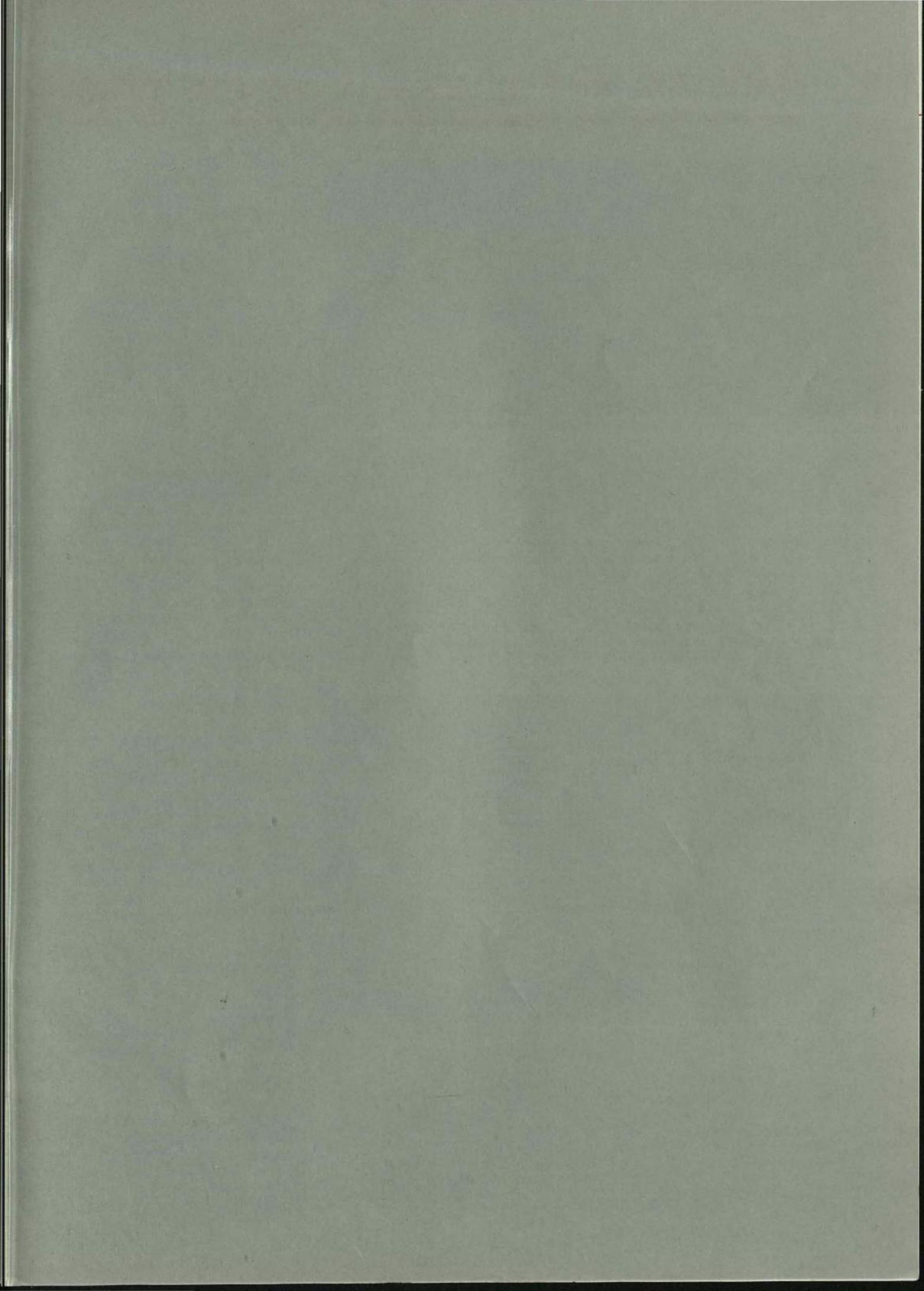
I .....  
 of .....  
 being a member of The Australian Elizabethan Theatre Trust hereby appoint .....  
 of .....  
 or failing him/her .....  
 of .....

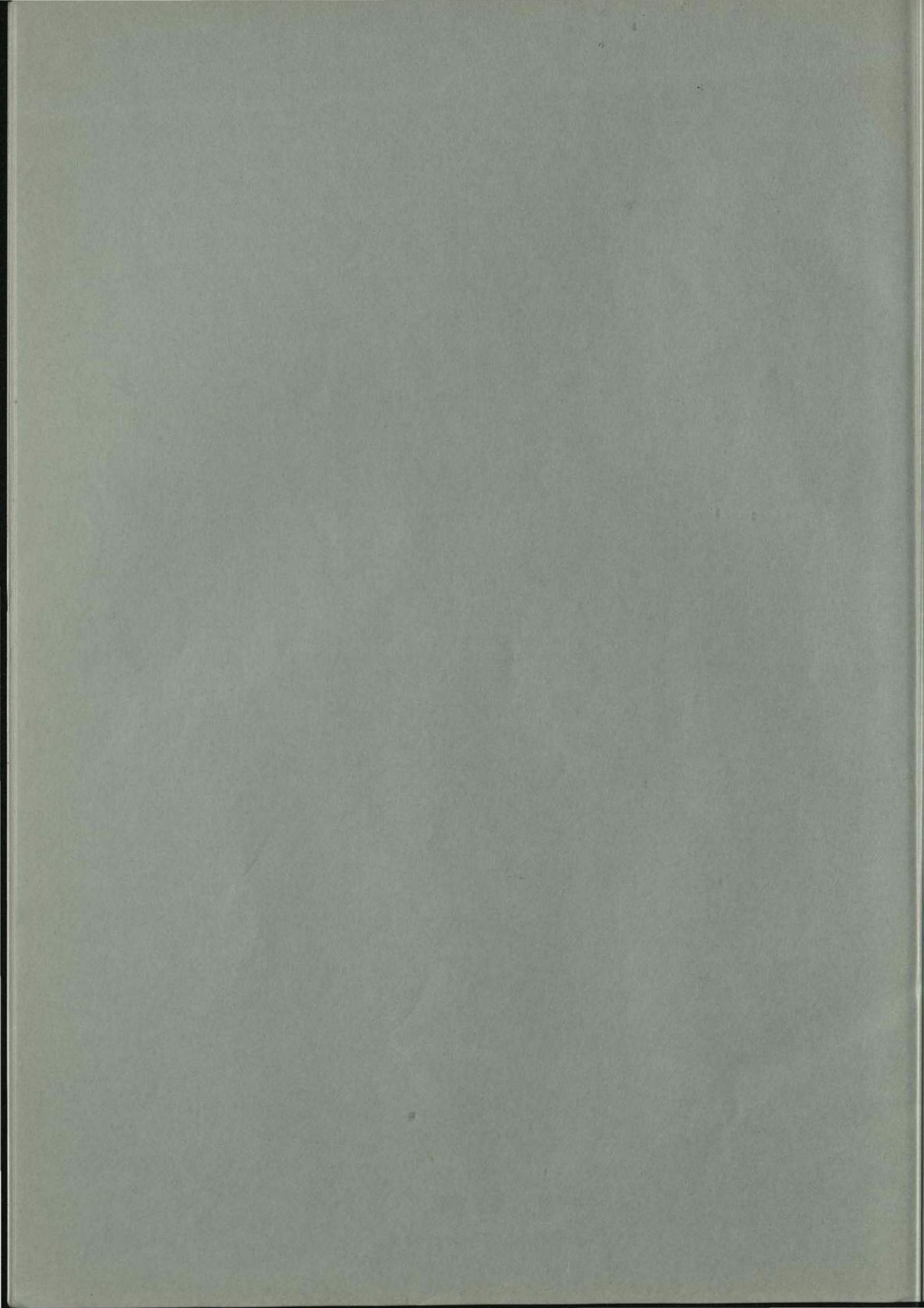
as my proxy to vote for me and on my behalf at the Ordinary General Meeting of the company to be held on the Twenty-Sixth day of May, 1986, and at any adjournment thereof.  
 A member entitled to attend and vote at the Annual General Meeting is entitled to appoint a Proxy to attend and vote on behalf 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 Twenty-Third day of May, 1986  
 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)	3(i)	3(ii)
FOR								
AGAINST								

Signed ..... day of ..... 1986  
 Signature of Member ..... Signature of Witness .....







**HANNAH AND HER SISTERS** written and directed by Woody Allen  
*Produced by Robert Greenhut*  
*Starring Woody Allen, Mia Farrow, Michael Caine, Lloyd Nolan, Maureen O'Sullivan, Max von Sydow, Dianne Wiest, Barbara Hershey and Carrie Fisher*  
*Opening May 22 at Village Cinema City and Double Bay*

The 14th and longest (1 hour 45 minutes) film Woody Allen has made, **HANNAH AND HER SISTERS** explores three of Woody Allen's pet themes, the apparent meaninglessness of life, adultery with a family, and the relationships of sisters. Described by some who have seen it as like a novel, it is virtually a family saga with all the facets of family relationships, some preposterous, some comic, some poignant. Allen assembled his largest cast to date for the film and it includes not only Mia Farrow but also her mother, Maureen O'Sullivan, and seven of Mia's eight children.

**FROG DREAMING** directed by Brian Trenchard-Smith  
*Screenplay by Everett DeRoche*  
*Produced by Barbi Taylor*  
*Starring Henry Thomas, Rachael Friend, Tamsin West, John Ewart and Tony Barry*  
*Opening May 1 at the Pitt Centre (G.U.)*

If Mark Twain were writing screenplays in 1984, he may well have created the character of **CODY WALPOLE**. Fourteen-year-old Cody (Henry Thomas) is a daredevil, an Australian Huck Finn, and his adventures should entertain mums and dads as well as the kids. Cody's exploits include modifying his bike so he can ride on a railway track at high speed, while adult spectators bet on the results.

Cody has a girlfriend and together with her precocious younger sister, they find an uncharted stretch of water, eerie and taboo to the local Aborigines. Cody believes this place is a "frog dreaming" — a taboo area which, according to the local Aborigines, is inhabited by some motherless terror called "Donkegin". There they find a corpse who appears to have died of fright. Cody is banned by his family from further investigation and adventures, but his curiosity is too strong. On the advice of his sympathetic uncle, he goes for information to an Aboriginal elder and his real education in manliness and the mysteries of life begin.



Helen Buday and Sam Neill in **FOR LOVE ALONE**

**FOR LOVE ALONE** directed by Stephen Wallace  
*Adapted by Stephen Wallace from the novel by Christina Stead*  
*Starring Helen Buday, Sam Neill, Hugo Weaving and Huw Williams*  
*Opening May 22 Pitt Centre (G.U.)*

For her third feature film, producer Margaret Fink chose the highly acclaimed novel by Christina Stead, set in the 'thirties in Sydney and London. The title aptly describes the story; that of a young working-class girl, whose guiding

star is not money or power but her abstract notion of romantic love.

Teresa Hawkins, played by newcomer Helen Buday, is passionate and independent and determined to escape from her working-class background. Infatuated with her self-centred Latin tutor (Hugo Weaving), she follows him to London. Two other men enter her life, the sophisticated and compassionate international banker, James Quick (Sam Neill) and the idealistic poet, Harry Girtton (Huw Williams). Teresa must finally make her choice between the three men.



A scene from **FROG DREAMING**

## 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. \$6.50 (\$1 saving), Hoyts \$5.50 (\$1.50 saving), Village \$5.50 (\$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 (\$2.50), and the Academy Twin, Paddington (\$2.50), at all performances except after midday Saturday. Members should present their membership card at the box office. Discount available on one ticket per member.

# Opening Soon

## The Club

One of David Williamson's most popular plays, **THE CLUB**, is to be mounted at Phillip Street Theatre again this year following its successful 1985 season. An entirely new production will be directed by Terry Brady. **THE CLUB** is one of David Williamson's most popular plays and is set behind the scenes at a football club where the game of playing politics is exposed for what it is. Its message is equally applicable to any organisation where the desire to succeed is all important.

**BOOKING INFORMATION**  
Wed May 21 to Sat Jun 21  
Tue to Sat at 8 p.m.  
Mon to Fri at 11 a.m.  
AETT \$13.90  
G.P. \$16.90  
Pens/Stud \$10.90  
Two AETT tickets per member

## Pearls Before Swine

In 1984, Dennis Watkins and Chris Harriott combined their talents to produce the highly successful rock musical, **BEACH BLANKET TEMPEST**. Now these two have produc-

ed another musical, a satire, **PEARLS BEFORE SWINE**, which will open at the Belvoir Street Theatre on May 13. It is set in Vietnam in 1968 and although the score includes several big numbers, it still manages to take a swipe at the extravagant Broadway-type musical productions. Chris Harriott demonstrates his talents once again by creating an exciting blend of computer-generated sounds and live music. **PEARLS BEFORE SWINE** is about Lamont Cranston, who would conservatively be called the worst entertainer in the world! He is sent to entertain the troops in Vietnam, an undertaking he feels is well below his talents, hence the title.

**BOOKING INFORMATION**  
Tue May 13 to Sun Jun 1  
Tue to Sun at 8 p.m.  
Sat & Sun at 5 p.m.  
AETT \$17.00  
G.P. \$18.00  
Pens/Stud \$9.00  
Two AETT tickets per member

## Guys and Dolls

This Australian version of Damon Runyon's well-known musical is based on a recent National Theatre of

Great Britain production and comes to Sydney following seasons in Adelaide and Melbourne. **GUYS AND DOLLS** has stood the passage of time well. First produced in 1950, it is full of "characters", unforgettable music and contains all the colour and life one associates with New York. The characters feverishly lie their way through life, desperately in search of a crap game, while equally desperately trying to avoid matrimony. The show has some great numbers, including "Sit Down You're Rocking the Boat", sung by jazz singer Ricky May. Other well-known Australians in the cast are Nancy Hayes and Peter Adams, playing Miss Adelaide and Nathan Detroit, and Anthony Warlow, a star of the Australian Opera and musical comedy, playing Sky Masterton. The director is David Toguri, who staged the London production. At Her Majesty's Theatre.

**BOOKING INFORMATION**  
From Wed May 14  
Mon to Sat at 8 p.m.  
Wed and Sat at 2 p.m.  
AETT \$27.50 (All performances to May 24 then Mon to Thur only)  
G.P. \$29.50  
Pens/Stud \$17.90  
Two AETT tickets per member

# Member Activities

### BRISBANE RSC TOUR

Friday, June 20 to Sunday, June 22

There are a few places left for Sydney Committee President Shirley Hay's visit to Brisbane to see the Royal Shakespeare Company's production of **RICHARD III**. The weekend will also include a viewing of the Twentieth Century Masters Exhibition from the Metropolitan Museum of Art, New York, which is being presented in the splendid new Art Gallery. The tour departs Friday morning and returns Sunday evening, giving three full days. There'll be an inspection of the arts complex and a visit to the Gold Coast's much talked-about Jupiter's Casino. All-inclusive cost, which includes airfare, accommodation, meals and

entries, is \$625. All you have to pay for separately is your theatre tickets. Enquiries on 357 1200.

### DINNER AND OPERA

**VOSS** — Thursday June 12  
**MANON LESCAUT** — Monday September 29

Do join us for dinner before attending the Trust night of **VOSS** and/or **MANON LESCAUT**. We've negotiated a special price and can offer you both dinner and the opera for \$52 per person. The venue for **VOSS** will be the Sydney Opera House Restaurant. The venue for the **MANON LESCAUT** dinner will be announced in a later edition of Trust News.

### UK TOUR

Shirley Hay is leading a four-week trip to England, Scotland and Ireland in July to coincide with the Royal Wedding. There will also be the opportunity to attend the Commonwealth Games in Edinburgh, tennis at Wimbledon, polo at Windsor Castle, cricket at Lords and the Dublin Horse Show. Please ring Shirley Hay on 357 1200 for further information.

**BOOKING INFORMATION**  
Unless otherwise stated bookings for Member Activities should be sent in on the same grey booking coupon as your theatre bookings. The handling fee does not apply to Member Activities.

**S**TARRING Nick Tate, Anne Tenney and Val Lehman, **THE FOREIGNER** continues throughout May its six-week season at the Footbridge Theatre. This comedy, by Larry Shue, is currently into its second year in New York. It is set in a lodge in Georgia where Charlie comes on vacation. Being very shy, he prefers to pretend he can't speak English. Soon all those staying in the lodge are confiding their innermost secrets to this man, whom they think cannot understand them! Predictably, the results are hilarious.

AETT discount \$5.00  
Bookings 692 9955

**O**ne of the most significant female writers to emerge in recent years is Hannie Rayson, playwright-in-residence for the Playbox Theatre Company in Melbourne. Her **ROOM TO MOVE** was an instant success when presented in Melbourne and it is now playing at the Stables Theatre. Hannie Rayson obtained her material for the play from a series of dinners with eight men from very different walks of life. Their attitudes to feminism form the basis for this comedy, which runs until May 12.

AETT \$4.00  
Bookings on 33 3817, 33 5216

**T**he combination of Hayes Gordon, director, and Neil Simon, playwright, should spell success for the Ensemble's latest production, **BAREFOOT IN THE PARK**. It is the last play in the theatre's current Festival of Laughter season and continues throughout the month. For those who do not know the play — or didn't see the successful film version — it deals with a couple of newlyweds setting up home on the very, very top storey of a New York brownstone. A very funny play from a master author.

AETT discount \$1.00  
Bookings on 929 8877

**M**any readers will remember the marvellous film adaptation of **THE PRIME OF MISS JEAN BRODIE** starring Maggie Smith. This popular play by Jay Presson Allen, adapted as a play by Muriel Spark, is currently playing at the Genesian Theatre until May 17. The story concerns the scandal of the Brodie Girls at the Marcia Blaine School in Edinburgh in 1931.

AETT discount \$1.00  
Bookings 267 7774

**C**ontinuing at the York Theatre, Seymour Centre, until May 31 is Alan Bleasdale's **HAVING A BALL**. The action of the play takes place in a private vasectomy clinic in the North West of England. However, it is not just a comedy about vasectomy; the play has more serious undertones — Michael Billington of **THE GUARDIAN** described it as "*exploring the moral issues in terms of wild farce*". It stars Jackie Weaver and David Ross, who took the lead part of Lenny in the U.K. production. Canberra and Melbourne seasons will follow.

AETT discount \$6.00  
Bookings on 692 0555



David Ross in *HAVING A BALL*

**F**or high drama combined with farce, you need look no further than **THE GENIUS** by Howard Brenton at the New Theatre. The genius of the title is a teenage maths prodigy who, quietly and unaided, calculates the answer to the universe. The central dilemma of our times, our impending annihilation, is dealt with from a very different angle by one of Britain's leading playwrights. Directed by Ken Boucher, **THE GENIUS** plays Friday, Saturday and Sunday until May 31.

AETT discount \$1.00  
Bookings on 519 3403

**T**he second play in the Q Theatre's current season is **THE MAN FROM MUKINUPIN** by Australian playwright Dorothy Hewett. It is considered by many to be her finest work and was com-

missioned for the Western Australian Sesquicentennial celebrations. The play is a romantic comedy which concerns the hopes, follies and scandals of a small town in the W.A. wheat belt between 1912 and 1920. It is directed by Terry Brady, who directed the popular 1985 production of **EDEN END** for the Q and continues until May 11.

AETT discount \$1.00  
Bookings on (047) 21 5735

**T**he third programme to be presented by The Australian Ballet at the Opera House is their Triple Bill, opening on May 6. It contains Chopin's ever-popular **LES SYLPHIDES**, staged by Irina Baronova; **CHECKMATE**, created by Dame Ninette de Valois in collaboration with Sir Arthur Bliss; and **FORGOTTEN LAND** by the renowned choreographer of the Nederlands Dans Theatre, Jiri Kylian, to music by Benjamin Britten.

AETT discount \$3.00  
Bookings on 2 0588

**O**THERWISE ENGAGED by Simon Gray was the winner of the London Evening Standard's "Best Comedy" award. It is the fourth in the current season of plays at Northside Theatre and continues throughout May. The play tells the story of a successful publisher's unsuccessful attempt to get away from it all, by striving to keep himself "otherwise engaged". Making her director's debut is actress Kerry McGuire in conjunction with John Krummel.

AETT discount \$1.00  
Bookings on 498 3166

**T**he Pulitzer prize-winning play of 1984, **GLENGARRY GLEN ROSS**, continues at the Playhouse, Sydney Opera House, until May 31. Set in a Chicago real estate agency (it could just as well be a second-rate car yard on the Parramatta Road) the play deals with the shark-infested waters of real estate, a subject close to the heart of author, David Mamet, who worked in real estate while an unemployed actor. From his own experiences, Mamet writes a cruelly humorous, sleazy but very funny play. Directed by Neil Armfield, **GLENGARRY GLEN ROSS** stars Gary McDonald, Henri Szeps and Frank Gallagher.

AETT discount \$3.00  
Bookings on 2 0588

# Trust News

is a publication of the Australian Elizabethan Theatre Trust which is produced exclusively for its 8,000 members throughout Australia.

**THE AUSTRALIAN ELIZABETHAN  
THEATRE TRUST**  
(incorporated in the A.C.T.)

**Patron**

Her Majesty The Queen

**President**

Sir Ian Potter

**Chairman**

Andrew Briger, AM

**Directors**

Rt. Hon. The Lord Mayor of Brisbane, Alderman S. Atkinson  
Sir David Griffin CBE, The Hon. Mr. Justice C. J. Legoe  
K. E. Cowley, Dr. T. Manford, D. A. Mortimer  
N. R. Seddon AO CBE, L. G. Teale, L. D. S. Waddy, T. Yates

Chief Executive:	Kathleen Norris
Company Secretary:	Don Grace
Accountant:	Barry Tree
Director, Entrepreneurial Activities:	Jeffrey Kovel
Entrepreneurial Administrator:	Dennis Linehan
Australian Content Director:	Wendy Blacklock
Executive Producer for Musical Theatre:	Noel Ferrier
Orchestral Director of Music:	William Reid
Administrator of Orchestras:	Warwick Ross
Theatre of the Deaf Artistic Director:	Patrick Mitchell
Theatre of the Deaf Administrator:	Priscilla Shorne
Ticket Services Manager:	Andre Krause
Building, Props and Electric Supervisor:	Roger Taylor
Costume Hires Manager:	Michael James
Membership Manager:	Carole Long
Membership Secretary:	Carol Martin
Melbourne office:	Carol Ormerod
Brisbane office:	Denise Wadley
Adelaide office:	Veronica Bohm
Perth office:	Janet Durack

The Australian Elizabethan Theatre Trust receives financial assistance for its activities from:

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The Department of Aboriginal Affairs.

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The Government of Western Australia through the W.A. Arts Council.

B.P. Australia.

The Ian Potter Foundation.

The Australian Elizabethan Theatre Trust is a founder member of CAPP.

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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