



the  
australian  
elizabethan  
theatre  
trust

**1974**  
annual  
report &  
notice of  
meeting





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# OFFICE BEARERS

PATRON:	HER MAJESTY THE QUEEN
PRESIDENT:	Sir James Darling, C.M.G., O.B.E.
VICE-PRESIDENTS:	Sir Warwick Fairfax, Sir Charles Moses, C.B.E., Maurice Parker
CHAIRMAN:	Sir Ian Potter
DIRECTORS:	A.C.T. Professor J.A. Passmore
	N.S.W. Mrs. P.W.E. Curtin, Miss Margaret Gillespie, Sir David Griffin, C.B.E., Dr. Lloyd Ross, O.B.E., P. Sonnino, Maurice C. Timbs, Lloyd Waddy
	QLD. L.W.H. Butts, C.B.E., Sir Vernon Christie, Sir Reginald Groom
	S.A. N.F. Hopkins, C.J. Legoe, Bruce Macklin, O.B.E.
	TAS. J.B. Piggott, C.B.E., C.G. Pryor, M.B.E.
	VIC. Sir George Paton, Miss M.E. Roper, N.R. Seddon, C.B.E.
	W.A. Emeritus Professor Frederick Alexander, C.B.E., Mrs. T. Manford
EXECUTIVE COMMITTEE:	Sir Ian Potter (Chairman) Sir Vernon Christie (Reporting on Entrepreneurial Activities) Sir James Darling, C.M.G., O.B.E. (Reporting on Orchestras) Sir Charles Moses, C.B.E. (Reporting on Marionettes) Maurice Parker (Reporting on Finance and Administration) N.R. Seddon, C.B.E. (Reporting on Ballet) P. Sonnino (Reporting on Production Division) Sir David Griffin, C.B.E.
SOLICITORS:	Allen, Allen & Hemsley, 55 Hunter Street, Sydney
AUDITORS:	G.T. Hartigan & Co., Chartered Accountants
BANKERS:	Commonwealth Trading Bank of Australia
REGISTERED OFFICE:	Reserve Bank Chambers, London Circuit, Canberra, A.C.T.
GENERAL MANAGER:	Jeffry Joynton-Smith
SECRETARY:	Colonel John McCaffrey



# PRESIDENT'S MESSAGE

The Australian Elizabethan Theatre Trust anticipated and contributed to the great changes which have occurred in the Australian scene during the last twenty-one years. In many ways these changes have been quite beyond the hopes of those who were responsible for its creation, and it is to the credit of those who have been responsible for its management that the Trust has responded to their impact. Australia has grown not only in numbers, but in prosperity, in the wider range of its education, in the variety of its population and in its tastes. In latter years there has been in many fields even the emergence of a distinct Australian culture.

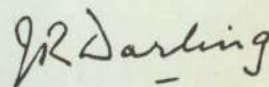
The Trust has during these years shown itself flexible enough to alter its operations in its response to these changes and to depart in consequence quite considerably from the original concept held by its founders.

Having been instrumental in the forming of Opera and Ballet companies it gave them autonomy when they seemed strong enough to accept it. It did the same for a number of dramatic companies for whose origins it had not been so responsible, but which had to some extent flourished under its aegis.

The establishment of the Australia Council also affected quite radically the role of the Trust. This remains an active though a different one. While the Trust retains intact some of its original functions, in the entrepreneurial and orchestral fields particularly, it now sees much of its work for the future to be in assisting and serving the many and various theatrical enterprises which have come into existence all over Australia, whether they be dramatic companies, or festivals or centres for the performing arts. To all of these and to the task of ensuring the necessary co-operation between them the Trust has much to contribute.

These changes of function seem to the Board to necessitate some corresponding changes in administrative pattern, a smaller board of actual management, sub-committees made more representative by the addition of experts to deal with different activities, and a larger group of 'governors' with an advisory capacity and with the special responsibility of protecting the interests of members in cities and states other than Sydney and Melbourne.

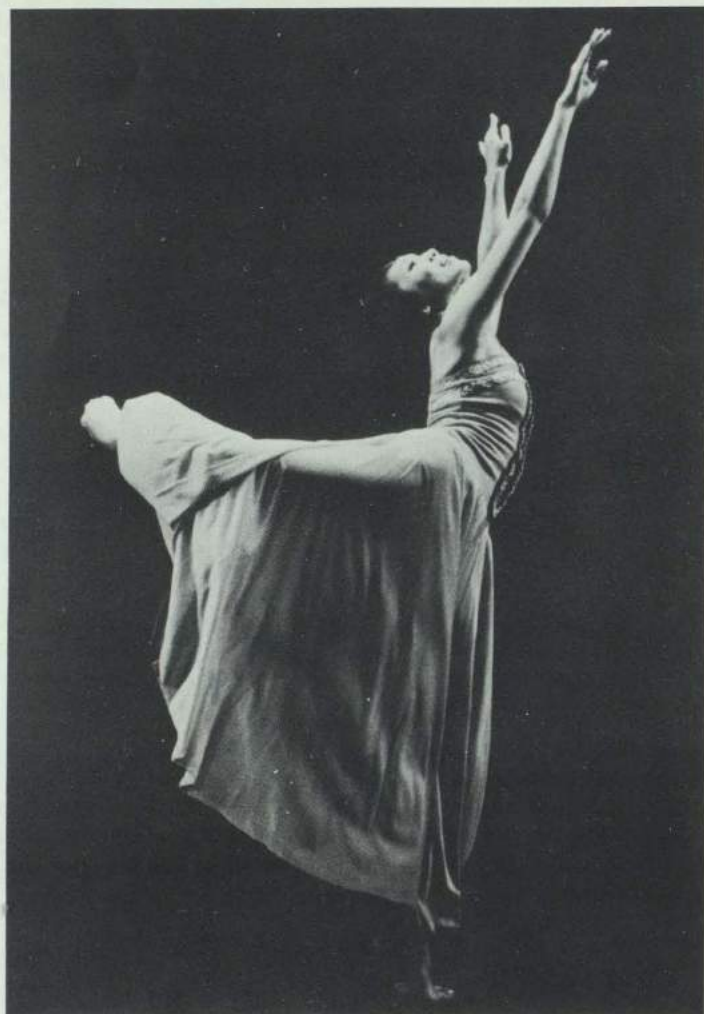
Proposals to implement these changes will be put by the Board to the Annual General Meeting and are explained more fully in the Chairman's statement.



J.R. Darling



Stratford National Theatre of Canada  
presenting THE IMAGINARY INVALID.



Alice Reyes Ballet



# CHAIRMAN'S ADDRESS

This is the Twenty-Second Annual General Meeting of the Australian Elizabethan Theatre Trust, covering the period of the year to 31st December, 1974, and it gives me great pleasure to present the Annual Report of the Directors and a statement of the Trust's finances.

I reported to you last year that 1973 was a year of significance and change in the development of the performing arts and of the Trust. These changes took a further stage during 1974 and were evidenced in —

- The growth of independent status of the main performing companies especially in the sphere of Opera, Ballet and Drama. Separation of these Companies from the Trust has enabled the establishment of a new type of relationship by the Trust with such Companies based on the provision of services to them by the Trust.
- The continued growth of the Australia Council toward achieving the broad objectives of the Australian Government in various divisions of artistic endeavour has also created a more clearly defined relationship between the Trust and the Council.
- A change in emphasis in the Trust's relationships with the State Governments due to the construction of large theatre complexes in most capital cities and the consequent establishment of State ministerial cultural bodies, and the attendant appointment of artistic and administrative staff to these organisations.
- The Trust's policy inaugurated in 1972 to develop new activities in the entrepreneurial field and to establish itself in a leading position amongst theatrical entrepreneurs in Australia has been progressively achieved.

Your Directors have closely followed these important developments in 1973 and 1974 and have decided that the Trust must adjust its own plans and organisation to meet them. In deciding the type of changes that were necessary to meet the new trends your Board has had frequent discussions with the appropriate Boards of the Australia Council. We have further informed ourselves of the needs and views of the growing number of performing companies in Australia by convening a seminar a year ago attended by some 100 representatives from 52 cultural organisations located in every State in Australia. Internally the changes that we have decided should be submitted to members of the Trust are the subject of a series of Resolutions that are to be presented just prior to the Annual General Meeting. These will be explained to you fully in a separate document.

## RELATIONS WITH PERFORMING COMPANIES

Our relationship with the performing companies has been strengthened during the year by the provision and development of assistance in many areas, which included —

- The Trust's Orchestras  
The Elizabethan Trust Sydney Orchestra and the Elizabethan Trust Melbourne Orchestra, have provided acceptable artistic standards and strength of musicians to accompany the Australian Opera and the Australian Ballet in the capital city seasons.
- The Subscription Department has processed subscriptions for both Opera and Ballet seasons in Melbourne, Sydney, Adelaide, Canberra and Brisbane. To meet the increasing demands of the Companies for speedy, up-to-date, comprehensive box office data, a more flexible and sophisticated system has been installed.
- The Trust's Superannuation Plan for permanent executives and artistic staff in the performing companies has been expanded to accommodate the growth of these companies. At the request of the Australia Council, the Trust established a Provident Fund which provides superannuation and mortality cover for performers.



It is believed that this scheme is unique in that it provides superannuation for performers of all ages.

- The consultant service supplied by the Industrial Officer has expanded substantially and the Trust has become the central point for co-ordination of industrial matters and negotiation with the three theatrical unions.

### THE AUSTRALIA COUNCIL

The Australia Council received a substantially larger grant in 1974 from the Australian Government which permitted it to expand its growth and influence in the performing arts field. A number of Boards have been created to work under the offices of the Council. Of particular interest to the Trust are -

- The Entrepreneurial Committee consisting of members of the Council and other appropriate Boards established by the Council through which the Trust co-ordinates its financial and entrepreneurial activities.
- The Puppetry Panel of the Theatre Board which is the point of contact with the Council for the Marionette Theatre of Australia, which continues to be an important part of the Trust's activities.
- The Music Board to which the Trust reports in regard to operations and administration of the two Trust Orchestras.

In addition to specific direct communication with particular Boards and Panels, the Trust accepts special responsibilities by agreement with the Council. The most important activity in this area is the Residual Liability Fund set up with funds provided by the Council and to a limited degree by the Trust, to support the performing companies over periods of unexpected financial difficulty. Companies also use this Fund as a repository for surplus funds which can be used only by the depositing companies against future deficits or for the purposes of future activities. As at 31st December, 1974 this Fund held an amount of \$315,786.

### SUBSIDY FROM THE AUSTRALIA COUNCIL

The Council continued its financial support of Trust activities during 1974 and your Board is appreciative of the increased grants as shown below -

Orchestras	950,000
Marionettes	31,723
Entrepreneurial Fund	40,000
Administration	192,000
Residual Responsibility Fund	90,000
Total -	\$1,303,723

These grants represented an increase of \$28,992 over 1973.

### RETIREMENT OF DR. H.C. COOMBS

No report on the Australia Council would be complete without mention being made of the retirement of its Chairman, Dr. H.C. Coombs, on 27th June, 1974. We consider it most appropriate that he should have spent his last two days attending the Trust Seminar on the Future Role of the Trust in the Performing Arts. Dr. Coombs gave the opening address and contributed materially to the success of the Seminar especially in explaining the role of the Council and its relationship with the Trust.

Trust Members are aware that Dr. Coombs was the founder of the Trust in 1954 and was its first Chairman. He held this appointment until February, 1968 when he resigned to establish the Australian Council for the Arts and became its first Chairman.

It is difficult in a short space to pay full tribute to Dr. Coombs for his contribution to the development of the Performing Arts in Australia. There is no doubt that his considerable talents and wise guidance were the most important factors in the success of the Trust and particularly in the creation of the Australian Opera and the Australian Ballet and of the Orchestras that accompany them on a continuing basis; and also of Regional Drama Companies. Their nightly performances throughout Australia are living testimony to his work and inspiration.



## STATE GOVERNMENTS

As I explained in last year's report the majority of the States were unlikely to continue after 1973 to use the Trust as the sole channel through which grants could be made to the national companies. As at 31st December, 1974, the Queensland Government alone continued this system of subsidisation. The States, however, continue to support the Trust in its own activities.

Indeed, the Trust has encouraged the National Companies to apply direct to the States for their annual subsidies. This system of direct subsidisation has enabled the Trust to make stronger representations for assistance from the States for its own particular activities. The Board is appreciative of the continued financial support of the State Governments which has made it possible for the Trust to continue and even expand its activities especially those of interest domestically to individual States.

- The Victorian Government has maintained its considerable specific grant to the Elizabethan Trust Melbourne Orchestra, increased its grant towards the maintenance of the Princess Theatre and made a special grant for Trust activities.
- The New South Wales Government increased its grant to the Orchestras and made grants to the Marionette Theatre of Australia and Trust activities.
- The Queensland Government again increased its subsidy and the Trust has consequently been able to continue its increased presentations of entrepreneurial activities in that State.
- The Western Australian and South Australian Governments' generous direct grants to the Trust will enable it to present continuing activities in their States.

## CITY COUNCILS

Your Board is also appreciative of the continued financial support of the City Councils of Melbourne, Sydney and Brisbane who maintained their grants at the previous level.

## SEMINAR — 27th and 28th JUNE, 1974

In view of the many changes occurring in the field of the Performing Arts and after lengthy discussions with the Australia Council, your Board decided that the Trust should convene a National Seminar of cultural organisations. The objectives of the Seminar were —

- To acquaint these organisations of the role and operations of the Trust.
- To ascertain from organisations whether the present Trust services were of use to them and what other services could be developed to assist their operations.

The Seminar was conducted at the Trust's Sydney headquarters over two days — 27th and 28th June — and was attended by 105 representatives from 52 organisations — the Australia Council, State Cultural Ministries, the Arts Council of Australia and its State bodies, National Performing Companies, Regional Ballet, Opera, Drama and Youth Companies, etc.

Those of your Directors who attended considered the Seminar an unqualified success, resulting in discussions and proposals worthwhile and constructive. This opinion was substantiated by those who attended.

The Seminar confirmed that the Trust in its present role, was in a unique position because it had the necessary experience, expertise and facilities to provide many essential services and assistance to the many cultural organisations not only those of national or state significance but also the smaller and amateur companies.

Furthermore it was firmly recommended that the Trust should develop many other areas of assistance and service and accept many co-ordinating responsibilities which would facilitate and enhance the development of many facets of the Performing Arts now neglected. The Meeting also recommended that if necessary the Trust's structure, role and departments should be adjusted to meet the ramifications of its expanding operations.



## NEED FOR CHANGE

As a consequence of the changing cultural scene already referred to and of the proposals emanating from the Seminar, lengthy discussions have taken place with the Australia Council, and consequently the Members of the Executive Committee of the Board, after careful deliberation, recommended to your Board that there was need for change in the structure and operational organisation of the Trust.

It was decided that, in the main –

- The Board, in its present form, was too unwieldy to control effectively and manage the operations of the Trust.
- The operations were too diversified and, to facilitate control, must be rearranged into manageable divisions.
- New blood should be infused into the direction of the Trust, preferably in committees which should be set up to supervise operational activities.

These views were subsequently accepted by your Board.

The changes envisaged by your Board require that the Memorandum and Articles of Association be amended. It is proposed to submit these amendments for consideration and approval at an Extraordinary General Meeting which will be held prior to the Annual General Meeting.

The recommended changes include:–

- The present Board of President, Vice Presidents and (up to) thirty Directors should be reduced to not less than six nor more than twelve Directors one of whom shall be elected Chairman by the Board.
- The creation of a Council of Governors which will be made up of not less than sixteen nor more than thirty persons who shall be Members of the Company. The Council will elect a President and up to seven Vice Presidents based on State and A.C.T. representation. Except in special circumstances the Council will meet annually but the President will represent the Council at Board Meetings.
- Directors, at present forming the present Executive Committee be nominated as the nucleus of the new Board but, of course, will be subject to your election.
- Directors not nominated for election to the Board will, subject to their agreement, be invited to submit themselves for nominations to the nucleus of the Council of Governors.
- The operational departments and services will be organised into four divisions -
- Theatrical Services Division – which will manage Production, Factory, Hires Department, Elizabethan and Princess Theatres, Subscription and Booking Service, the Premises and Art Department.
- Theatrical Promotions Division – which, subject to Board policy, will assume the entrepreneurial role of the Trust.
- Marionette Theatre of Australia – which will be responsible to the Board for the operations of the Company.
- Orchestral Division – which will administer for the Board the Elizabethan Trust Sydney Orchestra, the Elizabethan Trust Melbourne Orchestra and the Australian Chamber Orchestra.

Each of the above divisions will have its own Supervisory Committee in an advisory role comprised of two or more Trust Directors, persons from cultural organisations whose skills and experience will contribute to the management and control of operations, and by virtue of his office, the General Manager of the Trust. These Committees will act in an advisory capacity to the Board which will be responsible for overall policy and direction, especially as regards finances.



## ENTREPRENEURIAL

1974 was an exciting and busy year in the entrepreneurial history of the Trust. We pursued our policy of presenting well recognised overseas artists and companies; by touring regional drama companies nationally and overseas; and by being associated with leading commercial entrepreneurs in major outstanding presentations.

The Trust can justifiably claim a major role in introducing a world-wide international atmosphere into the Australian cultural scene by the presentation in 1974 of companies and artists from Canada, U.S.A., The Philippines, India, Switzerland, Indonesia and the United Kingdom. This diversification of dance, drama and music presented not only in capital cities but also in many country towns, has contributed to the enrichment of Australian culture.

We were also pleased to be associated with the Old Tote Theatre Company and Michael Linnitt in presenting a London season of the Old Tote's production of David Williamson's "What If I Died Tomorrow" at the Comedy Theatre.

Activities presented by the Trust or in which the Trust was involved during the year are listed under 'Events'.

In addition to its primary tasks of touring entrepreneurial activities, the Entrepreneurial Division has been engaged in the organisation and conduct of peripheral cultural activities such as seminars, ballet classes by distinguished ballet masters, lecture tours, workshops in conjunction with visiting companies, etc.

In accordance with previously defined policy of the Board, the General Manager toured overseas. In addition the Board decided that the Administrator of the Entrepreneurial Division should also go overseas where it was considered necessary for him to make detailed arrangements for the importation of overseas companies and other attractions.

On this occasion, the General Manager visited Japan and with Mr. Kovel, Indonesia. As a result of discussions between the Department of Foreign Affairs and the Trust it had been decided to explore the possibility of touring the Kabuki Theatre on a national basis in 1976. As the proposed tour of this prestigious Company involved considerable expenditure, the General Manager went to Japan primarily to discuss the financial principles governing the tour with the Japanese Cultural Foundation. As a result of these discussions, it is hoped that this Company will tour Australia in 1976 at a time to coincide with the Adelaide Festival. The General Manager also discussed the feasibility of touring the Marionette Theatre of Australia in Japan during its proposed Asian tour in the first half of 1976.

At the request of the Foreign Affairs Department, Mr. Joynton-Smith and Mr. Kovel visited Indonesia to complete arrangements for an Indonesian Dance Company to tour Australia early in 1975.

After discussions with the Cultural Attache at the Australian Embassy and officials of the Indonesian Cultural Department, it was agreed that the Misi Kesenian National Theatre of Indonesia should assemble a representative company from various parts of Indonesia for this tour.

In August, Mr. Kovel made an overseas trip and visited Singapore, Jakarta, London, Tel Aviv, Varna (Bulgaria), Stuttgart and Munich. During his visit to these cities he attended performances of companies with a view to considering their suitability for Australian tours.

Mr. Kovel attended the Seventh International Ballet Competition at Varna in Bulgaria with the express purpose of obtaining first-hand information on the organisation of such a competition so that he could advise the Australia Council which was interested in staging a similar type of competition in Australia.

The latter part of the year was devoted to the planning of activities for 1975 which include —

† The management and administration by the Trust of the tour of the Royal Shakespeare Company's production of "Hedda Gabler" with Glenda Jackson and the "Hollow Crown" with Michael Redgrave. The opening of subscription seasons for both these performances at the Princess in Melbourne and the Elizabethan in Sydney met with resounding response from the public in December.



- Ensemble Nipponia
- The Australian Puppetry Seminar – Melbourne – January, 1975.

The success of national tours and satisfactory box office results were dependent primarily upon the efforts of the Promotion and Publicity Staff who are to be commended on the success of their efforts in 1974.

The Art Section, established on a permanent basis in 1973, has again carried out considerable work in the presentation of publicity materials, theatre programmes for entrepreneurial activities, the Elizabethan Trust News and The Annual Report. The work of this section has again been of a very high standard and has been in considerable demand from many outside theatre organisations for the use of its services.

## ORCHESTRAS

The year 1974 saw a further increase in the activities of the Elizabethan Orchestras although the actual combined strength of the Sydney and Melbourne Orchestras was reduced from 142 musicians to 132. The main reasons for this reduction were financial. Despite the smaller numbers the Orchestras further improved their standards of excellence, reflecting great credit on the musicians themselves. In spite of these difficulties many developments took place within the Elizabethan Orchestras most of which were consequent on major steps taken by The Australian Opera and The Australian Ballet. New ventures presented by The Australian Opera with the Elizabethan Sydney Orchestra included:-

- a major music theatre work by the Australian composer Peter Sculthorpe - **Rites of Passage**
- Joan Sutherland in a memorable new production of Offenbach's **Tales of Hoffman**
- an outstanding new production of Janacek's **Jenufa**

The Australian Ballet used the Elizabethan Melbourne Orchestra at the Canberra season of Ballet '74 to demonstrate the works of Australian choreographers.

In December The Australian Ballet with the Elizabethan Sydney Orchestra presented a very significant new production of **Romeo and Juliet** – music by Prokofiev.

For the Elizabethan Orchestras each of these ventures has presented a new challenge and in each case the challenge has been met with considerable success. The critics have generously praised the Orchestras for their work in 1974.

Although a great deal on the credit side has been achieved by the Orchestras during 1974, the Elizabethan Melbourne Orchestra has suffered several major setbacks. The Orchestra was without a Concertmaster from January until September and a fully qualified Orchestra Manager was appointed only in October.

Special efforts have been made to provide the Melbourne Orchestra with every service to enable it to go on to greater strengths during 1975. In September Mr. Louis Yffer was appointed Acting Concertmaster. He was born in Vienna and has had a distinguished musical career in Europe and London.

The Elizabethan Melbourne Orchestra has, during 1974, visited Perth (The Australian Ballet), Adelaide (The Australian Opera), Brisbane (The Australian Ballet), Canberra (once with the Australian Opera and again with The Australian Ballet) while the Elizabethan Sydney Orchestra has visited Tasmania and Adelaide with The Australian Ballet.

In September, the Elizabethan Melbourne Orchestra played with Ballet Victoria and the Victorian Opera Company in their performances at the Opening of the National Theatre in Melbourne. The Orchestra also played a concert performance of Mozart's **Titus** with the Victorian Opera Company in the Dallas Brooks Hall.

The Concerts presented by the Orchestras during 1974 have been successful. The Elizabethan Melbourne Orchestra had little opportunity for concert work, excepting an Opera Concert presented in Elder Park, Adelaide on November 9, while the Elizabethan Sydney Orchestra, in addition to an Opera Concert, performed an evening of Wagner and Strauss with Edward Downes and a joint venture with Musica Viva Australia



featuring the Stuttgart Piano Trio with John Lanchbery as Conductor. The Trust recognises that a theatre orchestra must have regular opportunities to perform orchestral programmes and these are to be extended to 1975.

During 1974 the chamber music activities continued with the Sunday evening series at Chalwin Castle. However, a new venture to be known as The Australian Chamber Orchestra was initiated by the Orchestra Administration during 1974 and its first concerts will be presented during 1975. This venture will mark a major new development for the Trust as it will establish in Australia a truly outstanding chamber music ensemble working together on a permanent basis.

## MARIONETTE THEATRE OF AUSTRALIA

The Company completed a very exciting and exacting year during which it spent the first nine months touring and presenting performances in the capital cities and country towns of Queensland, New South Wales, South Australia and Victoria, and the last three months on planning, production and rehearsal of a new presentation for its 1975 season.

After completing a most successful and well received Premiere of Hal Saunders' "Tales from Noonameena" at the Sydney Opera House in December, 1973, the Company commenced its 1974 tour of this production to metropolitan and country areas throughout Australia.

After presenting performances in the Sydney metropolitan area, the Company travelled to Adelaide for the 1974 Festival of Arts in March. Performances were presented both in the day-time and the evening, and although audiences for evening performances were disappointing, the childrens' day-time performances averaged 800.

The Company then played in Elizabeth and Bordertown, and travelled to Portland in Victoria where they had the privilege of presenting the opening performance in the new Civic Centre to an enthusiastic and well attended audience.

The Company then proceeded to give performances in the country towns of Albury, Wagga, Young, Cowra, Orange, Bathurst and Penrith, on its way back to Sydney. A Sydney school holiday season was presented at the Independent Theatre, again to packed houses.

In association with the Arts Council of Australia (Qld. Division) the Company proceeded, from 20th May to 20th June, to present 36 performances in 14 towns, travelling as far north as Cairns.

From July to the end of September, the Company travelled to country towns in New South Wales which included the North Coast, Central West, and Southern New South Wales; during this tour the Company played a school holiday season in September in the Wollongong Town Hall.

This part of touring illustrates graphically the exacting nature of the Company's work, and the many difficulties which can confront it in outback Australia. The Company presented 97 performances in 23 venues to approximately 30,000 children, in towns as far north as Coffs Harbour, as far west as Coonabarabran, and as far south as Cooma, Tumut and Cootamundra.

It must also be appreciated that such touring involves the Company in setting up its bridge, sets, scenery, etc., performing, dismantling equipment, and travelling quite frequently hundreds of miles.

We were pleased to welcome back Mr. Peter Scriven to the Marionette Theatre of Australia in October, as Guest Director for a new production of his "Tintookies" which will be toured in 1975/76. This new production of the "Tintookies" will include two parts - a revival of the original Tintookies, Act One, produced in 1956, and Act Two being an entirely new part, written by Peter Scriven, with music composed by the Canberra composer, James Cotter.

October, November and December was a welcome respite for the Company as they were stationed in Sydney to carry out the planning, production and rehearsals of "Tintookies". This planning involved the technical staff and puppeteers of the Company making for the new production of "Tintookies", 100 puppets, and building sets, props, stringing puppets and of course continually rehearsing.



During this rehearsal period Mr. Igor Hyczka was engaged to give master classes for the puppeteers and daily classes of movement were given by Miss Margaret Barr.

Those of your Directors who attended the final rehearsals of this new production of "Tintookies" were delighted and feel certain that it will provide considerable joy, not only for children, but for adults.

Final plans were completed by the end of the year for a most comprehensive national tour of the Company, which in 1975 will include Canberra, New South Wales, South Australia, and Western Australia as far north as Broome.

## THEATRES

### PRINCESS THEATRE — MELBOURNE

The Princess Theatre was occupied by the Australian Ballet and the Australian Opera and by several Entrepreneurial activities of the Trust for 25 weeks. In addition, commercial management occupied the Theatre for 13 weeks of the year for the presentation of Pantomime, Georgian State Dance Company, Doctor in the House, Jose Greco Dance Company. E

### ELIZABETHAN THEATRE — SYDNEY

As the Opera Theatre at the Sydney Opera House has been almost exclusively booked for performances by the permanent performing companies — The Australian Ballet, The Australian Opera, The Old Tote Theatre Company and the Melbourne Theatre Company, the Trust was requested primarily by commercial managements and also by subsidised companies to retain the Elizabethan Theatre as a live Theatre venue in Sydney. As a consequence your Board decided to extend the lease of the Theatre for a further period of 12 months to the 31st December, 1975. *Do not be renewed.*

During 1974 the Theatre was occupied by the Trust and the Old Tote Theatre Company for 9 weeks. In addition commercial management found the Theatre a valuable outlet for their presentations and occupied the Theatre for 22 weeks for such attractions as Big Bad Mouse, Barry Humphries, The Man Most Likely To, Marcel Marceau, Doctor in the House. In addition the Trust has also made the Theatre available free of charge or at minimal cost to regional companies and schools. |

The wisdom of the Trust continuing to lease and administer these two Theatres has been clearly proven by the use made in 1974 by subsidised performing companies and commercial management. Their availability to the Trust, The Australian Ballet and The Australian Opera has facilitated the national planning of their various seasons in capital cities whereby priority booking of these Theatres provides a firm base for planning.

## PRODUCTION DIVISION

Although working with a reduced, but nevertheless highly efficient staff, the Production Department was fully occupied during the year.

The factory made two identical sets, scenery and properties for the Australian Tour of the Stratford National Theatre of Canada's production of Moliere's "The Imaginary Invalid". These sets and scenery received well deserved commendation from the audience and the media. The factory also built scenery and sets for the Marionette Theatre of Australia's new production of Peter Scriven's "Tintookies". A number of smaller sets were also built for commercial managements.

A major order for the building of 320 stage rostra and 80 sets of steps was completed under contract for the N.S.W. Department of Education.

Backcloths, curtains and gauzes were manufactured for Ballet Victoria, The South Australian Theatre Co., The Alexander Theatre, The Old Tote, New Dance Theatre and Strathfield Girls High School.

The Production Division Hire Department operated successfully during the year with income approximating \$53,000 for the hire of scenery, properties, costumes and electrics, lighting, etc. and of rehearsal studios.

In addition the Trust also provided by way of assistance free Theatrical hires to the value of \$15,266 to many small companies, schools and amateur societies.



This hiring service of Theatrical facilities particularly, on many occasions at concessional prices or at no charge at all, is of considerable value to many small cultural organisations, schools and amateur societies which otherwise would not be able to produce their performances within meagre budgets.

### ADMINISTRATION

Your Directors, particularly those reporting to the Executive Committee and Board on specific facets of the operations of the Trust, and the staff of the Trust have had a busy and, I believe, rewarding year administering the affairs of the Trust. Naturally the many problems emanating from the changes in the performing arts which I have previously discussed have occupied most of their time and effort.

### THE AUSTRALIAN NATIONAL PLAYWRIGHTS CONFERENCE

Following discussions with the Committee of this organisation the Trust provided facilities for the administration of the Second Conference held at Newcastle University in January, 1974. The Trust further agreed to provide administrative services for the convention of the next Conference due to be held in Canberra in May, 1975. Mrs. Carol Long, a Project Officer of the Entrepreneurial Department, has been appointed Administrator of the Conference.

Considerable administrative effort has been devoted to the planning of this Third Conference which includes the reception and reading of nearly 100 plays submitted to the Conference from all parts of Australia.

Alexander Hay, Acting Teacher at the National Institute of Dramatic Art, has been appointed Artistic Director.

### NATIONAL YOUTH AND CHILDRENS' PERFORMING ARTS ASSOCIATION

The Trust has pioneered and sponsored the establishment of this Association which has as its main aim to collate and disseminate information and ideas between people and organisations working in the performing arts for young people. Following meetings organised by the Trust in each of the States in late 1973 there was a general agreement that such an organisation was essential and would be of great benefit to the participants. With the financial assistance of the Australia Council, the Trust organised and administered the First National Meeting, formally establishing the Association in Adelaide during the Festival in March, 1974.



Marionette Theatre of Australia



Miss Margaret Leask, Manager of the Membership Department, was appointed Information Officer of the Association and administers its activities which include the compilation and circulation of a quarterly newsletter to more than 400 professional and amateur groups.

The Association, with the financial assistance of the Australia Council, has appointed a Consultant to travel throughout Australia and prepare a report over twelve months of activities and facilities for young people in the arts. The Consultant will take up duties early in 1975 and work very closely with Miss Leask from her base in the Trust premises.

## INDUSTRIAL ACTIVITIES

The Industrial Officer of the Trust, Mr. A.W. Parlour, is Vice-President of the Theatrical Proprietors' and Managers' Association of Australasia and a member of the sub-committees responsible for negotiating the salaries and conditions of the Federal Theatrical Awards. In 1974 the main issues were:-

- Introduction of the "Five Day Week"
- Interim Wage Increases.
- Importation of overseas performers.
- Disputes arising from wage claims made by cinema employees in Victoria.

This service has continued to expand and is much in demand for those companies which do not have their own Industrial Officer.

Initial discussions have taken place between members of the Theatrical Proprietors' and Managers' Association of Australasia and executives of all theatrical unions, with a view to organising a two-day seminar chaired by Mr. Justice Robinson on the subject of the Future of the Theatrical Industry in Australia.

In July, 1974 the Trust introduced, and now administers the A.E.T.T. Provident Fund for Performers. The Fund is a contributory superannuation scheme, designed to suit the needs of all members of the performing arts and is believed to be amongst the first such schemes introduced for the benefit of artists anywhere in the world. The Australia Council meets the cost of employer contributions.

## SUBSCRIPTION DEPARTMENT

The Subscription Department has again had a very busy and exacting year.

Its operations included the Sydney Ballet season bookings period with a 95% renewal rate which overlapped with the Sydney Opera season bookings (which included heavy bookings for the Joan Sutherland/Tales of Hoffman season and Recitals). Further complications of this period were protracted mail strikes, necessitating the devising of a pick-up system through suburban box offices; a need to cut back all Joan Sutherland bookings, necessitating many additional refund cheques; and the institution of an instalment scheme on behalf of the Australian Opera.

The following seasons were also planned and prepared - Canberra Opera and Ballet, Brisbane Ballet, Hobart Ballet, Melbourne Ballet and Adelaide Opera.

Appreciating the ever-increasing demands of the Australian Opera and Ballet Companies for comprehensive up to date box office results during a subscription season, the Trust decided that it should overhaul its present computer system. As a consequence it was decided to introduce a more flexible and highly sophisticated computer system to facilitate the flow of data more readily from the Subscription Department to the managements of the Opera and the Ballet. Specifications were sought and a large terminal concept computer company was engaged to provide this service.

To illustrate the extent of the subscription operations, the Department processed subscription records in Sydney and Melbourne alone for 25,397 subscribers booking 57,549 subscriptions for a total value of \$1,700,264.

Approaches have been made by outside theatrical organisations to be involved in our subscription computer programme, and further expansion of this department is envisaged.



## MEMBERSHIP

Although membership increased from 8,940 at 31st December, 1973 to 9,607 at 30th June, 1974, many members failed to renew for the 1974/75 season. Telephoned inquiries disclosed that many members resigned after they had received preferential bookings for opera and ballet subscriptions and for the Joan Sutherland season in the Sydney Opera House. As a consequence total membership as at 31st December, 1974 was 8,764.

Particularly heartening membership increases occurred in South Australia and Western Australia where membership increased respectively from 434 to 601 and from 17 to 51 during the year.

The Membership Department again circulated the four editions of the Elizabethan Trust News which featured articles by eminent journalists, playwrights, theatre critics and practitioners. The Trust News has been favourably received and the Foreign Affairs Department has seen fit to circulate this magazine to its many embassies throughout the world. Furthermore, there has been considerable demand from persons in New Zealand to be placed on the circulation lists.

Members' Evenings and Functions in Melbourne, Sydney and Adelaide continue to be popular and will be continued.

## AUXILIARIES

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

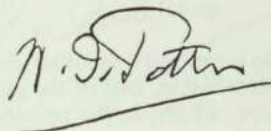
## BOARD MEMBERS

Since the last Annual General Meeting, Mr. Claude Alcorso and Sir Peter Lloyd have resigned from the Board and our appreciation is extended to them for their loyal and devoted service. Mr. Alcorso joined the Board in 1967 and was appointed the first Chairman of the Australian Opera in September, 1969. He devoted considerable effort and skill to guiding the Company during the period it developed its independent status.

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

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

Sydney, 1975



W. Ian Potter, Chairman

# REPORT OF DIRECTORS

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

- (a) The directors in office at the date of this report are set out on page 2 of this Annual Report.
- (b) The principal activities of the company in the course of the financial year are set out under the heading of "Events" on pages 18-21.
- (c) Trading for the financial year resulted in a charge of \$209,614 to Accumulated Funds.
- (d) The amount and particulars of material transfers to or from reserves or provisions during the financial year are as disclosed in notes 2 and 3 to the Accounts.
- (e) The directors took reasonable steps, before the income and expenditure account and balance sheet were made out, to ascertain what action had been taken in relation to the writing off of bad debts and the making of provisions for doubtful debts, and to cause all known bad debts to be written off and adequate provision to be made for doubtful debts.
- (f) At the date of this report the directors are not aware of any circumstances which would render the amount written off for bad debts, or the amount of the provision for doubtful debts, inadequate to any substantial extent.
- (g) The directors took reasonable steps, before the income and expenditure account and balance sheet were made out, to ascertain whether any current assets were unlikely to realise in the ordinary course of business their value as shown in the accounting records of the company and ascertained that at that date they were all likely to realise their values as shown.
- (h) At the date of this report the directors are not aware of any circumstances which would render the values attributed to current assets in the accounts misleading.
- (i) At the date of this report there does not exist
  - (i) any charge on the assets of the company which has arisen since the end of the financial year and secures the liabilities of any other person, or
  - (ii) any contingent liability which has arisen since the end of the financial year.
- (j) No contingent or other liability has become enforceable, or is likely to become enforceable, within the period of twelve months after the end of the financial year, which, in the opinion of the directors, will or may substantially affect the ability of the company to meet its obligations as and when they fall due.
- (k) At the date of this report the directors are not aware of any circumstances, not otherwise dealt with in the report in the accounts, which would render any amount stated in the accounts misleading.
- (l) As the Trust has now moved from its role of a subsidising body as well as progressing the major performing companies to autonomy, your directors decided to finalise, in this accounting period, certain outstanding financial matters appertaining to these past responsibilities.



These items are listed below:-

Subsidies paid to performing companies in excess of subsidies received which were previously considered recoverable —

Old Tote Theatre Company	42,440
South Australian Theatre Company	22,500
Long Service Leave Commitments to Company personnel of The Australian Opera and The Australian Ballet	31,628
	\$96,568

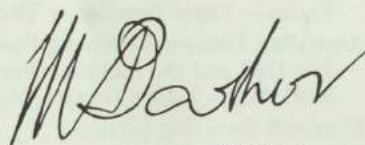
In addition there are two other unusual items to report —

- (a) A reduction of \$40,000 below the previous level in the Australia Council's subsidy allocation to the Marionette Theatre of Australia for 1974 was met by the Trust and charged to its 1974 accounts.
- (b) The Trust accepted the financial responsibility, in respect of the Orchestras, for increased salaries, approximating \$50,000 in excess of subsidy income.

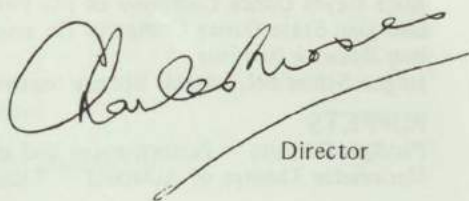
Other than the foregoing, the results of the company's operations during the financial year were not, in the opinion of the directors, substantially affected by any item, transaction or event of a material and unusual nature.

- (m) There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the directors, to affect substantially the results of the company's operations for the next succeeding financial year.
- (n) Since the end of the previous financial year no director has received or become entitled to receive a benefit by reason of a contract made by the company or by a related corporation with the director or with a firm of which he is a member, or with a company in which he has a substantial financial interest.

This report is made in accordance with a resolution of the Board of Directors and is signed for and on behalf of the Directors.



Director



Director





# EVENTS

## NEW SOUTH WALES — SYDNEY

### OPERA

The Australian Opera (in association)  
War and Peace — Nabucco — Il Tabarro — The Magic Flute — Tannhauser — The Barber of Seville — Tales of Hoffmann — Tosca — Jenufa — Don Giovanni — Rites of Passage

Joan Sutherland recitals (in association)

### BALLET

The Australian Ballet (in association)  
The Dream — Perisynthyon — Sebastian — Cinderella — Romeo and Juliet

The Scottish Ballet (in association)  
La Sylphide — Nutcracker — Gala Divertissements

The Stuttgart Ballet (in association)  
The Taming of the Shrew — Triple Bill — Eugene Onegin

### DRAMA

Stratford National Theatre of Canada — The Imaginary Invalid  
National Theatre of the Deaf — Optimism or the Misadventures of Candide  
Melbourne Theatre Company — The Last of the Knucklemen  
Marcel Marceau (in association)  
National Theatre Company of Great Britain (in association) — The Front Page  
Cheskoo Raree Show (in association)

Old Tote Theatre Company (in association)  
Love for Love — Cradle of Hercules — Lear — The Mandragola — That Championship Season — Playboy of the Western World — Little Eyolf — Three Men on a Horse — Equus — Hotel Paradiso — The Chapel Perilous — Love's Labours Lost

Australian Theatre for Young People (in association)  
The Owl and the Pussycat Went to Sea — The Dying of Angel Dunleavy. Teachers' Workshops, Youth Theatre, Youth Workshops

Elizabeth Sweeting Seminar  
Bernard Bragg Workshop  
Australian National Playwrights Conference (in association)

### DANCE

Alice Reyes Dance Company of the Philippines  
Georgian State Dance Company (in association)  
Bob Beswick Seminar  
Jurgen Schneider/Anatoli Borzov master classes (in association)

### PUPPETS

Pandam Guritno — Performances and lectures  
Marionette Theatre of Australia — Tales from Noonameena

### MUSIC

Collegium Musicum Zurich (in association)  
Debu Chaudhuri

### ORCHESTRAL

The Elizabethan Trust Sydney Orchestra accompanied —  
The Australian Opera and The Australian Ballet  
Chamber music concerts at Chalwin Castle  
The Stuttgart Trio  
The Elizabeth Connell recital





## SCHOOLS

Student parties were arranged for:  
The Illawarra Music Club  
Australian Dance Theatre – Open Space Programme  
All Trust presentations in Sydney

## TRUST MEMBERS EVENINGS

Film night – 1776

## PROVINCIAL TOURS

### DRAMA

Cheskoo Raree Show (in association)

### MUSIC

Debu Chaudhuri

### MARIONETTES

Marionette Theatre of Australia – Tales from Noonameena

## VICTORIA – MELBOURNE

### OPERA

The Australian Opera (in association)  
The Magic Flute – Tannhauser – The Barber of Seville – Tosca  
Joan Sutherland recitals (in association)

### BALLET

The Australian Ballet (in association)  
The Sleeping Beauty – Sacred Space – La Fille Mal Gardee (Perisynthyon, Night  
Episode, Othello, Superman, The Dream)  
The Stuttgart Ballet (in association)  
The Taming of the Shrew – Triple Bill  
The Scottish Ballet (in association)  
The Australian Ballet School (in association)  
Graduation performances

### DRAMA

Stratford National Theatre of Canada – The Imaginary Invalid  
National Theatre of the Deaf – Optimism or the Misadventures of Candide  
Old Tote Company (in association) – What If You Died Tomorrow?  
Nimrod Theatre (in association) – A Hard God  
Marcel Marceau (in association)  
The National Theatre of Great Britain (in association) – The Front Page  
Cheskoo Raree Show (in association)  
Elizabeth Sweeting Seminar

### DANCE

The Alice Reyes Dance Company of the Philippines  
Georgian State Dance Company (in association)  
Jurgen Schneider/Anatoli Borzov master classes (in association)

### MUSIC

Debu Chaudhuri  
Scots Guards Band (in association)

### ORCHESTRAL

The Elizabethan Trust Melbourne Orchestra accompanied  
The Australian Opera and The Australian Ballet  
The Victorian Opera Company in a concert performance of Titus  
The Victorian Opera Company and Ballet Victoria at the Gala Opening of the  
National Theatre





## QUEENSLAND — BRISBANE

### BALLET

The Australian Ballet (in association) — The Sleeping Beauty

### DANCE

Bob Beswick Seminar

Georgian State Dance Company (in association)

Anatoli Borzov master classes (in association)

### DRAMA

Nimrod Theatre — A Hard God

National Theatre of the Deaf — Optimism or the Misadventures of Candide

Elizabeth Sweeting Seminar



### ORCHESTRAL

The Australian Elizabethan Trust Melbourne Orchestra accompanied the Australian Ballet

### MUSIC

Debu Chaudhuri

Collegium Musicum Zurich

### COUNTRY TOUR

Marionette Theatre of Australia — Tales from Noonameena



## SOUTH AUSTRALIA — ADELAIDE

### OPERA

The Australian Opera (in association)

Tales of Hoffmann — Tosca — The Magic Flute — Rites of Passage

### BALLET

The Scottish Ballet (in association) — La Sylphide, Nutcracker Act II

The Stuttgart Ballet (in association) — The Taming of the Shrew

### DRAMA

The National Theatre Company of Great Britain (in association) — The Front Page

Marcel Marceau (in association)

Elizabeth Sweeting Seminar

Bernard Bragg Workshop



### DANCE

The Georgian State Dance Company (in association)

Alice Reyes Dance Company of the Philippines

Jurgen Schneider/Anatoli Borzov master classes (in association)

### MUSIC

Debu Chaudhuri

### ORCHESTRAL

The Elizabethan Trust Melbourne Orchestra accompanied the Australian Ballet

The Elizabethan Trust Sydney and Melbourne Orchestras accompanied the Australian Opera



### TRUST MEMBERS EVENINGS

In conjunction with the "Sutherland lottery" an evening of Music, Drama and Ballet films for the A.E.T.T. Ladies' Committee

An Evening of Choreography

### AT THE ADELAIDE FESTIVAL (in association)

National Theatre of the Deaf — Optimism or the Misadventures of Candide

Stratford National Theatre of Canada — The Imaginary Invalid

The Australian Ballet — Perisynthyon, Carmen, Concerto

Marionette Theatre of Australia — Tales from Noonameena

Collegium Musicum Zurich

Cheskoo Raree Show





## WESTERN AUSTRALIA — PERTH

### DRAMA

Stratford National Theatre of Canada (in association) — The Imaginary Invalid  
Cheskoo Raree Show (in association)  
Elizabeth Sweeting Seminar

### MUSIC

Debu Chaudhuri (in association)

### BALLET

The Australian Ballet (in association) — The Dream, Carmen, Sacred Space

### DANCE

Alice Reyes Dance Company of the Philippines  
Jurgen Schneider master classes (in association)

### ORCHESTRAL

The Elizabethan Trust Melbourne Orchestra accompanied the Australian Ballet

### PROVINCIAL TOUR

Debu Chaudhuri

## TASMANIA — HOBART, LAUNCESTON

### BALLET

The Australian Ballet (in association) — Concerto, Carmen, Aurora's Wedding

### DRAMA

Elizabeth Sweeting Seminar (Hobart only)

### MUSIC

Debu Chaudhuri

### ORCHESTRAL

The Elizabethan Trust Sydney Orchestra accompanied the Australian Ballet

## A.C.T. — CANBERRA

### OPERA

The Australian Opera (in association) — The Magic Flute — Tosca

### BALLET

The Australian Ballet (in association)  
The Dream — Perisynthyon — Sacred Space — Sleeping Beauty

### DRAMA

Melbourne Theatre Company (in association) — The Last of the Knucklemen  
Old Tote Theatre Company (in association) — What If You Died Tomorrow?  
Marcel Marceau (in association)  
Cheskoo Raree Show (in association)

### MUSIC

Debu Chaudhuri

### ORCHESTRAL

The Elizabethan Trust Melbourne Orchestra accompanied the Australian Ballet

## NORTHERN TERRITORY

### DARWIN AND COUNTRY TOUR

The Cheskoo Raree Show (in association)

### DANCE

Jurgen Schneider and Anatoli Borzov master classes (in association)

### LONDON

Old Tote Theatre Company (in association) — What If You Died Tomorrow?



# BALANCE SHEET - Page 1

AS AT 31st DECEMBER, 1974

	1974	1973
	\$	\$
<b>ACCUMULATED FUNDS</b>		
BALANCE as at 1st January, 1974	311,562	356,171
DEFICIT FOR THE YEAR	<u>209,614</u>	<u>44,609</u>
<b>TOTAL FUNDS EMPLOYED</b>	<u>\$101,948</u>	<u>\$311,562</u>
Represented by:		
<b>FIXED ASSETS</b>		
Freehold Land and Building — At Cost		
153-165 Dowling Street, Sydney — Note 1	219,891	219,891
Leasehold Improvements — At Cost	113,673	68,964
Less Accumulated Amortisation	<u>68,964</u>	<u>68,964</u>
Theatre Concessions — At Cost	142,255	142,000
Less Accumulated Amortisation	<u>55,355</u>	<u>33,496</u>
Refurbishing the Elizabethan Theatre Sydney —		
At Cost	234,334 ✓	234,334
Less Amount Recovered	<u>189,500</u> ✓	<u>189,500</u>
Plant and Equipment — At Cost	209,540	195,595
Less Accumulated Depreciation	<u>140,277</u>	<u>123,608</u>
	<u>465,597</u>	<u>445,216</u>
<b>INVESTMENTS</b>		
Government Securities — At Cost		
(Market Value \$200 1973 \$200)	200	200
Corporations Quoted on Prescribed Stock		
Exchange — At Directors' Valuation		
31st December, 1974 (Market Value \$137,029	137,029	192,482
1973 \$192,482)		
Other Corporation — At Cost	6,500	6,500
	<u>143,729</u>	<u>199,182</u>
<b>CURRENT ASSETS</b>		
Stock on hand — At the lowest of Cost, Net		
Realisable Value and Replacement Price	32,504	16,265
Work in Progress — At the lowest Cost, Net		
Realisable Value and Replacement Price.	—	14,263
Accounts Receivable — Note 2	386,912	610,843
Subsidies Receivable	145,000	495,000
Interest Bearing Deposits	150,000	—
Cash on Hand and on Deposit	1,625	1,375
Advance Production Costs	36,794	3,115
Prepayments	<u>39,590</u>	<u>65,327</u>
	<u>792,425</u>	<u>1,206,188</u>
<b>TOTAL ASSETS</b>	<u>\$1,401,751</u>	<u>\$1,850,586</u>



## BALANCE SHEET - Page 2

	1974 \$	1973 \$
<b>TOTAL ASSETS</b>	1,401,751	1,850,586
From which has been deducted		
<b>RESERVES, FUNDS and NON CURRENT LIABILITIES</b>		
Assets Replacement Reserve	13,698	13,698
Investment Fluctuation Reserve - Note 3	-	56,000
Contingency Reserve	13,000	13,000
Staff Retirement Fund	22,000	19,084
Residual Responsibility Funds		
General	315,786	225,786
The Australian Ballet Foundation	-	35,705
Scholarships, Assistance and Bequests	13,680	14,385
Long Service Leave	49,666	36,364
	<u>427,830</u>	<u>414,022</u>
<b>CURRENT LIABILITIES</b>		
Bank Overdraft - Secured	55,621	654,530
Accounts Payable and Accrued Expenses	172,334	108,092
Other Creditors	30,000	-
Loans - Unsecured	-	29,500
Deposits for Special Purposes	154,753	215,495
Subsidies Received in Advance - Note 4	167,096	104,500
Advance Bookings	291,309	7,475
Donations Received in respect of 1975 activities	860	5,410
	<u>871,973</u>	<u>1,125,002</u>
<b>TOTAL LIABILITIES</b>	1,299,803	1,539,024
<b>NET ASSETS</b>	<u>\$101,948</u>	<u>\$311,562</u>
 CONTINGENT LIABILITY - Note 5		



# INCOME AND EXPENDITURE

FOR THE YEAR ENDED  
31st DECEMBER, 1974

	1974		1973	
	\$	\$	\$	\$
<b>INCOME —</b>				
<b>RECEIPTS FROM:</b>				
Subscribing Members	71,054		66,272	
Donations	<u>126,079</u>	197,133	<u>133,705</u>	199,977
<b>SUBSIDIES RECEIVABLE —</b>				
Australia Council	1,415,775		1,274,731	
State Governments	580,250		740,150	
City Councils	<u>11,750</u>	2,007,775	<u>17,500</u>	2,032,381
<b>INCOME FROM INVESTMENTS —</b>				
Government Securities	13		13	
Quoted Corporations	<u>11,059</u>	11,072	<u>9,999</u>	10,012
<b>INTEREST RECEIVED</b>				
		16,089		11,806
<b>SUNDRY INCOME</b>				
		7,057		5,262
		<u>\$2,239,126</u>		<u>\$2,259,438</u>
<b>EXPENDITURE</b>				
<b>NET EXPENDITURE ON TRUST ACTIVITIES</b>				
Notes 6 and 7		1,650,500		1,335,594
<b>GRANTS — Note 8</b>				
		229,146		560,460
<b>OVERHEAD EXPENSES</b>				
		347,962		294,738
<b>TRANSFERS —</b>				
Residual Responsibility Fund	90,000		90,000	
Friends of the Australian Opera	<u>31,749</u>	121,749	<u>13,255</u>	103,255
<b>REVALUATION OF INVESTMENTS</b>				
Less Transfer from Investment Fluctuation Reserve	58,815		—	
	<u>56,000</u>	2,815	<u>—</u>	—
<b>EXTRAORDINARY ITEMS</b>				
Subsidies Paid to performing companies in excess of Subsidies received	64,940		—	
Long Service Leave				
Other Organisations — Note 9	<u>31,628</u>	96,568	<u>10,000</u>	10,000
		<u>\$2,448,740</u>		<u>\$2,304,047</u>
<b>DEFICIT for the year transferred to Accumulated Funds — Note 10</b>				
		<u>\$ 209,614</u>		<u>\$ 44,609</u>



# NOTES FORMING PART OF THE ACCOUNTS - Page 1

**NOTE 1 LAND AND BUILDINGS**

The Directors are of the opinion that the present day commercial value of the Building on freehold land is in excess of book value and having regard to the use of such building to the Company as a going concern, the Directors are of the opinion that any reduction in the book value at 31st December, 1974, by way of depreciation would be inappropriate and accordingly, no such provision has been made.

**NOTE 2 ACCOUNTS RECEIVABLE**

	1974 \$	1973 \$
Accounts receivable	397,080	626,393
Less Provision for Doubtful Debts	<u>10,168</u>	<u>15,550</u>
	<u>\$386,912</u>	<u>\$610,843</u>
Accounts Receivable includes the sum of \$52,347, (1973 \$114,743) in respect of wages adjustments which is to be recovered from future revenue.		
The movement in Provision for Doubtful Debts was as follows:-		
Balance brought forward	15,550	4,650
Provided during the year	<u>4,618</u>	<u>10,900</u>
	20,168	15,550
Less Bad Debts written off	<u>10,000</u>	<u>-</u>
	<u>\$ 10,168</u>	<u>\$ 15,550</u>

**NOTE 3 MOVEMENT IN RESERVES**

	1974	1973
<b>INVESTMENT FLUCTUATION RESERVE</b>		
Balance brought forward	56,000	12,763
Surplus on Revaluation of Investments	-	43,237
Less Transfer to Income and Expenditure Statement on revaluation of investments	<u>56,000</u>	<u>-</u>
Balance carried forward	<u>-</u>	<u>\$ 56,000</u>

**NOTE 4 SUBSIDIES RECEIVED IN ADVANCE**

As in previous years the amount shown is after adjustment for the sum of \$398,500 which relates to a change in funding policy in 1971 by the Australia Council from a financial year ending 30th June to a calendar year basis.

**NOTE 5 CONTINGENT LIABILITY**

Long Service Leave not exceeding	<u>\$ 6,750</u>	<u>\$ 13,000</u>
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**NOTE 6 NET EXPENDITURE ON TRUST ACTIVITIES**

The Elizabethan Theatre, Sydney	24,237	(2,038)
The Princess Theatre, Melbourne	85,953	97,677
The Elizabethan Trust Orchestras	1,295,934	1,136,859
The Marionette Theatre of Australia	87,371	68,554
Production Division	38,956	28,940
The "Trust News"	21,966	7,651
Entrepreneurial Activities - Note 7	<u>96,083</u>	<u>32,951</u>
	1,650,500	1,370,594
Deduct - Appropriation in the 1972 year for 1973 activities	<u>-</u>	<u>35,000</u>
	<u>\$1,650,500</u>	<u>\$1,335,594</u>



## NOTES - Page 2

### NOTE 7 ENTREPRENEURIAL ACTIVITIES

	1974	1973
	\$	\$
Alice Reyes Dance Company	59,685	—
Contemporary Dance Seminar	—	712
Dance Seminar	431	—
Debu Chaudhuri	2,224	—
El Sali	—	23,412
Feminine Plural	—	1,062
Festival of Perth, Old Tote Season	—	4,000
Front Page	8,500	—
Hard God	10,204	—
Jugglers Three	—	14,531
Jurgen Schneider	—	160
Last of the Knucklemen	7,345	—
Mark Furneaux	—	14
National Theatre of the Deaf	437	—
Royal Scot's Dragoon Guards	4,866	—
Pandom Guritno	147	—
South Pacific Festival	—	314
Stuttgart Ballet	1,644	—
Swan River Saga	—	7,125
The Cherry Orchard — Ideal Husband	—	4,664
Voyage Around My Father	—	3,910
What If You Died Tomorrow — London	10,814	—
— Melbourne	5,848	—
Youth & Children's Theatre	1,335	—
	<u>113,480</u>	<u>59,904</u>
Deduct Surplus on Productions —		
A Mid Summer's Night Dream	—	5,000
Collegium Musicum	85	—
Georgian State Dance Company	5,644	—
Kwong Chow Acrobats	—	5,000
Leningrad — Kirov Ballet	—	12,000
Little Angels of Korea	—	4,052
Marcel Marceau	2,262	—
Margot Fontaine and the Scottish Ballet	3,271	—
Stratford Ontario	4,378	—
Zorba Song & Dance Company	—	901
Raree Show	1,757	—
	<u>17,397</u>	<u>—</u>
	<u>\$ 96,083</u>	<u>\$ 32,951</u>

### NOTE 8 GRANTS

THE AUSTRALIAN OPERA	48,165	268,989
THE AUSTRALIAN BALLET FOUNDATION	56,065	140,000
THE OLD TOTE THEATRE	6,100	20,000
MELBOURNE THEATRE COMPANY	12,500	48,000
COUNCIL OF THE NATIONAL THEATRE AND FINE ARTS SOCIETY — TASMANIA	5,250	11,883
S.G.I.O. THEATRE — BRISBANE	5,000	5,000
NATIONAL INSTITUTE OF DRAMATIC ARTS	—	1,503
OTHER		
Arts Council of Australia —		
Victorian Division	—	200
South Australian Division	—	750
Astra Chamber Music Society	10,260	—
Australian Ballet Society	—	30
Australian Ballet School	1,000	1,300
Australian Opera Auditions	4,500	5,940
Australian Performing Group	—	189
Australian Playwrights Theatre	3,685	1,488
Bondi Pavilion Theatre	2,745	5,750
British Theatre Exhibition — British Council	1,000	—
Brown's Mart —		
Darwin	140	—

## NOTES - Page 3

	1974	1973
	\$	\$
Community Theatre	—	30
Contemporary Dance Company	1,288	—
Children's Arena Theatre	—	2,000
Dance Company of New South Wales	7,200	—
Elizabethan Trust Ladies Committee	—	37
Festival of Australia	5,000	—
Independent Theatre	1,432	500
New Theatre	—	573
National Theatre Inc. of Western Australia	60	—
New South Wales Country Amateur Societies and Producers	2,194	2,452
National Music Camp Association	75	—
National Playwrights Concurrence	1,771	290
Nimrod Street Theatre	49,090	15,445
Opera Foundation	—	13,250
Peter Summerton Foundation	900	—
Perth City Ballet	—	2,100
Sydney University School of Music	—	1,160
Saint Stephen's Church for Monday Music	2,600	—
Tasmanian Opera Company	—	3,000
Theatre Royal Hobart	—	3,000
Victorian Opera Company	—	3,064
West Australian Ballet Company	—	250
Young Elizabethan Members Society — Waratah Festival	1,098	26
Youth and Children's Theatre Association	—	1,093
Sundry Grants	28	1,168
	<u>\$229,146</u>	<u>\$560,460</u>

### NOTE 9 LONG SERVICE LEAVE

An undertaking of previous years was settled during the year in the sum of \$31,628. This represented Long Service Leave for former employees of the Australian Elizabethan Theatre Trust in respect of the period when such persons were employed by the Trust and are now employed by other organisations.

### NOTE 10 DEFICIT FOR THE YEAR

has been determined after charging as expenses under the various departmental activities

Auditors Remuneration for the audit of the company's accounts (No other benefits were received by the auditors)	14,550	11,000
Depreciation and Amortisation of Fixed Assets	38,527	38,110
Interest paid to non related corporations	12,554	24,957
Bad debts	—	1,544
Provision for Doubtful Debts	<u>4,618</u>	<u>10,900</u>



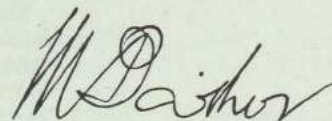
# DECLARATIONS

## DIRECTOR'S STATEMENT

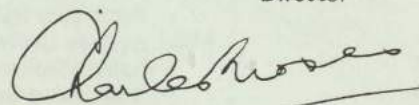
In the opinion of the Directors:

- (a) the accompanying Income and Expenditure Account is drawn up so as to give a true and fair view of the results of the Company for the year ended 31st December, 1974
- (b) the accompanying Balance Sheet is drawn up so as to give a true and fair view of the state of affairs of the Company as at that date.

Signed at Sydney this twelfth day of May, 1975  
in accordance with a resolution of the Board of Directors.



Director

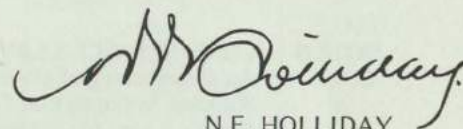


Director

## STATEMENT OF THE PRINCIPAL ACCOUNTING OFFICER

As the officer in charge of the preparation of the accompanying accounts of the Company for the year ended 31st December, 1974, I hereby state that, to the best of my knowledge and belief such accounts give a true and fair view of the matters required to be dealt with therein by Section 162 of the Companies Ordinance 1962.

Signed at Sydney this twelfth day of May, 1975



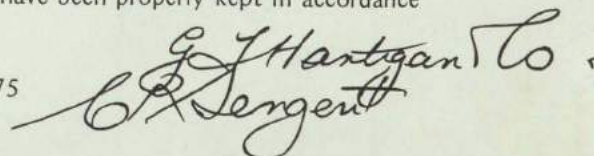
N.E. HOLLIDAY

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

In our opinion:

- (a) the attached balance sheet and income and expenditure account are properly drawn up in accordance with the provisions of the Companies Ordinance 1962 and so as to give a true and fair view of:
  - (i) the state of affairs of the company at 31st December, 1974 and of the results of the company for the year ended on that date; and
  - (ii) the other matters required by section 162 of that Ordinance to be dealt with in the accounts.
- (b) the accounting records and other records, and the registers required by that Ordinance to be kept by the company have been properly kept in accordance with the provisions of that Ordinance.

Signed at Sydney this twelfth day of May, 1975



G.T. HARTIGAN & CO.  
C.R. SERGENT - PARTNER

CHARTERED ACCOUNTANTS



*covered without  
any objections ✓*

# **CHAIRMAN'S LETTER TO MEMBERS**

# **NOTICE OF EXTRAORDINARY GENERAL MEETING**

# **PROXY FORM**



## NOTICE OF EXTRAORDINARY GENERAL MEETING

Notice is hereby given that an Extraordinary General Meeting of the Members of the Australian Elizabethan Theatre Trust will be held in Studio 1, Third Floor of 153 Dowling Street, Potts Point on the twenty-third day of June, 1975 at 5 p.m.

### BUSINESS

To consider and if thought fit to pass, with or without amendments, the following special resolution:

### SPECIAL RESOLUTION

"THAT subject to the approval of the Governor-General as required by Clause 9 of the Memorandum of Association of the Australian Elizabethan Theatre Trust the Articles of Association be amended as follows:-

1. THAT Article 1 of the Articles of Association be amended by inserting immediately after the words  

"The Company	– The Australian Elizabethan Theatre Trust"
the words	
"Governor	– A person duly <sup>appointed</sup> <del>elected</del> to the office of Governor of The Australian Elizabethan Theatre Trust in accordance with Article 66"
"President or President of the Company	– The President for the time being chosen by the Council of Governors in accordance with Article 66 (VII)"
2. THAT Article 21 be amended by inserting after the words "the election of" the word "Governors",
3. THAT Article 41 be deleted and the following new article be inserted in lieu thereof:-
  41. "Subject to Article 50 the number of directors shall not be less than six (6) nor more than twelve (12). The directors shall be elected by the members in general meeting, provided always that the Board may fill casual vacancies as hereinafter appearing."
4. THAT Article 51 be deleted.
5. THAT Article 60 be deleted and the following new Article be inserted in lieu thereof:-
  60. "(i) The Directors shall from time to time elect a Chairman and determine the period for which he is to hold office. The Chairman so elected shall, while he remains in office, preside at all meetings of the Board at which he is present.
  - (ii) The Board may at any time remove a Chairman from office and appoint another of its members in his stead."
6. THAT Article 63 be amended by adding at the conclusion thereof the following words:-  
 "A Director shall grant to another member of the Board (not being a member of a committee or sub-committee of which the grantor is a member) the right to represent him at all meetings of any such committee or sub-committee at which he is unable to be present."
7. THAT the heading "President and Vice-Presidents" appearing immediately after Article 65 be deleted and the following heading be inserted in lieu thereof:-  
 "The Council of Governors, President and Vice-Presidents"
8. THAT Article 66 be deleted and the following new Article be inserted in lieu thereof:-
  66. "(i) There shall be a Council of Governors of the Company. The Council of Governors will be made up of not less than sixteen (16) nor more than thirty (30) persons who shall be members of the Company.
  - (ii) If the members elect or, to fill a casual vacancy, the Council appoints a member to be a Governor the persons so doing shall have regard, if practicable, to the following:
    - (a) Each of the States of Queensland, South Australia, Western Australia and Tasmania and the Australian Capital Territory, should be represented by two persons who qualify.



The first of these would be the establishment of a Council of Governors which would be the body responsible to oversee the general development and operation of the Trust. They would be the group, who, in the eyes of the public, would focus the development of the Trust activities in the broad sweep and would have the opportunity to be vocal in such development. It would not be possible for the Council of Governors to have executive power but, we suggest, they would have ready access to the decisions and policy of the Board.

It is suggested that the present Board of the Trust (excluding those who are already on the Executive) should become Governors of the Trust and should be constituted as a Council under the Chairmanship of the President, supported by seven Vice-Presidents elect who have indicated their willingness to stand for election as Governors and Vice-Presidents if the Articles are amended as proposed. The establishment of the Council of Governors would enable the perpetuation of the present nation-wide constitution of the top echelon of the Trust which the present Board structure does not readily permit. The proposed Governors would number thirty if Members should see fit.

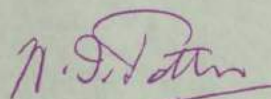
The second consequence of the proposal would be the re-organisation of the Board of the Trust through the establishment of Committees responsible for each of the main activities that we are now pursuing. These Committees would enable the introduction of new people on the executive level and thus ensure that there is a constant intake of new ideas and new (and probably younger) people interested in the development of the performing arts.

If these proposals are to be adopted some changes would need to be made in the constitution of the Trust. It would be necessary to amend the Articles to include the establishment of the Council of Governors, their functions and their responsibilities, as well as machinery for meetings, etc. It would also be necessary to amend the Articles to enable the adoption of a constitution for the Board in keeping with its proposed new structure.

Those authorities who provide the Trust's main financial support, also see the need for structural changes of the type now proposed. In our talks with these authorities both Australian and State, it has been made clear to us that the Trust has an important and enduring function. It is very strongly the view of the Board that the Trust has a bright and interesting future ahead of it, matching in fact, its successful history to date.

We strongly urge you to attend the Extraordinary General Meeting and the Annual General Meeting. If you cannot do so we would request you to complete the enclosed proxy form in favour of a Member of the Trust who you know will be attending. Alternatively, if you support the Resolutions, you may send a proxy in favour of the Chairman of the Meeting. Because of the importance of the changes proposed it is desirable that the Board should have the maximum possible vote on the Resolutions submitted.

1975



CHAIRMAN



## CHAIRMAN'S LETTER TO MEMBERS

Attached you will find a formal Notice of an Extraordinary General Meeting to be held at the offices of the Trust, 153 Dowling Street, Potts Point on 23rd June, 1975 at 5 pm.

The purpose of this Extraordinary General Meeting is to submit to Members of the Trust for their consideration, and assuming they agree, their approval, certain proposals for the reorganisation of the structure and constitution of the Board. Summarized these proposals are:—

- (1) Reduction in the size of the Trust Board from thirty as at present to a maximum of twelve and a minimum of six.
- (2) Creation of a Council of Governors of not more than thirty nor less than sixteen. Such Governors shall have certain powers as defined in the proposed amendments to the Articles but will not have executive powers.

Some of you have been Members of the Trust since its inception and are fully aware of the circumstances existing at the time of the Trust's establishment. At that time, interest in the performing arts in Australia was limited and the formation of the Australian Elizabethan Theatre Trust was the first important effort on national lines to establish a vehicle to provide focus, initiative and finance for the development of non-commercial theatre in this country. Under the leadership of Dr. H.C. Coombs, the first Chairman of the Trust, and the group of Board Members appointed at the time, the Trust developed into a highly successful organisation.

It not only was responsible for the establishment, on a permanent basis, of The Australian Opera and The Australian Ballet and other theatrical activities, but it has seen these companies through to the stage of independence and has encouraged and assisted their establishment on a continuing independent basis.

In the last year or so, it has become necessary for the Board of the Trust to give close thought to the Trust's future, having in mind the reduction in the range of its responsibilities, while at the same time giving thought to the directions in which the Trust could probably develop in the future.

As a Member of the Trust, you will be aware of our main activities, which briefly may be identified as the responsibility for and the development of the Trust Orchestras; the responsibility for the Marionette Theatre; the provision of theatrical services to non-commercial companies needing such facilities; and the development and conduct of entrepreneurial activities.

Very naturally, the Board has given thought to the appropriate type of organisation at the top level to be responsible for the operation and development of the Trust in the changed circumstances in which it now operates.

The changed situation of the Trust, and the emergence of its functions along clearly defined but divergent lines of activity requiring constant direction, has, in the opinion of your Board, made the present structure unsuitable in an organisational sense for the operation of the Trust. As you know, it has been found necessary to set up an Executive of the Trust Board comprising some eight Members who, as a group, have made most of the Trust's Executive decisions. However, this situation is not satisfactory from the viewpoint either of the Executive or of the Board Members. A much more flexible and active type of structure is needed.

Your Board feels that its present size is unsuitable for our new range of activities and after very considerable discussion we have reached the conclusion that we should face the realities of the situation and that the size of the Board should be reduced to a maximum of twelve (minimum of six) as indicated above. The present Executive of the Board, now seven in number, will submit themselves for election as the first directors under the proposed new articles, at the Annual General Meeting which will follow the Extraordinary General Meeting, assuming the Resolutions to amend the Articles are carried by the requisite majority. This would enable the achievement of two important steps that would, we believe, be a suitable corollary to the proposed new Board set-up.



66. contd. (b) Each of the States of New South Wales and Victoria should be represented by three persons who qualify. *(C) in this article*

"Qualify" means:

- (i)* That the person concerned has a place (on whatever tenure) in the relevant State or Territory where he may reside; *and*
- (ii) That so far as the electors or appointors know, that place is where he ordinarily resides.
- (iii) A member who is a candidate for the office of Governor shall be appointed to the Council of Governors by the members at the Ordinary General Meeting.
- (iv) Any two members of the Company may nominate a member of the Company consenting so to act to be elected to the office of Governor. Nominations for the office of Governor must be in writing and be in the hands of the Secretary of the Company not less than thirty (30) days prior to the date fixed for the Ordinary General Meeting, provided however that notwithstanding any other provisions contained in these Articles the first Governors shall include such of the Directors holding office at the commencement of the Ordinary General Meeting to be held in the year one thousand nine hundred and seventy five (1975) as are not elected as Directors by the members in General Meeting immediately following the adoption of the proposed amendment to Article 41 submitted to members at the Extraordinary General Meeting to be held in the year one thousand nine hundred and seventy five (1975): The Governors so appointed and any Governors appointed by the Council pursuant to the power vested in it so to do by Article 66 (vii), shall hold office for the period following and up to the Ordinary General Meeting to be held in the year one thousand nine hundred and seventy six (1976) when they shall retire but shall be eligible for re-appointment as elsewhere in the Articles of Association provided.
- (v) A member appointed by the members to the office of Governor shall hold office for a period of six (6) years from the date of his or her appointment and at the conclusion of any such term shall be eligible for re-appointment.
- (vi) The Council of Governors shall have power at any time and from time to time to appoint any other member to be a Governor either in filling a casual vacancy or as an addition to the Council but so that the total number of Governors shall not at any time exceed the number fixed by the Articles of Association. Any Governor appointed by the Council shall hold office until the commencement of the next following Ordinary General Meeting of the Company. At such meeting a Governor shall retire but shall be eligible for re-election by the members.
- (vii) The Council of Governors shall choose one (1) of their number to hold the office of President and shall thereafter choose seven (7) of their number to be Vice-Presidents. The President and the Vice-Presidents shall hold office for not more than three (3) years but shall be eligible for re-election, provided however that both the President and Vice-Presidents appointed by the Council at the first meeting of the Council shall hold office only until the commencement of the Ordinary General Meeting to be held in the year one thousand nine hundred and seventy six (1976) at which meeting they shall retire and provided further that the President and (save as hereinafter appearing) the Vice-Presidents shall be eligible for re-election by the Council. At the meeting of the Council to be held in the year one thousand nine hundred and seventy six (1976) and at all subsequent meetings of the Council at which a Vice-President is to be elected each of six (6) Vice-Presidents shall normally reside in a different State of the Commonwealth and one shall reside in the Australian Capital Territory. If at any time a Vice-President ceases to reside permanently in State or Territory as the case may be, in which he was resident at the date of his appointment he shall notify the President of that fact and shall ipso facto cease to be a Vice-President at the commencement of the first meeting of the Council held thereafter.
- (viii) The Council of Governors shall meet once each year provided however that the President may at any time (in accordance with such regulations as the Council of Governors may adopt for regulating the proceedings of the Council) convene a meeting of the Council and provided further that the President shall convene a

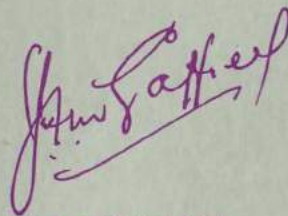


66. contd. (viii) meeting of the Council if requested in writing so to do by not less than twenty-five percent (25%) of the Governors. The Notice convening such meetings shall specify the matter proposed to be discussed and/or if a resolution is to be proposed, the terms of such proposed resolution.
- (ix) A member elected to the office of Governor (while holding such office) shall not be entitled to be elected a Director of the Company nor shall a Director (while holding such office) be entitled to the office of Governor.
- (x) At the Annual General Meeting of the Council of Governors the Chairman of the Company shall present to the Governors a full report of the activities and finances of the Company during the preceding year and shall submit a programme for the proposed activities of the Company.
- (xi) The Council of Governors shall advise the Board on general policy and from time to time transmit to the Board through the President such recommendations as the Council deems appropriate. The Board shall at all times pay due and proper regard to any resolutions and/or recommendations of the Council of Governors.
- (xii) If the President is of the opinion that the Board is not paying due and proper regard to any such resolutions and/or recommendations the President may by notice in writing addressed to the Chairman require him to call a joint meeting of the President and Vice-Presidents and the Board to be held at a date and at a time and place approved by the Chairman being not less than one (1) month nor more than two (2) months from the date of such request by the President. At such joint meeting the Board and the President and Vice-Presidents of the Council will use their best endeavours to reach agreement in respect of any matter in dispute.
- (xiii) The President shall have full access at all times to the Chairman of the Board and may attend and if he cannot so attend, may appoint one of the Vice-Presidents to attend in his stead, all meetings of the Board to the intent that the Council of Governors shall at all times be fully informed in respect of the policy and decisions of the Board."

9. THAT Articles 68, 69 and 70 be deleted."

DATED this twelfth day of May, 1975.

By Order of the Board



J.F. McCAFFREY  
SECRETARY

Note: A Member entitled to attend and vote may appoint a proxy to attend and vote instead of the member.  
A proxy need not be a member.  
Proxy forms must be deposited at the registered office, 20/22 London Circuit, Canberra, not later than 5.00 p.m. on the twenty-first day of June, 1975.







the  
australian  
elizabethan  
theatre  
trust

**1974**  
annual  
report &  
notice of  
meeting