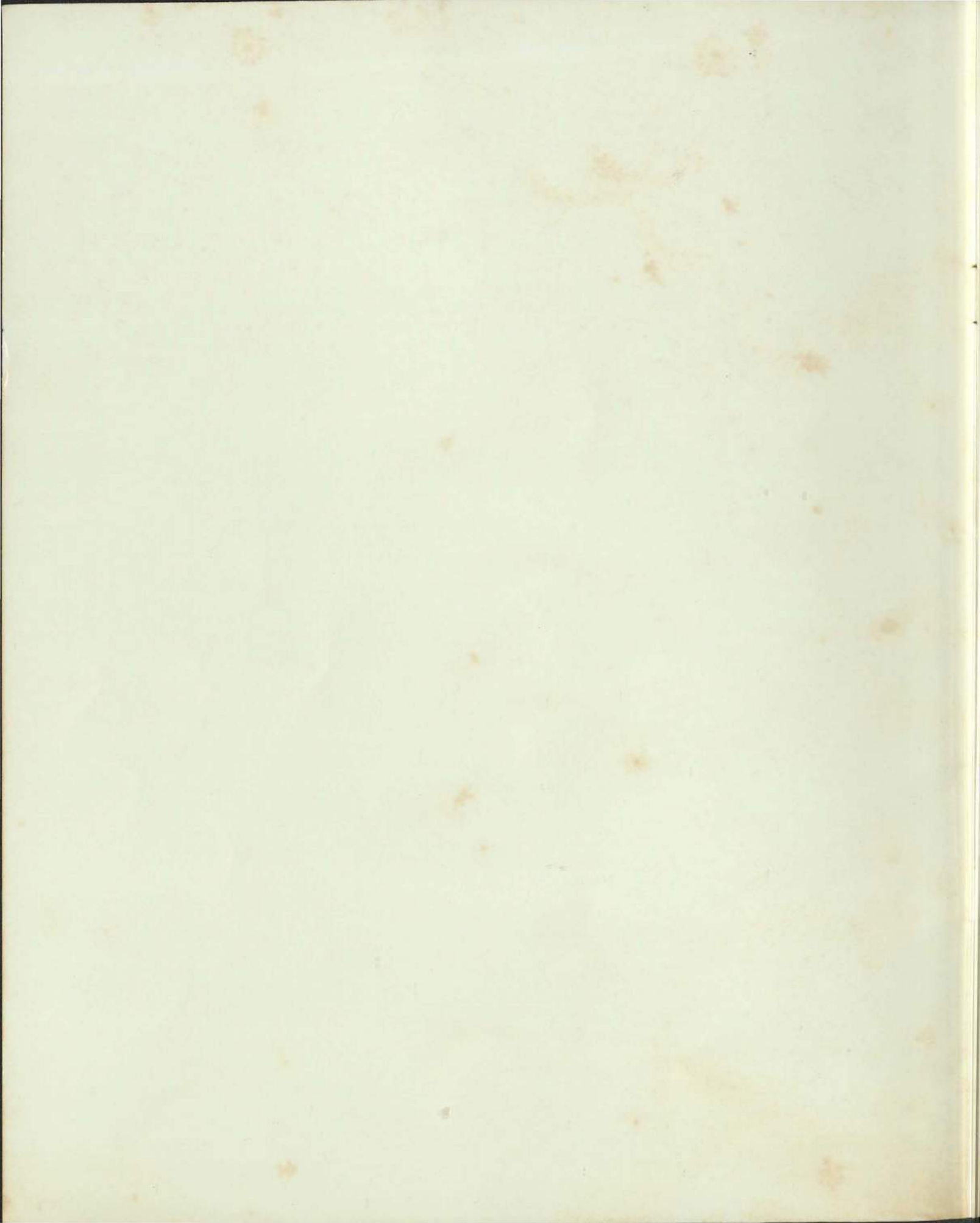




The Australian Elizabethan Theatre Trust  
**Annual Report &  
Notice of Meeting 1975**





# Notice of Meeting

Notice is hereby given that the Ordinary General Meeting of members of the Australian Elizabethan Theatre Trust will be held in Studio 1 on the Third Floor of 153 Dowling Street, Potts Point on the twenty first day of June, 1976 at 5.30 p.m.

## BUSINESS

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to 31st December, 1975 and the Reports of the Directors and Auditors thereon.

2. To elect Directors.

The following members being directors at the commencement of the meeting offer themselves for election as directors in accordance with Article 44 (as amended):

Sir Vernon Christie  
Sir David Griffin, C.B.E.  
Mr. C.J. Legoe, Q.C.

and members will be invited to elect them at the meeting.

Additionally, Emeritus Professor F. Alexander, C.B.E., Sir Charles Moses, C.B.E., and Sir Ian Potter, under Section 121 of the Companies Ordinance 1962 (as amended) are required to have their appointment as directors made by separate resolutions. Accordingly, the meeting will be asked to consider and, if thought fit, to pass the following resolutions:

- (a) That Emeritus Professor F. Alexander, C.B.E., aged 77 years, be appointed a director of the Trust to hold office until the conclusion of the next Ordinary General Meeting of the Trust.
- (b) That Sir Charles Moses, C.B.E., aged 76 years, be appointed a director of the Trust to hold office until the conclusion of the next Ordinary General Meeting of the Trust.
- (c) That Sir Ian Potter, aged 73 years, be appointed a director of the Trust to hold office until the conclusion of the next Ordinary General Meeting of the Trust.

3. To elect Governors.

The Governors appointed at the Ordinary General Meeting on 23rd day of June 1975 and those appointed since that meeting hold office until this Ordinary General Meeting in 1976. In accordance with Article 66 (iv) of the Trust's Articles of Association, they retire from office but are eligible and offer themselves for reappointment.

Those Governors are:

Sir James Darling, C.M.G., O.B.E.  
Sir Reginald Groom  
Mr. N.F. Hopkins  
Miss M.E. Roper  
Mrs. T. Manford  
Professor J.A. Passmore

Mr. J.B. Piggott, C.B.E.  
Sir Warwick Fairfax  
Mrs. P.W.E. Curtin  
Miss Margaret Gillespie, M.B.E.  
Dr. Lloyd Ross, O.B.E.  
Mr. M.C. Timbs  
Mr. Douglas Billington  
Mr. J. Kerrigan  
Emeritus Professor Sir George Paton  
Miss Irene Mitchell  
Lady Hanger  
Mr. A.D. Marshall  
Mr. B.R. Macklin, O.B.E.  
Mr. B. Goode  
Mrs. A. Williams  
Mr. C.G. Pryor, M.B.E.  
Mrs. S. Hay  
Mr. B.R. Redpath

4. To transact any other business which may be brought before the meeting in conformity with the Articles of Association.

17th May, 1976.

By Order of the Board

J.F. McCaffrey  
Secretary

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

Proxy forms must be deposited at the registered office of the Trust at 20/22 London Circuit, Canberra, A.C.T. 2600 not later than 5.30 p.m. on the nineteenth day of June, 1976.



Ensemble Nipponia from Japan.



Jenny Linden and Glenda Jackson in a scene from "Hedda Gabler" during the amazingly successful 1975 Australian tour of the Royal Shakespeare Company.



# Office Bearers

<b>PATRON:</b>	HER MAJESTY THE QUEEN
<b>PRESIDENT:</b>	Sir James Darling, C.M.G., O.B.E.
<b>CHAIRMAN:</b>	Sir Ian Potter
<b>DIRECTORS:</b>	Emeritus Professor Frederick Alexander, C.B.E. Sir Vernon Christie Sir David Griffin, C.B.E. Mr. C.J. Legoe Sir Charles Moses, C.B.E. Mr. Maurice Parker Mr. N.R. Seddon, C.B.E. Mr. Paul Sonnino Mr. L.D.S. Waddy
<b>COUNCIL OF GOVERNORS:</b>	
<b>Vice-Presidents</b>	Sir Reginald Groom Mr. N.F. Hopkins Miss M.E. Roper Mrs. T. Manford Professor J.A. Passmore Mr. J.B. Piggott, C.B.E.
<b>Governors</b>	Sir Warwick Fairfax Mrs. P.W.E. Curtin Miss Margaret Gillespie, M.B.E. Dr. Lloyd Ross, O.B.E. Mr. M.C. Timbs Mr. D.J. Billington Mr. J.R. Kerrigan Emeritus Professor Sir George Paton Miss Irene Mitchell Lady Hanger Mr. A.D. Marshall Mr. B.R. Macklin, O.B.E. Mr. B. Goode Mrs. A. Williams Mr. C.G. Pryor, M.B.E. Mrs. G. Hay Mr. B.R. Redpath
<b>SOLICITORS:</b>	Allen, Allen & Hemsley 55 Hunter Street, Sydney
<b>AUDITORS:</b>	G.T. Hartigan & Co., Chartered Accountants
<b>BANKERS:</b>	Commonwealth Trading Bank of Australia
<b>REGISTERED OFFICE:</b>	Reserve Bank Chambers, London Circuit, Canberra, A.C.T.
<b>GENERAL MANAGER:</b>	Jeffry Joynton-Smith
<b>SECRETARY:</b>	Colonel John McCaffrey

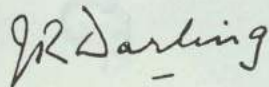
# President's Message

As President, under the new organisation, my role is rather different from what it was in the past. It is the responsibility of the Board and its Chairman to plan and to manage the affairs of the Trust, and this they are most competent to do.

At first sight it might seem that there is no function left for the Governors and the President. We have faced this possibility and considered it both in general meeting and by meetings in individual states, and have come to the firm conclusion that there does still remain much to do.

The Trust started as a democratically based activity, formed by the interest of a wide range of people throughout the country. It is still important that it should have this democratic base of members. It may be that there are not very great or obvious benefits of membership to be gained, although it is our intention to examine some possibilities in this direction. The securing of benefits for themselves was not, however, the purpose of our founding members; rather it was to create and to support an interest in the theatrical arts in a country and at a time when there was very little satisfaction to be found in these fields.

Much has changed since those days and this is not only as a result of the hard work of the few who did the work and took the responsibility of management: it was also the result of a maintained interest and even pressure, from the members as a whole. I believe that this interest needs to be preserved and increased, not so much for anything which is to be got out of it, but as a contribution to the continuing purposes for which the Trust was created. However efficient its administration may be, the Trust needs the backing of that greatly increased number of theatre goers whom it exists to serve. The function of the President and Governors is to seek out ways to preserve, to develop and to increase both the interest and the numbers of members and this we are already trying to do, and we ask the assistance of present members in our attempts.



J.R. DARLING





# Chairman's Address

On the occasion of the Twenty-Third Annual General Meeting of the Australian Elizabethan Theatre Trust, covering the period of the year to 31st December, 1975, it gives me great pleasure to present the Annual Report of the Directors and a Statement of the Trust's finances.

## ... A YEAR OF SIGNIFICANCE ...

1975 marked a significant milestone in our history because of two important occurrences -

- it was the 21st Anniversary of the founding of the Australian Elizabethan Theatre Trust and
- the members approved the recommendation of the Board to carry out a major reorganisation of the structure and constitution of the Board and to create a Council of Governors.

### 21st Anniversary

A coming of age celebration is not only a time for nostalgic memories but a fitting occasion to look back, assess and weigh up chances for the future.

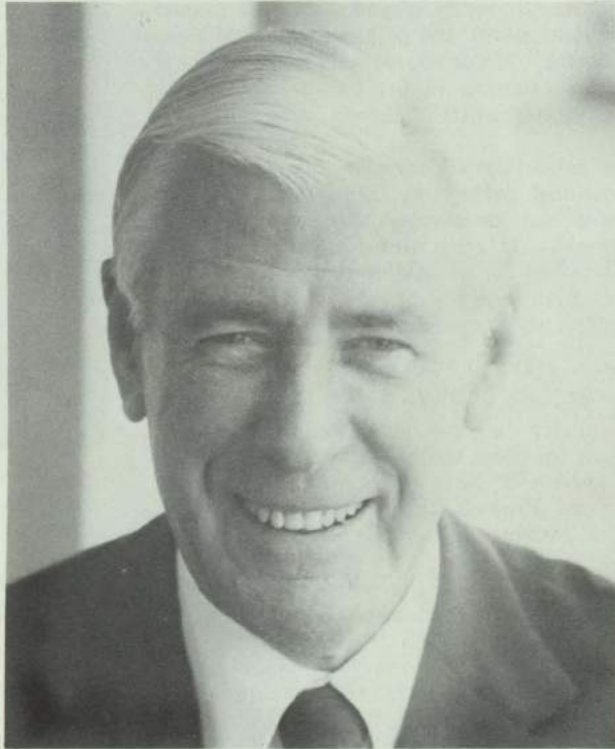
I believe it is appropriate that, at this point of time, we reflect on the achievements of the Trust since its beginning in 1954.

The beginning is aptly described by Hugh Hunt, the first Executive Director, who wrote in the first year book published by the Trust ...

"The decision to commemorate the 1954 visit to Australia of Her Majesty the Queen and His Royal Highness, the Duke of Edinburgh, by launching an appeal for funds to establish a theatrical Trust might appear to the casual observer as an example of Anglo-Saxon eccentricity in a sun-drenched country. The object of this appeal was boldly summarised as follows: 'Our aim is to provide a theatre of Australians by Australians for Australians'."

It is one thing to announce such a bold aim at a time when Australia, except for visits by overseas artists and companies, was virtually a theatrical desert. It is another thing to maintain that aim for the next twenty-one years, for that required foresight and courage and professional skill by the directors and staff and the enthusiasm and support of the Australian people, particularly those who have been Trust members.

The Trust can very rightly be proud of its achievements on the occasion of its twenty-first anniversary. Space does not permit a full expose of these achievements which have been comprehensively recorded in the 21st Anniversary issue of Trust News and illustrated in the 21st Anniversary Exhibition presented by the Trust in Sydney. However, I do feel that if we are to express appropriately our pride in these achievements this Report would be incomplete without mention being made of the Trust's major achievements, which include the creation and development of:-



- The Australian Opera which, as the Elizabethan Trust Opera Company, presented its first season in Adelaide with four Mozart operas accompanied by the A.B.C. Orchestra in 1955. As a measure of its maturity it can be said that in 1975 the Company performed 18 works in 233 performances to 323,000 people.
- The Australian Ballet Foundation which, in conjunction with the Opera, presented three Australian Ballets in 1957. Since then it has toured overseas on six occasions and will present "The Merry Widow" as a guest company at the American Bi-centenary Celebrations in New York in 1976. In 1975, the Company consisting of 10 principals, 16 soloists, 6 coryphees and 21 artists (corps de ballet), presented 191 performances at which 305,556 patrons attended.
- Regional Drama Companies in Brisbane, Sydney, Melbourne and Adelaide and Perth. These companies have been given complete autonomy and independence and the Trust's policy in this regard has made a major contribution to the virile growth of drama in every State of Australia.
- The Elizabethan Trust Sydney Orchestra in 1967 and the Elizabethan Trust Melbourne Orchestra in 1969 to accompany Opera and Ballet in their seasons throughout Australia.
- The Marionette Theatre of Australia in 1965, now the most widely travelled and best known company in



Australia which continuously played each year to over 300,000 Australian adults and children in capital cities and country towns. It has toured Asia twice and is at the present time touring in Sri Lanka, Bangladesh, India, Pakistan, Afghanistan, Burma and Thailand.

As it shed its active participation in management of regional and national performing companies, the Trust has concentrated on developing its own particular entrepreneurial role. It tours overseas and Australian artists and companies on a national basis and thereby provides an entrepreneur service to State theatre complexes, festivals and cultural organisations throughout Australia.

The Trust has also provided many essential services to the theatrical industry - a computer subscription and box office department for opera and ballet on a national basis, a production division of hires and factory, the leasing and running of the Princess Theatre in Melbourne and the Elizabethan in Sydney - to name but a few.

These accomplishments are a source of satisfaction to the Trust. But apart from the tangible landmarks in the development of the Australian theatre which they represent, we believe we have made an equally great contribution by our availability to encourage and facilitate the constant changes that have occurred in the Australian performing arts over the years.

It is essential for the Trust at its coming of age to maintain its role in the emerging future and to adapt continually its organisation and management so that it may pursue that role effectively. In 1975 the Trust underwent a major change to this end. The Trust reaffirms its intention to continue to develop its role and influence in the cultural scene in the next twenty-one years.

#### RE-ORGANISATION:

In the last year's Report I advised members that as a consequence of changing circumstances and of proposals emanating from a national seminar of theatrical organisations arranged by the Trust, your Board had decided there was a need for alterations in the structure and operational organisation of the Trust.

The Changes decided upon required the Memorandum and Articles of Association to be amended. These amendments were duly approved by members at the Extraordinary General Meeting held in June, 1975.

I am now pleased to report to you that by the end of the year the changes approved by you have been put into effect. This re-organisation included:-

- The previous Board of President, Vice-Presidents and (up to) thirty Directors has been reduced to not less than six nor more than twelve directors, one of whom shall be elected Chairman by the Board.



The MEDEA display at the 21st Anniversary Exhibition of the A.E.T.T. held at David Jones Ltd. Sydney in December 1975.

- 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. In addition to the first governors elected at the Annual General Meeting, two new governors from each of the States of Queensland, New South Wales, Victoria and South Australia were appointed at a meeting of the governors held in Melbourne on 6th October.
- The operational departments and services of the Trust have been organised into four divisions -
  - Orchestral Division - which administers for the Board the Elizabethan Sydney Orchestra, the Elizabethan Melbourne Orchestra.
  - Theatrical Promotions Division which has assumed the entrepreneurial role of the Trust.
  - Theatrical Services Division - responsible for production, factory, hires, theatres, subscription and booking service, Trust's premises and art department.
  - Marionette Theatre of Australia - responsible to the Board for the operations of the Company.

Each Division, except the Orchestral Division, has its own Advisory Committee comprised of two or more Trust Directors, the General Manager and appropriate Trust staff. In addition, persons from other organisations whose skills and experience may be of advantage to the Committees are co-opted.

By virtue of the Orchestras' close relationship with Opera and Ballet performances, the Board decided that these



companies should share with the Trust responsibility for the artistic standard, administration and control of the Orchestras. Accordingly, an Orchestral Board of Management, comprising the General Manager of the Trust, Chairman; the General Manager of the Australian Opera; the Administrator of the Australian Ballet; with the Trust's Director of Music in attendance, has been established.

There is no doubt that these changes will permit your Board of Directors, and staff, to manage the affairs of the Trust more expeditiously, effectively and economically.

#### AUSTRALIA COUNCIL

The Trust has maintained a close formal and informal relationship with the Council both at Director and Executive levels during the year. Divisions of the Trust have also continued to work directly with particular committees and panels of the Council and this arrangement has proved very effective.

In addition to specific direct communication between particular facets of the two organisations, the Trust carries out special responsibilities on behalf of or at the instigation of the Council. The Trust administers the Residual Responsibility Fund (to support performing companies over periods of unexpected financial difficulty), a Superannuation Fund for executive staff of the Trust and performing companies and a Provident Fund for the artists of the performing companies and musicians of the orchestras. All of these funds are financed in part or whole by the Council supplemented by contributions by staff and artists.

#### Subsidy from the Australia Council:

The Council continued its financial support of the Trust activities during 1975 and your Board is appreciative of the increased grants as shown below:-

Orchestras	\$1,350,000
Marionettes	60,000
Entrepreneurial Fund	46,000
Administration	220,500
Residual Responsibility Fund	85,000
	<u>\$1,761,500</u>

#### State Governments:

The Board is appreciative of the continued financial support of State Governments which has helped to make it possible for the Trust to continue and where necessary expand its activities to the various States:

- The Victorian Government has increased its considerable specific grants to the Elizabethan Melbourne Orchestra, the maintenance of the Princess Theatre and other activities.
- The New South Wales Government increased its grant to the orchestras and to the Marionette Theatre and continued its grant for Trust activities.



Joy Economou from the Marionette Theatre of Australia with 2 puppets from the M.T.A.'s production of "Wacky World of Words".

- The Queensland, Western Australian and South Australian Governments have increased their direct grants to the Trust.

This system of direct subsidization and increased financial support by the State Governments is appreciated by the Trust as it not only contributes to the total independence of the performing companies which were previously under the Trust aegis, but it frees the Trust to approach State Governments for grants for its own activities. The consequent direct subsidization facilitates the provision of particular activities and assistance by the Trust after consultation with cultural organisations in the several States.

#### ORCHESTRAS:

The Elizabethan Melbourne and Sydney Orchestras were engaged in a most successful and exciting year during which they played between them a total of 777 rehearsal and performance three-hour calls for the Australian Opera and the Australian Ballet in their seasons in Melbourne, Sydney, Brisbane and Adelaide.

Both Orchestras, each of which now have basic permanent establishments of 69 musicians, represent the Trust's



largest single enterprise, involving a financial commitment of \$1,580,000. Furthermore, the administration of the Orchestras involved your directors and staff in continuous discussions with the Australian Opera, the Australian Ballet, the Music Board of the Australia Council, the Musicians' Union and the musicians themselves.

In view of the need to maintain day to day liaison with all interested parties and to ensure that the excellent artistic standard of the Orchestras and the welfare and morale of the musicians are maintained, your Board has instituted significant changes in the management of the Orchestras.

These include -

- the establishment of a Board of Management comprising the General Manager of the Trust, the General Manager of the Australian Opera and the Administrator of the Australian Ballet reporting to the Board through the Director responsible for the Orchestras, Sir David Griffin. Also in attendance at Board meetings will be the Trust's newly appointed Director of Music.

- The appointment of a permanent conductor with the outstanding musical qualifications and experience of Mr. William Reid, as the Director of Music, with the capacity and opportunity to conduct the Orchestras in performances and concerts will ensure the smooth operation of the Orchestras both administratively and artistically. Furthermore, the appointments of Mr. Maurice Stead, who was for many years Concertmaster of the Elizabethan Sydney Orchestra and Mr. Gordon Bennett as Associate Concertmaster of the Sydney Orchestra, will enhance the standards of both Orchestras.

In accompanying the Opera and Ballet performances the Orchestras accepted the challenge of new productions -

- Opera - Aida - Verdi  
Mahagonny - Brecht  
Ariadne auf Naxos - Strauss  
L'Elisir D'Amore - Donizetti  
Simon Boccanegra - Verdi

Ballet - The World premiere of "The Merry Widow".

Your Board is pleased to report that the companies themselves and the many critics gave well-deserved praise to the standard achieved by both Orchestras in their many challenging performances throughout the year.

Other musical activities carried out by the Orchestras included -

- Sydney Orchestra: A Series of 12 Chamber Concerts at Chalwin Castle. Elizabethan Sydney Chamber Group, including Trust musicians, appeared in two concerts for Music Rostrum Australia conducted by Luciano Berio in August, 1975.
- Melbourne Orchestra: Four orchestral concerts in January, 1975. A one-week season with the Victorian Opera Company in February, 1975 and a three week season with Ballet Victoria in September.



Bill Reid - A.E.T.T. Director of Music - conducting a rehearsal of the Elizabethan Sydney Orchestra.



Reed Section - Elizabethan Sydney Orchestra.



The Australian Chamber Orchestra in rehearsal at the Sydney Opera House, prior to their world premiere performance.



# Directors' Report

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

- (a) The names of the directors in office at the date of this report are set out on page 3 of this Annual Report.
- (b) The principal activities of the company in the course of the financial year were the maintenance of Trust Orchestras in Sydney and Melbourne, the presentation, promotion and assistance of drama, music, dance and puppetry throughout Australia, the lease of theatres and the making and hire of costumes and other theatrical equipment.
- (c) The year's activities resulted in a deficit of \$1,674 which has been transferred to Accumulated Funds which now stand at \$100,274. The company is exempt from income tax.
- (d) The amount and particulars of transfers to or from reserves or provisions during the financial year are as disclosed in notes 3 and 4 to the accounts.
- (e) No shares or debentures were issued during the financial year.
- (f) As the company is limited by guarantee its Memorandum of Association prohibits the distribution of income and property by way of dividend or bonus and as such no dividends or bonus have been paid or declared since the end of the previous financial year.
- (g) Before the income and expenditure account and balance sheet were prepared, the directors took reasonable steps to ascertain what action had been taken in relation to the writing off of bad debts and the making of provisions for doubtful debts and to cause all known bad debts to be written off and adequate provision to be made for doubtful debts.
- (h) The Directors at the date of this report are not aware of any circumstances which would render the amount written off for bad debts and the amount of the provision for doubtful debts inadequate to any substantial extent.
- (i) Before the income and expenditure account and balance sheet were prepared, the directors took reasonable steps to ascertain whether any current assets were unlikely to realise in the ordinary course of business their values as shown in the accounting records of the company. However attention is drawn to the matters disclosed in note 2 to the accounts.
- (j) Subject to the matters disclosed in note 2 to the accounts the directors, at the date of this report, are not aware of any circumstances which would render the values attributed to current assets in the accounts misleading.
- (k) At the date of this report there does not exist:
  - (i) Any charge on the assets of the company which has arisen since the end of the financial year and secures the liability of any other person.
  - (ii) Any contingent liability which has arisen since the end of the financial year.
- (l) No contingent or other liability has become enforceable or is likely to become enforceable within the period of twelve months after the end of the financial year which, in the opinion of the directors, will or may substantially affect the ability of the company to meet its obligations as and when they fall due.
- (m) At the date of this report the directors are not aware of any circumstances not otherwise dealt with in the report, or in the accounts and notes thereto which would render any amount stated in the accounts misleading.
- (n) Apart from the abnormal items referred to in note 11 to the accounts, the results of the company's operations during the financial year have not, in the opinion of the directors, been substantially affected by any item, transaction or event of a material and unusual nature.
- (o) At the date of this report your directors are of the opinion that the specific subsidies allocated by the Australia Council and State Governments in respect of the 1976 activities of the Sydney and Melbourne Orchestras are insufficient to maintain those Orchestras for the whole of the year at their existing levels of activity. This will result in remedial action in the near future so as not to affect the result for 1976, unless additional subsidies are forthcoming. Apart from this item, there has not arisen in the interval between the end of the financial year and the date of this report



# Statements

(Directors' Report continued)

any item, transaction or event of a material and unusual nature likely, in the opinion of the directors, to affect substantially the results of the company's operations for the next succeeding financial year.

- (p) Since the end of the previous financial year no director has received or become entitled to receive a benefit by reason of a contract made by the company or by a related corporation, with the director or with a firm of which he is a member or with a company in which he has a substantial financial interest.

Signed for and on behalf of the Board in accordance with a resolution of the directors.

M.PARKER, Director  
CHARLES MOSES, Director

Sydney  
17th May, 1976

## STATEMENT BY 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, 1975, I hereby state that, to the best of my knowledge and belief such accounts when read in conjunction with the notes thereto, give a true and fair view of the matters required to be dealt with therein by Section 162 of the Companies Ordinance 1962.

Signed at Sydney this 17th day of May, 1976.

D.F. GRACE

## DIRECTORS' STATEMENT

In the opinion of the directors:

- (a) the accompanying Income and Expenditure Account 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, 1975.
- (b) the accompanying Balance Sheet when read in conjunction with the notes thereto is drawn up so as to give a true and fair view of the state of affairs of the company as at that date.

Signed at Sydney this 17th day of May, 1976 in accordance with a resolution of the Board of Directors.

M.PARKER, Director  
CHARLES MOSES, Director





# Balance Sheet

AS AT 31ST DECEMBER, 1975	1975 \$	1974 \$
<b>ACCUMULATED FUNDS</b>		
BALANCE as at 1st January, 1975	101,948	311,562
DEFICIT FOR THE YEAR	<u>1,674</u>	<u>209,614</u>
<b>TOTAL FUNDS EMPLOYED</b>	<u>\$100,274</u>	<u>\$101,948</u>
Represented by:		
<b>FIXED ASSETS</b>	Note 1	
Freehold Land and Buildings	226,965	219,891
Leasehold Improvements	33,820	44,709
Theatre Concessions	65,175	86,900
Refurbishing Elizabethan Theatre - Sydney	--	44,834
Plant and Equipment	<u>103,125</u>	<u>69,263</u>
	<u>429,085</u>	<u>465,597</u>
<b>INVESTMENTS</b>		
Government Securities - At Cost (Market Value \$200 - 1974 \$200)	200	200
Corporations Quoted on Prescribed Stock Exchange - At Directors' Valuation 31st December, 1975 (Market Value \$120,386 - 1974 \$137,029)	120,386	137,029
Other Corporation - At Cost	<u>6,500</u>	<u>6,500</u>
	<u>127,086</u>	<u>143,729</u>
<b>CURRENT ASSETS</b>		
Stock on hand - At the lowest of cost, net realisable value and replacement price	16,262	32,504
Deferred Amounts	705,532	450,847
Amounts Receivable	285,232	334,565
Subsidies Receivable	156,500	145,000
Interest Bearing Deposits	--	150,000
Cash on Hand and on Deposit	1,805	1,625
Advance Production Costs	53,628	36,794
Prepayments	<u>111,562</u>	<u>39,590</u>
	<u>1,330,521</u>	<u>1,190,925</u>
<b>TOTAL ASSETS</b>	<u>\$1,886,692</u>	<u>\$1,800,251</u>



# Balance Sheet

Page 2

	1975 \$	1974 \$
<b>TOTAL ASSETS</b>	<u>1,886,692</u>	<u>1,800,251</u>
From which has been deducted		
<b>RESERVES, FUNDS and NON CURRENT LIABILITIES</b>		
Assets Replacement Reserve	13,698	13,698
Contingency Reserve	13,000	13,000
Staff Retirement Fund	22,000	22,000
Residual Responsibility Fund	400,786	315,786
Scholarships, Assistance and Bequests	13,779	13,680
Long Service Leave	<u>97,016</u>	<u>49,666</u>
	<u>560,279</u>	<u>427,830</u>
<b>CURRENT LIABILITIES</b>		
Bank Overdraft - Secured	140,145	55,621
Amounts Payable and Accrued Expenses	323,688	172,334
Deposits for Special Purposes	269,022	154,753
Subsidies Received in Advance	489,250	595,596
Advance Bookings	-	291,309
Donations Received in respect of 1976 activities	<u>4,034</u>	<u>860</u>
	<u>1,226,139</u>	<u>1,270,473</u>
<b>TOTAL LIABILITIES</b>	<u>1,786,418</u>	<u>1,698,303</u>
<b>NET ASSETS</b>	<u>\$100,274</u>	<u>\$101,948</u>
<b>CONTINGENT LIABILITIES</b>	Note 6	

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



(NOTE 5 continued)

(ii) **Australia Council and State Government - Specific Grant**

Australian Chamber Orchestra -  
Australia Council  
New South Wales Government

	1975	
\$	\$	\$
Income	Expenditure	Balance
10,000	2,596	7,404
20,000	5,000	<u>15,000</u>
		<u>22,404</u>

(b) **Australia Council - Special Deposits**

Net deposits held in respect of  
entrepreneurial activities completed  
and uncompleted, provident fund for  
performers, consultancy fees and  
other special services

230,198

\$269,022

**NOTE 6 CONTINGENT LIABILITIES**

(a) **Secured**

In respect of Bank Guarantee for Custom Bond  
Clearances of Curtain materials  
In respect of Bank Guarantee for fees of performing artists

1975	1974
\$	\$
25,248	..
6,000	..
<u>31,248</u>	..
..	6,500
<u>\$31,248</u>	<u>\$6,500</u>

(b) **Unsecured**

In respect of Long Service Leave

**NOTE 7 NET EXPENDITURE ON TRUST ACTIVITIES**

The Elizabethan Theatre - Sydney (including amount of  
\$16,342 written off Refurbishing - Note 1)

The Princess Theatre - Melbourne

The Elizabethan Trust Orchestras (excluding amount  
deferred \$254,685 Note 2)

The Marionette Theatre of Australia

Production Division

The Trust News

Subscription Division

Entrepreneurial Activities (Note 8)

28,791	24,237
117,624	85,953
1,589,064	1,295,934
159,460	87,371
77,713	38,956
35,643	21,966
17,575	(6,537)
(15,974)	96,083
<u>\$2,009,896</u>	<u>\$1,643,963</u>

**NOTE 8 ENTREPRENEURIAL ACTIVITIES**

Net result of entrepreneurial activities, after distribution  
of surplus and recovery of deficits from other entrepreneurs

**Deficit on Productions -**

Alice Reyes Dance Company

Chamber Orchestra Concert

Dance Seminar

Debu Chaudhuri

Festival of Perth

Front Page

Goethe Photographic Institute

A Hard God

Kabuki

Last of the Knucklemen

carried forward

..	59,685
3,034	..
..	431
..	2,224
52	..
..	8,500
310	..
..	10,204
82	..
..	7,345
<u>3,478</u>	<u>88,389</u>



(NOTE 8 continued)	1975 \$	1974 \$
brought forward	3,478	88,389
Magic Show	6,100	--
National Theatre of the Deaf	--	437
Royal Shakespeare Company - Hobart Season	595	--
Royal Scots Dragoon Guards	--	4,866
Pandam Guritno	--	147
Stuttgart Ballet	--	1,644
What If You Died Tomorrow - London	--	10,814
- Melbourne	--	5,848
Youth and Childrens Theatre	--	1,335
	<u>10,173</u>	<u>113,480</u>
<b>Deduct Surplus on Productions -</b>		
Collegium Musicum Zurich	--	85
David Kossoff	634	--
Georgian State Dance Company	--	5,644
Marcel Marceau	--	2,262
Margot Fonteyn and the Scottish Ballet	--	3,271
Misi Kesenian - Booking fees	1,020	--
Stratford Ontario	--	4,378
Roy Dotrice	4,696	--
Royal Shakespeare Company	18,017	--
Raree Show	--	1,757
Others	<u>1,780</u>	<u>--</u>
	<u>26,147</u>	<u>17,397</u>
(Surplus) Deficit on Entrepreneurial Activities	<u>(\$15,974)</u>	<u>\$96,083</u>
Note: The following activities were also carried out at no cost or profit to the Company - Albrecht Roser - Coad Canada Puppets - Puppet Festival - Ensemble Nipponia		
<b>NOTE 9 GRANTS</b>		
THE AUSTRALIAN OPERA	13,565	48,165
THE AUSTRALIAN BALLET FOUNDATION	13,565	56,065
THE OLD TOTE THEATRE	--	6,100
MELBOURNE THEATRE COMPANY	--	12,500
COUNCIL OF THE NATIONAL THEATRE AND FINE ARTS SOCIETY - TASMANIA	--	5,250
S.G.I.O. THEATRE - BRISBANE	--	5,000
OTHER		
Apprentice Theatre Board	5,000	--
Astra Chamber Music Society	7,570	10,260
Australian Ballet School	--	1,000
Australian National Playwrights Conference	975	1,771
Australian Opera Auditions	50	4,500
Australian National Memorial Theatre Limited	5,000	--
Australian Performing Group	3,015	--
Australian Flying Arts School	1,000	--
Australian Playwrights Theatre	1,267	3,685
Bartok Society of Australia	150	--
Bondi Pavilion Theatre	--	2,745
British Theatre Exhibition - British Council	--	1,000
Brown's Mart - Darwin	40	140
Cairns Cultural Co-Ordination Association	2,615	--
Contemporary Dance Company	<u>--</u>	<u>1,288</u>
carried forward	<u>53,812</u>	<u>159,469</u>



(NOTE 9 continued)	1975 \$	1974 \$
brought forward	53,812	159,469
Dance Company of New South Wales	--	7,200
Ensemble Theatre	500	5,000
Festival of Australia	11,550	--
Friends of the Australian Opera	875	--
Independent Theatre	1,295	1,432
Music Broadcasting Society of New South Wales	16,401	--
National Theatre Inc. of Western Australia	--	60
New South Wales Country Amateur Societies and Producers	2,184	2,194
National Music Camp Association	--	75
Nimrod Street Theatre	2,950	49,090
Peter Summerton Foundation	--	900
Queensland Opera Company	2,000	--
Saint Stephen's Church for Monday Music	2,700	2,600
Waratah Festival	--	1,098
Sundry Grants	35	28
	<u>\$94,302</u>	<u>\$229,146</u>
<b>NOTE 10 EXTRAORDINARY ITEMS</b>		
Subsidy paid to Performing Companies in excess of Subsidy Received	--	64,940
Long Service Leave settlement in respect of former employees on their transfer to the Australian Opera and The Australian Ballet Foundation	--	31,628
	<u>--</u>	<u>\$96,568</u>
<b>NOTE 11 RESULT FOR THE YEAR</b>		
Deficit for the year has been determined after		
(a) 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)	20,950	14,550
Depreciation and Amortisation of Fixed Assets	57,475	38,527
Interest paid to non-related corporations	10,800	12,554
Bad Debts	2,077	--
Provision for Doubtful Debts	28,081	4,618
(b) Including abnormal charges		
Expenditure incurred on refurbishing of the Elizabethan Theatre written off on the termination of lease	16,342	--
Reduction in subsidy received in regard to The Marionette Theatre of Australia	--	40,000
Increase in salaries over subsidy income	--	50,000
(c) Including abnormal income		
Surplus on revaluation of investments	7,688	(58,815)
Surplus on sale of investments	<u>42,778</u>	<u>--</u>



# Auditors' Report

## AUDITORS' REPORT

To the members of  
The Australian Elizabethan Theatre Trust

The assets listed in the Balance Sheet of the company include an amount of \$705,532 which is described as Deferred Amounts and is detailed in note 2 to the accounts. In respect of this item we report as follows:

- (i) An amount of \$398,500 represents the shortfall in subsidy which resulted from a change in 1971 in the funding policy of The Australian Council for the Arts by basing the annual subsidy on a year ending 31st December in lieu of a year ending 30th June. This shortfall has not been received and no provision has been made for possible non-recovery.
- (ii) An amount of \$254,685 represents additional expenditure incurred by the Elizabethan Orchestras during the year ended 31st December, 1975 in the nature of Wages, Travelling and Touring Costs and in providing for Long Service Leave liability. This expenditure related to the activities of the year ended 31st December, 1975 but as the additional costs could not have been anticipated when the claim for the 1975 subsidy was made and as a claim for supplementary subsidy was not successful the directors have informed us that it is intended to apply the costs and the amount referred to in (iii) below as a first charge against the 1976 subsidy. Accordingly, the amount of \$254,685 will appear as a charge in the 1976 Income and Expenditure Account.
- (iii) An amount of \$52,347 represents additional costs resulting from industrial agreements in 1971-1972 in respect of the Elizabethan Orchestras. Since the expense was incurred the company has endeavoured to obtain reimbursement by way of additional subsidy. This has proved unsuccessful and the directors have informed us that it is intended to apply this amount as a first charge against the 1976 subsidy. Accordingly, the amount of \$52,347 will appear as a charge in the 1976 Income and Expenditure Account.

Subject to the above reservations in our opinion:

- (a) the attached balance sheet and income 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, 1975 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.

G.T. HARTIGAN & CO.  
H.A.R. BENT  
CHARTERED ACCOUNTANTS

18th May, 1976.



(continued from page 8)

#### THEATRE PROMOTIONS DIVISION:

The Trust continues to play a vital role of its own in the entrepreneurial field by presenting and being involved in a wide range of theatrical activities.

The Theatre Promotions Division has now developed a clearly defined pattern of operations to implement this role which has become closely interwoven with the operations of State Festivals and Theatre Complexes and cultural organisations which now includes the New Zealand Council of the Arts. This development is of considerable importance as State Governments now directly subsidise the Trust to present entrepreneurial activities, which otherwise would not be presented, in their States.

This pattern involves :-

- in the second half of the year, after consultation with State organisations, the selection, negotiation and planning of activities to be toured generally on a national basis in the first half of the following year.
- in the first half of the year the reception, management, touring and presentation of artists and companies.

It may be argued that it is undesirable to concentrate the presentation of the majority of activities in one period of the year. However, in view of State Government support, the Trust is obliged to meet the requirements of the Festivals which are generally held in the early part of the year. Furthermore, it would not be financially feasible to import expensive overseas artists and companies unless they can be presented on as wide a national scale as possible.

It is interesting to report that whereas previously the various State cultural organisations were planning the establishment of a Confederation of subsidized entrepreneurs of which the Trust was a member, and provided secretarial and administrative support, in the latter part of 1975 they decided not to continue with this line of action. This action was taken when the Trust agreed to accede to a request to act as the administrator for the member bodies.

The Trust presented its 1975 entrepreneurial programme in the various States as shown under "Events" later in this report. However, I believe there are some activities of sufficient interest to be particularly reported upon.

The Trust's major involvement was in the touring and presentation of the Royal Shakespeare Company's productions of "Hedda Gabler" starring Glenda Jackson and "The Hollow Crown" starring Sir Michael Redgrave. These productions were enhanced by the cast including many of the top actors and actresses of the Royal Shakespeare Company. The Trust, on behalf of Paul Elliott Productions and F.J. Gibson, administered and managed the Australia tour, which played subscription seasons at the Princess in Melbourne and the Elizabethan in Sydney.



Indonesian dancers as they performed in Misi Kesenian - National Dance Theatre of Indonesia.

In addition, The Royal Shakespeare Company presented "The Hollow Crown" in Brisbane, Adelaide, Perth and Hobart.

The tour was a spectacular success as is illustrated by the figures of the Melbourne and Sydney seasons where the Company gave 64 performances to 97,583 people.

Also of considerable interest was the visit of the Misi Kesenian Company to Australia from Indonesia. At the request of, and with the financial support of, the Australian Government through the Department of Foreign Affairs, the Trust organised this tour. This involved the Administrator of the Division, Mr. Jeffrey Kovel, visiting Indonesia on three occasions to negotiate and finalise details of the programme with the Indonesian cultural authorities. Mr. Roger Myers, the Trust Representative in Melbourne also visited Jakarta to finalise technical arrangements. As Company Manager, he accompanied the Company from Indonesia and during the Australian tour where they played in all capital cities and Canberra.

This Division also accepted the responsibility for organising, administering and conducting such major activities as the Playwrights Conference in Canberra and at the request of, and with the financial support of, the Australia Council, the First Australian National Puppet Festival in Melbourne.



The latter part of the year was devoted to :-

- completing the final negotiations for and planning of the visits of the following companies in their Australian tours -

The Negro Ensemble Co. of New York  
Lhamo - Tibetan Folk Theatre  
Athol Fugard Plays - "Sizwe Banzi is Dead" and  
"The Island"  
Merce Cunningham and Dance Company  
Little Theatre of the Deaf  
Royal Shakespeare Company

- arranging the Marian Street Theatre season in Brisbane
- and the Melbourne Theatre Company's production of "Kid Stakes" at the Theatre Royal in Sydney.

The successful operation of this Division would not be possible without the support and assistance of the Promotions and Publicity staff. Promotion and Publicity is an essential pre-requisite for the success of national tours and satisfactory box office.

The Promotions staff were untiring in their efforts to obtain the maximum publicity and box office results and are to be commended on the success of their efforts. Sir Vernon Christie and Mr. Paul Sonnino represent the Board of Directors on The Theatrical Promotions Division Advisory Committee.

#### MARIONETTE THEATRE OF AUSTRALIA

The Company completed an exciting and exacting year during which it maintained its claim of the most travelled performing company in Australia.

The basis of its success and popularity particularly with children, was its major production based on a revival of Peter Scriven's ever-popular "Tintookies". The new production of the "Tintookies" was made in two parts - Act 1, a revival of the original "Tintookies", first produced in 1956, and Act 2 being an entirely new part written by Peter Scriven with music composed by the Canberra composer, James Cotter.

The Company presented the premiere performance of this new "Tintookies" at the Princess Theatre, Melbourne, on the 7th January, 1975, and after participating in the First Australian National Puppet Festival conducted at Melbourne University, completed its Victorian season with a tour of major regional centres.

A season of twelve performances to capacity audiences was carried out in the Canberra Theatre as part of the Australia National Capital '75 Festival.

On return to Sydney the "Tintookies" were first presented in a nine weeks season at the Independent Theatre for both school children and the general public. This season, which included the Easter and May school holiday period, was most successful and could have been extended had



Peter Scriven M.B.E. Founder/Director of the Tintookies, talking to one of the 'Three Wise Men'.

it not been for the Company's national touring commitment. The Company then proceeded on a tour of Western New South Wales, travelling as far west as Broken Hill.

A tour of country centres in South Australia was followed by a metropolitan season in the Warner Theatre Adelaide during the August school holidays.

The Company then proceeded overland and commenced its Western Australia tour in Kalgoorlie. In addition to a two week season in Her Majesty's Theatre in Perth, the Company visited country centres from as far south as Albany to as far north as Geraldton. This country tour was conducted in association with the Western Australia Arts Council.

On their return from Western Australia, the Company gave a return season at Monash University Melbourne and in Canberra and several other Victorian and New South Wales country centres.

In October a second and smaller Company of 4 puppeteers was established to provide more simple and shorter performances for the younger children in primary school. A new production - "The Wacky World of Words", written by Roger Goss and directed by Graeme Mathieson, both of whom were members of The Marionette Theatre of Australia, was presented in the latter part of the year.

At the request of the Department of Foreign Affairs, your Board agreed that the Company should undertake an extensive Asian tour in 1976 from January to May. The Company will present "Tintookies" in Sri Lanka, Bangladesh, India, Pakistan, Afghanistan, Burma and Thailand. The Administrator, Mr. Terry Divola, proceeded to these countries in September to complete arrangements for the tour.



Notwithstanding the exacting nature of continually touring and performing the Company also found time to participate in several other activities -

the Company mounted four stands in the Trust's 21st Anniversary Exhibition, displaying puppets, designs and photographs from its many previous productions;

it also participated in the Memorabilia Exhibition at the Sydney Opera House;

the Company also completed several film engagements including two half hour episodes of the "Tintookies" for national viewing by the ABC; a half-hour documentary of the "Tintookies" made by the Tokyo Broadcasting Service Japan a half hour T.V. pilot by the ABC for a series titled "Mr. Breve's Magical World of Music".

As evidence of their continued popularity and national demand, the Company played to 277,500 adults and children.



Horn Section - Elizabethan Sydney Orchestra

#### THEATRE SERVICES DIVISION

The Theatre Services Division has been created to administer the facets of the Trust which have commercial implications and/or provide a specific service to many theatrical organisations - amateur or professional, large or small.

Mr. Sydney Irving, who had served 45 years with J.C. Williamson Ltd. was appointed Manager of this Division in early 1975.

Production Division operates -

- A Factory which has manufactured sets, scenery, props and stage fittings for outside theatrical organisations and refurbished equipment for the Hires Department.
- Scenery Sewing Department which made curtains, gauzes and cycloramas, etc. for twelve organisations.
- A Hires Department which hired sets and props, electrics and costumes and has completed a most successful and profitable year with a record income of \$85,000.

#### - Theatres

Elizabethan -

Your Board regretfully decided not to renew the lease of the Elizabethan as it believed the Sydney Opera House, Her Majesty's Theatre and the new Theatre Royal would meet the needs of live theatre in Sydney. Prior to its closure in November, it provided accommodation for Trust and commercial presentations during the year.

Princess -

The theatre was occupied by the Australian Opera, the Trust and commercial organisations for a total of 36 weeks during 1975.

It also provided accommodation for the Trust's rep-

resentative office in Victoria, a subscription department for Opera and Ballet and box office facilities for these companies and other subsidized and commercial organisations.

#### SUBSCRIPTION DEPARTMENT:

1975 was a busy and difficult year for the Department. Considerable difficulty was encountered primarily by the decision to change computer bureaux to meet the more urgent and stringent requirements of the Opera and Ballet Companies. Adequate time was not available to the Department to carry out a full test on the new system and as a consequence many problems occurred during the actual operation of processing.

This lack of testing in the early stages imposed considerable manual checks and extra processing work by the staff.

To illustrate the extent of the operation involved in processing Opera and Ballet seasons in Melbourne and Sydney alone, the Department processed a record 63,153 subscription season seats for a box office income of 2,001,226 dollars.

Notwithstanding the difficulties imposed by the change-over of computer systems and the increased volume of processing subscriptions, the Department completed a successful year and is to be commended on its dedication and hard work. As well as handling the operations of Opera and Ballet subscriptions throughout Australia, the Department also maintains computer lists for Trust membership, Friends of the Opera, entrepreneurial subscribers and schools in New South Wales who attend special matinee performances of the Trust's and other specially arranged activities.

There is now a total of 74,600 persons on the computer file for Australia.

Approaches have been made by several cultural and



theatrical organisations to use the Trust computer programme for the purpose of maintaining mailing lists and feasibility studies are being carried out by the Department.

A further development in this Department was the establishment of a theatre booking office in the Trust premises. This facility is available to subsidised and commercial companies and provides the only box office venue in the Eastern Suburbs of Sydney.

#### MEMBERSHIP

Although the Trust has continued to obtain preferential bookings and concessions for many and varied theatrical attractions, Trust membership decreased by 1,474 to 7,290 at 31st December, 1975. The most disappointing feature of this decrease was that, although South Australia and Queensland increased their figures and Victoria remained static, New South Wales figures decreased by almost 1,500 members. This loss occurred notwithstanding 1,000 new members joining to take advantage of bookings for the Royal Shakespeare Company season at the Elizabethan Theatre and to obtain preferential bookings for Opera and Ballet subscription Sydney seasons.

Your Board naturally concerned at these adverse results, has decided that a more dynamic and positive approach must be made to not only obtain members but to retain them. In this regard the Governors in the various States have been requested to direct their efforts to this most important task as our membership has been the democratic base from which the Trust has successfully operated and developed since its inception in 1954.

The Department again circulated four editions of the Elizabethan Trust News. Of particular interest was the 21st Anniversary edition which was an excellent publication with a most interesting and comprehensive coverage of the history of the achievements of the Trust. The staff are to be commended on the publication of this excellent and historic record of the Trust's achievements in magazine form.

This magazine has now a world wide circulation and the Department of Foreign Affairs has seen fit to feature it in their overseas embassies and consulates.

Members evenings and functions, particularly first night supper parties when members may meet the cast of the Companies, in capital cities continue to be popular and will be continued. This is an area which, it is hoped, Governors will develop to interest members and prospective members.

#### THE AUSTRALIAN NATIONAL PLAYWRIGHTS' CONFERENCE

In May the first Playwrights' Conference, fully administered by the Trust, took place in Canberra. It was most successful, and this was due in some considerable measure to the administrative base provided by the A.E.T.T. Another major factor was the dedication of the Confer-



Helen Montague - Joint Managing Director H.M. Tennents London - talking to David Williamson about a script at the 1975 3rd Australian National Playwrights Conference.

ence's Artistic Director, Alexander Hay, and the team of directors and actors he brought together. In 1975 the Conference emerged for the first time as an important meeting place for the theatrical profession in addition to its basic role as a service for new playwrights. This is a development that is to be welcomed. Plans for the 1976 Conference scheduled for May, 1976, were set in hand and following advertisements in the national press, an increased number of scripts were received for consideration.

#### N.S.W. THEATRE OF THE DEAF

Following discussions with the Adult Deaf Society of N.S.W. the Trust agreed to administer the drama group which the Society had established a few years ago. The group had considerable talent and was developing well and it was the view of both organisations that such a liaison would provide the expertise and stimulus to allow the group's continued development. Following the conclusion of these discussions in June the Trust appointed Adam Salzer as director of the Theatre. His dedication, enthusiasm and particular talents have ensured that in the remaining six months of the year the Theatre made outstanding progress. A children's production "How the Clown Found Himself, His Cat and the Circus" was mounted and presented in December and plans were set in hand for a major production to be presented in 1976 at the Seymour Centre. At the same time links with the professional theatre were established through regular workshop sessions between deaf and hearing actors. These proved stimulating for all concerned and will undoubtedly be continued in 1976.

#### AUSTRALIAN YOUTH PERFORMING ARTS ASSOCIATION

1975 was an important year for the Australian Youth



Performing Arts Association which is administered by the Trust. A full time consultant was appointed in February on a grant from the Australia Council, to travel throughout Australia and report on youth performing arts activities, facilities and needs.

In March the Association organised the first National Youth Drama Camp as part of the Children's Programme for the Australia '75 Festival in Canberra.

In April, Margaret Leask, who is Manager of the Membership Department and the Association's Information Officer, attended the international conference on children and youth theatres in East Berlin, and Australia was formally welcomed as a member of ASSITEJ - the international association.

Throughout the year many small festivals, seminars and workshops were organised by the state branches.

Three Newsletters, published throughout the year, were distributed to over 400 groups and individuals.

The Association was officially incorporated on September 26, 1975.

#### INDUSTRIAL & ASSOCIATED ACTIVITIES

The Industrial Officer of the Trust was elected Vice-President of the Theatre Proprietors and Entrepreneurs Association of Australia for the third consecutive year and is a member of the sub-committees responsible for negotiating and maintaining the following Federal Awards -

- (a) Actors (Theatrical) Award
- (b) Theatre Managers Award
- (c) Theatrical Employees Award
- (d) Musicians General Award

The Trust administers the Australian Elizabethan Theatre Trust Superannuation Plan for 101 executive and salaried staff from eight subsidized companies, and the Australian Elizabethan Theatre Trust Provident Fund for 254 performers from 10 subsidized companies.

The Industrial Officer provides an award information service and advice on personnel and industrial matters to subsidized companies who are not members of the Theatre Proprietors and Entrepreneurs Association.

Although the above absorb a considerable portion of the Industrial Section's time and provide a valuable and rapidly expanding service to the industry, the Trust's entrepreneurial and orchestral operations require important assistance in this professional area also. The importation and touring of overseas companies have many complex implications which involve the section in negotiations with appropriate Unions.

#### AUXILIARIES

Once again the Board expresses its deep appreciation to

the Elizabethan Trust Ladies' Committee, Sydney, the Australian Elizabethan Trust Queensland Ladies' Committee and the Elizabethan Trust Ladies' Committee, Adelaide, for their continued efforts in the enhancing of the Trust. We appreciate their continued efforts and extend our special thanks to the respective Presidents; Mrs. Garth Hay, Sydney, Mrs. C. McKenzie-Forbes, Brisbane, and Mrs. Andrew Abbey, Adelaide, for the considerable time and effort they have devoted to their appointment.

The role of the ladies committees now takes on considerably more importance as the Governors in these States who have been asked to undertake the specific tasks of obtaining and maintaining members, rely upon these committees to arrange many functions which would be of interest to members.

#### ADMINISTRATION

Your Directors and Governors and the staff of the Trust have had a busy, and I believe, rewarding year administering the affairs of the Trust.

This work, of course, involved the establishment of the new reduced Board of Directors and the creation of the new Council of Governors. I believe that I can report to the members that this reorganisation was effected without any noticeable dislocation of administrative efficiency and that both the new Board of Directors and the Council of Governors were operating effectively by the end of the year.

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.

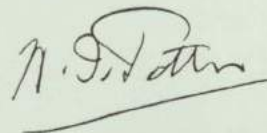
At the same time, we also thank the Australian media for their continued interest and co-operation which contributed materially to the promotion and success of our entrepreneurial activities.

#### CITY COUNCILS

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

Death of Mr. L.W. Butts, C.B.E.

I regret to have to report the death of our colleague, Mr. Len Butts, in October, 1975. Mr. Butts devoted considerable time and effort to the Trust as a director and, at the time of his death, as a governor.



W. Ian Potter, Chairman



# Events

## NEW SOUTH WALES - SYDNEY

### DANCE

Misi Kesenian, Indonesia  
The Russian Spectacular (in association)

### DRAMA

Royal Shakespeare Company (in association)  
"The Hollow Crown" - "Hedda Gabler"  
David Kossoff (in association) -  
"A Funny Kind of Evening"  
Roy Dotrice (in association) - "Brief Lives"  
Helen Montagu seminar

### PUPPETS

Coad Canada Puppets  
Albrecht Roser  
Marionette Theatre of Australia - Tintookies

### MUSIC

Australian Chamber Orchestra  
Ensemble Nipponia

### ORCHESTRAL

The Elizabethan Trust Sydney Orchestra accompanied  
The Australian Opera and the Australian Ballet.  
Chamber music concerts at Chalwin Castle

### PROVINCIAL TOURS

#### PUPPETS

Coad Canada Puppets  
Albrecht Roser  
Marionette Theatre of Australia - Tintookies

### 21st ANNIVERSARY CELEBRATIONS

Exhibition in David Jones  
Special Souvenir Edition of Trust News

## VICTORIA - MELBOURNE

### DANCE

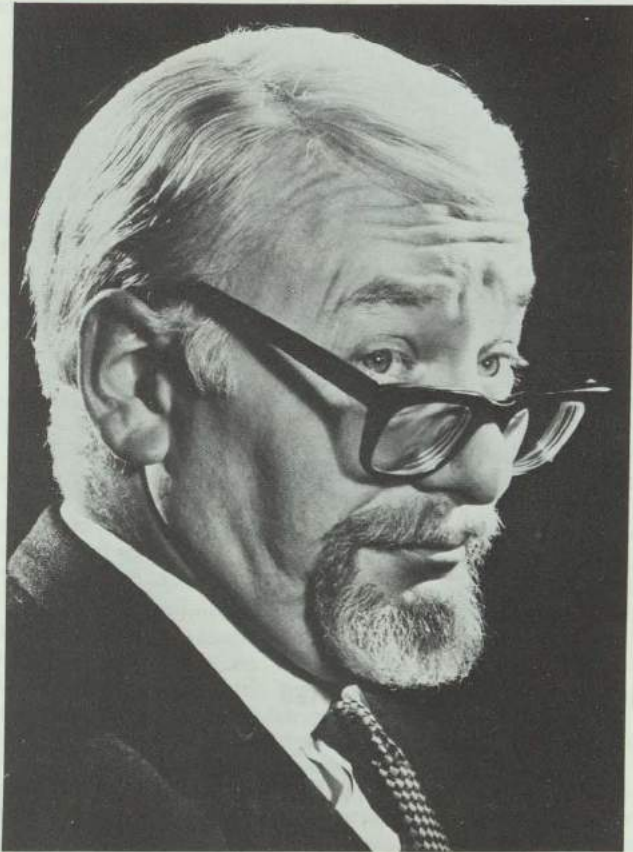
Misi Kesenian - Indonesia  
The Russian Spectacular (in association)

### DRAMA

The Royal Shakespeare Company (in association)  
"The Hollow Crown" - "Hedda Gabler"  
Roy Dotrice - "Brief Lives" (in association)  
David Kossoff (in association) -  
"A Funny Kind of Evening"

### PUPPETS

Coad Canada Puppets  
Albrecht Roser



English actor, author, raconteur David Kossoff.

Marionette Theatre of Australia - Tintookies  
First Australian National Puppet Festival

### MUSIC

Ensemble Nipponia (in association)

### ORCHESTRAL

Elizabethan Melbourne Orchestra accompanied the  
Australian Ballet - The Australian Opera - Victorian  
Opera Company - Ballet Victoria - Summer concerts.

## QUEENSLAND - BRISBANE

### DANCE

Misi Kesenian - Indonesia

### DRAMA

The Royal Shakespeare Company  
"The Hollow Crown" - "Pleasure and Repentance"  
Roy Dotrice (in association) - "Brief Lives"

### PUPPETS

Coad Canada Puppets



Albrecht Roser

**ORCHESTRAL**

The Elizabethan Trust Melbourne Orchestra accompanied the Australian Ballet

The Elizabethan Trust Sydney Orchestra accompanied the Australian Opera

**SOUTH AUSTRALIA - ADELAIDE**

**DANCE**

Misi Kesenian National Theatre of Indonesia

The Russian Spectacular (in association)

**DRAMA**

Helen Montagu lectures

**PUPPETS**

Albrecht Roser (in association)

Athamor Shadow Theatre

Marionette Theatre of Australia - The Tintookies

**MUSIC**

Ensemble Nipponia (in association)

**ORCHESTRAL**

The Elizabethan Melbourne Orchestra accompanied

The Australian Ballet

The Elizabethan Sydney Orchestra accompanied

The Australian Opera

**PROVINCIAL TOURS**

Marionette Theatre of Australia - The Tintookies

**WESTERN AUSTRALIA - PERTH**

**DANCE**

Misi Kesenian - Indonesia

**DRAMA**

The Royal Shakespeare Company (in association) -

"The Hollow Crown"

**PUPPETS**

Athamor Shadow Theatre

Albrecht Roser

Marionette Theatre of Australia - The Tintookies

**MUSIC**

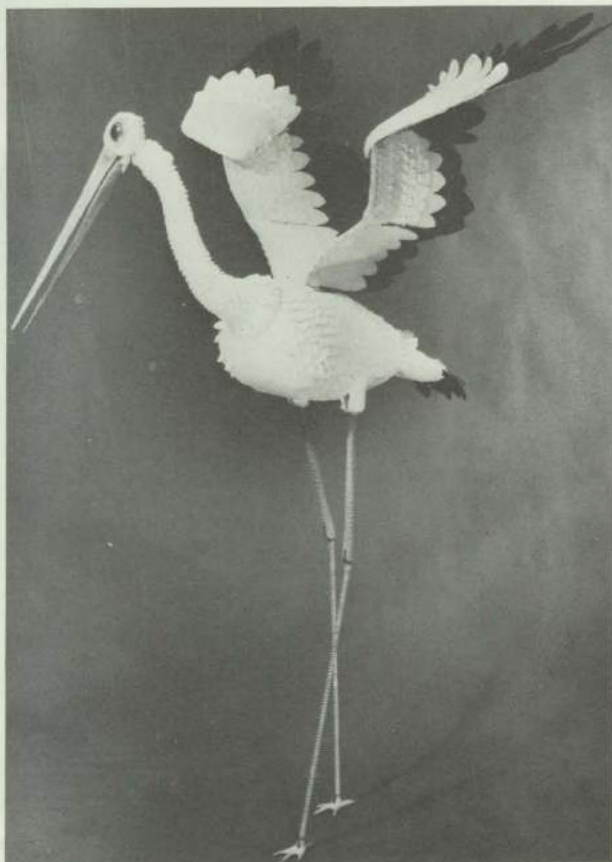
Ensemble Nipponia (in association)

**PROVINCIAL TOURS** (in association)

The Marionette Theatre of Australia - The Tintookies



Albrecht Roser celebrated German puppeteer.



Albrecht Roser's 'Stork' on its morning walk.



**A.C.T. - CANBERRA**

**DANCE**

Misi Kesenian - Indonesia

**DRAMA**

Australian Playwrights Conference

David Kossoff (in association) -

"A Funny Kind of Evening"

Roy Dotrice (in association) - "Brief Lives"

**PUPPETS**

Albrecht Roser

Marionette Theatre of Australia - The Tintookies

**MUSIC**

Ensemble Nipponia (in association)

**ORCHESTRAL**

The Elizabethan Sydney Orchestra accompanied

The Australian Opera

**TASMANIA - HOBART**

**DRAMA**

The Royal Shakespeare Company (in association)

"The Hollow Crown"

David Kossoff (in association) -

"A Funny Kind of Evening"

Roy Dotrice (in association) - "Brief Lives"



17th Century diarist John Aubrey as portrayed by English actor, Roy Dotrice in the play "Brief Lives". It toured Australia for several months during 1975.



Arlyn and Luman Coad - COAD CANADA PUPPETS - with 2 of the puppets from Hans Christian Anderson's "The Tinderbox".



