

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(A Company incorporated in the Australian Capital Territory and limited by guarantee)

85 Goulburn Street, Sydney

1958

Annual Report

and

Financial Statements

President:

The Right Honourable Sir John Latham, G.C.M.G., Q.C.

Vice-Presidents:

Sir Richard Boyer, K.B.E.

Sir Robert Knox

Sir Arthur Rymill

Chairman:

Dr. H. C. Coombs

Directors:

Professor Frederick Alexander

J. H. G. Blakeney

K. G. Brooks

The Hon. Mr. Justice Crisp,

E. C. Daum

G. F. Davies

W. O. Fairfax

A. H. L. Gibson

Miss Margaret Gillespie

John Glass, C.B.E.

R. E. Jacobs

J. N. Kirby, C.B.E.

F. E. Lampe, M.B.E.

Mrs. I. L. Massy Burnside

Albert Monk

C. J. A. Moses, C.B.E.

Sir Daniel McVey, C.M.G.

Clive Ogilvy

Professor J. A. Passmore

The Hon. Sir Roslyn Philp, K.B.E.

Sir Alexander Reid, C.M.G., I.S.O.

Miss M. E. Roper

Dr. Lloyd Ross

Professor F. J. Schonell

A. T. Smithers, C.B.E.

J. B. Wallace

L. C. Waterman

Honorary Solicitors:

Messrs. Allen, Allen & Hemsley, Martin Place, Sydney.

Honorary Auditors:

G. T. Hartigan & Co., Chartered Accountants (Aust.).

Bankers:

Commonwealth Trading Bank of Australia.

Honorary Secretary and Registered Office:

Maurice Parker

Commonwealth Bank Chambers,

Cnr. London Circuit and Northbourne Avenue,

Canberra, A.C.T.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

NOTICE OF MEETING

NOTICE IS HEREBY GIVEN that the ANNUAL ORDINARY GENERAL MEETING of Members will be held on the 10th floor, Rural Bank of New South Wales, Martin Place, Sydney, on Monday, 13th October, 1958, at 5 p.m.

BUSINESS:

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to 30th June, 1958, and the Report of the Directors and Honorary Auditors thereon.
2. To elect Honorary Auditors for the ensuing year. The retiring Auditors, Messrs. G. T. Hartigan & Co., Chartered Accountants (Aust.), are eligible for re-election.
3. To transact any other business which may be brought before the meeting in conformity with the Articles of Association.

By order of the Board,

M. PARKER,

Secretary.

Sydney: 8th September, 1958.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

Report of the Directors to the Members at the Ordinary General Meeting to be held at the Rural Bank of New South Wales, Martin Place, Sydney, New South Wales, on 13th October, 1958.

The Balance Sheet of the Trust and Statement of Income and Expenditure for the year ended 30th June, 1958, duly certified by our Honorary Auditors, Messrs. G. T. Hartigan and Company, Chartered Accountants (Aust.), are submitted herewith.

The financial position of the Trust as at 30th June, 1958, may be considered satisfactory. Accumulated funds standing at £115,623 show an increase of £3,469 for the twelve months' period under review.

In the Trust's last Annual Report, I mentioned that Opera was one of the Trust's most expensive activities. This was again borne out in our 1957 Opera Season which, although artistically outstanding and remarkably popular with the public, playing in many instances to capacity houses, particularly in Brisbane, Sydney and Adelaide, resulted in a loss of £27,967. The high standard of our productions will be maintained and wherever possible improved upon, but we must bear in mind that we cannot expect always to play to such large audiences as attended our opera during the 1957 season. Such factors as the popularity of the repertoire or visiting artists, competition of other productions and of television, business recessions and inclement weather must be taken into consideration. Consequently, we must anticipate losses in some years will be even greater than last year. Already the pattern of the 1958 Opera Season indicates that last year's loss will be considerably exceeded.

The Trust's capital is small in relation to its outlay on its various ventures and the cost of our major activities—classical drama also draws heavily on our resources—is a cause for some concern to the Directors. We have, therefore, been looking for ways and means to build up our capital reserves.

The Trust receives grants from the Commonwealth and State Governments and City Councils totalling £62,000 per annum, which we consider is insufficient if we are to continue to function on a sound financial basis and not be faced with the embarrassment of perhaps having to use our capital funds, which we regard as the means for providing security for administration, organisation and of ensuring the Trust's solvency in all circumstances. Compared with similar organisations overseas, the grants which we receive at present are relatively small; for example, Covent Garden receives an annual Government subsidy of £350,000. We have, therefore, decided to make a further approach to the Governments and City Councils for their grants to be increased.

A further plan we have in mind is the establishment of a special Reserve Fund. On the basis that the financial responsibility for the future of the Trust should not rest entirely on the shoulders of the various Governments and Councils, but also should be the responsibility of the commercial world, we plan to approach our sponsors and other firms whom we consider would be interested in the development of culture and the arts in Australia through the Trust's activities, to make an annual payment to a reserve fund for the next three years. This Fund would be called upon only in the case of the cost of one year's activities exceeding the Trust's income for that year and then only to the extent of such deficiency.

Your Directors also consider that audience building is important, and one way in which this can be attained is by increasing our membership numbers. At the present time, the Trust has 1,806 members, an increase of 466 over the past twelve months. These numbers are small in relation to the population, and in relation to our actual audiences (159,318 people attended our 1957 Opera Season, whilst our classical drama tour was seen by 116,305). Your Directors consider that a total membership of 10,000 should not be too much to expect. Shortly, we shall make a concerted effort to increase our present numbers and should like to ask your assistance in this drive. If each member could bring to the Trust one additional member, it would be a considerable help, as we must bear in mind that membership is the backbone of the Trust. The interest of our members in the Trust's productions provokes the interest of others and has a multiplying effect in audience value. The cost of membership, at £5 per annum, is small, as, apart from the value of belonging to a cause which we feel is so important to Australia, it also offers outstanding material advantages when taking into consideration that subscriptions are allowable deductions for taxation purposes and entitles members to preferential bookings before the general public at reduced prices of approximately 25% for at least two seats for each Trust performance. It will be seen that members who attend our performances would not be financially out-of-pocket in any one season.

During the year, the Trust has successfully negotiated the purchase of a four-storey building in Dowling Street, Kings Cross, Sydney, which is in close proximity to the Elizabethan Theatre. The building will be used for storage, rehearsal rooms, workrooms for making our own scenery, club rooms, etc. It

will also be used for letting to outside organisations for rehearsal purposes and will enable ready access to our properties which we shall hire out. The cost of the building was £60,000 and has been financed by payment of a deposit of £10,000 from Trust funds (this amount represents the profit to the Trust from the sale of the film rights of SUMMER OF THE SEVENTEENTH DOLL) and an interest-free loan of £50,000 made available by the New South Wales State Government and repayable over a period of five years. This Government has also generously increased its annual grant by £5,000 per annum, which will assist in the repayment of the loan. The balance of the annual instalments will be paid from Trust income, and your Directors consider that the all-round savings to the Trust, which will be effected by the acquisition, of the building, will meet this additional amount.

Your Directors are of the opinion that the building is a very sound investment for the Trust.

H. C. COOMBS,

Chairman.

Melbourne, 8th September, 1958.

EXECUTIVE DIRECTOR'S REPORT

TRUST ACTIVITIES DURING THE YEAR.

1. Opera.

The Trust Opera Company presented a seventeen weeks' Grand Opera Season, comprising five operas—LA BOHEME, TOSCA, TALES OF HOFFMANN, THE BARTERED BRIDE and OTELLO, for which Joan Hammond, Elsie Morison and Ronald Dowd returned to Australia to join the Company.

On the whole, it was felt that the standard of performances was higher than the preceding season. Joan Hammond and Ronald Dowd scored notable successes in OTELLO, whilst Elsie Morison proved herself to be one of the best "Mimis" in LA BOHEME, of the operatic stage. The most popular opera proved to be TOSCA which Joan Hammond has performed in many of the principal Opera Houses of the world, and in which John Shaw scored a notable success. John Shaw has now joined the Company of the Royal Opera House, Covent Garden.

Although the financial cost of the season was high in relation to our revenue, there can be no doubt that, judged by overseas economic standards, it was an outstanding achievement.

2. Drama.

A tour of classical drama—HAMLET and THE RELAPSE—was presented in Canberra, Sydney, Melbourne, Brisbane, Adelaide, Hobart and Perth. Paul Rogers and Rosalind Boxall were guest artists from the U.K., and Paul Rogers received general acclaim for his performance in HAMLET.

The cost of the tour proved to be heavier than we had anticipated, however, and your Directors have decided not to present a full-scale classical drama tour during the coming year. In view of the heavy costs of opera, it is felt it is better to wait until the full costs of operating over the year are known before embarking on an annual classical tour.

The Trust also presented a tour of THE HAPPIEST DAYS OF YOUR LIFE and TIME REMEMBERED, with Margarett Rutherford and Stringer Davis, which visited Sydney, Melbourne, Hobart, Launceston and Adelaide. This again proved more costly than we had expected.

A more economically successful tour of the new Australian play, THE SHIFTING HEART, by Richard Beynon, visited Sydney, Brisbane and Melbourne, as well as touring country centres in New South Wales and Queensland, in association with the Arts Council.

A production of LOOK BACK IN ANGER was presented at the Elizabethan Theatre in association with the English Stage Company.

The Elizabethan Theatre was let for a period of three weeks over Christmas to Rudor Productions who presented CINDERELLA, and for a period of thirteen weeks from 31st January to Garnet Carroll for a production of SALAD DAYS.

3. Summer of the Seventeenth Doll—Overseas Productions.

SUMMER OF THE SEVENTEENTH DOLL closed its successful season at the New Theatre, London, in December. This play was presented jointly by the Trust and St. James' Players.

The Company opened in New York under the management of the New York Theatre Guild and Roger Stevens in January. This production did not prove economically successful and was withdrawn after a four weeks' run.

The film rights of the play were sold to Hecht, Hill and Lancaster, of Hollywood, from which the Trust benefited financially to the extent of £10,000.

The play has also been presented in many European playhouses, as well as in most of the principal towns of the U.K. and South Africa. The Trust benefits in the form of a profit royalty from these ancillary productions.

4. Ballet.

In association with the Opera Company, a small Ballet Company was formed which gave individual performances of a ballet programme, including an Australian ballet, WAKOOKA, with music by John Antill. This did not prove sufficiently popular to encourage us to present small-scale ballet in major theatres at the present time.

5. Assistance to Other Organisations.

The Trust has continued to assist the National Theatre and Fine Arts Society of Tasmania in the presentation of opera. CARMEN and THE BARBER OF SEVILLE, directed by Trust producers, were presented during the year. The latter opera proved financially successful.

The Trust has also assisted the National Theatre Inc. in Perth in the production of opera, where THE BARBER OF SEVILLE was produced by a Trust producer with successful financial results.

The Trust has also assisted this Theatre by the loan of producers for drama work.

6. Musical Comedy.

A new Australian musical comedy, LOLA MONTEZ, by Alan Burke, Peter Benjamin and Peter Stannard, was presented by the Trust in association with the Union Repertory Company, Melbourne, at the Union Theatre. This production was mounted as a try-out and proved sufficiently successful to warrant this musical comedy being mounted in the major theatres during the coming year.

7. Emlyn Williams.

In association with D. D. O'Connor Productions, the Trust organised a tour of readings from Charles Dickens and Dylan Thomas by Emlyn Williams in all the capital cities and some country centres.

8. School Performances.

In association with the Arts Council of Australia, the Trust presented abridged versions of HAMLET and HENRY V in a Schools Tour of N.S.W. This tour has received considerable acclaim from school teachers and education authorities, and it is hoped to continue this form of activity in the future.

9. Melbourne Office.

The Trust has opened an office in Melbourne at 239 Collins Street, and has appointed Mr. John Sumner Manager for Victoria. The activities of this office have already shown considerable results both in increased membership and in the general interest shown in Trust activities in Victoria.

CURRENT ACTIVITIES.

1. Opera.

The Trust's Opera Company is presenting an eighteen weeks' season, comprising five operas—PETER GRIMES, LOHENGRIN, FIDELIO, CARMEN and THE BARBER OF SEVILLE, for which Sylvia Fisher, Constance Shacklock, Rosina Raisbeck, Raymond Nilsson and Ronald Dowd have been invited as guest artists.

The Season proved extremely popular in Brisbane, with the exception of PETER GRIMES, and it is felt that this unfamiliar work, which has received high critical acclaim, cannot be expected to attract large audiences.

The financial results of the Sydney Season have proved considerably less satisfactory than the 1957 Season, and it is felt that a substantial loss may be incurred. The artistic standard of the Season has been considerably enhanced by the engagement of Karl Rankl as Musical Director. A noticeable improvement has been observed in the work of the chorus and orchestra.

2. Drama.

The Trust is presenting a new Australian play, CURLY ON THE RACK, by Ru Pullen, at the Elizabethan Theatre.

THE SHIFTING HEART is being currently presented in Adelaide and Tasmania.

SUMMER OF THE SEVENTEENTH DOLL is being currently presented in Brisbane, and will tour the Queensland coast as far as Cairns, in association with the Arts Council, and subsequently the Victorian district, in association with the Council of Adult Education.

3. Play Competition.

Through the generosity of General Motors-Holden, the Trust is organising a play competition, known as the General Motors-Holden Award, results of which will be announced at the end of the year.

4. Children's Entertainment.

The Trust is presenting an entirely new version of Peter Scriven's puppet entertainment, **THE TINTOOKIES**, entitled **LITTLE FELLA BINDI**, with original music by Eric Rasdell.

This production is being presented in Brisbane, Melbourne, Adelaide, Hobart and Sydney.

5. Publications.

The Trust has edited "The Australian Theatre Year Book" which has been published by F. W. Cheshire, of Melbourne, covering the activities of theatres throughout the country during 1957.

The Trust has received many favourable comments regarding the Year Book, which provides the only comprehensive review of the Australian Theatre. The Trust aims to make the book an annual publication.

FUTURE PLANS.

1. Drama.

Early next year, it is proposed to commence a repertory scheme at the Elizabethan Theatre, each play being presented for a three-and-a-half week period with a nucleus of contract players. Successful plays will be toured to other capital cities during the period June/October.

2. Assistance to Other Organisations.

The Trust will assist the National Theatre and Fine Arts Society of Tasmania with two operas during the coming year. The operas proposed are **MADAME BUTTERFLY** and **RIGOLETTO**. The Trust will also assist the National Theatre Inc. of Western Australia with a production of **MADAME BUTTERFLY**.

3. National Institute of Dramatic Art.

In association with the New South Wales University of Technology and the Australian Broadcasting Commission, the Trust will undertake responsibility for the management of the Institute of Dramatic Art, to be housed in the University.

The course will be of two years' duration and it is anticipated that thirty students will be recruited each year. The Trust and the University will assume responsibility for the financial cost of this Institute.

4. Musical Comedy.

The Trust will present the Australian musical comedy, **LOLA MONTEZ**, at the Elizabethan Theatre in October after a preliminary run in Brisbane.

It is hoped to be able to tour this musical comedy, if successful, to other States.

Your Directors feel that the Trust has achieved a great deal in this year and has become firmly established in the minds of the public as an organisation responsible for theatrical performances of high quality and as a valuable stimulus to Australian creative ability.

H. S. HUNT,
Executive Director.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

BALANCE SHEET

LIABILITIES.

ACCUMULATED FUNDS:

	£	£
Balance at 30th June, 1957	112,154	
Add Surplus for year ended 30th June, 1958	3,469	
	<u>115,623</u>	

PROVISION FOR RENEWAL OF LEASE:

The Elizabethan Theatre, Sydney	13,500
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THE ELIZABETHAN THEATRE RESERVE FUND

31,667

DEFERRED LIABILITY:

Balance of Cost of Shares in Newtown Majestic Pty. Limited	5,833
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SUNDRY CREDITORS AND ACCRUED EXPENDITURE	1,889
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AUDITORS' REPORT.

We have audited the foregoing Balance Sheet with the Books of Account of The Australian Elizabethan Theatre Trust. Having obtained all the information and explanations we have required, we are of the opinion that the said Balance Sheet is properly drawn up so as to exhibit a true and correct view of the state of the Company's affairs as at 30th June, 1958, according to the best of our information and the explanations given to us and as shown by the books of the Company. In our opinion, the Registrar of Members and other records which the Company is required to keep by the Companies Ordinance 1954 or by its Articles have been properly kept.

G. T. HARTIGAN & CO.,
Chartered Accountants (Aust.),
Honorary Auditors.

SYDNEY, 5th September, 1958.

£168,512

STATEMENT OF INCOME AND EXPENDITURE

EXPENDITURE.

	£	£
POSTAGE, TELEPHONE AND CABLES	1,756	
PRINTING AND STATIONERY	1,310	
PUBLICITY AND PUBLIC RELATIONS	978	
RENT	1,258	
REPAIRS AND MAINTENANCE	296	
SALARIES	13,678	
TRAVELLING AND ENTERTAINING EXPENSES	3,430	
INTEREST	257	
MISCELLANEOUS EXPENSES	708	
ALLOWANCE FOR DEPRECIATION OF:		

Furniture	100	
	<u>23,771</u>	

GRANTS AND ADVANCES:

Assistance to Australian Artists to gain overseas experience	200
Council of National Theatre and Fine Arts Society of Tasmania	350
	<u>550</u>

LOSS ON PRODUCTIONS:

The Elizabethan Opera Company, 1957	27,967
The Elizabethan Opera Ballet Company, 1957	5,601
"The Rutherford Season"	18,501
The Elizabethan Drama Company, 1957	23,901
	<u>75,970</u>

PROVISION FOR RENEWAL OF LEASE:

The Elizabethan Theatre, Sydney	4,500
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BALANCE being SURPLUS for the year transferred to Accumulated Funds	3,469
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£108,260

ELIZABETHAN THEATRE TRUST

AS AT 30th JUNE, 1958

ASSETS.		£	£
INVESTMENTS—At Cost (Market Value at 30th June, 1958, £80,384)			72,913
THE ELIZABETHAN THEATRE, Sydney—At Cost:			
2 Shares of £1 each in Newtown Majestic Pty. Limited (See Contra)			37,500
FURNITURE—At Cost less Provision for Depreciation			1,207
ADVANCES:			
The Elizabethan Theatre Company (Sydney) Limited		4,000	
The Elizabethan Opera Company		42,500	
"Look Back in Anger" Production		3,500	
"The Tintookies" Production		2,000	
The Arts Council of Australia		500	
Council of Adult Education		400	
			52,900
SUNDRY DEBTORS			1,575
PREPAYMENTS			800
CASH WITH BANKERS			1,597
CASH ON HAND			20
H. C. COOMBS } Directors.			£168,512
C. J. A. MOSES }			

FOR THE YEAR ENDED 30th JUNE, 1958

INCOME.		£	£	£
RECEIPTS FROM:				
Subscribing Members			6,724	
Donors			116	
				6,840
INVESTMENT INCOME				3,910
SUNDRY INCOME:				
"The Shifting Heart"—				
Council of Adult Education Tour—				
Profit on production		9,780		
Royalties		491		
Share of Surplus		1,500		
			11,771	
"Summer of the Seventeenth Doll"—				
Proceeds Sale of Film Rights		7,515		
Overseas Royalties		1,508		
Share of Surplus—London Season		8,125		
			17,148	
Management Fees Received			12,140	
Sundries			476	
				41,535
SUBSIDIES RECEIVED:				
Commonwealth Government			20,000	
Victorian Government			8,000	
Melbourne City Council			2,000	
Queensland Government			5,000	
Brisbane City Council			2,000	
South Australian Government			6,000	
Tasmanian Government			3,000	
Adelaide City Council			1,000	
Western Australian Government			4,000	
			51,000	
New South Wales Government		7,500		
Sydney City Council		3,600		
Less Transfer to The Elizabethan Theatre Reserve Fund and Interest Due on Instalment		11,100	4,975	55,975
		6,125		
				£108,260

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

BALANCE SHEETS AT 30th JUNE, 1958

LIABILITIES.		£	£
ACCUMULATED FUNDS:			
Balance at 30th June, 1957		112,154	
Add Surplus for year ended 30th June, 1958		3,469	
			115,623
PROVISION FOR RENEWAL OF LEASE:			
The Elizabethan Theatre, Sydney		13,500	
THE ELIZABETHAN THEATRE RESERVE FUND		31,667	
DEFERRED LIABILITY:			
Balance of Cost of Shares in Newtown Majestic Pty. Limited		5,833	
SUNDRY CREDITORS AND ACCRUED EXPENDITURE		1,889	

AUDITORS' REPORT.

We have audited the foregoing Balance Sheet with the Books of Account of The Australian Elizabethan Theatre Trust. Having obtained all the information and explanations we have required, we are of the opinion that the said Balance Sheet is properly drawn up so as to exhibit a true and correct view of the state of the Company's affairs as at 30th June, 1958, according to the best of our information and the explanations given to us and as shown by the books of the Company. In our opinion, the Registrar of Members and other records which the Company is required to keep by the Companies Ordinance 1954 or by its Articles have been properly kept.

G. T. HARTIGAN & CO.,
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SYDNEY, 5th September, 1958.

£168,512

STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30th JUNE, 1958

EXPENDITURE.		£	£
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GRANTS AND ADVANCES:			
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			550
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The Arts Council of Australia		500	
Council of Adult Education		400	
			52,900
SUNDRY DEBTORS			1,575
PREPAYMENTS			800
CASH WITH BANKERS			1,597
CASH ON HAND			20
			£168,512

H. C. COOMBS }
C. J. A. MOSES } Directors.

INCOME.		£	£	£
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South Australian Government		6,000		
Tasmanian Government		3,000		
Adelaide City Council		1,000		
Western Australian Government		4,000		
			51,000	
New South Wales Government		7,500		
Sydney City Council		3,600		
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PEERLESS PRESS PTY. LIMITED, SYDNEY.

