

**THE
AUSTRALIAN ELIZABETHAN THEATRE TRUST**

Annual Report and Financial Statements

DECEMBER, 1964

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

NOTICE OF MEETING

NOTICE IS HEREBY GIVEN that the ANNUAL ORDINARY GENERAL MEETING of Members will be held on 5th Floor, Commonwealth Banking Corporation Building, 367 Collins Street, Melbourne, on Tuesday, the 29th June, 1965, at 5.30 p.m.

BUSINESS

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to the 31st December, 1964, and the Report of the Directors and Honorary Auditors thereon.
2. To elect Directors.
The following Directors, who were appointed by the Board since the last Ordinary General Meeting at which Directors retired, retire in accordance with Article 43. They are eligible and offer themselves for re-election:
Mrs. P. W. E. Curtin, Mr. T. S. Duckmanton, Mr. N. F. Hopkins,
Mr. Neil Hutchison, Mr. J. B. Piggott.
The following Directors retire by rotation in accordance with Article 44, are eligible, and offer themselves for re-election:
Mr. K. G. Brooks, Mr. A. H. L. Gibson, Mrs. I. L. Massy Burnside,
Mr. Albert Monk, Sir Charles Moses, Dr. Lloyd Ross,
Professor Sir Fred Schonell, Sir Arthur Smithers, Mr. L. C. Waterman.
Sir Alexander Reid and Mr. F. E. Lampe retire pursuant to Section 121 of the Companies Ordinance, 1962, and the Meeting will be asked to consider, and, if thought fit, to pass the following resolutions as resolutions pursuant to Section 121 (6) of the Companies Ordinance, 1962:
"That Sir Alexander Reid be authorised to continue in office as a Director until the next Ordinary General Meeting."
"That Mr. F. E. Lampe be authorised to continue in office as a Director until the next Ordinary General Meeting."
3. To elect Honorary Auditors for the ensuing year. The retiring Auditors, Messrs. G. T. Hartigan & Co., Chartered Accountants, are eligible for re-election.
4. To transact any other business which may be brought before the Meeting in conformity with the Articles of Association.

SPECIAL BUSINESS

Under Article 44 of the existing Articles of Association, one-third of the Directors retire by rotation in each third year. The Board considers it would be in the interests of Members and Management of the Trust if a proportion of the Directors retired from office and, if willing, submitted themselves for re-election each year. This would be in accordance with the practice of other companies and would give Members the opportunity of making changes in the composition of the Board at more frequent intervals than three years. To provide for this it will be necessary to alter the Articles of Association and such alteration, under the terms of the Trust's Licence, requires the approval of the Governor-General.

Accordingly, the Meeting will be asked to consider and, if thought fit, to pass with or without amendment the following resolution as a special resolution:

"That, conditional upon the approval of the Governor-General being obtained and as and from the date of such approval, Article 44 of the Articles of Association be deleted and that the following Article be substituted therefor:

'44. At each Ordinary General Meeting one-third of the Directors or, if their number is not a multiple of three, then the number nearest to, but not exceeding, one-third shall retire from office.'"

By Order of the Board,

M. PARKER,

Secretary.

Sydney: June, 1965.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

PRESIDENT:

Sir Ian Potter

VICE-PRESIDENTS:

Dr. J. R. Darling

G. F. Davies

Sir Robert Knox

CHAIRMAN:

Dr. H. C. Coombs

DIRECTORS:

Professor Frederick Alexander

K. G. Brooks

The Hon. Mr. Justice Crisp

Mrs. P. W. E. Curtin

Mrs. M. Dekyvere, M.B.E.

T. S. Duckmanton

The Hon. Mr. Justice Eggleston

W. O. Fairfax

A. H. L. Gibson, E.D.

Miss Margaret Gillespie

S. G. Haviland, C.B.E.

N. F. Hopkins

Neil Hutchison

Sir James Kirby, C.B.E.

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

Mrs. I. L. Massey Burnside

Albert Monk

Sir Charles Moses, C.B.E.

Professor J. A. Passmore

J. B. Piggott

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

Miss M. E. Roper

Dr. Lloyd Ross

Professor Sir Fred Schonell

Sir Arthur Smithers, C.B.E.

L. C. Waterman

HONORARY SOLICITORS:

Messrs. Allen, Allen & Hemsley, 55 Hunter Street, Sydney.

HONORARY AUDITORS:

G. T. Hartigan & Co., Chartered Accountants.

BANKERS:

Commonwealth Trading Bank of Australia.

REGISTERED OFFICE:

Commonwealth Bank Chambers,

Cnr. London Circuit and Northbourne Avenue,

Canberra, A.C.T.

EXECUTIVE DIRECTOR:

Stefan Haag

ADMINISTRATOR:

Bruce Scott

HONORARY SECRETARY:

Maurice Parker

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

(A Company incorporated in the Australian Capital Territory and limited by guarantee.)
153 Dowling Street, Potts Point, N.S.W.

DIRECTORS' REPORT

Report of the Directors to the Members at the Ordinary General Meeting to be held in Melbourne on 29th June, 1965.

Your Directors are pleased to present their report on the Trust's activities in 1964. This was a year of quite unprecedented activity in all fields of theatre and was marked by achievements of outstanding quality. These are reviewed by the Executive Director, and are listed in detail later in this report.

The Balance Sheet and Statement of Income and Expenditure of the Trust for the 12 months ended 31st December, 1964, have been duly certified by Messrs. G. T. Hartigan and Company, Chartered Accountants.

Income from sources other than box office receipts amounted to £421,085 and net expenditure totalled £498,639 as shown in the Income and Expenditure Account. The resultant deficit of £77,554 has been offset against Accumulated Funds, thus reducing these funds from £170,854 to £93,300.

Gross income, including all box office receipts, was £1,156,747, and gross expenditure £1,234,301.

Subsidies received from the Commonwealth Government included £50,000 which would have normally been received in the period to 30th June, 1965. This payment was advanced by the Commonwealth Government to meet the additional expenditure which was incurred for the 1965 season by The Australian Ballet, the season necessarily being commenced early in 1965 to bring the company to its peak for the Commonwealth Festival and overseas tour.

Overhead expenses of the Trust amounted to £106,976, which figure is considered reasonable in relation to total expenditure, and in view of the many and varied activities of the organisation.

1964 was the first full year in which increased grants from the governments were available to us, and we embarked hopefully on the very desirable course of providing full professional employment for the opera company as well as for the ballet company which had been established on a continuing basis in the previous year. Our experience shows, however, that the cost of this greatly exceeds the estimates on which the decisions to establish and maintain these companies were based. This excess of costs over estimates was partly due to increased expenditure arising from changes in theatrical awards and the like, but it was also partly due to our undertaking of productions which, while ensuring effective use of the talents of the artists employed, ran beyond the capacity of Australian audiences for theatre in these genres.

Although the Trust Board is convinced that the highest professional standards and an essentially Australian style are attainable only where companies are maintained in continuing operation, this policy has had to be substantially modified and its practicability for the future is under searching scrutiny.

The current year offers us an opportunity for fundamental examination of these issues because the public's needs in the area of high-quality opera are being met by the Sutherland-Williamson Grand Opera Company and because the Australian Ballet is being employed overseas for some months. Clearly, it will be necessary for us, by the end of 1965, to have evolved a pattern of activity in these two major fields which can confidently be sustained by the Trust within the financial resources available to it.

Significant contributions to the Trust's operations in opera and ballet were made during the year by commercial and industrial companies who contributed some £20,000 to our funds. The Board is grateful for this valuable expression of the increasing interest of business houses in the performing arts.

Members will note in the balance sheet a small amount under the heading of "Commissioning Fund." This sum, appreciably increased since the balancing date, consists of donations from individuals and from educational and cultural trusts to enable us to commission works from Australian playwrights, composers, choreographers, and so on. It is the Board's conviction that part of the problem of developing a significant flow of written theatre works of quality arises from the economic uncertainties of the writers. Therefore, the Board proposes, with advice from various competent sources, to commission a limited number of works in the various areas of theatre in which the Trust is active. Initial payments under these commissions will be very modest, but we believe they will make it economically feasible for the creative artists to commit time and talent to work in these areas. Further payments will be dependent upon whether or not it is possible for the Trust to make use of the work.

One feature of our commissioning plan is that, where possible, the creative artists will be associated with professional producers in the development of their works, with workshop facilities available to test the theatrical effectiveness of the works while still in the formative stage. As results begin to emerge from these commissions the Board is hopeful of interesting other persons and foundations in the merits of supporting this commissioning fund.

Members were informed at the last annual general meeting that the Board was examining its own organisation and procedures. One important change has already been implemented and another is recommended to Members at this meeting. It is felt that the present system, which calls for the retirement of one-third of the Directors at three-year intervals, has certain disadvantages in that the composition of the Board may change too slowly in relation to the changing capacity of the Board personnel to devote time and energy to the Board's work. Therefore, we seek an amendment of the Articles of Association to require the retirement of one-third of the Board each year.

The change already implemented is that an Executive Committee of the Board has been set up to meet our need for more active and more effective organisation to meet day-to-day requirements arising out of the Trust's operation and to ensure machinery by which we can respond to calls for important decisions at short notice.

A gratifying trend in the Trust's work is the increasing association between it and the Universities. Our association with the University of Melbourne through the Union Theatre Repertory Company is of long standing. That with the University of New South Wales through the National Institute of Dramatic Art and the Old Tote has become increasingly fruitful. We look forward to an extension of comparable ties with universities in other States.

The Board is grateful for this opportunity to commend the Executive and the staff of the Trust for their loyalty, resource and sustained effort in a year of many challenges.

In accordance with the Companies Ordinance, 1962, as amended, the Directors report as follows:

1. The results for the year under review have not been affected by items of an abnormal character other than as mentioned in the accounts and in this report.
2. No circumstances have arisen which render adherence to the existing method of valuation of assets or liabilities of the Company misleading or inappropriate.
3. No contingent liabilities have been undertaken by the Company since the end of the period covered by the last report and no contingent liability has become enforceable or is likely to become enforceable within the succeeding period of twelve months which will materially affect the Company in its ability to meet its obligations as and when they fall due.

H. C. COOMBS,
Chairman.

Sydney,
4th June, 1965.

EXECUTIVE DIRECTOR'S REPORT TO MEMBERS

The year 1964 was one of unprecedented Trust activity. Heartened by the availability of increased grants in 1963, we confidently put into effect a long-cherished plan of committing the Elizabethan Trust Opera Company and the Australian Ballet to a year-round schedule of work. At the same time several expansionary moves were made within the frame of our regional policy for drama.

Noteworthy among the activities was "Henry V," a major-scale production which, undertaken partly as the Trust's contribution to the Shakespeare quatercentenary celebration, was also planned to introduce Australian audiences to performances on an open stage in line with current staging trends overseas. By special adaptation of a tent as auditorium, Australians were offered their first homeland opportunity to see Shakespeare staged as in theatres like those of Stratford (Ontario), Chichester and Minneapolis, to name but a few. A significant feature of our "Henry V" was that cast, producer and designer were all Australians.

The highly successful Old Tote Theatre production of "Who's Afraid of Virginia Woolf?" staged in several States, Canberra and New Zealand, was the first major touring project to emerge from the regional drama policy which provides, among other things, for national touring under Trust auspices when a regional company's achievement is of particular interest, strength and merit.

The main feature in the areas of opera and ballet was undoubtedly the joint season presented through Adelaide, Brisbane, Sydney and Melbourne. A season of this nature, with two companies at work in alternation and collaboration, ensured for an opera like "Carmen" a quality in dancing commensurate with the singing just as, earlier in the year, members of the Australian Ballet had given to the touring "Fledermaus" a dance component to parallel the artistry of the singers. The joint nature of the main season similarly assured for a ballet like "Prince Igor" a quality of singing on a level with the art of the dancers.

The joint season not only allowed our audiences to enjoy the dancing of the Australian Ballet to orchestral playing by the A.B.C. orchestras, but it also afforded us the opportunity to extend our repertoire into the new world of "musical theatre" as represented by Carl Orff. The Orff programme utilised the full resources of both the companies, ballet and opera, in an interlocked collaboration which "Fledermaus," to a degree, had earlier foreshadowed. In "Fledermaus," the ready way in which our artists adapted themselves to the lighter idiom of operetta was particularly pleasing.

An especially memorable signal from the 1964 season was the way in which Australian creative talents, combining in the production of works for the Australian Ballet, affirmed their world stature in "The Display." Artistically, this gives us much heart for the future, particularly when there is also regard for the remarkable artistic advancement of our dancers whose renown is enhanced by the readiness of such guest artists as Fonteyn and Nureyev to appear with them, for, outside the Royal Ballet itself, the Australian Ballet is the only company with whom these two great artists, together, have ever chosen to dance full-length works.

Unfortunately, however, over the year as a whole, some grave setbacks at the box-office and, beyond all anticipation, heavy increases in over-all operating costs created formidable difficulties. Take "Fledermaus," for example. Here was a production which, after its exceptional success in the opera season repertoire of late 1963, was scheduled in 1964 to provide a sizeable portion of the full-time employment of the Trust Opera Company. "Fledermaus" was reasonably expected to break even, yet it failed at the box-office.

On the other hand, the project undertaken to ensure a full year for the Australian Ballet, the Fonteyn-Nureyev season, more than fulfilled our hopes. But the wind blows capriciously in the theatre business and adversity also attended on "Henry V," an experience which left us in no doubt that full-scale Shakespeare by an all-Australian team could readily be ignored by considerable sections of the Australian theatre-going public.

With regard to the joint season of operas and ballet, it was our confident expectation that the very joint nature of the venture would ensure some over-all saving of expenditure in theatre operation, promotion and staff commitment. In fact, the anticipated substantial savings were not fully realised, and attendances also fell below expectations. It was thought, indeed, that attendances at individual performances in the joint season would increase by from 20% to 25% as a reflection of the fact that

considerably fewer performances of either opera or ballet were offered as compared with the number of performances of the companies in separate seasons of earlier years. But against our expectation of an attendance increase of some 20% the actual increase was a mere 2%.

One considerable weakness exposed during the year was the inadequate availability of orchestras for our needs in musical theatre. While we continue to be fortunate in having the A.B.C. orchestras at our disposal, as in the past, their availability is necessarily limited and they are to a great extent unable to meet our requirements. Additionally, unexpected increases in orchestral costs created difficulties. The twin problems of orchestral availability and of orchestral cost suggest that some Trust reduction of dependence on the A.B.C. orchestras will need to be envisaged.

The principles of the Trust's regional drama policy, as already indicated, are in successful operation in several areas and will be extended as appropriate arrangements are made elsewhere. Numerous attempts have been made on various levels to foster the development of viable playwriting—seminars with the A.B.C., professional readings of scripts at the Old Tote Theatre, provision for apprentice playwrights to work with the Union Theatre Repertory Company, and allocation of the outstanding talent and near full-time services of Mr. Robin Lovejoy to a study of basic difficulties in the Australian playwriting problem. Extension of this activity is mentioned in the Trust Directors' report.

The Trust's work in professional training, through the Australian Ballet School in Melbourne and through the National Institute of Dramatic Art in Sydney, continued to confirm us in the belief that theatre education and theatre practice at these demanding levels will go far towards ensuring practical fulfilment of the nation's world-recognised potential of talent.

In expressing my thanks to the staff, I think that Members will be particularly interested to learn that during the year the "electrics" staff of the Trust's Production Unit developed a dimmer-board considerably lighter and smaller than any comparable equipment on the market. Attention should be directed to the greatly increased turnover of the Production Unit, this continuing increase being due to work done on outside contracts of a diverse nature. We are proud that 1964 has shown a quality of craftsmanship in the execution of scenery, properties and costumes which can compare with any in the world.

All in all, the Trust's operations in 1964 have more clearly demonstrated to us the multiplicity of needs to be met in the development of the theatre arts in Australia while, at the same time, they have laid forceful emphasis also on the stringent limits of our resources for the tasks which these needs create.

The Financial Reports:—

Although the financial statements are shown in more detail than is required by the provisions of the Companies' Ordinance, there are a number of interesting facts, which are not revealed in the figures. We have, therefore, included the following further breakdown of the figures to show this information.

Gross Expenditure for the Year ended 31/12/1964:

Item	Amount £
The Australian Ballet	354,290
Net Subsidy to the Australian Ballet School	7,317
Elizabethan Trust Opera Company	365,970
Drama Activities	246,392
Subsidies and Grants to other bodies	13,784
Administrative and Overhead Expenses	106,976
Production Division A.E.T.T.	113,911
Net Losses on other Productions	25,661
	<hr/> <hr/> £1,234,301 <hr/> <hr/>

Gross Receipts for the Year ended 31/12/64:

Item	Amount £
The Australian Ballet	286,537
Elizabethan Trust Opera Company	172,561
Drama Activities	176,857
Subsidies from governments and city councils	375,000
Production Division A.E.T.T.	107,181
Income from investments, members' subscriptions, etc.	36,862
Net profits on other productions	1,749
	<hr/>
	£1,156,747

One significant fact from these figures is that out of a total expenditure well in excess of £1 million in 1964, the Trust was dependent on box-office receipts for approximately 64% of its income. A factor of this kind introduces a considerable element of uncertainty into the financial planning.

The dependence on box-office receipts in the presentation of the theatre arts in this country is greater than in many overseas communities, where direct government subvention is more than proportionately higher.

The following tables provide a detailed examination of the results of the various activities of the Trust for the period under review:

Table 1

THE AUSTRALIAN BALLET

Season and Place	No. of performances	Total Attendances	Box-office receipts £	Average attendance per performance	Average Price paid per person
Nutcracker (Melbourne)	31	36,633	24,426	1,182	13/4
Adelaide Festival (joint season with opera company)	13	13,889	15,512	1,068	22/4
Perth Season	11	11,470	11,302	1,042	19/8
Joint Season with Opera Company—					
Brisbane	22	11,515	12,918	523	22/5
Sydney	30	23,308	23,107	777	19/10
Melbourne	26	20,000	25,386	769	25/5
Fonteyn/Nureyev—Season					
Sydney	11	15,582	64,932	1,417	83/4
Melbourne	10	26,962	92,978	2,696	69/—

Table II

ELIZABETHAN TRUST OPERA COMPANY

Season and Place	No. of performances	Total Attendances	Box-office receipts £	Average attendance per performance	Average Price paid per person
Hobart	9	2,659	2,212	295	16/7
Perth (Festival)	14	5,819	6,424	416	22/—
Adelaide (Festival) (Joint Season with Australian Ballet)	13	11,349	19,070	873	33/7
S.A. Country Tour	16	6,430	3,439	402	10/8
N.S.W./Q'd. Country Tour	51	18,526	12,588	363	13/6
Canberra	4	1,330	1,298	332	19/6
Joint Season with Australian Ballet—					
Brisbane	13	5,433	5,952	418	21/11
Sydney	23	22,107	28,750	961	26/—
Melbourne	26	20,000	24,824	769	24/10
Opera in a Nutshell (Schools performances)	46	18,400	2,760	400	3/—
Die Fledermaus Season—					
Melbourne	59	43,044	44,510	730	20/8
Brisbane	20	17,782	18,639	889	20/11
Sydney	45	11,800	10,856	262	18/5

Table III

DRAMA ACTIVITIES

Season and Place	No. of perform- ances	Total Attend- ances	Box-office receipts £	Average attend- ance per performance	Average Price paid per person
Henry V—Adelaide Festival	18	17,651	13,109	981	14/10
Henry V—Sydney	18	12,950	10,817	719	16/8
Lunchtime Theatre	82	8,427	1,559	103	3/8
And the Big Men Fly—S.A. country tour	37	12,156	6,169	328	10/2
Young Elizabethan Players—					
N.S.W. Tour	42	63,568	12,028	1,513	3/9
Tasmanian Tour	37	9,291	1,289	251	2/9
Queensland Tour	109	27,815	5,281	255	3/9
S.A. Tour	83	27,079	4,951	326	3/8
Victorian Tour	83	18,800	3,336	226	3/7
Old Tote Theatre (Sydney)—					
Season of 4 Plays	153	24,404	17,868	159	14/7
Union Theatre Repertory Company (Melb.)—					
Season of 10 Plays	299	77,569	49,490	260	12/9
Who's Afraid of Virginia Woolf? Tour (Bris- bane, Canberra, Adelaide, New Zealand, return Sydney season)					
	108	59,523	54,035	551	18/2

BALLET

The Australian Ballet gave full-time employment to a company of 40 dancers and staff of 13.

It gave part-time employment to 75 additional dancers and 35 staff (ballet masters/mistresses, music staff, technicians, stage managers, etc.) and casual employment to 29 local extras.

Total salaries paid: £69,928

OPERA

The Elizabethan Trust Opera Company gave full-time employment to a company of 40 singers and staff of 18. It gave part-time employment to 76 additional singers, overseas artists and ballet dancers and 32 staff (conductors, pianists, technicians, stage managers, coaches, etc.) and casual employment to 101 local extras or supernumeraries.

Total salaries paid: £136,756.

DRAMA

In drama activities, employment was given to 199 actors and actresses and to a staff of 61, including producers, designers, stage managers, technicians and 5 local extras.

Total salaries paid: £85,274.

TABLE OF EVENTS

NEW SOUTH WALES

Drama:

The Importance of Being Earnest (presented by the Old Tote Theatre Co.)
 Who's Afraid of Virginia Woolf? " " " " " "
 The Caucasian Chalk Circle " " " " " "
 Heartbreak House " " " " " "
 Season of Australian Playreadings " " " " " "
 Henry V
 A Resounding Tinkle (presented at Lunchtime Theatre)
 Overruled " " " "
 Zoo Story " " " "
 Young Elizabethan Players (with Arts Council of Australia, N.S.W. Division).
 The Black Theatre of Prague (with J. C. Williamson Theatres Ltd.).
 Barefoot in the Park (with Garnet H. Carroll).

Ballet:

The Australian Ballet (with J. C. Williamson Theatres Ltd.).
 The Fonteyn/Nureyev Season (with J. & M. Laurie for Concerts Management (London) Pty. Ltd.).
 Just for Fun
 Giselle
 Jazz Spectrum
 Aurora's Wedding
 Divertissements:
 Don Quixote
 Pas Classique
 Rondino
 Le Corsaire
 Diane and Acteon
 Swan Lake (4 acts)
 Season of Operas and Ballets
 Les Sylphides
 Carnaval
 The Display
 Jazz Spectrum
 Aurora's Wedding
 Roundelay
 Divertissement
 Prince Igor

Opera:

Season of Operas and Ballets
 Carmen
 Catulli Carmina
 The Wise Woman
 Così fan Tutte
 Macbeth
 Die Fledermaus
 Country tour (with Arts Council of Australia—N.S.W. Division)
 The Marriage of Figaro
 La Bohème
 Opera in a Nutshell—Schools performances (with N.S.W. State Opera Company)
 Carmen
 Tenth Anniversary Performance, Sydney:
 The Soldier's Tale
 Il Maestro di Capella
 Divertissement

Musicals:

The Sound of Music (with Garnet H. Carroll).
 Carousel (with Garnet H. Carroll and Tivoli Circuit (Australia) Pty. Ltd.).
 The Merry Widow—Newcastle season (with Garnet H. Carroll).

Grants and Subsidies:

Independent Theatre
 The Old Tote Theatre (equipment)
 The Young Savoyards
 New England Theatre Centre
 The Australian Theatre for Young People
 Rockdale Municipal Orchestra and Opera Society.
 Department of Education N.S.W. Schools Drama.
 Sydney Drama Festival

VICTORIA

Drama:

Critics Choice	(presented by Union Theatre Repertory Co.)
Hamlet	" " " " " "
Love Rides the Rails	" " " " " "
And the Big Men Fly	" " " " " "
The Golden Legion of Cleaning Women	" " " " " "
Who's Afraid of Virginia Woolf?	" " " " " "
Photo Finish	" " " " " "
After the Fall	" " " " " "
A Thousand Clowns	" " " " " "
Night of the Auk	" " " " " "
And the Big Men Fly (country tour by U.T.R.C. and C.A.E. of Victoria).	
Black Theatre of Prague (with J. C. Williamson Theatres Ltd.).	
Barefoot in the Park (with Garnet H. Carroll).	
Young Elizabethan Players (presented by U.T.R.C.).	

Ballet:

The Australian Ballet (with J. C. Williamson Theatres Ltd.).
 Fonteyn/Nureyev Season (with J. & M. Laurie for Concerts Management (London) Pty. Ltd.).
 Just for Fun
 Giselle
 Jazz Spectrum
 Aurora's Wedding
 Divertissements:
 Don Quixote
 Pas Classique
 Rondino
 Le Corsaire
 Diane and Acteon
 Swan Lake (4 acts)
 Season of Operas and Ballets
 Les Sylphides
 Carnaval
 The Display
 Jazz Spectrum
 Giselle
 Prince Igor
 Aurora's Wedding
 Roundelay
 Divertissement

Opera:

Season of Operas and Ballets:
 Carmen
 Cossi fan Tutte
 Catulli Carmina
 The Wise Woman
 Macbeth
 Die Fledermaus (with Garnet H. Carroll).
 The Marriage of Figaro (Wangaratta Festival).

Musicals:

Carousel (with Garnet H. Carroll).
Finian's Rainbow (with Garnet H. Carroll).

Grants and Subsidies:

Emerald Hill Theatre
Melba Conservatorium of Music
Ballarat Light Opera Company
Truscott Memorial Fund
Victorian Light Opera Company
Wangaratta Drama Festival

QUEENSLAND

Drama:

The Black Theatre of Prague (with J. C. Williamson Theatres Ltd.).
Michael MacLiammoir (with Garland Productions).
Who's Afraid of Virginia Woolf? (Old Tote Theatre production).
Young Elizabethan Players (with Arts Council of Australia—Queensland Division).

Ballet:

The Australian Ballet (with J. C. Williamson Theatres Ltd.)

Season of Operas and Ballets:

Aurora's Wedding
Roundelay
The Display
Jazz Spectrum
Giselle

Opera:

Season of Operas and Ballets

Catulli Carmina
The Wise Woman
Macbeth
Cosi fan Tutte
Die Fledermaus
Country tour (with Arts Council of Australia—Queensland Division)
The Marriage of Figaro
La Boheme

Musicals:

The Merry Widow (with Garnet H. Carroll).
Carousel (with Garnet H. Carroll).

Grants and Subsidies:

North Queensland Drama Festival

SOUTH AUSTRALIA

Adelaide Festival:

Henry V
The Black Theatre of Prague (with J. C. Williamson Theatres Ltd.).
The Australian Ballet (with J. C. Williamson Theatres Ltd.).
Just for Fun
The Display
Aurora's Wedding
Jazz Spectrum

Adelaide Festival (Cont'd.):

Opera:

Carmen
Macbeth
Troilus and Cressida

Drama:

Michael MacLiammoir (with Garland Productions).
Who's Afraid of Virginia Woolf? (Old Tote Theatre production).
Young Elizabethan Players (presented by U.T.R.C.).
And the Big Men Fly—country tour (presented by U.T.R.C.).

Opera:

Country tour
The Marriage of Figaro
La Boheme

Grants and Subsidies:

Adelaide Repertory Theatre
Adelaide University Theatre Guild
Theatre 62
Port Pirie Repertory Company

WESTERN AUSTRALIA

Perth Festival:

The Black Theatre of Prague
The Devils

Opera:

The Marriage of Figaro
La Boheme

Ballet:

The Australian Ballet (with J. C. Williamson Theatres Ltd.)
Aurora's Wedding
Jazz Spectrum
The Display
Divertissement
Giselle

Grants and Subsidies:

National Theatre
Special grant for country tour by National Theatre in association with A.E.B.

TASMANIA

Drama:

The Black Theatre of Prague (with N.A.T.F.A.S.)
Barefoot in the Park—Hobart and Launceston (with N.A.T.F.A.S.)
Young Elizabethan Players (with N.A.T.F.A.S. and A.E.B. of Tasmania)
Catch Me Laughing (with N.A.T.F.A.S.)

Opera:

The Marriage of Figaro (with N.A.T.F.A.S.)

Musicals:

The Merry Widow (with N.A.T.F.A.S.)
La Belle Helene " "

Grants and Subsidies:

Council of the National Theatre and Fine Arts Society of Tasmania
Theatre Royal (heating of theatre)

CANBERRA

Drama:

Michael MacLaimmoir (with Garland productions)
Who's Afraid of Virginia Woolf? (Old Tote Theatre production)

Opera:

The Marriage of Figaro } (with Arts Council of Australia—A.C.T. Division)
La Boheme }

OTHER ACTIVITIES

Tour of major cities of New Zealand:
Who's Afraid of Virginia Woolf?—Old Tote Theatre production (with J. C. Williamson Theatres Ltd.)

PROFESSIONAL TRAINING

The Australian Ballet School
National Institute of Dramatic Art (with University of N.S.W. and Australian Broadcasting Commission)

GENERAL ASSISTANCE AND SUBSIDIES

Alice Springs Drama Festival
Inter Varsity Drama Festival
Lae Musical and Drama Society
Metropolitan Opera House New York Auditions
Combined Music Clubs of Australia
Sundry grants

STEFAN HAAG,
Executive Director.

SYDNEY

4th June, 1965

THE AUSTRALIAN ELIZA

Balance Sheet a

	1964 £	1963 £
ACCUMULATED FUNDS:		
Balance at 31st December, 1963	170,854	173,842
Less Deficit for the year	77,554	2,988
	<u>£93,300</u>	<u>£170,854</u>
PROVISIONS:		
Subsidies Receivable Carried Forward	—	56,000
Staff Retirement Fund	8,682	5,895
Artists' Special Assistance Fund	1,923	1,735
Commissioning Fund	1,500	—
Ballet School Scholarship Fund	—	600
The Australian Ballet Donors' Fund	1,500	—
Holiday Pay	—	958
	<u>£13,605</u>	<u>£65,188</u>
LOAN ON MORTGAGE — Secured:		
New South Wales Government—		
Repayable not later than twelve months	—	£10,000
CURRENT LIABILITIES:		
Ballet School — Fees paid in Advance	120	—
Bank Overdraft — Secured	132,602	86,475
Sundry Creditors and Accrued Expenditure	19,037	43,913
	<u>£151,759</u>	<u>£130,388</u>
	<u>£258,664</u>	<u>£376,430</u>

ELIZABETHAN THEATRE TRUST

at 31st December, 1964

	1964 £	1963 £
FIXED ASSETS:		
Freehold Land and Buildings—153-165 Dowling Street, Sydney—at Cost	109,457	109,457
Furniture and Equipment—at Cost	24,895	18,606
Less Provision for Depreciation	6,793	5,108
Shares in Subsidiary Company—	18,102	13,498
Newtown Majestic Pty. Limited—2 Shares of £1 each fully paid	—	—
	<u>£127,559</u>	<u>£122,955</u>
INVESTMENTS:		
Government and Public Authorities—		
At Cost (Market Value, 1964, £11,743; 1963, £22,164)	11,558	21,558
Listed Companies—		
At Cost (Market Value, 1964, £85,227; 1963, £86,085)—		
Shares	39,035	38,705
Debentures and Notes	19,886	19,886
	<u>58,921</u>	<u>58,591</u>
	<u>£70,479</u>	<u>£80,149</u>
CURRENT ASSETS:		
Production Division Stocks and Work in Progress—at Cost	13,658	13,867
Advances — Schedule 1	15,842	26,028
The Elizabethan Theatre Company (Sydney) Limited	11,156	11,031
Subsidies Receivable	—	112,500
Cash on Hand	175	100
Prepayments	1,253	380
Sundry Debtors	18,542	9,420
	<u>£60,626</u>	<u>£173,326</u>
NOTE:	<u>£258,664</u>	<u>£376,430</u>
The Subsidiary Company, Newtown Majestic Pty. Limited, is incorporated in New South Wales.		

THE AUSTRALIAN ELIZ

Statement of Income and Expenditure

EXPENDITURE	1964 £	1963 £
GRANTS — Schedule 2	34,193	25,018
SUBSIDIES — Schedule 3	325,079	189,668
LOSSES ON PRODUCTIONS — Schedule 4	25,661	15,273
NET COST OF OPERATING PRODUCTION DIVISION (including Depreciation of Equipment £990—1963, £1,069)	6,730	6,033
OVERHEAD EXPENSES — Schedule 6	106,976	68,965

£498,639	£304,957
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ABETHAN THEATRE TRUST

for the year ended 31st December, 1964

INCOME		1964 £	1963 £
RECEIPTS FROM:			
Subscribing Members	21,297	13,688	
Donations	3,830	179	
	<u>25,127</u>	<u>13,867</u>	
SUBSIDIES RECEIVED:			
Commonwealth Government (includes subsidy to 30th June, 1965)	250,000	150,000	
State Governments	116,000	109,000	
City Councils	9,000	7,000	
	<u>375,000</u>	<u>266,000</u>	
PROFITS ON PRODUCTIONS — Schedule 5	9,223	13,736	
MANAGEMENT FEES RECEIVED	5,608	2,758	
INCOME FROM INVESTMENTS:			
Government and Public Authorities	1,084	1,084	
Listed Companies—			
Shares	2,514	2,621	
Debentures and Notes	1,375	1,425	
Sale of Rights	390	—	
	<u>5,363</u>	<u>5,130</u>	
INTEREST RECEIVED	141	—	
ROYALTIES RECEIVED	3	15	
SUNDRY INCOME	620	463	
BALANCE, being NET DEFICIT transferred to Accumulated Funds	77,554	2,988	
	<u>£498,639</u>	<u>£304,957</u>	

SECRETARY'S DECLARATION

I, Maurice Parker, being the Secretary of The Australian Elizabethan Theatre Trust, declare that the accompanying Balance Sheet and Income and Expenditure Account of the said Company are, to the best of my knowledge and belief, correct. AND I make this solemn declaration, by virtue of the Statutory Declarations Act, 1959, and subject to the penalties provided by that Act for the making of false statements in Statutory Declarations, conscientiously believing the statements contained in this Declaration to be true in every particular.

Declared at Sydney in the State of New South Wales on this Eighteenth day of May, 1965.
Before me:

H. R. FERGUSON,

A Justice of the Peace.

M. PARKER,

Secretary.

STATEMENT OF THE DIRECTORS

The Directors of The Australian Elizabethan Theatre Trust are of the opinion that 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 twelve months ended 31st December, 1964, and that the Balance Sheet is drawn up so as to exhibit a true and fair view of the state of affairs of the Company as at 31st December, 1964.
Sydney, 18th May, 1965.

On behalf of the Board of Directors,

H. C. COOMBS,

NEIL HUTCHISON.

AUDITORS' REPORT TO MEMBERS

We report that we have audited the Accounts of The Australian Elizabethan Theatre Trust for the year ended 31st December, 1964. In our opinion the accompanying Balance Sheet and Income and Expenditure Account of that Company 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 the state of the Company's affairs as at 31st December, 1964.

We further report that we are of the opinion that the accounting and other records (including registers) examined by us have been properly kept in accordance with the provisions of the said Ordinance.

G. T. HARTIGAN & CO.,

Chartered Accountants.

14th May, 1965.

ADVANCES — SCHEDULE 1

	1964 £	1963 £
The Australian Ballet	5,527	6,522
The Young Elizabethan Players	243	968
Drama Season	—	2,482
Opera Season	—	2,489
"Die Fledermaus"	—	9,637
"High Spirits" Production	5,000	—
Black Theatre of Prague	—	33
Sound of Music — Sydney	—	2,357
The Tent Theatre	5,072	1,540
	<u>£15,842</u>	<u>£26,028</u>

GRANTS — SCHEDULE 2

	1964 £	1963 £
Adelaide Repertory Theatre	100	1,000
Adelaide University Theatre Guild	254	37
Adelaide Theatre Group	—	150
Arts Council of Australia (N.S.W. Division)	—	150
Australian Composers' Conference — Tasmania	—	100
Alice Springs Drama Festival	74	173
Ballarat Light Opera Company	130	—
British Drama League (Australia)	—	143
Combined Music Clubs of Australia	20	—
Council of The National Theatre and Fine Arts Society — Tasmania	7,059	7,147
Department of Education N.S.W. Schools Drama	156	—
Emerald Hill Theatre — Melbourne	500	858
Festival of Perth	2,500	2,753
Independent Theatre — Sydney	125	—
Inter Varsity Drama Festival	100	132
John Alden Shakespeare Festival — Sydney	—	361
Lae Musical and Drama Society	32	32
Melba Conservatorium of Music	100	—
Metropolitan Opera House New York—Auditions	143	—
National Institute of Dramatic Art	7,100	5,306
National Theatre Incorporated — Perth	3,750	2,957
Newcastle Dramatic Club	—	40
New England Theatre Centre	200	—
North Queensland Drama Festival	40	40
Northside Arts Festival — Sydney	—	388
Port Pirie Repertory Company	25	—
Rockdale Municipal Orchestra and Opera Society	214	—
Sundry Grants	—	123
Sydney Drama Festival	33	—
Theatre 62 — Adelaide	139	100
The Young Savoyards	18	28
The Old Tote Theatre—Sydney	1,172	3,000
The Australian Theatre for Young People	500	—
Theatre Royal — Hobart	9,582	—
Truscott Memorial Fund	100	—
Victorian Light Opera Company	10	—
Wangaratta Drama Festival	17	—
	<u>£34,193</u>	<u>£25,018</u>

SUBSIDIES — SCHEDULE 3

	1964 £	1963 £
BALLET AND DANCE:		
The Australian Ballet (after allowing for Donations Received)	67,753	89,754
Less Provision for Loss	—	10,000
	<u>67,753</u>	<u>79,754</u>
The Australian Ballet School	7,317	3,027
The Aboriginal Theatre	—	9,241
	<u>75,070</u>	<u>92,022</u>
DRAMA:		
Robert Speaight Recitals	—	23
"Season at Sarsaparilla"	—	3,666
The Young Elizabethan Players	5,508	8,002
"Henry V"	21,018	—
The Old Tote Theatre	7,923	3,202
Lunchtime Theatre	3,409	845
Country Tours — Western Australia	800	—
Union Theatre Repertory Company—Melbourne—	—	—
10th Season	—	7,000
11th Season	1,566	8,428
12th Season	8,524	—
Country Tours	306	3,179
"And the Big Men Fly"	620	—
Michael MacLiammor Recitals	369	—
Federal Activities—Salaries and Expenses	6,557	—
	<u>56,600</u>	<u>34,345</u>
OPERA:		
Opera in a Nutshell	743	840
Country Tours	7,417	—
The Elizabethan Trust Opera Company (after allowing for Donations Received) —	—	—
Main Season	156,864	42,882
"Die Fledermaus" Season	28,385	19,579
	<u>193,409</u>	<u>63,301</u>
	<u>£325,079</u>	<u>£189,668</u>

LOSSES ON PRODUCTIONS — SCHEDULE 4

	1964 £	1963 £
BALLET AND DANCE:		
The Chitrasena Ballet	—	2,300
The Black Theatre of Prague	1,886	—
MUSICALS:		
"Wildcat"	—	8,999
"Finian's Rainbow"	6,062	—
"Carousel"	1,691	—
"Sound of Music"	10,519	—
"Merry Widow" and "Orpheus in the Underworld"	—	3,974
"No Strings" — costs to date written off	2,484	—
	<u>20,756</u>	<u>12,973</u>
DRAMA:		
"Barefoot in the Park"	3,019	—
	<u>£25,661</u>	<u>£15,273</u>

PROFITS ON PRODUCTIONS — SCHEDULE 5

	1964 £	1963 £
BALLET AND DANCE:		
The Georgian State Dancers	—	792
MUSICALS:		
"Sound of Music"	—	5,820
"Merry Widow"	1,749	—
	<u>1,749</u>	<u>5,820</u>
DRAMA:		
"And the Big Men Fly"	—	5,867
"The Man Who Came to Dinner"	—	1,257
"Who's Afraid of Virginia Woolf?"	7,474	—
	<u>7,474</u>	<u>7,124</u>
	<u>£9,223</u>	<u>£13,736</u>

OVERHEAD EXPENSES — SCHEDULE 6

	1964 £	1963 £
Insurance	349	284
Interest	8,322	4,321
Light and Power	594	376
Miscellaneous Expenses	1,074	837
Pay Roll Tax	1,095	677
Postage, Telephone and Cables	6,801	4,464
Printing and Stationery	4,888	2,212
Publicity and Public Relations	25,265	8,379
Rent	792	877
Repairs and Maintenance	1,998	1,341
Representation Fees—London	125	250
—New York	3,476	—
	<u>3,601</u>	<u>250</u>
Royalties	—	703
Salaries	40,047	35,341
Secretarial Services	534	57
Subscriptions	143	60
Travelling Expenses	7,993	5,637
Palace Theatre Costs	—	216
Provision for Staff Retirement Fund	2,787	2,502
Allowance for Depreciation—Furniture and Fittings	693	431
	<u>£106,976</u>	<u>£68,965</u>

THE ELIZABETHAN THEATRE

BALANCE SHEET AS AT 31st DECEMBER, 1964

	1964 £	1963 £
ACCUMULATED FUNDS:		
Balance at 31st December, 1963	10,762	10,556
Surplus for the year	25	206
	<u>10,787</u>	<u>10,762</u>
CURRENT LIABILITIES AND PROVISIONS:		
Newtown Majestic Pty. Limited	3,447	3,447
Provision for Repairs and Maintenance	597	1,272
Accrued Expenses	852	5,789
The Australian Elizabethan Theatre Trust	11,156	11,031
	<u>16,052</u>	<u>21,539</u>
	<u>£26,839</u>	<u>£32,301</u>
	1964 £	1963 £
FIXED ASSETS:		
Theatre Plant and Improvements—at Cost	47,352	47,172
Less Provision for Depreciation	23,300	21,500
	<u>24,052</u>	<u>25,672</u>
CURRENT ASSETS:		
Sundry Debtors	420	552
Cash at Bank and on Hand	1,763	5,663
Prepaid Expenses	604	414
	<u>2,787</u>	<u>6,629</u>
	<u>£26,839</u>	<u>£32,301</u>

SECRETARY'S DECLARATION

I, Lionel Preston, being the Secretary of The Elizabethan Theatre Company (Sydney) Limited, declare that the accompanying Balance Sheet and Income and Expenditure Account of the said Company are, to the best of my knowledge and belief, correct. AND I make this solemn declaration, by virtue of the provisions of the Oaths Act, 1900, conscientiously believing the Statement contained therein to be true in every particular. Declared at Sydney in the State of New South Wales on this Eleventh day of May, 1965. Before me:

K. H. SOUTHGATE,
A Justice of the Peace.

L. D. PRESTON,
Secretary.

STATEMENT OF THE DIRECTORS

The Directors of The Elizabethan Theatre Company (Sydney) Limited are of the opinion that 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 twelve months ended 31st December, 1964, and that the Balance Sheet is drawn up so as to exhibit a true and fair view of the state of affairs of the Company as at 31st December, 1964.

On behalf of the Board of Directors,

JAMES N. KIRBY,
M. PARKER.

Sydney, 11th May, 1965.

COMPANY (SYDNEY) LIMITED

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st DECEMBER, 1964

	1964 £	1963 £
INCOME:		
Amount Received from Licencees	40,465	16,677
Rent Received from Sweet Counter	1,012	377
Net Income from Programmes	2,200	1,185
Interest	57	11
Sundry Income	6	—
TOTAL INCOME	£43,740	£18,250
EXPENDITURE:		
Auditors' Remuneration	158	158
Bad Debts	150	74
Bank Charges and Exchange	8	2
Cleaning	1,912	1,705
Electricity and Gas	1,183	1,273
General Expenses	329	259
Insurance	747	564
Licence Fees	1,782	1,599
Legal Expenses	—	51
Neon Hire	446	454
Payroll Tax	742	195
Postages and Telephones	496	192
Printing and Stationery	236	294
Repairs and Maintenance	1,115	957
Rates	798	730
Salaries	31,680	9,410
Travelling and Entertaining	133	127
Provision for Depreciation: Theatre Plant and Improvements	1,800	—
TRANSFER TO ACCUMULATED FUNDS	43,715	18,044
	25	206
	£43,740	£18,250

AUDITORS' REPORT TO MEMBERS

We report that we have audited the Accounts of The Elizabethan Theatre Company (Sydney) Limited for the year ended 31st December, 1964. In our opinion the accompanying Balance Sheet and Income and Expenditure Account of that Company are properly drawn up in accordance with the provisions of the Companies Act, 1961, as amended, and so as to give a true and fair view of the state of the Company's affairs as at 31st December, 1964.

We further report that we are of the opinion that the accounting and other records (including registers) examined by us have been properly kept in accordance with the provisions of the said Act.

G. T. HARTIGAN & CO.,

Chartered Accountants.

Registered under the Public Accountants' Registration Act, 1945, as amended.

11th May, 1965.

NEWTOWN MAJESTIC PTY. LIMITED

BALANCE SHEET AS AT 30th JUNE, 1964

	1964 £	1963 £
AUTHORISED CAPITAL	£2,000	£2,000
ISSUED CAPITAL:		
2 Shares of £1 each fully paid	2	2
UNAPPROPRIATED PROFITS	3,450	3,450
TOTAL CAPITAL AND RESERVES	£3,452	£3,452
	£3,452	£3,452
	1964 £	1963 £
CURRENT ASSETS:		
The Elizabethan Theatre Company (Sydney) Limited	3,447	3,447
Cash at Bank	5	5
	£3,452	£3,452
	£3,452	£3,452

SECRETARY'S DECLARATION

I, Lionel Preston, being the Secretary of Newtown Majestic Pty. Limited, declare that the accompanying Balance Sheet of the said Company are, to the best of my knowledge and belief, correct. AND I make this solemn declaration, by virtue of the Oaths Act, 1900, conscientiously believing the Statement contained therein to be true in every particular.

Declared at Sydney in the State of New South Wales on this Eighteenth day of December, 1964.

Before me:

K. H. SOUTHGATE,
A Justice of the Peace.

L. D. PRESTON,
Secretary.

STATEMENT OF THE DIRECTORS

The Directors of Newtown Majestic Pty. Limited are of the opinion that the accompanying Balance Sheet is drawn up so as to give a true and fair view of the results of the Company for the twelve months ended 30 June, 1964.

On behalf of the Board of Directors,

JAMES N. KIRBY,
M. PARKER.

Sydney, 18th December, 1964.

AUDITORS' REPORT TO SHAREHOLDERS

We report that we have audited the Accounts of Newtown Majestic Pty. Limited for the year ended 30th June, 1964. In our opinion the accompanying Balance Sheet of that Company is properly drawn up in accordance with the provisions of the Companies Act, 1961, as amended and so as to give a true and fair view of the state of the Company's affairs as at 30th June, 1964.

We further report that we are of the opinion that the accounting and other records (including registers) examined by us have been properly kept in accordance with the provisions of the said Act.

G. T. HARTIGAN & CO.,
Chartered Accountants.

Registered under the Public Accountants'
Registration Act, 1945, as amended.

18th December, 1964.

1964