

THE  
AUSTRALIAN  
ELIZABETHAN  
THEATRE  
TRUST

*Annual Report  
and  
Financial Statements*

*December, 1965*

---

# THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

## NOTICE OF MEETING

NOTICE IS HEREBY GIVEN that the ANNUAL ORDINARY GENERAL MEETING of Members will be held at the Office of the Australian Elizabethan Theatre Trust, 153 Dowling Street, Potts Point, on Monday, 20th June, 1966, at 5.30 p.m.

### BUSINESS

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to 31st December, 1965, and the Report of the Directors and Honorary Auditors thereon.

2. To elect Directors.

The following Director, who was appointed by the Board since the last Ordinary General Meeting at which Directors retired, retires in accordance with Article 43. He is eligible and offers himself for re-election:

The Very Reverend William F. Baddeley. A.

The following Directors retire by rotation in accordance with Article 44, are eligible, and offer themselves for re-election:

Professor Frederick Alexander, Dr. H. C. Coombs, The Hon. Mr. Justice Eggleston, Mr. W. O. Fairfax, Miss Margaret Gillespie, Mr. Stanley Haviland, C.B.E., Mr. N. F. Hopkins, Professor J. A. Passmore, Miss M. E. Roper.

Mr. F. E. Lampe and Sir Alexander Reid 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 pursuant to Section 121 (6) of the Companies Ordinance, 1962:

"That Mr. F. E. Lampe be authorised to continue in office as a Director until the next Ordinary General Meeting."

"That Sir Alexander Reid 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.

By Order of the Board,

M. PARKER,  
Secretary.

Sydney, June, 1966.



# 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

Mrs. P. W. E. Curtin

T. S. Duckmanton

The Hon. Mr. Justice Eggleston

W. O. Fairfax *NSW*

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

Miss Margaret Gillespie

Stanley Haviland, C.B.E. *NSW*

N. F. Hopkins

Neil Hutchison *NSW*

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

Mrs. I. L. Massey Burnside

Albert Monk

Sir Charles Moses, C.B.E. *NSW*

Professor J. A. Passmore

J. B. Piggott

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

Miss M. E. Roper

Dr. Lloyd Ross

Professor Sir Fred Schonell *Q*

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

## HONORARY SECRETARY:

Maurice Parker

## ADMINISTRATOR:

Bruce Scott

The following Directors have resigned from office since the last Ordinary General Meeting:

The Hon. Mr. Justice Crisp

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

Sir James Kirby, C.B.E.

The following appointment has been made to the Board:

The Very Reverend William F. Baddeley

## 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 Sydney on 20th June, 1966

Your Directors are pleased to present their report on the Trust activities in 1965. Probably the most notable feature for the year from the point of view of the Trust was the overseas tour of The Australian Ballet. In the field of opera, the Trust participated in the presentation of the memorable Joan Sutherland season, whilst considerable activity also continued through the year in the field of drama. These operations are covered in more detail in the report by the Executive Director.

The Balance Sheet and Statement of Income and Expenditure of the Trust for the twelve months ended 31st December, 1965, have been duly audited by Messrs. G. T. Hartigan & Co.

Income from all sources other than box office receipts amounts to \$758,590 and net expenditure \$786,070. The deficit for the year was \$27,480 which has been offset against accumulated funds, reducing this fund from \$186,600 to \$159,120.

Gross income including all box office receipts was \$1,946,796 and gross expenditure was \$1,974,276. Overhead expenses of the Trust amounted to \$214,822 which, when the many different activities of the Trust are taken into consideration, is considered very reasonable in relation to the total expenditure.

As forecast in our report for 1963, the Board has applied searching thought to the questions of the appropriate organisation of the Trust's work and its relationship with Governments and other theatre organisations. It is proposed that the Chairman will make a statement on these matters at the Annual General Meeting.

It is with pleasure that we bring to the notice of Members the awarding of the first Honorary Membership of the Trust to Sir Roland Jacobs, previously a Director of the Trust representing the State of South Australia.

The Board is grateful for this opportunity to express its thanks to the Executive and the staff of the Trust for their loyalty, resource and sustained effort.

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,  
3rd June, 1966.



## EXECUTIVE DIRECTOR'S REPORT TO MEMBERS

The theatre industry will remember 1965 as the year in which many established patterns of theatre operation went overboard and many of the safe old paths at last turned treacherous.

Major theatrical managements showed trading reversals. Opera, which for over a decade had been mounted in Australia by the Trust, came under the wing of J. C. Williamson Theatres, with the Trust in association. The indefatigable musical, for years the backbone of many a commercial theatre operation, failed to balance budgets. Efforts to find a formula to replace long-established variety theatre policies were unsuccessful. Attempts to locate the "commercial play" provided plenty of evidence as to its elusiveness. The death of Sir Frank Tait, who like the late David Martin and the late Garnet Carroll had set his personal imprint on Australia's post-war theatrical period, marked the end of an era and of its methods.

Few would dispute that we are now in a period of re-evaluation, of finding new directions and of determining appropriate lines for viable theatre in relation to many new social criteria. The conquests made by television, the mushrooming of club life, the upsurge in nightclubbing and restaurantring with floor-shows—these things all have a bearing on the forms and functions of theatre in our community. So, too, does the building of Sydney's Opera House and Melbourne's Cultural Centre. The very circumstance that the Trust, as the nation's chief subsidised organisation for theatre, has an annual gross expenditure as high as that of any other Australian theatre complex, tends to indicate an over-all community need for newer approaches among the theatre caterers. The older patterns of theatre operation have served, and they have often served well, but the evidence is that they now serve Australian needs inadequately.

One development from the theatre industry's varying attempts to adapt itself to new social circumstances is the increasing concern shown by a wider section of the community about the work of the Trust and increasing concern, also, for the general principles underlying all Government subsidisation of the theatre arts. The fact that, as often as not, this concern expresses itself in criticism of the Trust is an encouragement insofar as it shows that increasing numbers of citizens actively care—and that is indisputably a most desirable thing for us all!

Examination of the results of the Trust's work in 1965 discloses much that can be accepted with satisfaction. For one thing, our trading results, considered in relation to the trough in which Australian theatre generally found itself during 1965, are acceptable if not spectacular. Searching scrutiny of the results of our regional drama policy suggests even more firmly than before that this is a policy which, demonstrably, allows for real and solid growth in drama. Indeed, working within the beneficial effects of this policy, the U.T.R.C. (the regional company which has been established longest) had its most successful year to date. Where a subsidy of 23 cents per head was required of the Trust for the 97,917 persons who saw 15 quality productions in Sydney and Melbourne during 1965, within the scheme of regional drama development, a subsidy amount of about 62 cents per head was required for such a Trust touring play as, for example, "A Man For All Seasons" in 1962.

Opera, with the Trust and J. C. Williamson Theatres in association for the Sutherland-Williamson season, was eminently successful at many important levels, but not insofar as it brought a pause in the development of an Australian opera company. A number of the Trust's own opera principals having now gone overseas, we come to what is virtually a fresh start for us in opera. Underlying the freshness of this renewed approach to opera is always the hope that this will lead to the establishment of Australian opera on a permanent basis.

The most notable Trust exercise in 1965, of course, was our "Export Action"—the touring of The Australian Ballet overseas. This whole enterprise proved not only that theatre fully eligible for the international circuit can originate within these shores, but also that Australian theatre has a valuable ambassadorial role to play in projecting this nation's image to the world.

One long-cherished hope to be fulfilled in 1965 was the return of "The Tintookies," perhaps the most wholly Australian theatre creation in our history. The re-formation of this company of marionettes and puppeteers has been followed by successful appearances all over Australia, and these successes leave no doubt that these puppets have won themselves a permanent corner in the hearts of Australians.

Our task for the future is clear, though hard—to evolve methods of operation that are completely attuned to present-day tastes and circumstances. We must ensure the continuance of The Australian Ballet. We must continue to develop our regional drama companies until they grow to become the pride of each community they serve. "The Tintookies" must be assured of a solid future. Furthermore, we must move decisively to establish a permanent Australian opera company, deserving to be honoured by all Australians and, by its own artistry, deserving of the peerless dwelling-place being built for Australian opera at Benelong Point.



## 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 31/12/1965:

Item	Amount \$
The Australian Ballet	739,542
The Australian Ballet School	33,607
Opera Activities (including Joan Sutherland Grand Opera Season—\$28,821)	252,683
Drama Activities	361,137
Subsidies and Grants to Other Bodies	63,618
Administrative and Overhead Expenses	214,822
Production Division—A.E.T.T.	242,445
Net Losses on Other Productions	66,422
	<u>\$1,974,276</u>

### Gross Receipts for the Year ended 31/12/1965:

Item	Amount \$
The Australian Ballet	499,894
The Australian Ballet School	12,382
Opera Activities	159,250
Drama Activities	292,361
Subsidies from Governments and City Councils	700,500
Production Division—A.E.T.T.	226,006
Income from Investments, Members' Subscriptions, etc.	53,200
Net Profits on Other Productions	3,203
	<u>\$1,946,796</u>

Table I

#### THE AUSTRALIAN BALLET

	No. of Performances	Total Attendances	Box Office Receipts \$	Average Attendance per Performance	Average Price Paid per Person \$
Adelaide Season (4 weeks)	26	22,004	44,670	846	2.03
Sydney Season (6½ weeks)	46	40,750	89,673	886	2.20
Melbourne Season (6 weeks)	42	36,799	71,286	876	1.94
Brisbane Season (2 weeks)	15	13,247	23,472	883	1.77
Perth Season (2 weeks)	13	8,679	21,098	668	2.43
Canberra Season (½ week)	4	4,787	16,990	1,197	3.55



Table II

## ELIZABETHAN TRUST OPERA COMPANY

	No. of Performances	Total Attendances	Box Office Receipts \$	Average Attendance per Performance	Average Price Paid per Person \$
Madame Butterfly—Country Tour N.S.W.	37	11,536	17,235	312	1.49
Madame Butterfly—Country Tour Qld.	17	8,844	8,905	520	1.00
Schools Promotional Activities Opera in a Nutshell—N.S.W.	50	24,000	6,000	480	0.25
Così fan Tutte—Hobart (in association with N.A.T.F.A.S.)	9	1,934	3,868	237	2.00

Table III

## DRAMA ACTIVITIES

	No. of Performances	Total Attendances	Box Office Receipts \$	Average Attendance per Performance	Average Price Paid per Person \$
<b>Union Theatre Rep. Co. (Melbourne)</b>					
Season of nine plays	220	65,124	83,743	296	1.28
Youth Theatre—Tour	56	19,739	6,666	352	0.34
—City (mat.)	48	18,786	6,575	392	0.35
<b>Old Tote Theatre (Sydney)</b>					
Season of six plays	209	33,423	56,359	160	1.69
<b>S.A. Theatre Co. (Adelaide)</b>					
Season of five plays	77	13,631	18,508	177	1.36
<b>Young Elizabethan Players</b>					
N.S.W. Tour	244	54,629	20,631	224	0.37
Tasmanian Tour	51	12,925	3,478	253	0.27
Queensland Tour	147	34,528	12,586	235	0.36
S.A. Tour	48	18,654	6,529	388	0.35
Victorian Tour	134	40,719	14,249	304	0.35
<b>N.S.W. Country Tours</b>					
Diary of a Madman	24	3,700	4,473	154	1.20
Virginia Woolf	24	10,139	15,782	422	1.55
Hay Fever	51	10,958	18,146	215	1.60
<b>S.A. Country Tours</b>					
West of Black Stump	16	4,742	4,930	296	1.03
Anthology of Aust. Verse (Peter O'Shaughnessy)	27	3,764	3,356	140	0.89
Diary of a Madman	6	2,442	1,832	407	1.50

Table IV

## MARIONETTE THEATRE OF AUSTRALIA

In association with The Arts Council of Australia (N.S.W. Division) and Peter Scriven	Number of Performances	Total Attendances	Box Office Receipts \$	Average Attendance per Programme	Average Price Paid per Person
Brisbane Season	29	15,380	11,160	530	\$0.72
Sydney Season	45	16,926	16,718	376	0.98
Queensland Tour	85	48,559	26,060	571	0.54
N.S.W. Tour	20	8,730	3,544	436	0.40
Newcastle	9	4,605	1,842	512	0.40
Canberra	11	11,163	3,616	1,012	0.32



# Table of Events, 1965

## NEW SOUTH WALES

### Drama:

- Entertaining Mr. Sloane
- The Country Wife
- Inadmissible Evidence
- Season of Australian play readings
- (The above all presented by the Old Tote Theatre Co.)
- Diary of a Madman—  
Sydney, and country tour
- Young Elizabethan Players
- Othello
- The Representative
- Who's Afraid of Virginia Woolf?
- Virginia Woolf, country tour
- Hay Fever, country tour

### Ballet:

- The Australian Ballet (with J. C. Williamson Theatres Ltd.)
- Le Conservatoire
- Yugen
- Melbourne Cup
- Divertissements
- The Display
- Giselle
- Just For Fun

### Opera:

- Sutherland-Williamson Season (with J. C. Williamson Theatres Ltd.)
- Lucia di Lammermoor
- La Traviata
- La Sonnambula
- Semiramide
- Madame Butterfly, country tour (with Arts Council, N.S.W. Division)
- Don Pasquale—Opera in a Nutshell, for schools (with N.S.W. State Opera Co.)
- L'Elisir d'Amore
- Eugen Onegin
- Faust

### Marionettes:

- The Tintookies (presented by Marionette Theatre of Australia)

### Grants and Subsidies:

- Community Theatre Co.
- "Q" Theatre
- Australian Theatre for Young People
- Newcastle Dramatic Art Club
- Sydney Drama Festival
- Old Tote Theatre Co.

## VICTORIA

### Drama:

- Who's Afraid of Virginia Woolf?
- Entertaining Mr. Sloane
- An Enemy of the People
- The Subject Was Roses
- The Homecoming
- (The above all presented by the Union Theatre Repertory Co.)
- Youth Theatre Tour
- Young Elizabethan Players
- Present Laughter
- Bandicoot on a Burnt Ridge
- Tiny Alice
- Inadmissible Evidence
- Youth Theatre, city matinees

### Ballet:

- The Australian Ballet (with J. C. Williamson Theatres Ltd.)
- Le Conservatoire
- Yugen
- Melbourne Cup
- Lady and the Fool
- Jazz Spectrum
- The Display
- Giselle
- Just for Fun
- One in Five

### Opera:

- The Sutherland-Williamson season (with J. C. Williamson Theatres Ltd.)
- Lucia di Lammermoor
- L'Elisir d'Amore
- Faust
- Eugen Onegin
- La Sonnambula
- La Traviata
- Semiramide

### Musicals:

- Finian's Rainbow
- High Spirits
- (The above both presented with Garnet H. Carroll)

### Marionettes:

- The Tintookies (presented by the Marionette Theatre of Australia)

### Grants and Subsidies:

- Emerald Hill Theatre
- Union Theatre Repertory Co.
- Melba Conservatorium

## QUEENSLAND

### Drama:

- The Representative
- Young Elizabethan Players



## Table of Events, 1965—continued

### Ballet:

- The Australian Ballet (with J. C. Williamson Theatres Ltd.)
  - Swan Lake (Act ii)
  - The Lady and the Fool
  - Yugen

### Opera:

- Sutherland-Williamson Season (with J. C. Williamson Theatres Ltd.)
  - Lucia di Lammermoor
  - La Traviata
  - L'Elisir d'Amore
- Madame Butterfly, country tour (with Arts Council, Queensland Division)

### Marionettes:

- The Tintookies (presented by Marionette Theatre of Australia)

### Grants and Subsidies:

- Brisbane Opera Group

## SOUTH AUSTRALIA

### Drama:

- Andorra
- Inadmissible Evidence
- Private Lives
- The Representative
- (The above all presented by the S.A. Theatre Co.)
- Anthology of Australian Verse, Peter O'Shaughnessy tour
- Young Elizabethan Players

### Ballet:

- The Australian Ballet (with J. C. Williamson Theatres Ltd.)
  - Le Conservatoire
  - Prince Igor
  - Yugen
  - Melbourne Cup
  - One in Five
  - The Display
  - Giselle
  - Jazz Spectrum
  - Divertissements

### Opera:

- Sutherland-Williamson Season (with J. C. Williamson Theatres Ltd.)
  - Lucia di Lammermoor
  - La Traviata
  - Faust
  - Eugen Onegin
  - L'Elisir d'Amore

### Musicals:

- West of the Black Stump (S.A.T.C.), Adelaide season, country tour

### Grants and Subsidies:

- South Australian Theatre Company

## WESTERN AUSTRALIA

### Ballet:

- The Australian Ballet (with J. C. Williamson Theatres Ltd.)
  - Swan Lake (Act ii)
  - Lady and the Fool
  - Just for Fun
  - Yugen
  - The Display
  - Divertissements

### Grants and Subsidies:

- The Perth Festival
  - Othello
  - Winter's Tale
  - Coppelia
  - Sea Drift
- National Theatre

## TASMANIA

### Drama:

- The Representative
- Young Elizabethan Players
- And the Big Men Fly

### Opera:

- Così fan Tutte
- Madame Butterfly

### Grants and Subsidies:

- Council of the National Theatre and Fine Arts Society
- Modern Music Seminar

## AUSTRALIAN CAPITAL TERRITORY

### Drama:

- Who's Afraid of Virginia Woolf?
- Diary of a Madman

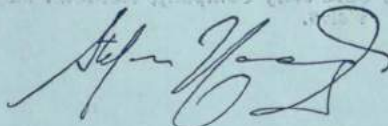
### Ballet:

- The Australian Ballet
  - Swan Lake (Act ii)
  - Yugen
  - Melbourne Cup
  - The Display

### Grants and Subsidies:

- Canberra Repertory Theatre

Sydney  
3rd June, 1966



Executive Director.



# THE AUSTRALIAN ELIZA

## Balance Sheet as a

	1965 \$	1964 \$
<b>ACCUMULATED FUNDS:</b>		
Balance at 31st December, 1964	186,600	341,708
Less Deficit for the year	27,480	155,108
	<u>\$159,120</u>	<u>\$186,600</u>
<b>PROVISIONS:</b>		
Subsidies Receivable carried forward	60,000	—
Staff Retirement Fund	24,674	17,364
Artists' Special Assistance Fund	5,828	3,846
Commissioning Fund	7,500	3,000
Ballet School Scholarship Fund	2,472	—
The Australian Ballet — Donors' Fund	20,000	3,000
	<u>\$120,474</u>	<u>\$27,210</u>
<b>CURRENT LIABILITIES:</b>		
Ballet School — Fees paid in Advance	160	240
Bank Overdraft — Secured	352,306	265,204
Sundry Creditors and Accrued Expenditure	88,942	38,074
Advance Bookings — Trust Productions	52,000	—
	<u>\$493,408</u>	<u>\$303,518</u>

\$773,002      \$517,328

### NOTE:

The Subsidiary Company, Newtown Majestic Pty. Limited, is incorporated in New South Wales.



# ELIZABETHAN THEATRE TRUST

31st December, 1965

	1965 \$	1964 \$
<b>FIXED ASSETS:</b>		
Freehold Land and Buildings—at Cost, 153-165 Dowling St., Sydney	218,914	218,914
Furniture and Equipment—at Cost	66,315	49,790
Less Provision for Depreciation	17,630	13,586
	<u>48,685</u>	<u>36,204</u>
Shares in Subsidiary Company— Newtown Majestic Pty. Limited—2 Shares of \$2 each fully paid	—	—
	<u>\$267,599</u>	<u>\$255,118</u>
<b>INVESTMENTS:</b>		
Government and Public Authorities— At Cost (Market Value, 1965, \$10,244; 1964, \$23,486)	10,076	23,116
Listed Companies— At Cost (Market Value, 1965, \$107,772; 1964, \$170,454)— Shares	80,367	78,070
Debentures and Notes	38,302	39,772
	<u>118,669</u>	<u>117,842</u>
Other Company—at Cost	13,000	—
	<u>\$141,745</u>	<u>\$140,958</u>
<b>CURRENT ASSETS:</b>		
Production Division Stocks—at Cost	35,644	27,316
Advances—Schedule 1	25,336	31,684
The Elizabethan Theatre Company (Sydney) Limited	32,136	22,312
Subsidies Receivable	120,000	—
Cash on Hand	326	350
Prepayments	1,929	2,506
Sundry Debtors	160,287	37,084
Less Provision for Doubtful Debts	12,000	—
	<u>148,287</u>	<u>37,084</u>
	<u>\$363,658</u>	<u>\$121,252</u>
	<u><u>\$773,002</u></u>	<u><u>\$517,328</u></u>



# THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

## Statement of Income and Expenditure for the year ended 31st Dec., 1965

	1965 \$	1964 \$
<b>INCOME</b>		
RECEIPTS FROM:		
Subscribing Members	37,634	42,594
Donations	42	7,660
	<u>37,676</u>	<u>50,254</u>
SUBSIDIES RECEIVED (includes subsidies to 30th June, 1966):		
Commonwealth Government	460,000	500,000
State Governments	220,000	232,000
City Councils	20,500	18,000
	<u>700,500</u>	<u>750,000</u>
PROFITS ON PRODUCTIONS — Schedule 5	4,890	18,446
MANAGEMENT FEES RECEIVED	4,860	11,216
INCOME FROM INVESTMENTS:		
Government and Public Authorities	1,014	2,168
Listed Companies—		
Shares	5,142	5,028
Debentures and Notes	2,650	2,750
Sale of Rights	913	780
	<u>9,719</u>	<u>10,726</u>
INTEREST RECEIVED	327	282
ROYALTIES RECEIVED	—	6
SUNDRY INCOME	618	1,240
BALANCE, being NET DEFICIT transferred to Accumulated Funds	27,480	155,108
	<u>\$786,070</u>	<u>\$997,278</u>

	1965 \$	1964 \$
<b>EXPENDITURE</b>		
GRANTS — Schedule 2	63,618	68,386
SUBSIDIES — Schedule 3	424,766	650,158
LOSSES ON PRODUCTIONS — Schedule 4	66,422	51,322
NET COST OF OPERATING PRODUCTION DIVISION (including Depreciation of Equipment, \$2,544; 1964, \$1,980)	16,442	13,460
OVERHEAD EXPENSES — Schedule 6	214,822	213,952
	<u>\$786,070</u>	<u>\$997,278</u>



# ADVANCES — SCHEDULE 1:—

	1965	1964
	\$	\$
The Australian Ballet	1,832	11,054
The Young Elizabethan Players	—	486
Drama Season	645	—
Opera Season	8,168	—
Phillip Productions Pty. Limited	9,706	—
"Robert and Elizabeth" Production	2,883	—
"High Spirits" Production	—	10,000
Athens Drama Company	1,608	—
Perth Festival	162	—
"The Royal Hunt of the Sun"	332	—
The Tent Theatre	—	10,144
	<u>\$25,336</u>	<u>\$31,684</u>

# GRANTS — SCHEDULE 2:—

	1965	1964
	\$	\$
Adelaide Repertory Theatre	—	200
Adelaide University Theatre Guild	—	508
Alice Springs Drama Festival	196	148
Ballarat Light Opera Company	—	260
Brisbane Opera Group	82	—
Cairns Little Theatre	300	—
Combined Music Clubs of Australia	—	40
Churchill Foundation	100	—
Conservatorium of Music — Sydney	32	—
Council of The National Theatre and Fine Arts Society — Tasmania	16,876	14,118
Community Theatre Company — Sydney	320	—
Canadian Puppet Exhibition	274	—
Canberra Repertory Theatre	550	—
Department of Education N.S.W. Schools Drama	—	312
Emerald Hill Theatre — Melbourne	3,120	1,000
Festival of Perth	10,888	5,000
Independent Theatre — Sydney	—	250
Inter Varsity Drama Festival	—	200
Joan Sutherland Scholarship	161	—
Lae Musical and Drama Society	—	64
Modern Music Seminar — Hobart	592	—
Melba Conservatorium of Music	200	200
Metropolitan Opera House, New York — Auditions	180	286
National Institute of Dramatic Art	16,355	14,200
National Theatre Incorporated — Perth	8,152	7,500
Newcastle Dramatic Club	1,000	—
New England Theatre Centre	—	400
North Queensland Drama Festival	—	80
Playwrights' Seminar	313	—
Port Pirie Repertory Company	—	50
"Q" Theatre — Sydney	2,237	—
Rockdale Municipal Orchestra and Opera Society	—	428
Sundry Adjudications	263	—
Sydney Drama Festival	40	66
Theatre 62 — Adelaide	—	278
The Young Savoyards	—	36
The Old Tote Theatre — Sydney	—	2,344
The Australian Theatre for Young People	1,167	1,000
Theatre Royal — Hobart	—	19,164
Townsville Genesisians	220	—
Truscott Memorial Fund	—	200
Victorian Light Opera Company	—	20
Wangaratta Drama Festival	—	34
	<u>\$63,618</u>	<u>\$68,386</u>



# SUBSIDIES — SCHEDULE 3:—

## BALLET AND DANCE:

The Australian Ballet—

Australian Season

Overseas Tour (after allowing for Special Grant and Donations totalling \$117,500)

The Australian Ballet School

## DRAMA:

"Diary of a Mad Man"

"Hay Fever"

The Young Elizabethan Players

South Australia Theatre Company

"Henry V"

The Old Tote Theatre

Lunchtime Theatre

Adult Education Board — Perth

Union Theatre Repertory Company — Melbourne—

11th Season

12th Season

13th Season

Country Tours

"And The Big Men Fly"

Michael MacLiammor Recitals

Staff Salaries — Federal Activities

## OPERA:

Joan Sutherland Season

Opera in a Nutshell

Country Tours

Hobart Season

Staff Salaries and Administrative Costs

The Elizabethan Trust Opera Company (after allowing for Donations Received)—

Main Season

"Die Fledermaus" Season

"Porgy and Bess" Season

# LOSSES ON PRODUCTIONS — SCHEDULE 4:—

## BALLET AND DANCE:

The Black Theatre of Prague

## MUSICALS:

"Finian's Rainbow"

"High Spirits"

"Carousel"

"Sound of Music"

## DRAMA:

"Barefoot in the Park"

"No Strings"

1965  
\$

1964  
\$

101,982

135,506

137,666

—

239,648

135,506

21,225

14,634

260,873

150,140

2,804

—

5,848

—

8,930

11,016

16,910

—

—

42,036

12,156

15,846

—

6,818

—

1,600

—

—

—

3,132

—

17,048

10,391

—

—

612

—

1,240

—

738

13,420

13,114

70,459

113,200

28,821

—

3,727

1,486

432

14,834

4,291

—

21,845

—

—

—

—

—

—

313,728

—

56,770

34,318

—

93,434

386,818

\$424,766

\$650,158

1965  
\$

1964  
\$

18,636

12,124

47,786

—

—

3,382

—

21,038

—

6,038

—

4,968

\$66,422

\$51,322



PROFITS ON PRODUCTIONS — SCHEDULE 5:—

	1965 \$	1964 \$
MUSICALS:		
"Merry Widow"	—	3,498
DRAMA:		
Peter O'Shaughnessy Tour	1,033	—
"The Representative"	654	—
"Who's Afraid of Virginia Woolf?"	2,548	14,948
The Marionette Theatre of Australia	655	—
	<u>\$4,890</u>	<u>\$18,446</u>

OVERHEAD EXPENSES — SCHEDULE 6:—

	1965 \$	1964 \$
Insurance	853	698
Interest	14,640	16,644
Light and Power	1,114	1,188
Loss on Redemption of Investments	40	—
Miscellaneous Expenses	2,119	2,148
Pay Roll Tax	2,346	2,190
Postage, Telephone and Cables	15,482	13,602
Printing and Stationery	11,836	9,776
Publicity and Public Relations	28,226	50,530
Rent	2,558	1,584
Repairs and Maintenance	566	3,996
Representation Fees — London	2,474	250
— New York	8,642	6,952
Salaries	11,116	7,202
Secretarial Services	80,354	80,094
Subscriptions	270	1,068
Travelling Expenses	250	286
Provision for Staff Retirement Fund	22,242	15,986
Provision for Doubtful Debts	7,310	5,574
Provision for Doubtful Debts	12,000	—
Allowance for Depreciation — Furniture and Fittings	1,500	1,386
	<u>\$214,822</u>	<u>\$213,952</u>



# THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

## 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 Nineteenth day of May, 1966.  
Before me:

F. MORRISH,  
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, 1965, 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, 1965.

Sydney, 19th May, 1966.

On Behalf of the Board of Directors,  
W. I. POTTER,  
H. C. COOMBS.

## AUDITORS' REPORT TO MEMBERS

We report that we have audited the Accounts of The Australian Elizabethan Theatre Trust for the year ended 31st December, 1965. 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, 1965.

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.

9th May, 1966.

G. T. HARTIGAN & CO.,  
Chartered Accountants,  
Registered under the Public Accountants'  
Registration Act, 1945, as amended.



# NEWTOWN MAJESTIC PTY. LIMITED

## BALANCE SHEET AS AT 30th JUNE, 1965

	1965 £	1964 £
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	<u>£3,452</u>	<u>£3,452</u>
	<u>£3,452</u>	<u>£3,452</u>
CURRENT ASSETS:	1965 £	1964 £
The Elizabethan Theatre Company (Sydney) Limited	3,447	3,447
Cash at Bank	5	5
	<u>£3,452</u>	<u>£3,452</u>
	<u>£3,452</u>	<u>£3,452</u>

### 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 Twenty-third day of December, 1965.

Before me:

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

L. 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 30th June, 1965.

Sydney, 23rd December, 1965.

On behalf of the Board of Directors,

JAMES N. KIRBY,  
M. PARKER.

### AUDITORS' REPORT TO SHAREHOLDERS

We report that we have audited the Accounts of Newtown Majestic Pty. Limited for the year ended 30th June, 1965. 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, 1965.

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.

1st November, 1965.

G. T. HARTIGAN & CO.,  
Chartered Accountants.  
Registered under the Public Accountants'  
Registration Act, 1945, as amended.



# THE ELIZABETHAN THEATRE

## BALANCE SHEET AS AT 31st DECEMBER, 1965

	1965 \$	1964 \$
<b>ACCUMULATED FUNDS:</b>		
Balance at 31st December, 1964	21,575	21,524
Deficit for the year (1964 — Surplus)	9,463	50
	<u>\$12,112</u>	<u>\$21,574</u>
<b>CURRENT LIABILITIES AND PROVISIONS:</b>		
Newtown Majestic Pty. Limited	6,894	6,894
Provision for Repairs and Maintenance	1,194	1,194
Accrued Expenses	1,574	1,704
The Australian Elizabethan Theatre Trust	32,136	22,312
	<u>\$41,798</u>	<u>\$32,104</u>
	<u>\$53,910</u>	<u>\$53,678</u>
<b>FIXED ASSETS:</b>		
Theatre Plant and Improvements—		
At Cost	94,704	94,704
Less Provision for Depreciation	46,600	46,600
	<u>\$48,104</u>	<u>\$48,104</u>
<b>CURRENT ASSETS:</b>		
Sundry Debtors	3,602	840
Cash at Bank and on Hand	716	3,526
Prepaid Expenses	1,488	1,208
	<u>\$5,806</u>	<u>\$5,574</u>
	<u>\$53,910</u>	<u>\$53,678</u>

## SECRETARY'S DECLARATION

I, Lionel Preston, being the Secretary for 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 Ninth day of May, 1966.

Before me:

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

L. 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, 1965, 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, 1965.

Sydney, 9th May, 1966.

On behalf of the Board of Directors,  
M. PARKER,  
J. N. KIRBY.



# COMPANY (SYDNEY) LIMITED

## INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st DECEMBER, 1965

	1965 \$	1964 \$
<b>INCOME:</b>		
Amount Received from Licencees	5,393	80,930
Rent Received from Sweet Counter	1,312	2,024
Net Income from Programmes	—	4,400
Interest	44	114
Sundry Income	341	12
	<u>\$7,090</u>	<u>\$87,480</u>
<b>Deduct EXPENDITURE:</b>		
Auditors' Remuneration	315	316
Bad Debts	516	300
Bank Charges and Exchange	—	16
Cleaning	89	3,824
Electricity and Gas	1,376	2,366
General Expenses	302	658
Insurance	1,875	1,494
Licence Fees	3,410	3,564
Neon Hire	891	892
Payroll Tax	86	1,484
Postages and Telephones	831	992
Printing and Stationery	26	472
Repairs and Maintenance	1,438	2,230
Rates	1,732	1,596
Salaries	3,666	63,360
Travelling and Entertaining	—	266
Provision for Depreciation:— Theatre Plant and Improvements	—	3,600
	<u>16,553</u>	<u>87,430</u>
Transfer to Accumulated Funds	(9,463)	50
	<u>\$7,090</u>	<u>\$87,480</u>

### 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, 1965. 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, 1965.

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.

9th May, 1966.

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



**1965**