

B3106

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

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

153 DOWLING STREET, EAST SYDNEY, N.S.W.

**ANNUAL REPORT
AND
FINANCIAL STATEMENTS**

**December,
1961**

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

Notice of Meeting

NOTICE IS HEREBY GIVEN that the ANNUAL ORDINARY GENERAL MEETING of Members will be held on 2nd Floor, Australian Elizabethan Theatre Trust, 153 Dowling Street, East Sydney, on Monday, 11th June, 1962, at 5.30 p.m.

BUSINESS :

1. To receive and consider the Balance Sheet and Income and Expenditure Account made up to 31st December, 1961, and the Report of the Directors and Honorary Auditors thereon.
2. To elect nine Directors.
The following Directors, who were appointed to the Board since the last Ordinary General Meeting at which Directors are to retire, retire in accordance with Article 43. They are eligible and offer themselves for re-election: Mrs. M. Dekyvere, M.B.E., The Hon. Mr. Justice Eggleston, Mr. S. G. Haviland, C.B.E. The following Directors retire by rotation in accordance with Article 44, are eligible, and offer themselves for re-election: Professor F. Alexander, Mr. G. F. Davies, Mr. W. O. Fairfax, Sir James Kirby, C.B.E., Mr. F. E. Lampe, M.B.E., Miss M. E. Roper.
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: 14th May, 1962.

VICE-PRESIDENTS:

Dr. J. R. Darling
Sir Robert Knox
Sir Arthur Rymill

CHAIRMAN:

Dr. H. C. Coombs

DIRECTORS:

Professor Frederick Alexander
K. G. Brooks
The Hon. Mr. Justice Crisp
G. F. Davies
Mrs. M. Dekyvere, M.B.E.
The Hon. Mr. Justice Eggleston
W. O. Fairfax
A. H. L. Gibson, E.D.
Miss Margaret Gillespie
S. G. Haviland, C.B.E.
R. E. Jacobs
Sir James Kirby, C.B.E.
F. E. Lampe, M.B.E.

Mrs. I. L. Massy Burnside
Albert Monk
Sir Charles Moses, C.B.E.
Sir Daniel McVey, C.M.G.
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
Sir Arthur 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.

BANKERS:

Commonwealth Trading Bank of Australia.

REGISTERED OFFICE:

Commonwealth Bank Chambers,
Cnr. London Circuit and Northbourne Avenue,
Canberra, A.C.T.

EXECUTIVE DIRECTOR:

Neil Hutchison.

HONORARY SECRETARY:

Maurice Parker.

AUSTRALIAN ELIZABETHAN THEATRE TRUST

*Report of the Directors to the Members at the Ordinary General Meeting to be held in Sydney on
11th June, 1962.*

The year 1961 has been very satisfactory for the Trust and we feel that it has further consolidated its position as a medium of presenting classical as well as contemporary works to the public in Australia. The latter, of course, entails considerable financial risks which commercial enterprises naturally would not wish to undertake. The Trust, for example, has brought to the public a number of Australian plays not all of which have proved financially successful. However, many of the works have been of considerable merit, and in the case of "The One Day of the Year," warranted presentation in London.

Whilst the Trust has sustained losses in some of its productions, it has also shown profits on others, noticeably the visit of the Leningrad Ballet. A report in detail on the Trust's various activities is embodied in the Executive Director's report, which follows:

The Balance Sheet of the Trust and Statement of Income and Expenditure for the twelve months ended 31st December, 1961, duly certified by our Honorary Auditors, Messrs. G. T. Hartigan and Co., Chartered Accountants, are submitted herewith.

During the twelve months period under review, the Trust's financial position has shown a further improvement. After providing reserves of £10,000 for the Australian Ballet Foundation and £10,000 towards the production costs of the 1962 Opera Season, the surplus for the year amounts to £10,201. This surplus has been transferred to Accumulated Funds, which now total £154,215.

It was indicated in the last Report of the Directors that to conduct the current activities of the Trust with a reasonable degree of security, a minimum amount of £150,000 in capital funds would be desirable. Whilst we have now attained this target, the Trust has made considerable progress towards entering the field of ballet through the establishment of the Australian Ballet Foundation, and it is expected that the Trust's first productions in this sphere will be presented towards the latter end of 1962. This additional activity will mean, of course, further calls on the Trust's financial resources, and your Directors consider the Trust should aim to further steadily build up our capital funds as a safeguard against contingencies.

Looking further afield, as far as opera is concerned, we hope that it will be possible to consolidate our activities in such a way that a yearly season may be regarded as a regular feature of the Trust's work in each State. While special arrangements may have to be made for the time being in the case of Western Australia and Tasmania, we are hopeful that with the more regular production of opera in the other four States, public support will soon be so stimulated as to justify the future extension of our annual seasons to cover all States.

The problem of drama will also engage our attention. The Union Theatre Repertory Company in Melbourne, which the Trust supports, in association with the University, by guarantee, is the only Trust activity in the field of live theatre which offers continuity of operation. The need is evident for other low-cost repertory theatre undertakings, where our liability can be limited, and where we may find a forum and workshop for locally-written plays and experimental drama.

The scale of these developments must inevitably hinge first upon the support of theatre-goers, and secondly upon the recommendations made to the Federal Government as a result of the enquiry which has been promised us in early 1963, which will investigate the Trust's work and its future needs as a whole.

It will be seen from the financial statements submitted that considerable assistance has been given by way of grants and advances to a number of theatrical groups throughout the States, and this follows the Trust's pattern of assistance to organisations which are deemed worthy of the Trust's subsidy-grants and advances for the year totalled in all £30,566.

We should like to make special mention of the establishment of the Australian Ballet Foundation. We are pleased to report that J. C. Williamson Theatres Limited are taking an active interest in the formation of the Australian ballet company, and whilst the Trust will provide the finance to establish the Foundation and also meet the costs of presentation, J. C. Williamson's are assisting where possible with the use of their theatres and their knowledge in this particular field. The Trust has obtained the lease of premises in Melbourne which will provide the headquarters and workrooms for the ballet company.

It is with regret that your Directors report the resignation of the President, The Right Honourable Sir John Latham, G.C.M.G., Q.C. The value of his association with us is inestimable. His guidance and counsel, especially in the formative years of the Trust's life, are remembered with gratitude. We hope that his resignation will not mean that we shall be deprived of the benefit of his support and encouragement in less formal ways.

The Directors would like to thank Trust members for their continued support and would also like to express their gratitude to the Executive Director and his staff for their untiring efforts during the year.

The Board would like to make mention of the retirement of Miss Elsie Beyer as Assistant Executive Director of the Trust. Miss Beyer has worked with the Trust since its inception and her wide experience in administration has been of great benefit in the building of the Trust organisation.

For some time the staff have worked in separate offices in Sydney under rather difficult conditions, but 1962 should see improvement in these conditions with the conversion of the upper floor of the Dowling Street Production Division, which will provide accommodation for all the Trust's staff and enable them to work under the one roof, which will provide a greater degree of co-ordination.

H. C. COOMBS,
Chairman.

Sydney,

14th May, 1962.

AUSTRALIAN ELIZABETHAN THEATRE TRUST

Executive Director's Report to Members

OPERA:

Although there was no Trust Opera Season during 1961, the Trust has been very active in preparing for the 1962 season, which is well advanced. Arrangements have been made for a fine array of talent, which includes Ana Raquel Satre, Una Hale, Patricia Baird, Norman Foster, as well as producers Stefan Beinl and Charles Hickman, and Musical Directors, Charles Mackerras and Dr. Wilhelm Loibner, of the Vienna State Opera. These have been contracted for the season, which will include ARIADNE AUF NAXOS, TRAVIATA, FALSTAFF and DON GIOVANNI.

Although we did not have our own season in 1961, the Trust assisted State opera organisations in their local activities, both financially and also by participating directly in association with the Perth Festival Committee in the production of HANSEL AND GRETEL at the Somerville Auditorium in Perth during the year.

We feel that the Trust's activities in the opera field, as well as in other theatrical fields, have had an influence in the building of the Opera House in Sydney, and the theatre attached to the Cultural Centre in Melbourne, for which plans are well advanced. These centres give ample evidence of Australian determination to provide appropriately for the future in terms of bricks and mortar, while the Trust will continue to play its part by helping to keep these auditoria filled. It makes the Trust more than ever conscious of the importance of annual opera seasons working towards full-time activity as well as the progressive development of the artist as a performer. The cultivation of audience appreciation and support demand continuity of effort. The Trust hopes that the public support for the 1962 season will be such that henceforth annual seasons of opera will be a regular part of our activity.

We should once again like to thank the A.B.C. for its generous co-operation in providing the symphony orchestras free of cost, and we look forward to the forthcoming season with confidence.

DRAMA:

The Sydney Drama Season opened at the Palace Theatre in February with a production of A TASTE OF HONEY by Shelagh Delaney. Other plays presented during the season were THE GLASS MENAGERIE by Tennessee Williams, THE ONE DAY OF THE YEAR by Alan Seymour, and THE MERCHANT OF VENICE. Alan Seymour's play attracted much favourable comment and was later presented with great success in Melbourne at the Russell Street Theatre, and in Tasmania. In association with the Council for Adult Education in Victoria and the Arts Council of Australia in N.S.W. and Queensland, the play was also presented in many country areas. Meanwhile, in England, the Trust entered into an arrangement with Gleneagles Productions Ltd. and Mr. Laurier Lister for a new production of the play by Raymond Menmuir to open at the Theatre Royal, Stratford East, for a limited season. Press and public reaction was generally good, but no West End theatre being available at the end of the Stratford season, nor within a reasonable time of the play's closure at the Theatre Royal, the plans for a West End presentation had regretfully to be abandoned. This, of course, is always one of the hazards of taking a production to London.

The Union Theatre Repertory Company in Melbourne, which the Trust operates in association with the University, seems to have established itself in the affections of Melbourne theatre-goers. Mr. John Sumner, the Trust's Manager for Victoria, administers and controls this company under the supervision of a Board consisting of representatives of the Trust and the University. As in 1960, the season at the Union Theatre was followed by a season at the Russell Street Theatre—thus enabling the company to operate with a reasonable degree of continuity. Plays produced during the year were SEE HOW THEY RUN, MYSTERY OF A HANSOM CAB, THE IMPORTANCE OF BEING EARNEST, FIVE FINGER EXERCISE, THE LADY'S NOT FOR BURNING, THE GUARDSMAN, THE DARK AT THE TOP OF THE STAIRS, RHINOCEROS, THATAWAY THE KINGS GO and ROMANOFF AND JULIET.

BALLET:

Profits of a little more than £10,000 were made as a result of the five weeks' visit of the Maly Theatre Ballet Company from Leningrad. The Trust Board decided to devote these profits, and certain additional funds received during the year, to the formation of a ballet company to be organised on broad national lines. Together with J. C. Williamson Theatres Ltd., a body to be known as the Australian Ballet Foundation was established, and the ground was prepared for the setting up of a headquarters in Melbourne.

Miss Peggy van Praagh, who was in Australia during the last season of the Borovansky Ballet, has been retained as Artistic Director of the new company. She will arrive in Australia at the beginning of June, 1962, and it is hoped to open the first ballet season in October.

It is envisaged that at the conclusion of this season, a ballet school for advanced training will be established. The intention will not be to compete with the already existing ballet schools, but rather to begin where they leave off, to provide a post-graduate training establishment for those who propose to make ballet their career.

YOUNG ELIZABETHAN PLAYERS:

Once again the Young Elizabethan Players visited all States except Western Australia. Together the Southern and Northern Companies played to more than 150,000 children. The plays, as usual, were those being studied for the Leaving and Intermediate Certificates. The demand was such that, as the year ended, plans were in progress to organise the establishment of three companies in 1962. Education authorities urged that the tours of the Young Elizabethans should be concentrated in the first two terms of the school year, and this, together with the ever growing audience, has made a third company essential.

As in former years, production was in the hands of Mr. John Trevor, who was also responsible for the shortened forms of presentation. Reports from many sources indicated that these tours are not only proving invaluable to those studying the plays for examinations, but are immensely popular with adult audiences in those areas which are seldom visited by professional theatre companies.

The N.S.W. and Queensland tour of the Northern Company was presented in association with the Arts Council of Australia.

AUSTRALIAN MARIONETTE THEATRE:

The Australian Marionette Theatre opened a season of *PUSS IN BOOTS* and *LITTLE RED RIDING HOOD* at the Palace Theatre, Sydney, as a Christmas attraction. Although well received by press and public, attendances were small and the production was withdrawn in mid-January.

ASSOCIATION WITH OTHER MANAGERMENTS:

During the year the Trust was associated with J. C. Williamson Theatres Ltd. in the presentation of the Maly Theatre Ballet Company from Leningrad and the Old Vic, and with Garnet H. Carroll in the presentation of *SOUND OF MUSIC* in Melbourne, *COME BLOW YOUR HORN* in Sydney, and *LOCK UP YOUR DAUGHTERS* in Adelaide and Perth.

In association with the National Theatre and Fine Arts Society of Tasmania the Trust presented *TRAVIATA* in Hobart and Launceston, while Moliere's *THE MISER* was produced in Perth as part of the 1961 Festival in co-operation with the Festival authorities.

NATIONAL INSTITUTE OF DRAMATIC ART:

Another thirty students completed the second two-year course at the National Institute of Dramatic Art. Although a fair percentage of those who have graduated from the Institute have now passed into employment in a number of theatre undertakings, it does not at present seem possible for theatre in Australia to absorb the whole output of the Institute. The problem is, of course, an old one. In America especially, the output of University Drama Departments has far exceeded the capacity of the profession to make full use of those who have graduated, and in Australia serious thought must now be given to provide some outlet for the increasing number of those who have shown some promise.

TRUST ASSISTANCE:

Trust assistance is made available in many forms. Scholarships, bursaries, subsidies, price concessions, the lending of staff, cash grants, guarantees, and technical advice are all part of the service the Trust gives to appropriate enterprises and individuals throughout the Commonwealth. Since January, 1961, some of the organisations which have been assisted are: Phillip Theatre, Sydney, Adelaide Repertory Theatre, National Theatre, Perth, National Theatre and Fine Arts Society of Tasmania, Guild of Pope Pius X, Arts Council of Australia, Central Queensland Drama Festival, Rockdale Musical Society, Adelaide University Theatre Guild, Independent Theatre, Sydney, Perth Festival, City of Sydney Eisteddfod, Elder Conservatorium of Music, National Theatre of Victoria, Ballet Australia, Sydney Teachers' College, Adelaide Festival of Arts, Lae Drama Festival, North Queensland Drama Festival, Unesco Playwrights' Seminar, Sydney Union Repertory Theatre Company, John Alden Shakespeare Festival, Pelican Players, Grafton, Melbourne University Conservatorium of Music, Sydney Light Opera Company, Alice Springs Drama Festival and National Institute of Dramatic Art.

Many other amateur and professional bodies have sought and received information and guidance in matters relevant to theatres and auditoria. Among these, mention should be made of East Sydney Technical College, Manildra Dramatic Society, Young Choral Society, Sydney University Union, Hinchinbroke Shire Council, Department of Public Works, N.S.W., Molong Dramatic Society, National Gallery and Cultural Centre Building Committee, Melbourne, Municipality of Hunters Hill, Canberra Civic Auditoria (Yunken & Freeman), Department of Education, South Australia, Department of Education, N.S.W.

In concluding this summary of the year's work, I would like to pay tribute once again to the work of the staff, who have applied themselves with such enthusiasm and devotion to the various enterprises with which we are concerned. In a small organisation such as the Trust, everything depends upon a willingness to work together with unity and purpose, and it is in this spirit that everyone has co-operated with whole-hearted loyalty and zeal. I am grateful, too, to the Directors for the confidence they have placed in me, and to our members for their encouragement and support.

NEIL HUTCHISON,
Executive Director.

Sydney, 14th May, 1962.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

BALANCE SHEET as at 31st December 1961

LIABILITIES.

ACCUMULATED FUNDS—

	£	£
Balance at 31st December, 1960	144,014	
Add Surplus for the year ended 31st December, 1961	10,201	154,215

PROVISIONS—

Australian Ballet Foundation	10,000	
1962 Opera Season	10,000	
Staff Retirement Fund	1,650	
Renewal of Lease—The Elizabethan Theatre, Sydney	13,500	35,150

THE ELIZABETHAN THEATRE RESERVE FUND

		37,500
--	--	--------

ARTISTS' SPECIAL ASSISTANCE FUND

		1,104
--	--	-------

DEFERRED LIABILITY—

New South Wales Government (Secured by Mortgage over property, 153-161 Dowling Street, Sydney)		40,000
--	--	--------

CURRENT LIABILITIES—

SUNDRY CREDITORS AND ACCRUED EXPENDITURE	11,503	
THE ELIZABETHAN THEATRE COMPANY (SYDNEY) LIMITED	148	11,651

CONTINGENT LIABILITIES—

Guarantees—

John Alden Shakespeare Festival	500	
Playgoers Co-operative Theatres Limited	5,000	
Union Theatre Repertory Company—Melbourne	10,000	
	£15,500	

£279,620

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 31st December, 1961, 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 Register 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.

SYDNEY, 6th April, 1962.

G. T. HARTIGAN & CO, Chartered Accountants.

ELIZABETHAN THEATRE TRUST

at 31st DECEMBER, 1961

ASSETS.

FIXED ASSETS—

	£	£
FREEHOLD LAND AND BUILDINGS—		
153-161 Dowling Street, Sydney—at Cost	75,997	
THE ELIZABETHAN THEATRE—SYDNEY—at Cost—		
2 Shares of £1 each in Newtown Majestic Pty. Limited (see Contra)	37,500	
PALACE THEATRE IMPROVEMENTS—		
At Cost, less Provision for Amortisation	1,082	
INVESTMENTS—at Cost (Market Value at 31st December, 1961, £122,540)	98,706	
FURNITURE AND EQUIPMENT—at Cost, less Provision for Depreciation	8,456	
	<hr/>	221,741

CURRENT ASSETS—

WORKSHOP MATERIALS AND WORK IN PROGRESS—at Cost as certified by the Executive Director		13,217
ADVANCES—		
The Council of Adult Education—Victoria	1,000	
The Old Vic Trust Limited	2,325	
Australian Marionette Theatre	2,472	
1962 Drama Season	1,960	
1962 Opera Season	8,023	
The Sound of Music Production	5,000	
	<hr/>	20,780
SUNDRY DEBTORS		11,197
CASH AT BANK AND ON HAND		10,872
PREPAYMENTS		1,813

£279,620

H. C. COOMBS }
A. H. L. GIBSON } Directors.

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

BALANCE SHEET as at 31st DECEMBER, 1961

LIABILITIES.

ACCUMULATED FUNDS—	£	£
Balance at 31st December, 1960	144,014	
Add Surplus for the year ended 31st December, 1961	10,201	154,215
PROVISIONS—		
Australian Ballet Foundation	10,000	
1962 Opera Season	10,000	
Staff Retirement Fund	1,650	
Renewal of Lease—The Elizabethan Theatre, Sydney	13,500	35,150
THE ELIZABETHAN THEATRE RESERVE FUND		37,500
ARTISTS' SPECIAL ASSISTANCE FUND		1,104
DEFERRED LIABILITY—		
New South Wales Government (Secured by Mortgage over property, 153-161 Dowling Street, Sydney)		40,000
CURRENT LIABILITIES—		
SUNDRY CREDITORS AND ACCRUED EXPENDITURE	11,503	
THE ELIZABETHAN THEATRE COMPANY (SYDNEY) LIMITED	148	11,651
CONTINGENT LIABILITIES—		
Guarantees—		
John Alden Shakespeare Festival	500	
Playgoers Co-operative Theatres Limited	5,000	
Union Theatre Repertory Company—Melbourne	10,000	
	<u>£15,500</u>	

£279,620

ASSETS.

FIXED ASSETS—	£	£
FREEHOLD LAND AND BUILDINGS—		
153-161 Dowling Street, Sydney—at Cost		75,997
THE ELIZABETHAN THEATRE—SYDNEY—at Cost—		
2 Shares of £1 each in Newtown Majestic Pty. Limited (see Contra)		37,500
PALACE THEATRE IMPROVEMENTS—		
At Cost, less Provision for Amortisation		1,082
INVESTMENTS—at Cost (Market Value at 31st December, 1961, £122,540)		98,706
FURNITURE AND EQUIPMENT—at Cost, less Provision for Depreciation		8,456
		<u>221,741</u>
CURRENT ASSETS—		
WORKSHOP MATERIALS AND WORK IN PROGRESS—at Cost as certified by the Executive Director		13,217
ADVANCES—		
The Council of Adult Education—Victoria		1,000
The Old Vic Trust Limited		2,325
Australian Marionette Theatre		2,472
1962 Drarua Season		1,960
1962 Opera Season		8,023
The Sound of Music Production		5,000
		<u>20,780</u>
SUNDRY DEBTORS		11,197
CASH AT BANK AND ON HAND		10,872
PREPAYMENTS		1,813

£279,620

H. C. COOMBS }
A. H. L. GIBSON } Directors.

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 31st December, 1961, 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 Register 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.

SYDNEY, 6th April, 1962.

G. T. HARTIGAN & CO, Chartered Accountants.

THE AUSTRALIAN ELIZABETHAN

STATEMENT OF INCOME AND EXPENDITURE

EXPENDITURE.

	£	£
GRANTS AND ADVANCES—		
Adelaide Theatre Group	917	
Australian Ballet Foundation	1,000	
Ballet Australia	96	
Council of the National Theatre and Fine Arts Society, Tasmania	4,160	
Elder Conservatorium of Music—South Australia	1,000	
Festival of Perth	432	
Guild of Pope Pius X—Play of Daniel	100	
John Alden Shakespeare Festival	2,819	
Lae (N.G.) Drama Festival	60	
National Institute of Dramatic Art	4,750	
National Theatre Incorporated—Perth	3,450	
Queensland Drama Festival	197	
Rockdale Musical Society	100	
Sydney Light Opera Company	40	
Unesco Playwrights' Committee	250	
Union Repertory Theatre Company—Sydney	6,045	
Union Theatre Repertory Company—Melbourne	5,150	
		30,566
LOSSES ON PRODUCTIONS—		
“Lock Up Your Daughters” Tour	3,870	
“The Most Happy Fella”—Melbourne	10,172	
The Trust Players—Sydney	11,046	
The Young Elizabethan Players	4,108	
“The One Day of the Year”	1,867	
		31,063
NET COST OF OPERATION OF WORKSHOP AND STORE		5,611
OVERHEAD EXPENSES—		
Insurance	301	
Interest	53	
Miscellaneous Expenses	395	
Pay Roll Tax	776	
Postages, Telephone and Cables	3,007	
Printing and Stationery	1,546	
Publicity and Public Relations	3,516	
Readers' Fees	65	
Rent	1,691	
Repairs and Maintenance	282	
Salaries (General)	29,184	
Salaries and Retainers relating to Drama and Opera Artists	8,701	
Secretarial Services	185	
Subscriptions	60	
Superannuation Contribution	1,073	
Travelling Expenses	4,588	
Representation Fee	250	
Palace Theatre Costs	1,375	
Provision for Staff Retirement Fund	1,650	
Allowance for Depreciation—Furniture and Equipment	224	
		58,922
BALANCE, carried down		30,201
		£156,363
PROVISION FOR AUSTRALIAN BALLET FOUNDATION	10,000	
PROVISION FOR 1962 OPERA SEASON	10,000	
		20,000
BALANCE, being NET SURPLUS for the year transferred to Accumulated Funds		10,201
		£30,201

BETHAN THEATRE TRUST

RE for the year ended 31st DECEMBER, 1961

INCOME.

	£	£
RECEIPTS FROM—		
Subscribing Members	10,968	
Donations	1,016	
	<u>11,984</u>	11,984
SUBSIDIES RECEIVED—		
Commonwealth Government	49,000	
New South Wales Government	26,400	
Sydney City Council	3,000	
Victorian Government	12,500	
Melbourne City Council	2,000	
Queensland Government	5,000	
Brisbane City Council	2,000	
South Australian Government	7,500	
Adelaide City Council	1,000	
Western Australian Government	5,000	
Tasmanian Government	4,000	
	<u>117,400</u>	117,400
PROFIT ON PRODUCTIONS—		
Leningrad Maly Theatre Ballet	11,181	
“Come Blow Your Horn”—Sydney	6,158	
“Rigoletto” Tour—Arts Council of Australia	819	
	<u>18,158</u>	18,158
MANAGEMENT FEES RECEIVED		1,840
INVESTMENT INCOME		6,231
INTEREST RECEIVED		154
ROYALTIES RECEIVED		142
SUNDRY INCOME		454

£156,363

BALANCE, brought down

30,201

£30,201

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST

STATEMENT OF INCOME AND EXPENDITURE for the year ended 31st DECEMBER, 1961

EXPENDITURE,	£	£
GRANTS AND ADVANCES—		
Adelaide Theatre Group	917	
Australian Ballet Foundation	1,000	
Ballet Australia	96	
Council of the National Theatre and Fine Arts Society, Tasmania	4,160	
Elder Conservatorium of Music—South Australia	1,000	
Festival of Perth	432	
Guild of Pope Pius X—Play of Daniel	100	
John Alden Shakespeare Festival	2,819	
Lae (N.G.) Drama Festival	60	
National Institute of Dramatic Art	4,750	
National Theatre Incorporated—Perth	3,450	
Queensland Drama Festival	197	
Rockdale Musical Society	100	
Sydney Light Opera Company	40	
Unesco Playwrights' Committee	250	
Union Repertory Theatre Company—Sydney	6,045	
Union Theatre Repertory Company—Melbourne	5,150	
	30,566	
LOSSES ON PRODUCTIONS—		
“Lock Up Your Daughters” Tour	3,870	
“The Most Happy Fella”—Melbourne	10,172	
The Trust Players—Sydney	11,046	
The Young Elizabethan Players	4,108	
“The One Day of the Year”	1,867	
	31,063	
NET COST OF OPERATION OF WORKSHOP AND STORE		5,611
OVERHEAD EXPENSES—		
Insurance	301	
Interest	53	
Miscellaneous Expenses	395	
Pay Roll Tax	776	
Postages, Telephone and Cables	3,007	
Printing and Stationery	1,546	
Publicity and Public Relations	3,516	
Readers' Fees	65	
Rent	1,691	
Repairs and Maintenance	282	
Salaries (General)	29,184	
Salaries and Retainers relating to Drama and Opera Artists	8,701	
Secretarial Services	185	
Subscriptions	60	
Superannuation Contribution	1,073	
Travelling Expenses	4,588	
Representation Fee	250	
Palace Theatre Costs	1,375	
Provision for Staff Retirement Fund	1,650	
Allowance for Depreciation—Furniture and Equipment	224	
	58,922	
BALANCE, carried down		30,201
	£156,363	
PROVISION FOR AUSTRALIAN BALLET FOUNDATION	10,000	
PROVISION FOR 1962 OPERA SEASON	10,000	
	20,000	
BALANCE, being NET SURPLUS for the year transferred to Accumulated Funds		10,201
	£30,201	

INCOME,	£	£
RECEIPTS FROM—		
Subscribing Members	10,968	
Donations	1,016	
	11,984	
SUBSIDIES RECEIVED—		
Commonwealth Government	49,000	
New South Wales Government	26,400	
Sydney City Council	3,000	
Victorian Government	12,500	
Melbourne City Council	2,000	
Queensland Government	5,000	
Brisbane City Council	2,000	
South Australian Government	7,500	
Adelaide City Council	1,000	
Western Australian Government	5,000	
Tasmanian Government	4,000	
	117,400	
PROFIT ON PRODUCTIONS—		
Leningrad Maly Theatre Ballet	11,181	
“Come Blow Your Horn”—Sydney	6,158	
“Rigoletto” Tour—Arts Council of Australia	819	
	18,158	
MANAGEMENT FEES RECEIVED		1,840
INVESTMENT INCOME		6,231
INTEREST RECEIVED		154
ROYALTIES RECEIVED		142
SUNDRY INCOME		454
		£156,363
BALANCE, brought down		30,201
		£30,201

