

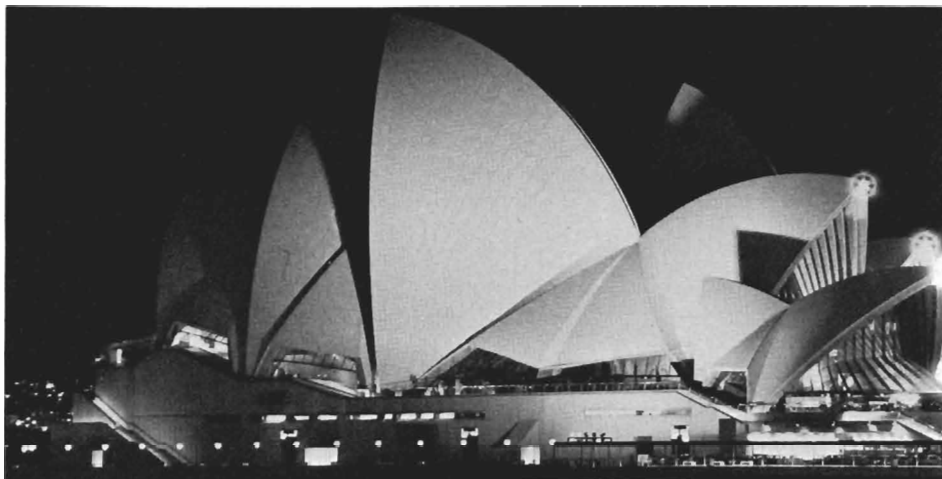
Annual Report of The Sydney Opera House Trust 1977-1978

To the Honourable Neville Wran, QC, MLA,
Premier of New South Wales.

Sir,

In pursuance of section 27 of the Sydney Opera House Trust Act, 1961, we submit for your presentation to Parliament, a report of the work and activities of the Sydney Opera House Trust for the year ended June 30, 1978.

For and on behalf of the Trust.

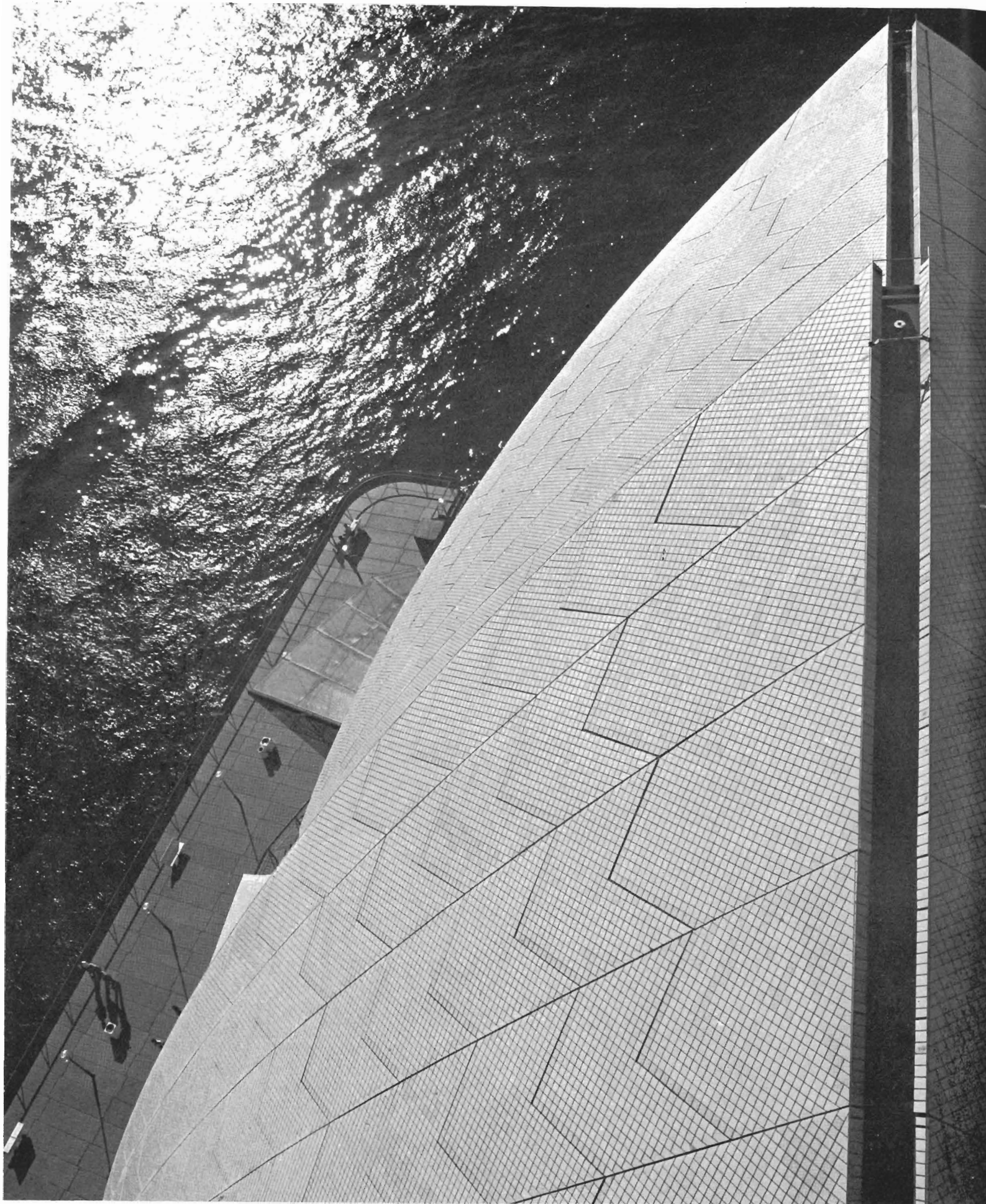


R W Norman,

Chairman

G. J. ...

Acting General Manager



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Sydney Opera House Trust
(as at June 30, 1978)

Sir Robert Norman, *Chairman*
Mr E.A. Edwards, O.B.E.
The Hon. Justice Elizabeth Evatt
Mr W.K. Fisher, Q.C.
The Hon. Sir Asher Joel, K.B.E., M.L.C.
Lady Macarthur-Onslow
Professor R.H. Myers, C.B.E.
Mr A.H. Urquhart, C.B.E.

Twelve meetings of the Trust were held during the year.

Committees of the Trust
(as at June 30, 1978)

The Chairman of the Trust is an ex-officio member of all committees of the Trust.

Programme Committee

Lady Macarthur-Onslow *Chairman*
The Hon. Justice Elizabeth Evatt
Professor R.H. Myers, C.B.E.

Ten meetings were held during the year.

Finance and Administration Committee

Mr. A.H. Urquhart, C.B.E., *Chairman*
Mr. E.A. Edwards, O.B.E.
Mr. W.K. Fisher, Q.C.
Mr. J.W. Davies (Advisory Member)

Eleven meetings were held during the year.

Public Relations and Amenities Committee

The Hon. Sir Asher Joel, K.B.E., M.L.C. (*Chairman*)
Mr. E.A. Edwards, O.B.E.
Lady Macarthur-Onslow
Mr. A.H. Urquhart, C.B.E.

Ten meetings were held during the year.

Catering Committee

Under the chairmanship of Mr Frank Barnes, General Manager, representatives of the Trust and Sutcliffe Catering Group have met to discuss Opera House catering on 12 occasions during the year.

Advisory panel to the Library Sub-Committee

Mr J. Wars *Chairman*
Mrs M. Dekyvere, C.B.E.
Mr C.G. Meckiff
Mrs H.S. Simblist
Mr Z.D. Wolanski

Two meetings of the Library Sub-Committee were held during the year.

Computerised Ticketing Sub-Committee

The Hon. Sir Asher Joel, K.B.E., M.L.C. *Chairman*
Mr E.A. Edwards, O.B.E.
Mr A.H. Urquhart, C.B.E.

This sub-committee was established on 18th May, 1978 to report to the Trust on all aspects of computerised ticketing systems in relation to the sale of theatre tickets affecting the Sydney Opera House.

Two meetings were held during the year.

Departmental heads
(as at 30th June, 1978)

Mr F. Barnes, *General Manager*
Mr D.L. Martin, *Deputy General Manager*
Mr E.A. Wybrew, *Assistant General Manager*
Mr M.D. Bain, *Opera Theatre Manager*
Mr J. Beazley, *Administrative Officer*
Mr B.N.W. Benson, *Concert Manager*
Mr P.G. Bentley, *Librarian*
Mr D.P.A. Brown, *Publicity Manager*
Mr F.C. Callaway, *Services Engineer*
Mr D.B. Conyngham, *House Services Manager*
Mr T.J.S. Cornwell, *Accountant*
Mr M. Menzies, *Box Office Manager (Acting)*
Mr J.P. Murphy, *Industrial and Staff Officer*
Mr L.E.C. Ravenscroft, *Catering Manager*
Mr J.R. Smith, *Concert Hall & Music Room Manager*
Mr K. Yates, *Technical Manager (Acting)*

Chairman's Report

1. Organisational objectives

The Sydney Opera House Trust, constituted as a body corporate under the Sydney Opera House Act, 1961-1973 operates the Sydney Opera House on behalf of the Government of New South Wales. The Ministerial Head of the Trust is the Premier, the Hon. Neville Wran, Q.C., M.L.A.

The objects of the Trust, as defined in the Sydney Opera House Act, include the following:-

- (a) the administration, care, control, management and maintenance of the Opera House;
- (b) the management and administration of the Opera House as a theatre, concert hall and a place of assembly to be used for the presentation of any of the branches of the musical, operatic, dramatic, terpsichorean, visual or auditory arts or as a meeting place in respect of matters of international, national or local significance;
- (c) the promotion of artistic taste and achievement in any of the branches of the arts referred to;
- (d) scientific research into, and the encouragement of, new and improved forms of entertainment and methods of presentation and entertainment.

2. Powers of the Trust

The specific powers of the Sydney Opera House Trust include the following:-

- (a) To use or arrange for the use of the Opera House for —
 - the presentation of grand opera and ballet, and orchestral, instrumental, dramatic, choral and vocal concerts and recitals;
 - the promotion and organisation of music, drama and dance festivals and similar entertainments;
 - the holding of conferences and meetings;
 - performances, entertainments, displays, exhibitions, recitals, lectures, film-screenings, broadcasts, telecasts and other purposes calculated, in the opinion of the Trust, to provide for the cultural welfare or education of the participants or audience.

(b) In or in connection with the Opera House and any entertainment or gathering therein to carry on the businesses of licensed victuallers, refreshment purveyors, caterers, tobacconists and confectioners and any like business.

(c) To enter into any contract or arrangement with any person for the purpose of promoting the objects of the Trust.

3. Trust activities, 1977-1978

Entrepreneurial and promotional

In keeping with its policy of presenting activities which are deemed complementary to, and not in competition with, the activities of our major hirers, the Sydney Opera House Trust acted as entrepreneur for a wide range of productions during the year.

The Trust's most ambitious entrepreneurial undertaking to date, was the presentation of nine major international attractions from the Adelaide Festival of Arts during March. Billed as, "The Best of the Adelaide Festival of Arts Comes to the Sydney Opera House", the activity featured the following artists and groups in individual presentations: Gheorghe Zamfir and his Soloists (Romania); the Pipers and Trumpeters of Warsaw (Poland); the Matteson-Phillips Tubajazz Consort (U.S.A.); the Philip Jones Brass Ensemble (Britain); Steve Rosenberg (U.S.A.) and the Australian Chamber Orchestra; Roger Woodward (Australian born, international pianist); The Choir of St. John's College, Cambridge (Britain); The Polish Mime Ballet Theatre (Poland); Cricot II Company (Poland). The appearances of these artists at the Sydney Opera House was an unqualified success, and it is envisaged that this strong association between the Sydney Opera House Trust and the Adelaide Festival of Arts will continue.

In association with the Australian Broadcasting Commission, the Trust continued its Sunday chamber music presentation, "Midday Music", which is broadcast from the Recording Hall, through the Commission's second network each week at noon.

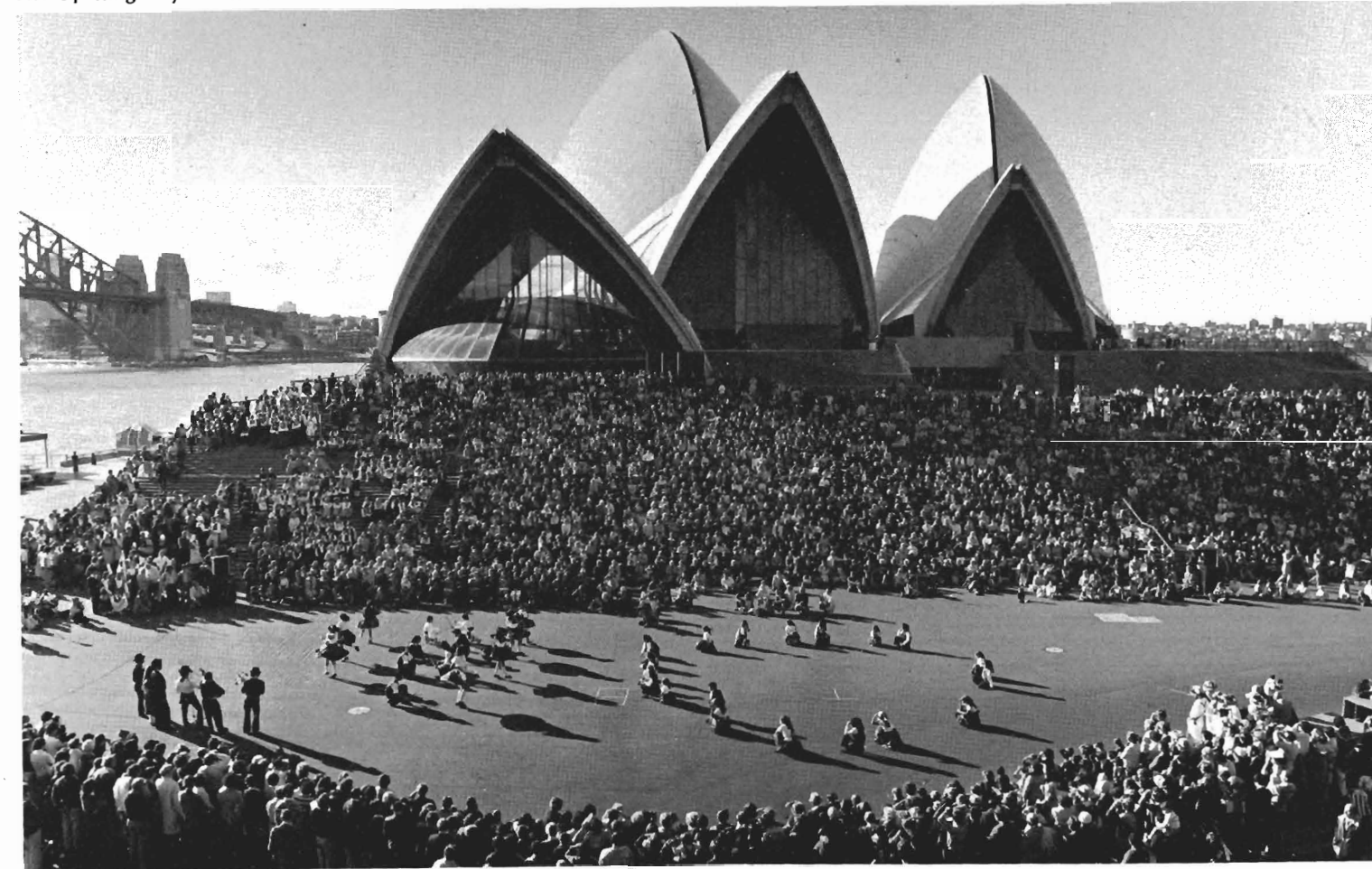
Other Sunday presentations which have continued to attract popular support during the year were "People's Concerts" and free outdoor entertainment. The popularity of last year's series of reasonably priced "People's Concerts" indicated a market for further series this year. Two concerts in the current series were presented during the period under review. The first concert featured the Western Sinfonia, the second featured the Sydney Conservatorium Orchestra and Choir.



Prince Charles attended the Royal Variety Performance in the Opera Theatre on November 6, 1977. He met the cast backstage after the performance and is pictured talking to Jill Perryman. Geoffrey Arnold and Graeme Ewer of The Australian Opera, are seen on Miss Perryman's right.

Sunset Staircase Concert

The Opening Day celebrations of the Shell National Folkloric Festival, June 3, 1978



Outdoor entertainment, on Sundays, usually featuring brass bands, rock groups and street players, has proven popular with family groups strolling on the Broadwalk.

Another series of free activities, "Wales Lunchtime Happenings", named for the sponsor — the Bank of New South Wales — continued to attract excellent audiences to the Music Room. The main trend this year, as last year, has been towards international travel films, with an occasional series of piano recitals.

The Trust, in association with various organisations continued to present exhibitions in the Exhibition Hall. The subject matter and the type of display were diversified during the year.

The Trust, in association with the Australian Broadcasting Commission, introduced a series of pre-concert talks, "Concert Preview", in which a noted speaker discussed the music to be played at that particular evening's ABC concert. The talks were delivered in the Northern Foyer of the Concert Hall, and speakers who have so far taken part in this continuing series include, Vincent Plush, Ernest Llewellyn, Peter Platt and David Gyger.

Continuing with its Recording Hall series of talks by visiting lecturers, the Trust presented a talk by famous English record producer, John Culshaw, who spoke of the many artists with whom he had been associated during his long career as a producer of operatic recordings. Another lecturer to take part in the series was the celebrated composer, Sir Michael Tippett, who talked about his life and works.

A series of nine talks on Wagner's operas comprising the "Ring Cycle" given by Werner Baer, was presented in association with the Workers' Educational Association of New South Wales. Sold on a series subscription basis, the programmes attracted an appreciative audience.



"Getting to know about Drama"

Concourse posters

"Lieder Recitals", a series of six programmes, was presented in association with the National Lieder Society of Australia, in the Northern Foyer of the Concert Hall.

Artists taking part were, Ronald Maconaghie, Ronald Dowd, Elaine Blighton, Lauris Elms, Raymond Myers, and John Pringle.

A music theatre entertainment, "Never the Twain", based on the works of Bertold Brecht and Rudyard Kipling, was performed by the Australian Stage Company in the Recording Hall during August.

During October, the Trust, in association with the University of New South Wales Opera, presented "Australian Yesterdays", an amusing anthology of Australian songs and ballads from the days of the First Settlement to Federation.

The Trust has now added another children's educational programme to the very popular presentations, "Getting to Know About Opera" and "Getting to Know About Ballet", this new programme "Getting to Know About Drama", is again for the five to eleven year olds. "Getting to Know About Drama" and another programme, "Storytime", were introduced in the May school holidays. Both of these new activities have proved



to be as popular as the Trust's other educational presentations.

The success of last year's senior citizen orientated series, the "Old Fashioned Show", led the Trust to present another series of these "nostalgia" concerts during the year. Four "Old Fashioned Shows" were presented during the 1977-1978 period, all were completely sold out well in advance of performance dates. During this year's Senior Citizens' Week, the Trust, in association with the New South Wales Government, presented "The Good Old Days", a show with a similar format to the "Old Fashioned Show", at Bankstown and Hurstville.

A successful experimental presentation in an area quite new to the Trust, that of Country and Western Music, was undertaken with the presentation of "The Slim Dusty Country Music Show", in April.

In early May, there was a "Korean Dance Recital", given by Dr. Won-Kyung Cho, in the Recording Hall.

The "Sydney Opera House Weekends" package promotion, catering for country and interstate visitors, and the newly established international package, an "Evening at the Sydney Opera House", have attracted some 6,000 bookings during the year.

"Sydney Opera House Weekends" cover travel, accommodation, meals, together with performances, tours and exhibitions at the House, for an all-inclusive price. An "Evening at the Sydney Opera House", which commenced operation early in the financial year, provides international visitors with meals, performances, tours and exhibitions. The package is sold extensively by travel agents in North America.

The "Sydney Side Adventures" — Cultural and Heritage Tours for Young Australians — promotion, has attracted many students from country and interstate schools. During the year, the New South Wales Government provided a \$10,000 grant to be used to subsidise the cost of the scheme for students coming from disadvantaged schools. It is anticipated that the scheme will be expanded to include students from the inner and outer metropolitan areas during the next year.

The enthusiastic co-operation of a wide range of managements working in association with the Trust, has been responsible for the establishment of a new educational series, "The Bennelong Programme". Presented as an introduction to various forms of the performing arts, each programme in the series is designed to meet the needs of an audience of wide age range, interested in or curious about — but not necessarily knowledgeable of — dance, ballet, opera, chamber music, orchestral music, drama and film. A consultant has been retained to develop and maintain this activity which gives audiences a chance to see professional artists in performances built around an educational theme.

On New Year's Eve, 1977, the forecourt was used by the Sydney Committee as part of the Festival of Sydney. Record crowds were again in evidence to listen to the live concert staged on the Ceremonial Steps and to welcome the advent of 1978.



Publicity and advertising

The national and international press, together with other media, continued to regard the Opera House as a source of "public interest". The publicity generated by media liaison covered the history, facilities and use of the House, productions and artists.

All of the Trust's entrepreneurial activities, and those of other entrepreneurs, were publicised via press, radio and television, and printed promotional material.

A representative of the Publicity Department continued the weekly, "what's on", information and discussion sessions on Channel 10's television programme "Good Morning Sydney", each Friday morning and on the Australian Broadcasting Commission's radio programme "Drivetime", each Friday afternoon. Other general interest topics relating to the House were publicised through individual radio and television programmes.

The Saturday issue of the "Sydney Morning Herald" continued as the main advertising medium for Opera House attractions. Other selected media were also used to advertise the Trust's activities. Various newspapers and periodicals featured

details of House activities in "What's On" columns.

In November 1977, the Trust published a brochure giving full details of all forthcoming major attractions for 1978. This brochure, which could not have been produced without the information supplied by the major hirers, enabled Australian and international visitors to plan, in advance, the performances they wished to see. This information was also used in the production of brochures publicising our package promotion.

Preparation for a lunch in the Northern Foyer, Concert Hall

Until now, advance information has only been available through the Trust's publications, the Three Monthly Programme Guide, the Monthly Diary and the monthly poster.

In January an advertising agent was appointed to assist with the promotion of the Bennelong Restaurant. Additional advertising, publicity and promotion for all of the Trust's catering activities were carried out by departmental staff.

All photographic and graphics material required for the efficient and immediate preparation of Trust promotional material is prepared "in-house".

Over 168,000 visitors went on "Guided Tours" during the year.

Theatre management

The level of Concert Hall and Opera Theatre bookings remained virtually constant relative to last year's figures. The main foyer areas of the Concert Hall showed consistent popularity with organisers of conventions and other functions; they also served as the venues for chamber and other informal musical presentations. To a lesser degree, the Opera Theatre's foyer areas were also used for informal presentations.

The Drama Theatre was in use for forty-nine weeks of the year. The Old Tote Theatre Company being in residence for forty-seven weeks and the Dance Company for two.

The Trust's policy of using the Music Room as a full-time cinema proved highly successful — to the extent where there are very few vacancies left for the next financial year. Film seasons, together with day-time activities, have made the Music Room the most heavily utilised auditorium in the Complex.

The bookings for both the Recording Hall and the Reception Hall showed an increase over last year's levels. The Reception Hall was used as the venue for the audio-visual spectacular, "The Sydney Experience", prior to the commencement of the



1977-1978 financial year and through to January 1978.

The Exhibition Hall was used for eleven public exhibitions ranging from displays of modern sound equipment to vintage horse-drawn vehicles. The quality and variety of the exhibitions has greatly enhanced the reputation of the Hall as the venue for small scale exhibitions; advance bookings are very heavy over the next two years. During the next financial year, the area will be used for several international exhibitions relating to the performing arts.

Ticket sales

The Trust is preparing for the time, early in the next financial year, when the Box Office may become a computerised ticket agency, selling tickets to most attractions in Sydney, and later in other capital cities.

Catering

The Trust continued its association with the Sutcliffe Catering Group for all House Catering. This includes two public restaurants — the Bennelong and the Harbour — the staff cafeteria (Green Room), theatre bars and general functions such as receptions, dinners and conventions. Sutcliffe Catering is responsible for the management of the catering under the direct control and direction of the Trust. Trading in all areas showed improvement throughout the year.

Staff

The Public Service Board's current policy on staff limitations allows for a staff ceiling of 328. In keeping with this limitation, the actual number of personnel employed by the Trust was 318, as at June 30, 1978.

The new industrial agreement between the Public Service Board and the Australian Theatrical and

Amusement Employees' Association, foreshadowed in last year's Annual Report, came into force for twelve months as from July 8, 1977. A new agreement, covering salaries and conditions, is currently under negotiation.

Good industrial relations were experienced during the year, no performance was cancelled because of industrial disputes. An overtime ban of very short duration took place in June. The matter, which concerned the rostering of stage crews, was speedily settled following a hearing before the Australian Conciliation and Arbitration Commission.

I would like to express the Trust's appreciation for the loyal and wholehearted co-operation of management and staff which has enabled the House to operate in an efficient manner during the year.

Modifications and maintenance

The Trust and the Department of Public Works maintained close liaison and co-operation in matters of House modification.

Work began on the enlargement of the Opera Theatre's orchestra pit in January, and was completed on schedule in March. The extra space allows for up to fifteen additional musicians. The



maximum orchestral strength, dependent on instrumentation, now varies between seventy and seventy-five.

A further modification, undertaken at the same time as the pit alterations, was the removal of a temporary lighting-bar from the under-side of the ceiling over the pit. The bar was replaced with a permanent fixture, semi-recessed into the ceiling and fitted with the latest lanterns.

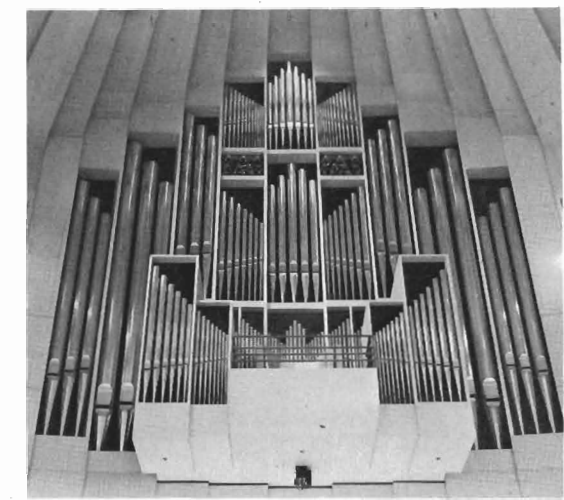
Other minor modifications carried out during the year included, the provision of ventilation and/or air-conditioning to workshops and catering areas, alterations to storerooms and dressing rooms, improvements in general lighting, restoration of small areas of timber panelling, and the provision of power outlets on the broadwalks for film, television and other activities requiring external power sources.

As an aid to more closely integrated security and fire-prevention services communications network, the Trust has introduced a two-way radio system. The system can be used for both individual and group emergency response.

Alternatives are being examined for the replacement of the Opera Theatre lighting desk. Senior technicians are investigating the most up-to-date and reliable systems currently available in both Europe and America.

4. Grand organ

In February, an agreement was negotiated through the Government Architect, between the Department of Public Works and Mr. Gregor Hradetzky, of the Austrian firm of organ builders. It was agreed that Mr. Ron Sharp, the designer of the organ, and Mr. Hradetzky, would work in collaboration of the Grand Organ with the view of completing it by mid-1979.



The Concert Hall organ.

Work in progress for the enlargement of the Opera Theatre's Orchestra Pit.

5. Financial report

Total receipts for the financial year 1977/78 from all sources (excluding N.S.W. State Government endowment and subsidies) amounted to \$5,306,654 compared with \$3,183,171 for the previous year, an increase of 66.7%. The significant increase is due to the inclusion in the accounts under review of a full twelve months catering operations conducted under Trust management, whereas the accounts for the previous year included only three months operations, the Trust having taken over the catering responsibilities from 1st April, 1977.

Receipts were derived from the following activities:-

	1977/78	%
Hire of auditoria, halls and other areas	1,359,895	25.7
Concession/Shop	54,119	1.0
Trust Promotions and Exhibitions	329,856	6.2
Park and Ride	154,460	2.9
Publications	27,866	0.5
Guided Tours	201,975	3.8
Programme Sales Commission	26,850	0.5
Miscellaneous receipts from Hirers for various facilities and services	774,796	14.6
Interest on Investment	5,275	0.1
Catering	2,371,562	44.7
	\$5,306,654	100.0

Total expenses for the financial year 1977/78 amounted to \$10,895,848 compared with \$8,416,527 for the previous year, an increase of 29.5%. The significant increase is again due to the inclusion of catering expenses for a full year as against three months for the previous year. Expenditure consisted of the following:-

	1977/78	%
Salaries and payments in the nature of salaries, together with charges related to salaries (insurance, superannuation, payroll tax)	5,440,183	49.9
Cleaning	524,540	4.8
Electricity	431,525	4.0
Insurances	201,204	1.8
Publicity	164,299	1.5
Building Maintenance	805,717	7.4
Park and Ride	225,386	2.1
Trust Promotions and Exhibitions	302,368	2.8
Other Administrative Expenses	340,284	3.1
Catering	2,460,342	22.6
	\$10,895,848	100.0

During the year the New South Wales State Government contributed \$5,682,000 as an endowment in terms of Section 20 of the Sydney Opera House Trust Act, 1961-1973. This represented an increase over the previous year of 15.5%.

In addition the New South Wales Government provided \$10,000 as a Special Grant to assist the Trust in arranging visits to performances at the Opera House by children from disadvantaged schools.

Box office receipts

During the course of the year the Box Office processed the sale of tickets over the counter, through the mail and by subscription totalling \$3,980,000.

6. Acknowledgements

In accordance with its object of encouraging research into the performing arts, the Trust continued to develop the role of the Dennis Wolanski Library and Archives of the Performing Arts. Following the gift of \$10,000 from Philips Industries Holdings Ltd, an Australian Theatre and Drama Project was established. The Trust wishes to acknowledge this generous gift which has enabled it to acquire material relating to Australian drama and theatre, and to compile a comprehensive index on Australian drama. A gift of \$1,500 by the Myer Foundation will enable the Trust to purchase microfilm copies of theatre and opera periodicals not held in complete form by any Australian library.

The Trust expresses appreciation to the donors who are listed on this page, for their contributions to the Dennis Wolanski Library and Archives of the Performing Arts, and to the volunteers for their valuable help to the Library.

Willi Ulmer

On behalf of the Sydney Opera House Trust, I would like to acknowledge the work of Mr. Willi Ulmer, Technical Manager of the Sydney Opera House complex, who retired from the service of the Trust on April 22, 1978, after a period of almost seventeen years.

Mr. Ulmer left the Opera House, and Australia, to take up the position of Technical Director of the State Drama Theatres of Berlin, with his administrative base at the Schiller Theatre.

Mr. Ulmer brought a wealth of ability and theatrical experience to the service of the Trust.

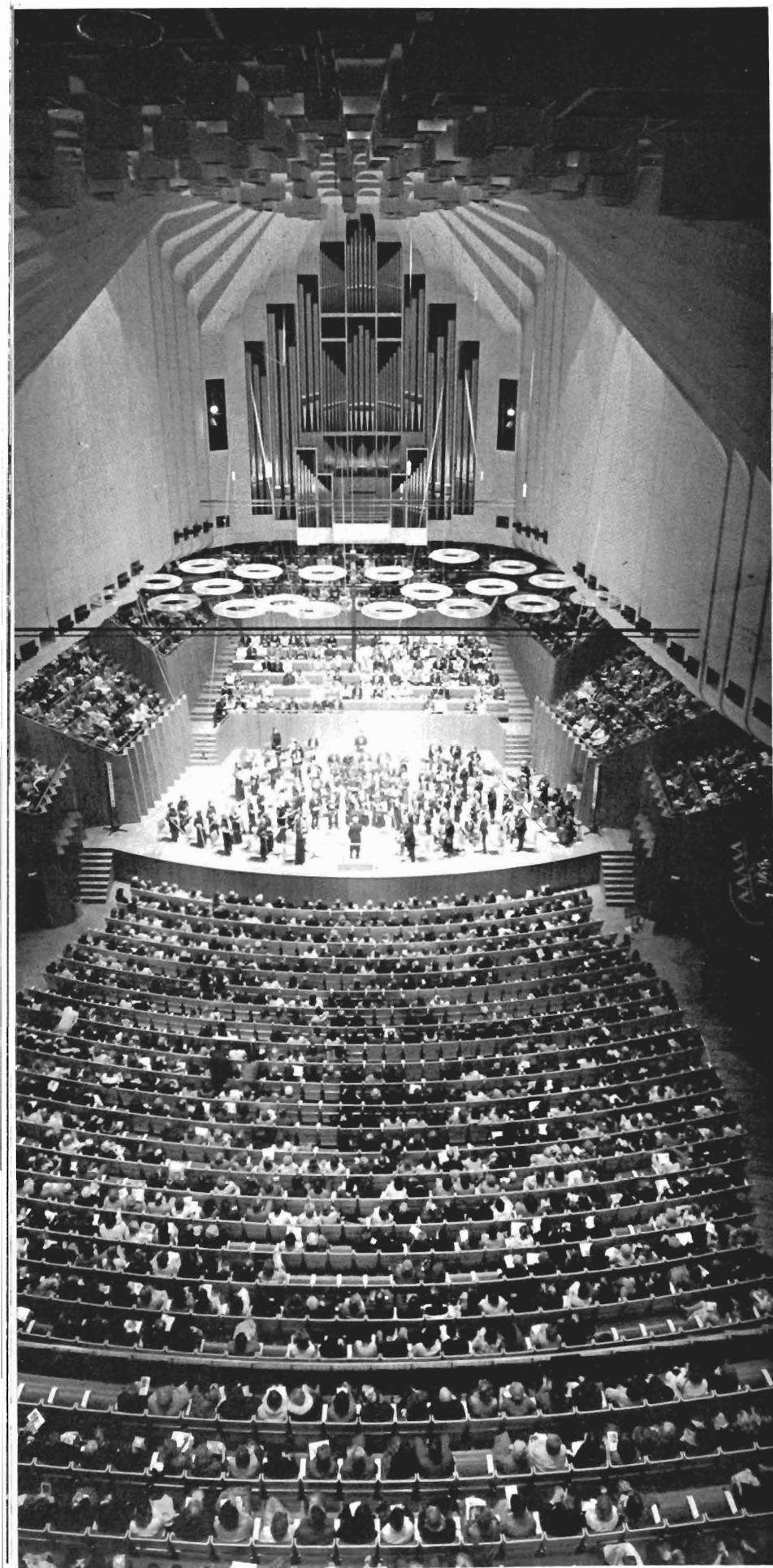
R W Norman
Chairman

Donors to the Dennis Wolanski Library and Archives of the Performing Arts

Alexander, Mrs A	Lynch, Mrs F
Arlen, Mr Albert	Lynton, Mr Michael
Beall, Mrs W S	McFadyen, Mr Clifford
Brooks, Mrs Janice	McGrath, Dr Amy
Cahill, Mr K	McNeill, Miss M
Clark, Miss M	Meers, Mr Bill
Collins, Mr D	Meyer, Mr E M
Collins, Mr N K	Morgan, Mr Bruce C
De Loitte, Miss E M	Morrison, Mrs W
Eccleston, Mr N	Myers, Mr Raymond
Edgeloe, Mr Michael	Nedwich, Mrs J W
Farrow, Mr David	Neil, Mr Terry
Feher, Mr Laszlo	Oatley, Mrs J
Fisher, Mr & Mrs K	Ramsay, Miss Dorothy
Freeman, Sir Bernard	Sampson, Mrs J H C
Fosbery, Mrs C	Scriven, Mr Peter, MBE
Fuller, Mr Ron	Self, Miss Winifred
Gilbert & Sullivan Society	Skill, Mrs Majorie
Gorr, Mrs E B	Simon, Mrs H
Green, Mrs Veronica	Smairl, Miss L
Guidice, Mr & Mrs W	Steel, Mrs M
Jacoby, Mrs Elsa, MBE	Tapp, Mr N
Jamieson, Miss M	Tribe, Mr K A M
The Japan Foundation	Watkinson, Mr A W
Johnston, Miss Barbara E	Young, Miss Barbara

Visitors to the Dennis Wolanski Library and Archives of the Performing Arts





Willem van Otterloo
Vladimir Ashkenazy
Patrick Thomas

The Sydney Symphony Orchestra in
the Concert Hall

Major hirers

Australian Broadcasting Commission presentations

Sydney Symphony Orchestra
Resident Conductor: Willem van Otterloo
Concert Master: Donald Hazelwood

Guest Conductors:

Vladimir Ashkenazy
Moshe Atzmon
Aaron Copland
Franz-Paul Decker
Charles Dutoit
Sir Alexander Gibson
John Hopkins
Michi Inoue
Zubin Mehta
Elyakum Shapirra
Patrick Thomas
Georg Tintner
David Zinman

Guest Artists, Associate Artists and Accompanists:

Elly Ameling
Vladimir Ashkenazy
Dalton Baldwin
Beverley Bergen
Pearl Berridge
Jorge Bolet
Yefin Bronfman
Sandra Browne
Jack Brymer
John Champ
Kyung-wha-Chung
Richard Connolly (narrator)
Romola Constantino
John Cran
Alicia de Larrocha
Mattiwilda Dobbs
Ronald Dowd
Alwyn Elliott
Lauris Elms
Nance Grant
Donald Hazelwood
Guy Henderson
Arie Israeli
Israel Philharmonic Orchestra
Joseph Kalichstein
Bernard Ladysz
Phillip Langshaw
Gillian Lin
Joy Mammen
Raymond McDonald
Grahame McIntosh
Anthea Moller
Algimatis Motiekatis
David Parker
Geoffrey Parsons

Edith Peinemann
Beryl Potter
Elizabeth Powell
Gwenneth Pryor
Marilyn Richardson
Sylvia Rosenberg
Heinrich Schiff
Neil Warren-Smith
St. Augustine's College Choir
Sydney Grammar School Choir
Sydney Philharmonia Motet Choir
Sydney Philharmonia Choir
Haim Taub
Neville Wilkie
John Williams
John Wion

Musica Viva Australia presentations

The Academy of Ancient Music
Aeolian Quartet
Amadeus Quartet
Australian Chamber Orchestra

The Australian Chamber Orchestra



Berlin Octet
The Choir of St John's College, Cambridge
(by arrangement with the Adelaide Festival of
Arts and in association with the Sydney Opera
House Trust)
Melos Quartet
The Percussions of Strasbourg
The Philip Jones Brass Ensemble (by arrangement
with the Australian Elizabethan Theatre Trust
in association with the Sydney Opera House
Trust)
Steve Rosenberg and the Australian Chamber
Orchestra (in association with the Sydney Opera
House Trust)
Sydney String Quartet

Local and international artists presented by the Sydney Opera House Trust and other hirers

Included:-

Peter Allen
 Julie Anthony
 Winifred Atwell
 Acker Bilk
 Richard Bonyng
 June Bronhill
 Burnier & Cartier
 Don Burrows
 Marcia Cappelle
 Carlo Felice Cillario
 Won Kyung Cho
 Elizabeth Connell
 Ry Cooder
 John Denver
 Jose Feliciano
 The Glitter Sisters
 George Golla
 Vanessa Harwood
 Colleen Hewitt
 Mark Holden
 Bob Hope
 Janis Ian
 Kamahl
 Little River Band
 John MacNally
 Matteson-Phillips Tubajazz Consort
 Leona Mitchell
 Gianni Morandi
 Garry Norman
 Larry Norman
 Arthur Ozolins
 Joe Pass
 James Pegler
 Oscar Peterson
 Pipers and Trumpeters of Warsaw
 Carmel Quinn
 Galina Samsova
 The Seekers
 Ronnie Shand
 Steptoe and Son
 Andy Stewart
 Monty Sunshine
 Joan Sutherland
 Sir Michael Tippett
 Huguette Tourangeau
 Ranko Yokoyama
 Gheorghe Zamfir



Bob Hope

Ballet seasons

The Australian Ballet:

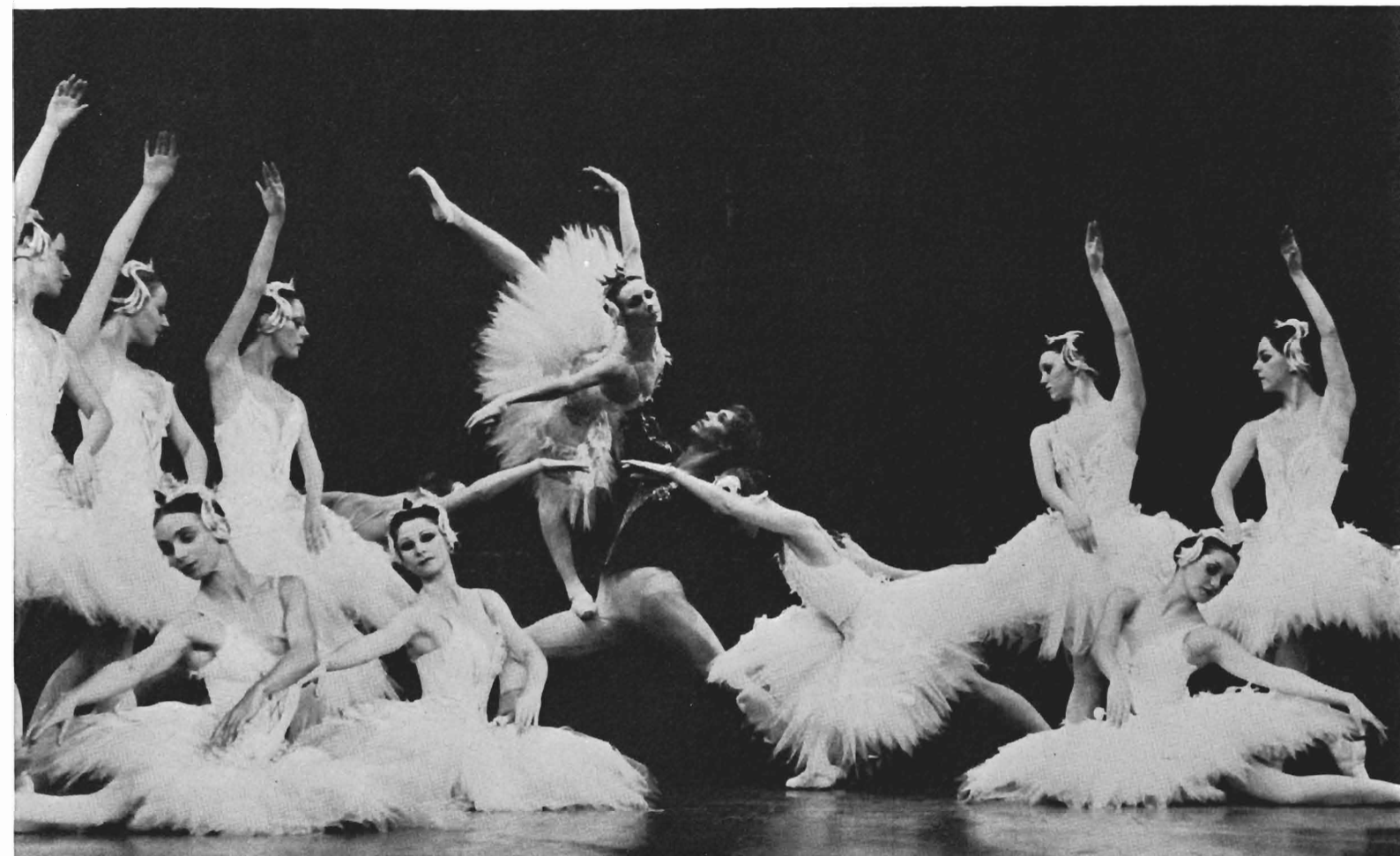
Afternoon of a Faun
 Caravan
 The Dream
 Mam'zelle Angot
 One in Five
 Romeo and Juliet
 Swan Lake
 Symphony in D
 Tekton

Dance Company:

Carmina Burana
 Constant Reach
 Everyman's Troth
 Fire, Earth, Air and Water
 A Gathering of Vagrants
 Glimpses
 Hi-Kyo
 Mahler pas de deux
 Medieval Malics
 Poppy
 Scintillation
 Third Conversation
 Tip
 Toccata
 Two Numbers
 White Women
 A special dance event for schools

Polish Mime Theatre:

Arriving Tomorrow



Swan Lake

Carmina Burana



Opposite, Michael Craig and Jon Ewing in *The Tempest*



Dead Class

Joan Sutherland in *The Merry Widow*



Drama presentations

Australian Theatre for Young People:

Animal Farm

Cricot II Company:

The Dead Class

Old Tote Theatre Company:

The Misanthrope

Miss Julie/Black Comedy

The Lower Depths

The Tempest

The Three Sisters

The Time is not yet Ripe

Opera seasons

The Australian Opera:

The Barber of Seville

Carmen

Così fan Tutte

The Flying Dutchman

Fra Diavolo

The Gondoliers

Lucrezia Borgia

Madama Butterfly

The Marriage of Figaro

The Merry Widow

Macbeth

The Mikado

Nabucco

Pagliacci

Suor Angelica

Tales of Hoffmann

Exhibitions

Canadian Contemporary Painters

Carriages of Old Sydney

Century of Sound

Designing Minds

George Finey

Gilbert & Sullivan Society Anniversary

Pforzheim 20th Century Jewellery

Piano fare

Portraits in Time

Super Surf 78

Wagner Centenary Exhibition



Sydney Opera House Trust Management Account —

Statement of receipts and

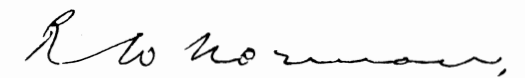
payments for the year ended 30th June, 1978

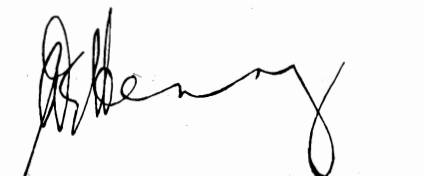
		Receipts	
Statutory endowment — Sydney Opera House Trust Act, 1961, Section 20			5,682,000.00
Activities —			
Rental, Halls, etc.	1,359,895.48		
Concessions	54,118.67		
"Park and Ride"	154,460.00		
Publications	27,866.34		
Guided Tours	201,974.90		
Commission — Programme Sales	26,849.63		
Fees and Charges for Services rendered	718,530.84		
Sale of Assets	549.75		
Catering	2,371,561.52		
Miscellaneous	55,715.92		4,971,523.05
Trust promotions and exhibitions —			
Grant towards expenses —			
State Government	10,000.00		
Operating Receipts	329,856.17		339,856.17
Interest on investment			5,274.75
Balances, 1st July, 1977			
Bank	301,459.87		
Cash on hand	3,978.00		
Investment	50,000.00		
		355,437.87	
Less: Advance Ticket Sales, Hirers Deposits, etc.	264,437.46		91,000.41
			\$11,089,654.38

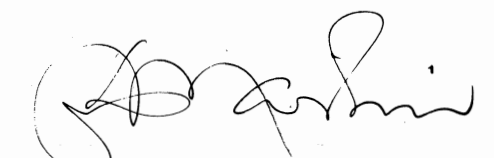
		Payments	
Expenses —			
Salaries, Wages & Allowances		4,843,637.49	
Cleaning		524,540.29	
Electricity		431,525.08	
Insurances		279,382.38	
Publicity & Advertising		164,298.76	
Fees for Services Rendered		43,020.08	
Plant, Furniture, Equipment & Stores		52,662.60	
Printing & Stationery		60,147.48	
"Park and Ride"		225,386.55	
Building — repairs and maintenance, alterations, rates and rent		805,716.95	
Travelling, sustenance, motor vehicle expenses		11,319.11	
Telephone & Postage		74,416.42	
Trust Entertaining		12,482.94	
Superannuation & Payroll Tax		518,366.61	
Catering		2,460,341.66	
Miscellaneous		86,235.63	10,593,480.03
Trust promotions and exhibitions —			
Operating Expenses			302,368.18
Direct payment to promoters against state grants			6,310.00
Balances, 30th June, 1978			
Bank		473,317.22	
Cash		3,678.00	
Investment		50,000.00	
		526,995.22	
Less: Advance Ticket Sales, Hirers Deposits, etc.		339,499.05	187,496.17
			\$11,089,654.38

The accounts of the Sydney Opera House Trust have been audited in accordance with the provisions of Section 23 of the Sydney Opera House Trust Act, 1961.

In my opinion, the above Statement of Receipts and Payments for the year ended 30th June, 1978, is a correct record of the transactions as shown by such accounts.


R.W. Norman, Chairman


Auditor-General of New South Wales
Sydney, 12th September, 1978


D.L. Martin, Acting General Manager

		Concert Hall			Opera Theatre			Drama Theatre		
		events	attendance	capacity %	events	attendance	capacity %	events	attendance	capacity %
Opera	Subscription	19	38,036	99	60	75,604	80			
	Non Subscription	2	2,876	N/A	52	63,882	85			
Ballet, Dance	Subscription				84	114,915	94			
	Non Subscription				21	20,406	67	12	2,786	47
Drama, Recitation	Subscription							284	96,634	65
	Non Subscription							15	5,163	N/A
Orchestral (incl. choral)	Subscription	74	162,127	82						
	Non Subscription	17	34,434	78	1	887	66			
Schools Performances		18	37,246	78						
Chamber Concerts	Subscription	8	19,920	93						
	Non Subscription	2	3,363	63						
Recitals	Subscription	8	13,327	62						
	Non Subscription	11	13,343	99	1	700	45			
Light Concerts, Jazz, Variety		74	152,928	86	1	1,388	91			
Films										
Marionettes, Puppets										
Midday Music										
Exhibitions										
Conventions, Lectures, Meetings, etc.		31	15,456	45	28	3,088	11	5	1,879	68
Receptions		89	21,490	N/A	46	8,092	N/A	2	405	N/A
Recording & Filming Sessions		21		N/A	2	1,268	98			
Speech Days		5	9,100	68						
Fashion Parades, Balls		2	610	N/A						
Contests, Competitions		21	16,762	33	1	939	65			
Auctions										
Total		402	541,018	79	297	291,169	84	318	106,779	65

		Music Room			Exhibition Hall		Reception Hall		Recording Hall		Rehearsal Room		Total			Outdoor Activities	
		events	attendance	capacity %	events	attendance	events	attendance	events	attendance	events	attendance	capacity %	events	attendance	capacity %	
								6	818			79	113,640	86			
												60	67,576	85	4	1,600	
								13	2,891			84	114,915	94			
												46	26,083	63			
								11	2,809			284	96,634	65			
												26	7,972	N/A	4	1,290	
												74	162,127	82			
		10	2,168	52				1	52			29	37,541	78			
		33	7,112	51			13	73	5	1,261		69	45,692	72			
												8	19,920	93			
							1	240				3	3,603	63			
												8	13,327	62			
												25	16,583	93			
								13	2,540								
								1	4	13	2,985		89	157,305	86	63	217,042
		604	79,578	32			1,121	56,318				1,725	135,896	32			
		43	10,171	58					2	530		45	10,701	58			
									102	4,431		102	4,431	N/A			
		2	336	N/A	15	151,332			2	670		19	152,338	N/A	4	1,360	
		78	16,644	51	1	33	32	1,567	68	8,816	88	2,175	331	49,570	44	16	13,684
		15	2,132	N/A	18	1,672	27	2,972	11	1,215	3	90	211	38,068	N/A		
									106			129	1,268	98	12		
												5	9,100	68			
												2	610	N/A			
		36	1,795	12			1	30	47	2,097		106	21,623	29			
		821	119,936	35	34	153,037	1,196	61,204	400	31,115	91	2,265	3,559	1,306,523	69	103	234,976



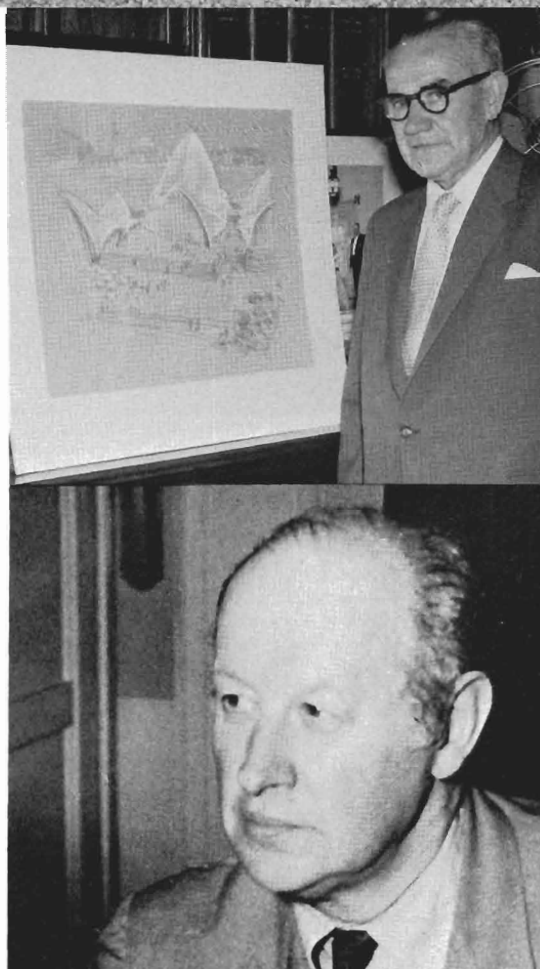
The Hon J.J. Cahill

The Honorable, John Joseph Cahill's personal interest in the project to provide Sydney with an "Opera House", played a major role during the initial development of the concept which became a unique piece of modern sculpture – the Sydney Opera House.

Sir Eugene Goossens

His association with the project commenced in the early 1950's, when the first informal discussions were held with a group of Sydney citizens. Prominent in this group was Eugene Goossens, Director of the New South Wales Conservatorium of Music and Conductor of the Sydney Symphony Orchestra. His involvement carried on into the committee stages of the mid-fifties, as the committees deliberated on a suitable site and an appropriate design, through to 1959, the year construction began.

Sadly, John Joseph Cahill did not live to see the magnificent building which his initiative and enthusiasm had inspired. He died in office, October 1959, a mere seven months after affixing the commemorative plaque.



Cover: The liner "Queen Elizabeth II" sailed into Sydney Harbour at 8am Friday, February 24th, 1978. A special QE2 breakfast was served in the Harbour Restaurant.

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Contributing photographers include The Australian Ballet, John Carnemolla, Gordon Clarke, Dalman & Smith Pty Ltd, John Fairfax and Sons Ltd, Robert McFarlane, Don McMurdo, Musica Viva Australia and Sven Ulsa.

Design & artwork by Philip Ritchie

