

10th Anniversary



Sydney Opera House
10th Anniversary 1983



The Sydney Opera House Trust Annual Report 1983/84



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

Sir,

In pursuance of Section 27 of the Sydney Opera House 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 1984.

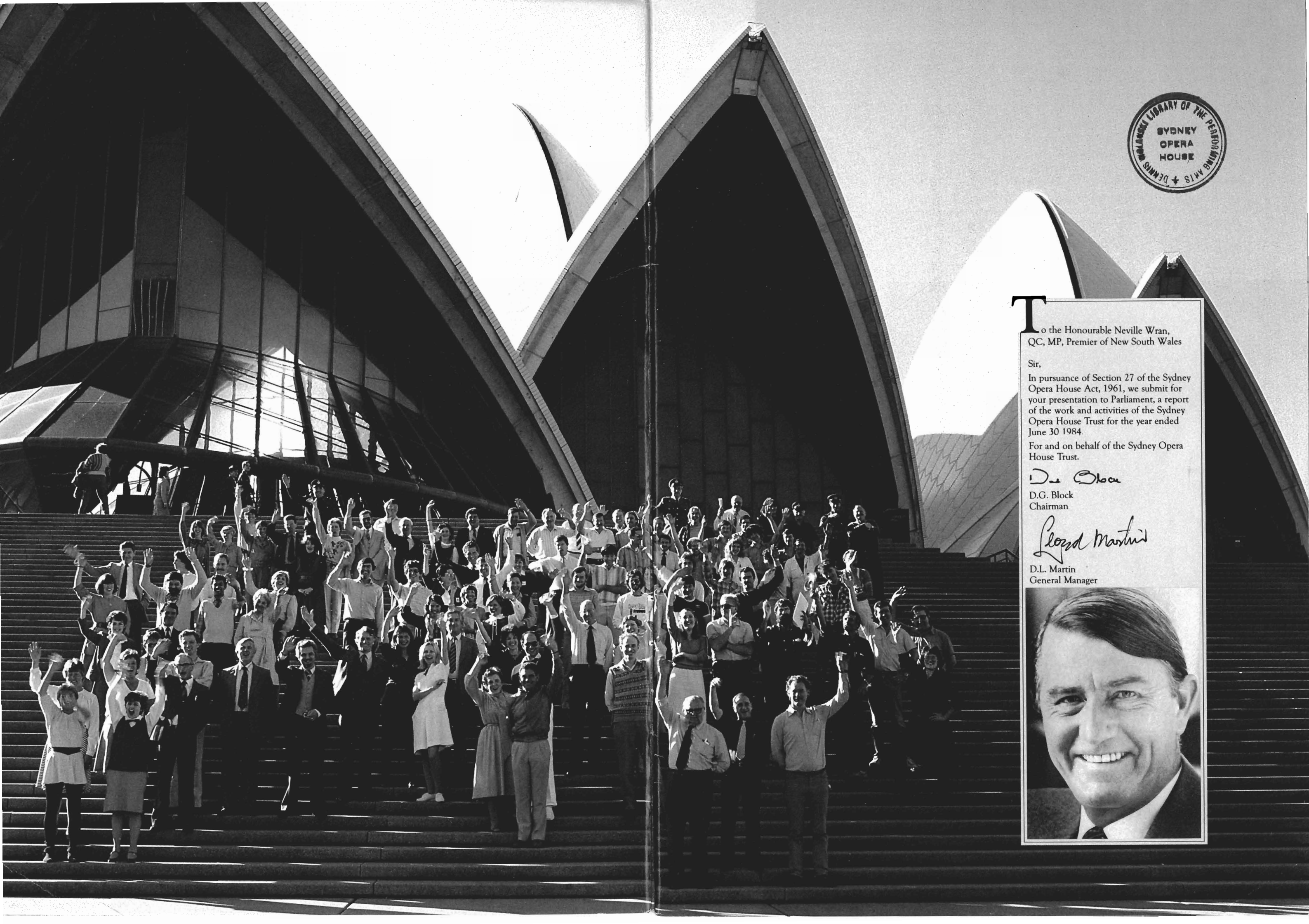
For and on behalf of the Sydney Opera House Trust.

D.G. Block

D.G. Block
Chairman

D.L. Martin

D.L. Martin
General Manager



1 1983/84 marks the second successive year of record operating levels for the Sydney Opera House. The success of the Sydney Opera House Trust's entrepreneurial activities provided a major contribution toward these excellent results.

Total income, including the New South Wales Government's Statutory Endowment of \$8,400,000 rose from \$19,561,368 in 1982/83 to \$22,521,334 in 1983/84, an increase of 15.1%.

Expenditure increased from \$19,224,526 to \$22,146,336, an increase of 15.2%. The Trust's earned income rose by 22.4%, from \$11,399,935 in 1982/83 to \$13,948,334 in 1983/84.

Catering operations, although limited in scope during this highly active year through a shortage of venues in which to stage functions, were able to record a further increase in income. Total revenue increased by 22.1% to \$6,613,073, providing a surplus for the year of \$667,001 compared with \$507,909 in 1982/83, an increase of 31.3%.

Participants in the Shell Folkloric Festival



**THE CHAIRMAN'S
REVIEW OF
THE YEAR 1983/84**

10th Anniversary — The Last Six Months

The 10th anniversary celebrations reached their peak in October when the Trust, in association with Musica Viva Australia, presented the Choir of King's College, Cambridge, and the Academy of St Martin-in-the-Fields.

To celebrate the occasion of the House's 10th Birthday on October 20 1983, the ABC, after broadcasting a day-long series of FM radio programmes about the history and personalities of the Sydney Opera

House, presented a memorable concert featuring the famous English mezzo-soprano, Janet Baker, with the Sydney Symphony Orchestra.

There were a number of significant events staged during the hectic and exciting days of October. On the evening of October 20, the Trust gave a 10th Anniversary Cocktail Party for 400 friends of the House. The Guest of Honour, Mrs Jill Wran, spoke of the Sydney Opera House and its significant relationship with the people of Australia. Mrs Wran observed, "Only in Australia is our greatest building a monument to the Arts — to human creativity and imagination".

On Sunday, October 23, the Trust held an Open Day inviting members of the public to visit those areas of the complex which are normally out of bounds. The response was unprecedented, with over 30,000 people participating in the day's events.

Community Relations

The Trust demonstrated its theatrical management skills and entrepreneurial flair when it successfully presented the Sydney Dance Company in a season of the now acclaimed "Some Rooms". The Trust underwrote the six-week season in the Drama Theatre, and was delighted at the response of public and critics alike. In March 1984, the Trustees were proud to see the Sydney Dance Company appear under their own management in a successful return season of "Some Rooms" in the Opera Theatre.

In 1984, as part of its community relations programme, the Trust added to the free programmes and outdoor entertainment introduced some years ago. This year, in association with radio station 2WS and The Australian Ballet, the Trust arranged a unique free promotion to bring Western Suburbs residents to a ballet. The response was overwhelming, confirming that the Trust, in association with hirers, can continue to develop new audiences.

The Trust continued to combine its entrepreneurial and sponsorship policies where possible, in order to present first-class entertainment at affordable prices. In 1984, following the success of the 10th anniversary entrepreneurial activities, the Trust again joined with Musica Viva and other sponsors to present the Philharmonia Orchestra of London under the baton of Vladimir Ashkenazy, the Regimental Band of the Coldstream Guards, the world renowned cellist, Mstislav Rostropovich, and, in association with the Adelaide Festival Centre, the Philippe Genty Company of Puppets.

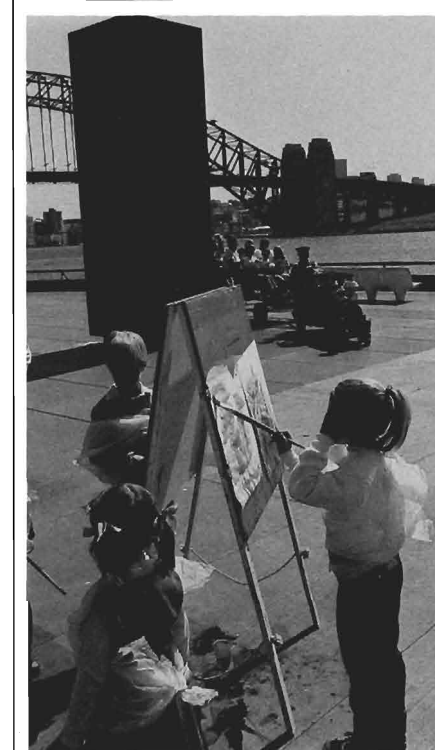
Cordial relationships and close co-operation continued with the major hirers including the Australian Broadcasting Corporation, The Australian Ballet, The Australian Opera, Musica Viva Australia, the Sydney Theatre Company and the Ensemble Theatre. Others were: CSR Limited, sponsor of the Bennelong Programme; Shell Australia Limited, joint presenter of the Shell National Folkloric

Financial and Statistical Summary 1979-1984

	1979/80	1980/81	1981/82	1982/83	1983/84
Total Income (\$)	13,282,687	14,744,039	16,856,351	19,561,368	22,521,334
Total Expenditure (\$)	13,063,675	14,708,134	17,021,782	19,224,526	22,146,336
Surplus (or deficit) (\$)	219,012	35,905	(165,431)	336,842	374,998
Earned Income (\$)	7,075,592	8,014,539	9,454,351	11,399,935	13,948,334
NSW Government Subsidy (\$)	6,252,000	6,702,000	7,331,000	8,100,000	8,400,000
Private sector & other sponsorship (\$)	1,095	28,500	71,000	61,433	173,000
Total number of events presented inside the Opera House	3,103	3,310	3,248	3,327	2,868**
Total attendance at events inside the Opera House	1,419,742	1,419,742	1,480,293	1,406,390	1,459,972
Total number of programmes of outdoor entertainment	77	82	80	73	70
Total attendance at events presented outside the Opera House	660,747*	415,964	427,977	436,950	410,877
Total number of events overall	3,180	3,392	3,328	3,400	2,938
Total attendance overall	2,099,878	1,835,706	1,908,270	1,843,340	1,870,849

* Includes audiences totalling about 300,000 who attended outdoor rock concerts in 1978/80.

** Total events decreased by conversion of Cinema to Playhouse: films replaced by live theatre.



Festival; the Peter Stuyvesant Cultural Foundation, which assisted the tour by the Philharmonia Orchestra of London; the Utah Foundation, which provided assistance with the Regimental Band of the Coldstream Guards, and the British Council which assisted the Choir of King's College, Cambridge, and the Academy of St Martin-in-the-Fields. They have all contributed significantly to the success achieved by the Sydney Opera House.

The public service provided by the Dennis Wolanski Library and Archives of the Performing Arts continues to improve, thanks in part to the generous patronage of Mr Dennis Wolanski to whom the Trust is deeply appreciative for the settlement of a perpetual endowment on the Library.

Park and Ride Service

The Trust is extremely grateful to the Council of the City of Sydney for maintaining its generous subsidy to the Park and Ride Service through the absorption of wage cost increases at the Domain Parking Station. This gesture has enabled the Trust to keep Park and Ride charges to a minimum.

Tourism

As Australia's premier tourist attraction, the House lived up to its reputation of being one of the busiest international performing arts centres in the world. Open for an average of 15 hours per day, closed only on Good Friday and Christmas Day, the Sydney Opera House staged 2,938 events, attracted 195,387 visitors on guided tours and played host to 1,459,972 patrons. A total of 1,870,849 people attended the complex during 1983/84.

Capital Expenditure and Maintenance

Now in the second decade of its operation, the Sydney Opera House has been the host to more than 25,000,000 patrons and visitors. General replacement and maintenance programmes are assuming greater priority as the House continues to cater for ever increasing numbers of patrons and visitors, and technical equipment draws to the end of its

economic operating life. The funds needed to maintain the Sydney Opera House must increase if the complex is to remain a world-famous international performing arts centre and tourist attraction, capable of enriching the Australian economy by many millions of dollars each year.

Refurbishing has continued in the Playhouse, formerly the Cinema, but now used primarily as a live theatre. The Bennelong Restaurant has been modernised, the Northern Foyer of the Opera Theatre has been re-carpeted, and maintenance work in the Northern Foyer of the Concert Hall was programmed throughout the year, on occasions requiring the erection of scaffolding.

Appreciation: A Good Year

I am pleased to record the Trust's sincere appreciation to all who work at the Opera House. The commitment of our staff to the operation of the House is of enormous significance and our achievements are due to their efforts. The Trust thanks all hirers and their artists, patrons and visitors, the people of New South Wales, and the Premier and Government of the State of New South Wales. Without their support the Sydney Opera House, now in its second decade, could never have become the world renowned symbol of Australia's cultural and artistic achievement.

The Sydney Opera House Trust, constituted as a body corporate under the Sydney Opera House Trust 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, QC, MP. The Sydney Opera House, as with other State cultural organisations, is associated with the Office of the Minister for the Arts.

The Trust is charged with:-

1. managing, operating and maintaining the Sydney Opera House on behalf of the people and government of New South Wales:
 - (a) as a building of national importance
 - (b) as a performing arts and convention centre;
2. promoting and furthering all aspects of the performing arts;
3. encouraging and researching new and improved methods of presentation and entertainment.



Trustees: David Block, Chairman; Mr Justice Fisher; Rosita Hohenbergh; Carl Harbaum; Kim Santow; Alec Shand; John O'Neill; Gregory Coote.

Policies and objectives are interpreted in keeping with contemporary community standards so that the Trust manages and operates the Sydney Opera House in a manner which recognises the changing needs of the community.

The Trust carries out its duties as efficiently and economically as possible. It should be remembered that the Opera House is both a building in which unique architecture has created one of the wonders of the modern world and also an international performing arts centre.

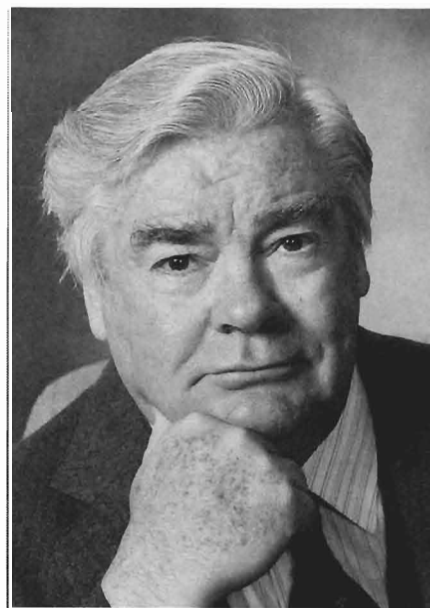
These facets of the Opera House are linked, and each requires the Trust to apply different managerial and operational skills — tourist marketing on the one hand, cultural promotion on the other. The Trust finds a common denominator in ensuring that the hirers' presentations are dovetailed into a wide range of indoor and outdoor performances and other activities, presented by the Trust in its entrepreneurial role. Many performances sponsored by the Trust are free to the general public.

Over the years, Trust policies have achieved their objectives of encouraging as many people as possible to patronise the House and of maintaining the Sydney Opera House as a treasured national asset.

Members of the Trust (as at 30/6/84)
David Block, AO (Chairman): Executive Director, Lloyds International Limited; Director, CSR Limited Group; Member of the Senate of the University of Sydney; Chairman or director of various other companies.

The Hon Mr Justice Fisher: President, New South Wales Industrial Commission.

Rosita M. Hohenbergh: Senior Lecturer in Education, Macquarie University; Consultant to the Ethnic Affairs Commission of New South Wales, the Ethnic Communities' Council of New South Wales; Member of various syllabus and advisory committees.



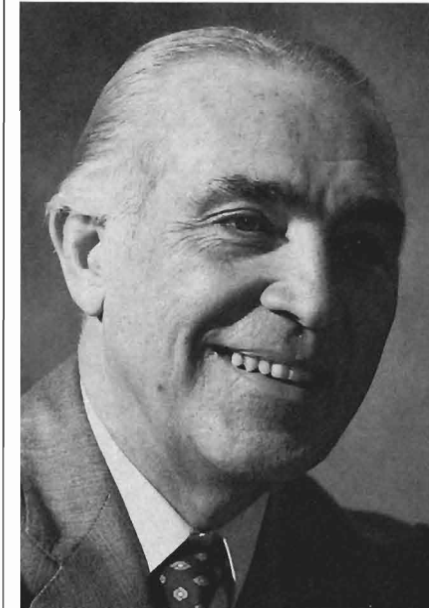
John F. O'Neill: Secretary of the New South Wales Public Service Professional Officers' Association; Part-time Commissioner, Legal Services' Commission of New South Wales

Gregory F. Coote, AM: Managing Director, Roadshow, Coote & Carroll Pty Ltd; Member of the board of Channel 10; member of the board of 2DAY FM.

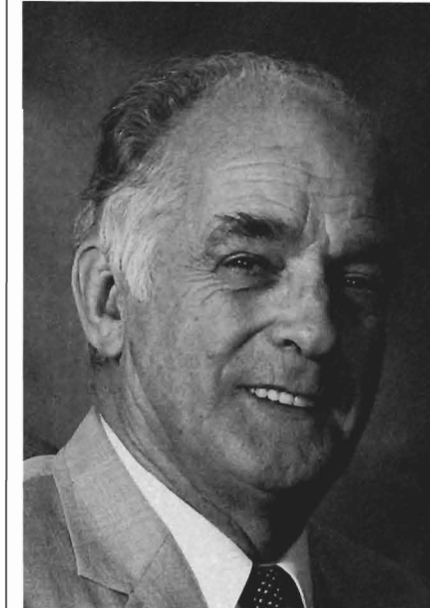
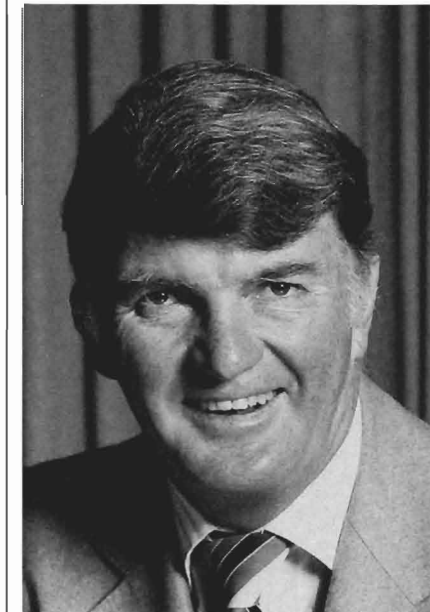
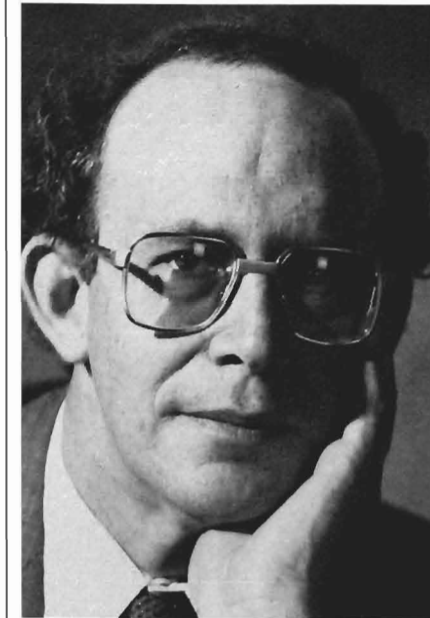
Carl Harbaum, MBE: Public Accountant; Senior Vice-Chairman, Ethnic Communities' Council of New South Wales; Chairman, St Christophorus Homes for the Aged Association; Chairman, Committee for the Promotion of the German Language in Australia.

Kim Santow: Solicitor; Trustee of Sydney Grammar School; Director, Greater Union Organisation Pty Ltd; Trustee of the Malcolm Sargent Fund for Children with Cancer.

Alec B. Shand, QC: Barrister Appointed to the Sydney Opera House Trust for a period of four years from September 16 1983



The Sydney Opera House Trust met 12 times during the year.



Committees of the Trust (as at 30/6/84)
The Chairman of the Trust is an ex-officio member of the Programme Committee and of the Public Relations and Amenities Committee.

Finance and Administration Committee
David Block, AO (Chairman)
The Hon Mr Justice Fisher
John F. O'Neill
Carl Harbaum, MBE
Kim Santow

12 meetings were held during the year.

Public Relations and Amenities Committee

Rosita M. Hohenbergh (Chairperson)
John F. O'Neill
Gregory F. Coote, AM

11 meetings were held during the year.

Programme Committee

The Hon Mr Justice Fisher (Chairman)
Rosita M. Hohenbergh
Carl Harbaum, MBE
Alec B. Shand, QC

11 meetings were held during the year.

Sydney Opera House Appeal Fund

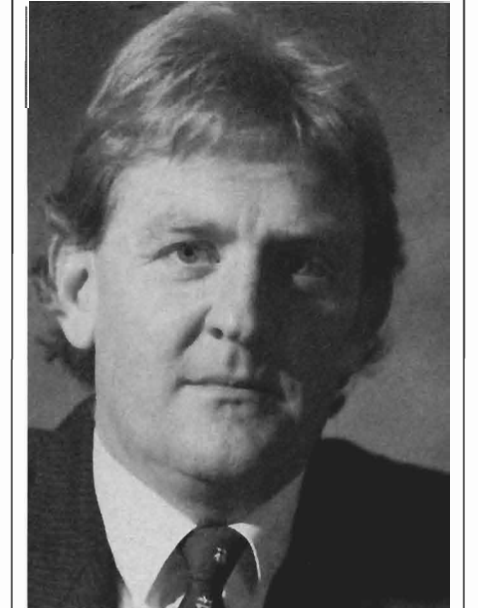
This Committee comprises all members of the Trust and the fund receives donations for a number of purposes related to the Opera House. The objectives of the Fund include beautification, improvement and furnishing of the House, and the purchase of musical instruments and works of art. The year's major project was to assist in the purchase of a Steinway Concert Grand Piano in memory of the celebrated Australian pianist, Isador Goodman.

Two meetings were held during the year.

Library Sub-Committee

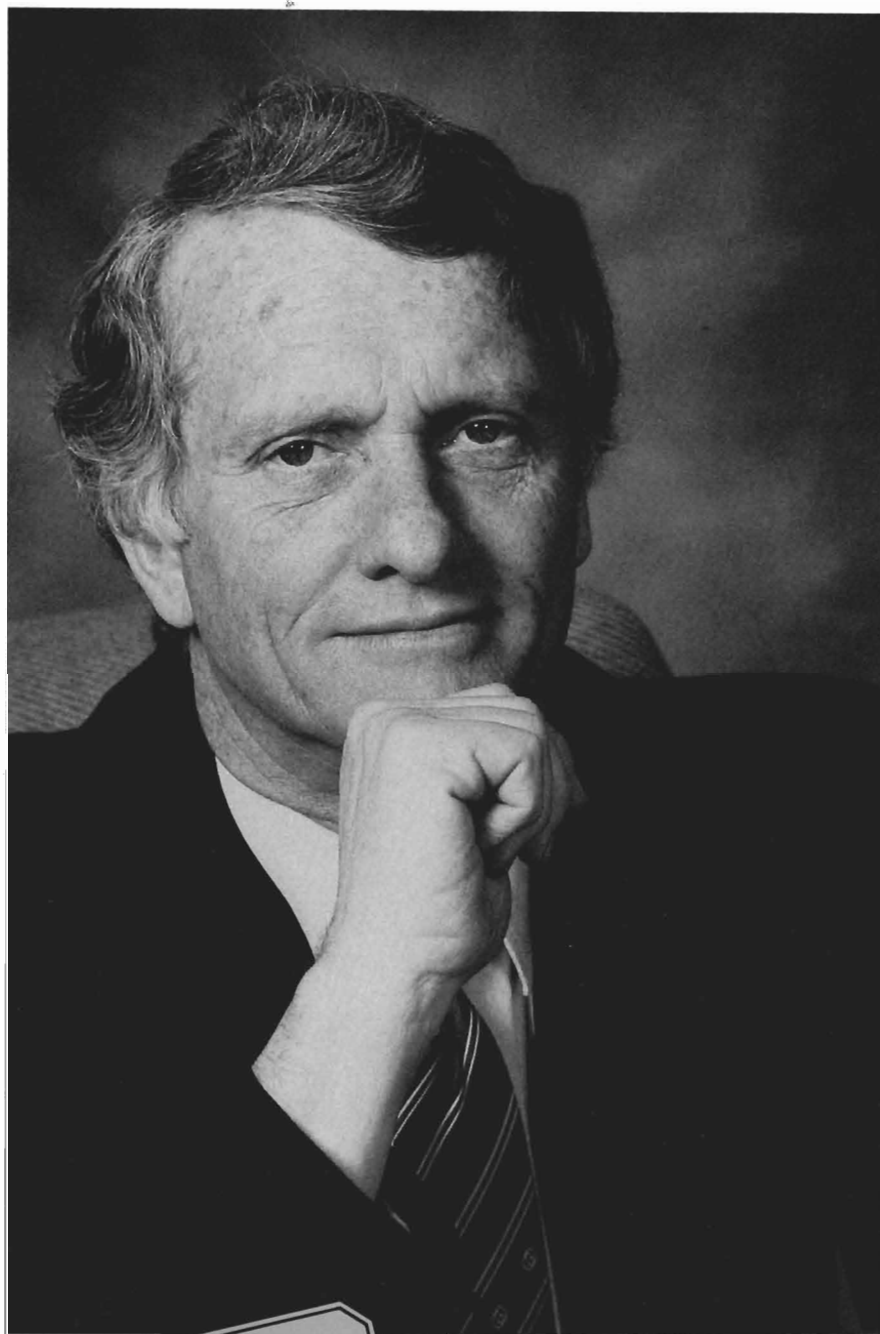
R.F. Doust (Chairman)
Dr D.L. Crossley
Rosita M. Hohenbergh
C.G. Meckiff
Mrs J. Sample
Mrs H.S. Simblist
Z.D. Wolanski

During the year, the Library Sub-Committee assisted the Trust in its deliberation on matters specifically pertaining to the Library.



The implementation of policies and the management of the Sydney Opera House is undertaken by the executive officer of the Trust, the General Manager, Lloyd Martin, who heads a permanent staff of some 300 and a casual staff of about 150.

Activity within the House is at record levels. The Trust has diversified into new areas and expanded others such as the Bennelong Programme, tourism marketing, functions, catering, lettings and the Trust's entrepreneurial role. Lloyd Martin, General Manager



THE EXECUTIVE MANAGEMENT

Retirement of Deputy General Manager
The Trust wishes to express its appreciation to Lyndon Compton who retired as Deputy General Manager on December 31 1983 after four years of valuable service to the Sydney Opera House.

Following the Deputy General Manager's retirement, the Assistant General Manager, Ian Stephens, was appointed Acting Deputy General Manager. The Publicity Manager, David Brown, was appointed Acting Assistant General Manager, and Ava Hubble, the Deputy Publicity

Manager, was appointed to the position of Acting Publicity Manager. Each continued to serve in these capacities until the appointment of a Deputy General Manager in July 1984.

Restructuring and Re-organising
During the year, at the request of the General Manager, Public Service Board management consultants carried out an organisational review. A number of recommendations were made which have been implemented in many areas.

The need for some restructuring and re-organisation became evident following the retirement of the Deputy General Manager. Management considered the changes were brought about by a combination of factors including the age of the House, the need for refurbishing, the growth of the Trust's entrepreneurial role and the need for co-ordinated marketing strategies in the world tourist market.

Advertisements for a Deputy General Manager, with responsibility for theatrical and associated promotional operations, were placed nationally in February and March. The Trust announced the appointment of Wayne Maddern on May 28 1984.

Wayne Maddern is well-known in the performing arts, having held a number of senior positions including Executive Director of the Confederation of Australian Professional Performing Arts, General Manager of the South Australian Theatre Company and most recently Public Affairs Administrator of The Australian Opera. Mr Maddern joins the Trust management on July 23 1984.

The Services Engineer's department was formerly the responsibility of the Deputy General Manager. As the need for refurbishing and maintenance continues to increase, a rise in the level of engineering activity it taking place. The increased level requires the application of specialised engineering expertise, and position of Manager, Engineering Services, was created.

Pat Belcastro, formerly Supervisory Engineer, Mechanical Group, Accommodation and Landscape Section of the Department of Public Works, was appointed and commenced duty on May 21 1984.

The Trust is delighted to have the skills of both Wayne Maddern and Pat Belcastro.

Staff
Growth in activity and responsibility have not been matched by a commensurate growth in staff numbers which have, in recent years, been reduced by approximately 15%. In pursuing a policy of diversification and expansion, casual staff has been employed virtually full-time in what should be permanent positions.

The continuous employment of casual and seasonal staff over a long period is at variance with the Public Service Board's recent initiative which aims to make permanent appointments wherever

possible. The employment of long-term casual staff is also one which could have undesirable implications.

In some areas, staff shortages have led to overtime reaching disproportionate levels. This is uneconomic and, more importantly, makes excessive demands on the employees, particularly in the light of the responsibilities imposed by the Occupational Health and Safety Act.

The Trust has requested that the Public Service Board and the Premier's Department establish 31 new positions in accounts, administration, audit, staff branch, and the technical and Theatre Manager's departments.

Catering
Sutcliffe Catering Group continued to successfully manage the Trust's catering operations which include the Bennelong Restaurant, the Cafe Mozart, the Harbour Restaurant, the artists' and staff's Green Room, six theatre bars and the various functions facilities. Of these, the area with the most growth potential is still that of functions. Product launches, conventions, special events and weddings form a major part of the Trust's functions operation.

The latter part of the last decade has seen a significant growth in the catering area far exceeding earlier management projections. For example, during the period under review, 20,000 people booked package tours of which a component was a meal at the Opera House. For many patrons, visitors and business people, Opera House catering facilities offer good food at reasonable prices, excellent views and the chance to relax — an unbeatable combination.

Presentations
Trust presentations included those in association with members of the Confederation of Australian Arts Centre, of which the Opera House is a foundation member, and with private sector organisations.

Members of the Confederation collaborate to present quality attractions throughout Australia which otherwise might not be presented. The tours by the Choir of King's College, Cambridge, the Academy of St Martin-in-the-Fields, the Regimental Band of the Coldstream Guards, the Philharmonia Orchestra of London, and the Philippe Genty Company of Puppets, were all arranged through the Confederation.

The Australian Opera and the Australian Broadcasting Corporation presented simulcasts of Il Trovatore and Adriana Lecouvreur in the series "Live from the Sydney Opera House", and the Opera introduced audiences to "surtitles"; English language translations positioned above the stage. These have met with outstanding public acclaim.

The continuing close liaison of Trust management and staff with hirers and artists has been a contributing factor in maintaining the Sydney Opera House's first-class international reputation. A

combination of backstage co-ordination and professional presentation has resulted in some of the world's best in ballet, drama, music, opera and variety productions.

Tourism
The year saw a great honour bestowed on the Sydney Opera House, when the Australian Heritage Commission declared the complex a part of the National Estate, and the National Trust of Australia (New South Wales Branch) included the building in its Register.

An article in the "Sun Herald" of April 29 1984, noted that the Sydney Opera House has been voted one of the top 20 buildings in the world — following St Peter's Cathedral, Rome. The report commented that the Illustrated London News in association with Britain's National Festival of Architecture, invited 58 well-known persons, including the Duke of Edinburgh who voted for the Opera House — to list their favourite buildings. Another famous name was that of James Callaghan, British ex-Prime Minister and one-time visitor who also voted for the Opera House. More than 300 buildings were nominated.

Almost 11 years after its opening, the Sydney Opera House still attracts the almost 200,000 visitors a year who take a guided tour. However, being the premier tourist attraction brings with it the problem of wear and tear in public areas! As recorded by the Chairman of the Trust and by the Services Engineer's Department, the House must spend increasing amounts of money on capital expenditure and maintenance.

Lettings: Halls and Theatres
1983/84 was an excellent year and theatre and hall bookings for 1984/85 are well in advance of predicted levels. The small Recording Hall (capacity 390) is currently used as the major rehearsal room for The Australian Opera when it is in residence. However, in 1985 the Opera will use its own new premises for these rehearsals. The Recording Hall will then become available for other hirers and the Trust is currently considering various options as to the types of presentations suited to this venue.

10th Anniversary
The ABC made a special contribution to the 10th anniversary celebrations with a performance by the celebrated English mezzo-soprano, Janet Baker, on October 20.

A visitor to Sydney during the October celebrations was Edward Greenfield, noted music critic for "The Guardian" who visited the Opera House as a guest of the Sydney Opera House Trust. Mr Greenfield last visited the Opera House during the opening season in 1973 and was of the opinion that the House had borne out all his early predictions of being a huge success. Many of Mr Greenfield's critical reviews and personal observations were dispatched to "The Guardian" and the BBC, resulting in excellent coverage for the House in the United Kingdom.

On Sunday, October 23, 1983 the complex was opened for public inspection for the third time in its history, the first being prior to the 1973 opening and the second on its fifth anniversary in 1978. The enthusiastic crowd was estimated to have been in excess of 30,000.

In the Forecourt, during the afternoon, the Premier cut the 10th Anniversary cake, pieces of which were distributed to the visitors.

Near sunset came the finale, a performance of "Wellington's Victory" by Beethoven. The performance featured massed brass bands and choirs and was enhanced at the critical moment by a traditional fireworks display.

Stroke of Genius
Yet another highlight of the celebrations on the October 20 was the screening by the Channel 10 network around Australia of the film made especially for the occasion, "Stroke of Genius" which was shown as an episode of "John Laws World". The film was subsequently edited to 30 minutes and exhibited as the first half of a feature programme in cinemas by Village Roadshow and more recently, Greater Union Theatres. It is now available in libraries and for television sale on a worldwide basis.

The 10th Anniversary Year came to a sparkling conclusion on December 31 1983, ushered out to the flashes and explosions of the New Year fireworks display. A successful year in very many ways, it seemed to express the bond which has developed between the people and the House — particularly the people of Sydney — who supported the celebrations so devotedly throughout the whole year. The good-will undoubtedly carried over into 1984 for patronage of Trust presentations maintained record levels.

To all who made contributions, large or small, to the success of the past year, the Management wishes to extend its gratitude and appreciation.

General
The General Manager is currently President of the Theatre Proprietors' and Entrepreneurs' Association, an organisation serving member bodies as a negotiator in industrial matters. This Association and the Confederation of Australian Arts Centres are both members of the Live Theatre Council, the peak body of the live theatre industry.

The Council comprises management and unions in the live theatre industry under the chairmanship of the Deputy President of the Australian Conciliation and Arbitration Commission, Mr Justice Robinson. The Council promotes the interests of all employed in live theatre and provides a united voice in matters affecting live theatre.

Of the 2,938 events held at the Sydney Opera House during this financial year, the Sydney Opera House Trust, either in its own right or in association with private sponsors, presented 763. Private and public sector co-operation once again assisted the Trust to meet its stated policy objective of providing the public with the best of the performing arts while keeping admission prices as low as possible.

The Trust's presentation of such popular groups as the Choir of King's College, Cambridge and the Academy of St Martin-in-the-Fields, highlighted the second half of the Trust's 10th Anniversary Year Celebrations. In the first half of 1984, performances by the Philharmonia Orchestra, the Regimental Band of the Coldstream Guards, the Philippe Genty Company of Puppets, and the recital by Rostropovich all received critical acclaim, and played to full houses.

In retrospect, it could be said that the recital by Rostropovich marked the completion of the Trust's most successful year as an entrepreneur of international artists — a year which saw the Trust fulfill its aim of ensuring that the House continued as a focus of cultural excellence for the community.

The Sydney Opera House's role as a community centre for the performing arts was further reinforced by the Trust's presentation of many other productions and events, either in its own right or as joint ventures. Two new productions during the year under review were the New Year's Eve Concert, 1983, and the Easter Sunday Concert, 1984. Together with presentations which included Dusk Organ Recitals, Sunset Staircase Concerts, Christmas at the Opera House, the annual "Mostly Mozart" festival, a performance for Britten's War Requiem, the Shell National Folkloric Festival, the Bennelong Programme, Free Outdoor Entertainment, and "Midday Music" combined to make the Trust the major entrepreneur in the House, presenting the largest number of attractions staged during the year.

The Choir of King's College, Cambridge
The Choir, under the direction of Stephen Cleobury, gave two performances on September 6 and 7 1983. Both performances performed to capacity Concert Hall audiences. The Choir was accompanied by the Australian Chamber Orchestra on September 7 1983.

The Academy of St Martin-in-the-Fields
Regarded by music lovers the world over as the doyen of chamber groups, the Academy gave two Concert Hall performances on October 18 and 19 1983. The popularity of the Academy was left in no doubt as it played to capacity audiences.

The Philharmonia Orchestra
Under the baton of popular conductor and pianist, Vladimir Ashkenazy, the orchestra performed on March 9 and 10 1984 before appreciative capacity Concert Hall audiences.

The Regimental Band of the Coldstream Guards
Lt Colonel Ridings conducted the Band in its only Sydney performance on March 12, 1984. The Band played to a standing room only Concert Hall audience, many of whom wore the tie and blazer of the Guards Association.

The King's College Choir, the Academy of St Martin-in-the-Fields, the Philharmonia Orchestra and the Band of the Coldstream Guards were all presented in association with Musica Viva Australia.

Philippe Genty Company of Puppets
with its unique brand of puppetry — a typically French blend of humour, pathos, excitement and sauciness — this world famous company captivated Drama Theatre audiences of all ages during a four week season from March 12 to April 8 1984. The Company was presented by the Trust in association with the Adelaide Festival Centre Trust.

Rostropovich in Recital
The world famous cellist gave one magical performance in the Concert Hall on April 2 1984. The Trust/Australian Opera/Musica Viva Australia joint venture was a resounding success.

Dusk Organ Recitals
A series of recitals played on the Concert Hall's Grand Organ, was presented on each Monday between August 29 and September 26 1983. Organists were: Peter Kneeshaw, Michael Dudman, Robert Ampt, David Kinsela and David Parsons. A work commissioned by the Trust, "Sacred Site" by Moya Henderson, was premiered by David Kinsela.

Sunset Staircase Concerts

A series of four concerts was presented in the Northern Foyer of the Concert Hall on Sundays between September 11 and October 2 1983. A very popular series, it included both classical and jazz groups: Sydney String Quartet, Don Burrows Quartet, Sydney Conservatorium Chamber Orchestra and the Renaissance Players.

Christmas at the Opera House

In December 1983 this favourite family show maintained its well deserved reputation. The programme, featuring highlights of the past 10 years, played to capacity houses. Christmas at the Opera House is a joint venture by the Trust in association with Radio Station 2CH and "The Sun" newspaper. The Trust and all concerned with the production wish to express their gratitude to Victor Carell, the show's original producer, who has now retired from the producer's role, after many years devoted to the show.

New Year's Eve Concert

Standing room only was announced for this very popular concert featuring Robert Gard, Beverley Bergen and the Australian Chamber Orchestra conducted by Carl Pini. In response to popular demand, the Trust has scheduled the presentation of a similar event for 1984.

Mostly Mozart

The fourth annual "Mostly Mozart" festival in January 1984 proved as popular as its predecessors. The festival catered for lovers of Mozart, Cimarosa, Haydn, Handel, Rossini, A. Scarlatti and Tchaikovsky in a series of six Concert Hall performances, nine lunchtime recitals in the Northern Foyer of the Concert Hall, musical interludes in the Cafe Mozart and a one-day seminar. Orchestras and soloists in the Concert Hall were: The Elizabethan

Kerrie Biddell



Sydney Orchestra — Conductor: William Reid; Australian Chamber Orchestra — Director: Carl Pini; Sydney String Quartet; Michael Dudman and Guy Bovet, organ; St Philip's Chamber Orchestra — Conductor: Michael Dyer; Geoffrey Collins and Michael Scott, flutes; Anthea Scott-Mitchell, cello; Donald Westlake, clarinet; David Bollard, piano; Jennifer McGregor, soprano; Irena Morozov, viola.

Easter Sunday Concert

On Sunday, April 22 1984 in the Concert Hall, the Hornsby Concert Band, the Simpson Singers and organist, Robert Ampt, gave a concert before a large and enthusiastic audience. The success of this concert has led the Trust to consider the possibility of presenting an Easter Festival.

Britten's War Requiem

Presented in collaboration with the Conservatorium Association, the Concert Hall performance of the War Requiem on May 27 1984, featured Marilyn Richardson, soprano; John Main, tenor; Geoffrey Chard, baritone; Sydney Conservatorium Chamber Orchestra; the NSW State Conservatorium Choirs; Sydney Grammar School Boys' Choir; Music Director — Ronald Smart.

The Shell National Folkloric Festival

This event rivals Christmas at the Opera House for both continuity of presentation and popularity. The Festival, now in its 11th year, always presents a blaze of colour

and an air of excitement. The professional expertise of its internationally renowned producer, Guillermo Keys-Arenas and the quality of performances by a wide variety of cultural groups and individuals, make this a presentation of a consistently high standard. The Trust, once again, pays a tribute to the Shell Company of Australia for its sponsorship of this multi-cultural festival.

The Bennelong Programme

The continuing sponsorship by CSR Limited enabled the Programme to retain the diversity and quality of presentation for which it is recognised. However, the extremely high level of activity throughout the House over the past year has led to a shortage of performance spaces — with the result that the total number of performances fell slightly below those of 1982/83.

Conversely, the education workshops continued to grow, primarily because the presence of an education officer in the programme provided a focal point for communication. Programmes were arranged for special needs groups — such as unemployed youth undertaking transition courses through TAFE, and for migrant groups.

School Holiday programmes, "A Child's Place is in the Opera House", presented in the Exhibition Hall, proved most popular.

Christmas at the Opera House



The programme looks at the role of children both as performers and as audience members and provides free lunchtime performances by young people, for young people.

Free Outdoor Entertainment

Sundays and Monday public holidays, weather permitting, the Trust continues to present its most popular series of family entertainments. Each weekend, thousands of people enter the complex to enjoy the entertainment in an informal environment. Brass bands, jazz bands, strolling players, performing groups from various cultural backgrounds and many other forms of light entertainment can be seen and appreciated. Many groups from Sydney's multi-cultural population celebrate national days and special events with dancing and singing in the Forecourt.

Midday Music

Presented by the Australian Broadcasting Corporation and the Trust, Midday Music comprises two sessions of chamber music in the Recording Hall each Sunday. The second session, is broadcast live by ABC radio.

Workers' Educational Association

The Trust continued its long association with the WEA, assisting in the presentation of courses covering topics such as opera, theatre, music, early music, jazz, poetry and other subjects related to the performing arts.

Guided Tours

Guided tours of the "front-of-the-house" and "backstage" attracted 195,387 tourists in addition to the 1,870,849 patrons who attended performances and other events throughout the complex. As in past years international tourists form the majority of visitors. However, the number of interstate and New South Wales country visitors appears to be increasing to the point where the proportion of Australian to overseas visitors is almost equal.

Guided tours generated an income of \$405,105 for this financial year. Compared to the figure of \$398,768 for last year, it represents an increase of 1.6%.
Sydney Dance Company/Bennelong Programme

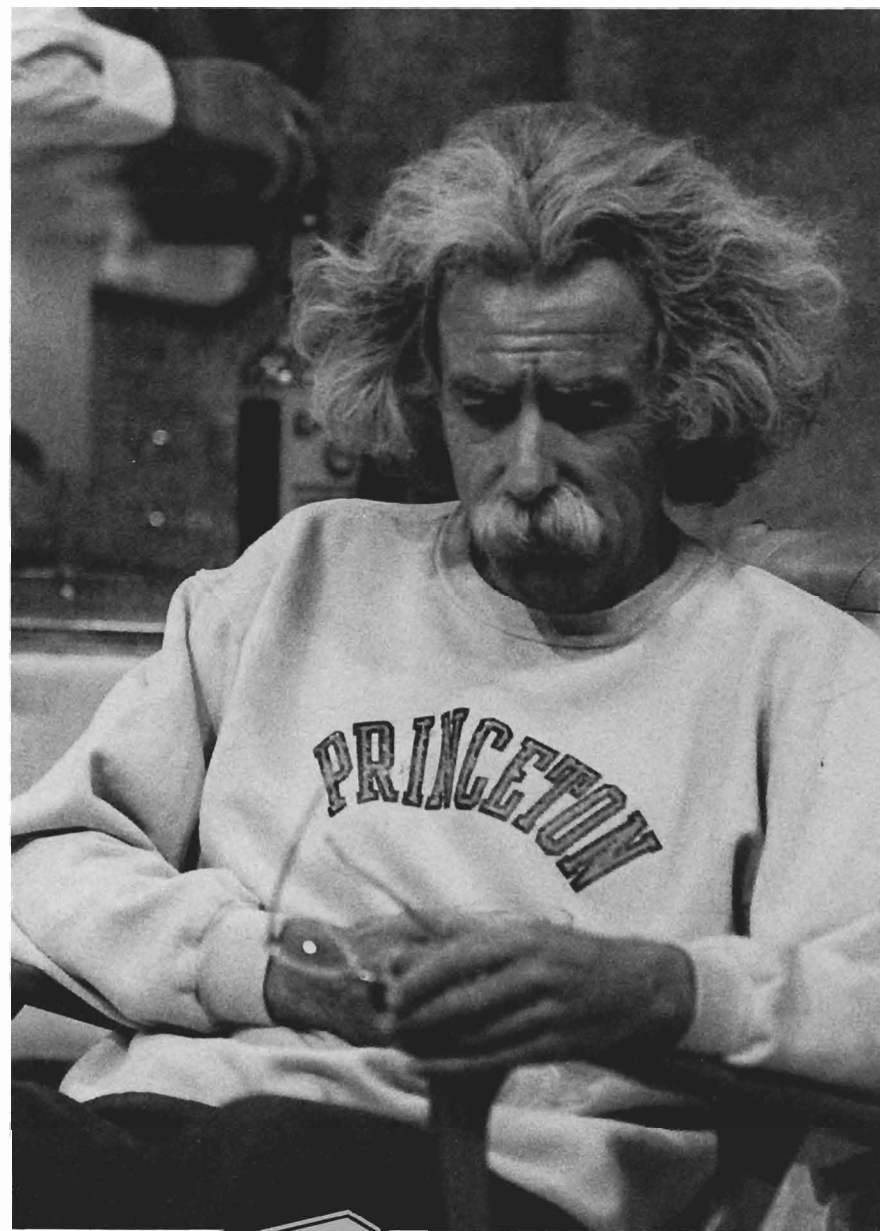


Mairi Nicolson and Peter Egan

**TRUST
ACTIVITIES**

The Box Office processes all Instant Charge bookings, telephone bookings, mail bookings, party bookings and over-the-counter sales. The total number of tickets sold by the Box Office during the 1983/84 year was 366,500 a slightly lower figure than the previous year's 374,717. However, the total value of sales rose from \$4,226,519 in the 1982/83 financial year to \$4,972,134 for 1983/84.

Once again the Instant Charge telephone booking service has been the most popular method of booking seats; in the last 12 months these bookings increased by 118% over last year's figure.



Barry Otto in *Insignificance*

The demand for Instant Charge service has been so great, that operational difficulties are being experienced.

The present telephone system cannot cope with the demand and is overloaded, patrons often are being asked to wait on the line until a backlog is cleared. The resulting delay can be inconvenient for patrons and cause difficulties for Box Office staff.

In an endeavour to improve services, professional assistance has been sought and a study is underway to investigate possible means by which the system can be made more efficient. Recommendations based on the investigation are expected to be made early in the new financial year.

Box Office efficiency will also be increased and refined as the results of another investigation into the potential for computerization is implemented.

Administration Branch

The role of the Administration Branch is to co-ordinate the functions of the purchasing, records, receptions and minutes secretary, together with those of the Guides and Tourism Marketing.

The Purchasing section is responsible for ordering all goods and materials required throughout the House. The Records section currently maintains over 3,000 files and provides a comprehensive file service to all departments, branches and sections.

The personnel on the Reception desk deal with the many personal and telephone enquiries and provide relief services for other departments and the switchboard. The switchboard, containing over 400 extensions, operates seven days per week.

The Minutes Secretary supplies administrative and secretarial services to the Sydney Opera House Trust and its many sub-committees.

The Guides are responsible for all tours of the complex. After more than 10 years of operation, guided tours are still popular with Sydney people and, of course, with interstate and international visitors.

The Administration Branch also provides stenographic and document reproduction services plus transport and courier services.



Accounts Department

The Accounts Department is responsible for managing the Sydney Opera House Trust's financial transactions, dealing with hirers' and general day-to-day accounts, Opera House staff wages and salaries, and the preparation of the Trust's annual financial statements for presentation to Parliament.

During the financial year 1982/83 cost centre accounting was introduced as the first step towards programme budgeting. For the second year in succession the close monitoring of expenditure, with each manager receiving a monthly report on his department's income and expenditure, has led to an appreciation of the costs and benefits that flow from each of the Opera House's programmes.

Catering

The Sydney Opera House Trust engages the Sutcliffe Catering Group to manage all Trust catering facilities. The Trust

expressed its confidence in the Sutcliffe Catering Co of Aust Pty Ltd by extending the management contract for a further 104 weeks from June 18 1984.

The catering operation makes a substantial contribution to the Trust's finances through the restaurants and bars and the functions which take place in the Opera House.

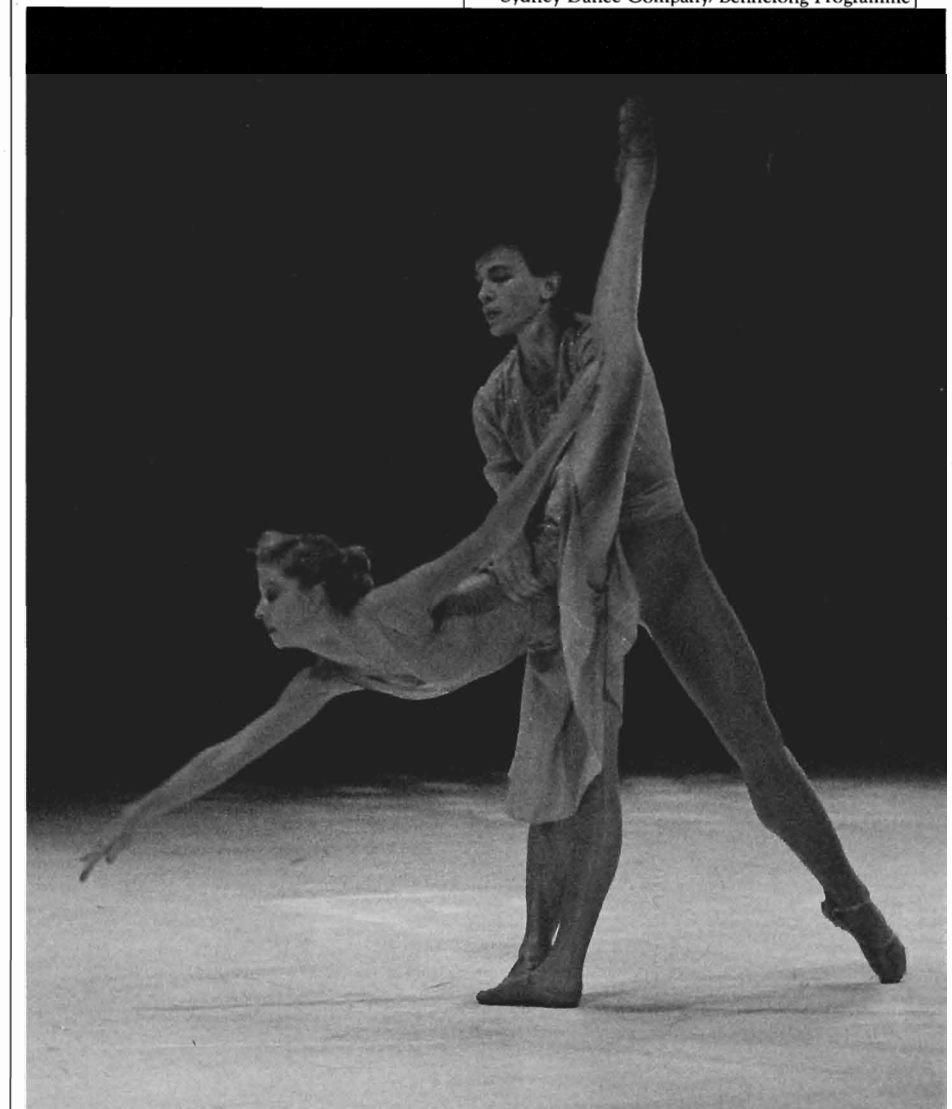


The total number of functions for the year which included conventions, product launches, receptions, weddings and special events was 317, a slightly lower figure than last year's 357. The decrease was attributable to a number of factors, principally the lack of available space for functions due to the high level of activity throughout the House during the anniversary year and the implementation of maintenance programmes in some regularly used functions areas such as the Northern Foyer of the Concert Hall. However, despite the reduced number of functions, the activities resulted in an increase in catering income of 31.3% over the previous year.

During the year the Trust decided to completely refurbish the Bennelong Restaurant. A new location for the bar, new tables and chairs, new carpet and other furnishings, changes in decor were all part of an exciting transformation for the Opera House's international class restaurant.

The bar in the Exhibition Hall was remodelled to provide full bar services for theatre audiences attending the renamed Playhouse and refreshments for patrons waiting to take guided tours.

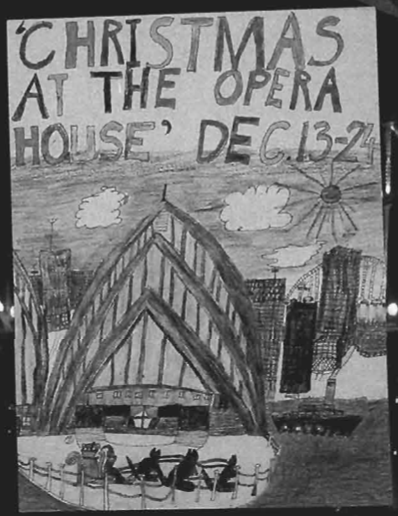
Bill Pengelly and Josephine Meagher
Sydney Dance Company/Bennelong Programme



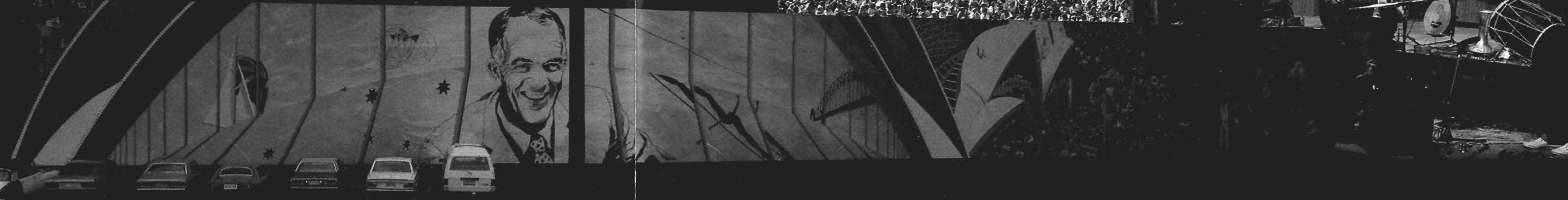
IN HOUSE:



NIAGARA
10 MILES



SYDNEY OPERA
HOUSE TENTH
ANNIVERSARY



The appointment of a marketing consultant during the last financial year had enabled the catering department to contact many of Sydney's business houses and organisations to promote a wider use of the Opera House's halls and foyers during daytime periods.

Concert Manager's Department

The Concert Manager's Department co-ordinates the Trust's entrepreneurial activities. Programme ideas, budget estimates, auditioning and engaging artists and interdepartmental liaison are all part of the work of the department.

The department executed the arrangements for the presentation of many international and local artists during the 10th Anniversary Year of 1983 and also during the first half of 1984. These included the Choir of King's College, Cambridge; the Academy of St Martin-in-the-Fields; the Philharmonia Orchestra of

The department arranges artists' accommodation, transport and freight; a task which can be particularly daunting when matters involve the personnel and instruments of a touring symphony orchestra. Requests by film and television companies, and other commercial interests to use the environs of the Opera House are also directed to this department.

House Services Department

The department is responsible for providing security, fire-prevention, first-aid, traffic and crowd control, administration of services to the disabled, staff training in emergency procedures, lost property, issuing ID cards and parking permits, and general enquiries associated with all these matters.

Combined operations and testing of emergency procedures were undertaken in co-operation with the New South Wales Police, the Tactical Response Group, New

Fire officers under the direction of the Chief Fire Officer are responsible for the prevention and extinguishing of minor fire outbreaks. As in the past 10 years, the team continued to present its regular series of safety lectures to Opera House staff, demonstrating fire-fighting equipment, fire-prevention and emergency procedures.

The first-aid service, staffed by qualified personnel, is available to staff, artists and patrons for a period of 16 hours per day. Nursing staff treated many illnesses, including some accident cases which required ambulance transfer to hospital for specialised treatment.

Library

In 1973, a generous gift of \$10,000 from Mr Dennis Wolanski enabled the Sydney Opera House Trust to establish the archives and library that now bears his name.

Over the last decade, Mr Wolanski has continued his commitment to the library and Opera House in many ways, and in January 1984 the Trust was pleased to report another generous gift by Mr Wolanski. He established a trust fund which will provide the library with a permanent endowment of approximately \$15,000 per annum.

The Sydney Opera House Trust is indebted to Mr Wolanski for his continued support, and is pleased to acknowledge his great generosity to the Library.

Some notable acquisitions for the year included: records of the Arts Council of NSW; records of the Actors' Company; records of the Nimrod Theatre; a personal collection of memorabilia relating to Joan Sutherland; a collection of papers (1875-1945), lent for copying, relating to the comedian Bobby Watson and containing documents associated with Mr Watson's appearance in the original J.C. Williamson production of "Struck Oil" in 1875.



London conducted by Vladimir Ashkenazy; and the Regimental Band of the Coldstream Guards. These presentations were undertaken in association with Musica Viva Australia.

Other presentations by the Sydney Opera House Trust, and which concerned the department, included Easter and New Year "specials", the annual Mostly Mozart festival, the Dusk Organ Recitals and Sunset Staircase Concerts — the last two being popular, low cost presentations.

South Wales Fire Brigades and the New South Wales Ambulance Service. The emergency procedures operations plan was tested on seven occasions during the year.

Around-the-clock security for the complex was carried out by the current roster of 43 security attendants, a Chief Security Officer and a Deputy Chief Security Officer. Special security measures were devised and put into practice for visits by members of the Royal Family, Heads of State and various other visiting dignitaries.

Research undertaken during preparation of the Sydney Opera House's 10th Anniversary Exhibition in October, led to the acquisition of some more valuable material. The Gordon Clarke collection of photographs, "Music in Camera" — featuring ABC celebrity artists — was transferred from the Australian Music Centre with the co-operation and assistance of that organisation and Mr Clarke.

The library's reference and research services attracted several thousand enquiries during the year. Visitors and researchers included: local and overseas scholars, publishers, teachers and students, journalists, actors, musicians, broadcasters, theatre and film companies, critics, and members of the general public.

A number of books and musical scores were loaned under the inter-library loans scheme.

As always, the work and enthusiasm of the voluntary helpers should be acknowledged with deep appreciation. Without their assistance and willingness, it would be difficult for the library to maintain a comprehensive approach to its press clippings file — one of the most important sources of information in the entire collection.

Publicity Department

For the department's staff, the celebration of the 10th anniversary in October 1983 was the culmination of many months of hard work and detailed planning. The organisation and promotion of the 10th Anniversary Year, 1983, was in addition to

continuing responsibilities which include promotion of the Trust's entrepreneurial activities and functions; liaison with local and international media personnel; concept; design, artwork, preparation and distribution of Trust publications; advertising and promotion of the House in the international tourist market; provision of back-up promotional support for the hirers; public relations between the House, the Trust and the public.

On Thursday, October 20 1983, the 10th anniversary of the official opening, coverage of the event was typified by the print media's souvenir editions, Channel 10's screening of a Sydney Opera House Trust/Channel 10 special project film, "A Stroke of Genius", in the series "John Law's World", and the ABC's full-day FM coverage of Opera House highlights, interviews and performances.

Press Officer, Ava Hubble, author of the 10th anniversary publication, "More Than an Opera House", saw her book launched by the Premier on October 20. The book gives a detailed and well documented account of the Sydney Opera House, its history, facilities, functions and comments from artists and visitors.

The department collated archival photographic material for an exhibition at New South Wales House, London. The exhibition which continued for several months, was opened by the Governor of New South Wales, His Excellency Air Marshall Sir James Rowland, K.B.E., D.F.C., A.F.C., K.S.T.J.

As part of the 10th anniversary

celebrations a junior schools' poster competition was organised — the entrants based their designs on the Trust's Christmas presentation, "Christmas at the Opera House". The winner was Jadine Millard, aged eight, a correspondence student from Wentworth in south-west NSW. Her design was featured on the poster and programme cover for the show.

A brochure format Monthly Diary replaced the older booklet format during the year, the first issue covering May/June 1984.

The Australian Ballet, radio station 2WS and the Sydney Opera House Trust joined forces to present a competition whereby 100 western suburbs listeners were given the opportunity to win free ballet tickets. Winners visited the House on June 1 1984 to see a performance of "Onegin". Similar promotions are being planned in association with other hirers.

By the end of the year under review, the refurbishing of the "new image" Bennelong Restaurant was almost completed and ready for re-opening. The new logo and all other aspects of the designer co-ordinated corporate image were planned and undertaken by the department's freelance artist, Deborah Wilson.

In more than 10 years of operation there has been an enormous increase in the amount of work undertaken by the department. Trust entrepreneurial and associated activities have continued to expand. The department has extended its public relations activities in the areas of public lectures and public radio; for example, community, ethnic and the



university FM stations have been added to the regular programmes. Departmental staff continues the department's long association with Maureen Duval, hostess of Channel 10's "Good Morning Sydney" and with John Hall, host of ABC radio's "Drivetime".

The department wishes to convey its appreciation to the media and media personnel, radio, television, arts and news journalists, critics and all others who have kept the public throughout Australia and overseas informed about the Sydney Opera House and its presentations.

Service Engineer's Department

The Service Engineer's department carries out around-the-clock maintenance and re-fitting of the complex's plumbing, electrical and air-conditioning systems, together with general repair and refurbishing of the building's interiors and exteriors. Serge Ivanoff who became Acting Services Engineer on the retirement of Fred Callaway in 1982, was confirmed as Services Engineer in January 1984.

As the Sydney Opera House enters its second decade, maintenance of the complex places greater demands on engineering services and its personnel.

Designed to improve the economics of operating the House's air-conditioning system, the "Building Monitoring Control System" is now installed and on-line. This fully computerized system will be capable of being maintained, repaired and calibrated by staff technicians who are currently attending training courses.

A major project of alteration and re-furbishing in the Bennelong Restaurant neared completion as the year drew to a close.

Replacement of the air-conditioning system's sea-water pumps, used to cool the heat exchange units, is being implemented.

The new pumps, costing \$100,000, are manufactured from marine bronze — a metal which will provide a durability well in excess of that demonstrated by the previous equipment.

In the Northern Foyer of the Concert Hall repainting of the glass wall mullions and resurfacing of the brush box timber panelling is progressing.

Other projects include modifications to public and staff areas of the House. The Cafe Mozart on the Box Office level was modified to provide more convenient access from the kitchen to the public area. New offices for The Australian Opera were constructed adjacent to the artists' and staff's Green Room.

Other projects commenced but not finalised in the current year include: renovation of the Northern Foyer's glass wall access machinery, re-furbishing of the exterior indicator sign black boxes, and the never-ending task of repainting the interior of the building.

Staff Branch

The importance of staff training is well recognised by the Trust. A new far-reaching programme commenced with a series of courses between September, 1983 and April, 1984. Three courses were presented:

"Dealing with People", a front-line marketing series; "Staff Selection Techniques", based on NSW Public Service selection procedures; and a "Supervisors Course", with assistance from the Department of Technical and Further Education.

English classes, conducted by the Adult Migrant Education Service, proved extremely effective. The students are enthusiastic, finding the course is helpful and enables them to develop an awareness of full English language structures. Management is strongly supporting the continuation of these classes next year.

To assist with the provision of staff training, approaches have been made to the Public Service Board and Premier's Department for the appointment of a Personnel/Training Officer.

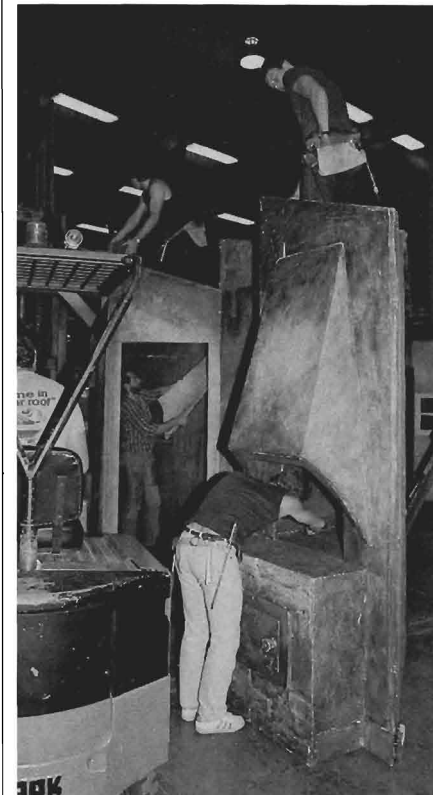
Relations with the Australian Theatrical and Amusement Employees' Association which covers about 80 per cent of the staff, and with the Public Service Association which covers the remainder have continued on a cordial basis throughout the year.

With the expiry of the Sydney Opera House (Staff) Award, the Public Service Board on behalf of the Trust began and has continued to negotiate a new award with the Australian Theatrical and Amusement Employees' Association by way of a number of conferences and two hearings before the Australian Conciliation and Arbitration Commission.

In response to a claim by the Australian Theatrical and Amusement Employees' Association, the Trust continued to negotiate a cost offset package for a 38 hour week. However, following a demand from the association, and a subsequent hearing before the Australian Conciliation and Arbitration Commission in April, the Association elected not to pursue its claim at that time.

Discussions were also held with the Australian Theatrical and Amusement Employees' Association and the Premier's Department on the application of the retirement provisions of the Public Service Act; these discussions led to the formulation of a general policy for the House.

During April, a dispute arose concerning food prices in the Green Room — the cafeteria, bar and lounge for staff, artists and hirers — followed by a claim for a 50 per cent staff discount at all Sydney Opera House catering outlets. Despite a number of conferences and hearings before the Australian Conciliation and Arbitration Commission, the Australian Theatrical and Amusement Employees' Association imposed bans on catering operations on May 11 1984. However, as a result of a further hearing in the Commission, they were lifted on May 14 1984 after they had affected weekend catering services. Negotiations between the union and the Trust continued and an amicable resolution was ultimately achieved.



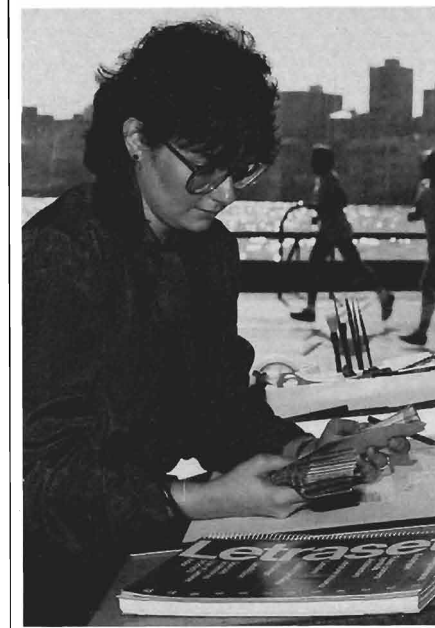
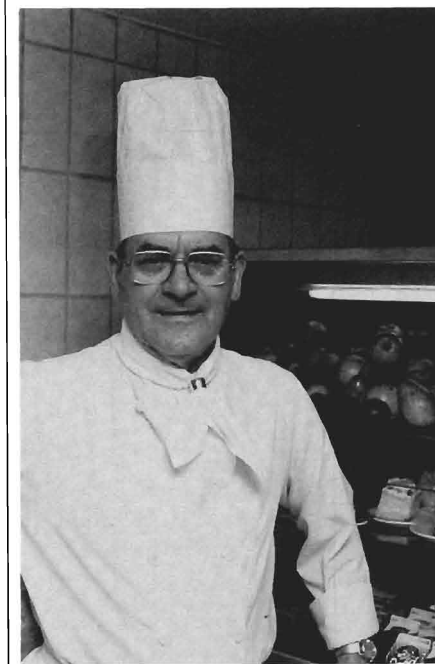
Technical Manager's Department

The department provides all technical staff for performances in the Opera House, including stage services, lighting and sound personnel.

Major works carried out over the last two years have gone some way toward re-fitting the Concert Hall and Opera Theatre with modern lighting and sound equipment — but only enough to bring those areas into line with the technical level of other newer Australian performing arts centres.

Three further projects were undertaken this year: provision of a stage lighting and communications system in the Playhouse restructuring of the audio-line and associated sound links between the Concert Hall and the Recording Hall and installation of a colour closed circuit TV system in the Concert Hall and Opera Theatre.

The provision of stage lighting and a stage manager's desk in the newly named Playhouse followed the Ensemble Theatre's



move in to the Theatre in late June, 1983. The company performed in this venue throughout the fiscal year.

The installation of new audio lines between the Concert Hall and the Recording Hall improved the standard of the network beyond that of the original installation. The system will now meet the high standards demanded for digital recordings.

The use of colour closed circuit television systems in the Concert Hall and the Opera Theatre was the first stage in a move to replace all existing black and white television in the complex with colour. The first presentation to use the new system was the 1984 Shell National Folkloric Festival in June.

Tourism Marketing

The Tourism Marketing Department, in association with Marilyn Zweck who acts as a consultant to the Trust, markets special tour packages, principally to the international market.

A total of 20,039 package tours were sold this year, a figure well in excess of last year's 18,000. International patrons were drawn mainly from North America, New Zealand and Japan.

"An Evening at the Sydney Opera House" continues to be the most popular Trust package. It includes a guided tour of the complex, pre-theatre dinner in the Bennelong Restaurant, and tickets to at least one of the House's current productions. This package showed a 14.5 per cent increase over last year's. Joe, the Green Room Chef Graphic designer, Deborah Wilson, at work Philippe Genty Company of Puppets



percent growth rate. "An Evening" is patronised primarily by North Americans, and its current growth rate can be attributed, in part, to the section's association with the Australian Tourist Commission's "Sea Australia" campaign launched in the USA during May and June 1983.

In early 1983, a special promotion in Japan laid the foundation for an increase in the number of Japanese visitors. Luncheon figures at the Bennelong Restaurant showed an increase during the 1983/84 period when 2,586 Japanese tourists availed themselves of the facility. Advance bookings for 1984/85 indicate that an increase in numbers is anticipated as a result of our Japanese promotions.

Tourism Marketing operates in association with several other organisations promoting Sydney harbourside attractions to present the package "Harbourside Sydney in a Day". Figures for the package, which is always popular, increased by 29 percent in 1983/84.

Theatre Manager's Department

This department is responsible for the provision of front-of-house staff, including ushers, programme sellers and theatre managers, for all performances in the House. The last financial year provided the department with its busiest period since the official opening in 1973; five performances per day playing simultaneously in the House's five main theatres and halls during the last three months of this financial year.

An exceptionally high level of forward bookings for conventions, together with the staging of the largest series of conferences yet seen at the House, have been two of the departmental highlights for this year.

The 1984/85 season augurs well and bookings for all venues are very good — although not as high as the record season experienced last year.

Front-of-house staff provides assistance to thousands of disabled or infirm patrons in the course of a year. Staff meets patrons at the Stage Door and assist them, often via the elevators, to their seats.

Wheelchairs can gain access to all theatres, subject to safety regulations and the nature of the particular performance. A brochure detailing Opera House services for disabled patrons is available at the Box Office Foyer Information Desk.

Several methods of assisting patrons with after show transport have been investigated over the past year. A survey has demonstrated that one method most suited to the needs of the average Opera House patron, other than the Park and Ride scheme, is through a regularly supervised taxi rank. The new financial year should see construction of a taxi rank and the appointment of a regular Commissionaire as the Trust provides another passenger transport service.

P principal hirers of the Opera House theatres, halls and facilities represent a wide cross-section of the performing arts: the Australian Broadcasting Corporation, The Australian Ballet, The Australian Opera, Musica Viva Australia, Sydney Theatre Company, Sydney Dance Company, Ensemble Theatre and the New South Wales Public Schools Concert Committee.

Roger Woodward



Sydney Symphony Orchestra
Chief Conductor: Sir Charles Mackerras
Concertmaster: Donald Hazelwood
Guest Conductors:
Guido Ajmone-Marsan
Richard Gill
John Hopkins
Elgar Howarth
Zdenek Macal
Krzysztof Penderecki
Patrick Thomas
Donald Thulean

Guest Artists, Associate Artists and Accompanists:

Janet Baker
Trevor Barnard
Beverley Bergen
Idil Biret
Jeffrey Black
Rhonda Bruce
Elizabeth Campbell
Geoffrey Chard
Chia Chou
Grant Dickson
Thomas Edmonds
Margreta Elkins
Gregory Elmaloglou
Lauris Elms
Robert Gard
William Hennessy
Dennis Hennig
Susan Kessler
Phillip Langridge
Michael Lewis
John Luxton
John Main
Joy Mammen
Noel Mangin
Hector McDonald
Hartley Newnham
Geoffrey Parsons
Patricia Price
Eugene Sarbu
Andre-Michel Schub

Kiri Te Kanawa



The Australian Broadcasting Corporation

As the major hirer of the Concert Hall, the Australian Broadcasting Corporation presents concerts and recitals for many thousands of adults and children in the course of one year. Most orchestral concerts feature the Sydney Symphony Orchestra, either under the baton of its Chief Conductor, Sir Charles Mackerras, or under that of one of the visiting conductors.

ON STAGE:



Donald Shanks
Ron Stevens
Sydney Philharmonia Choir
Sydney Philharmonia Motet Choir
Henryk Szeryng
Narelle Tapping
Mitsuki Uchida
Laszlo Vidak
Gillian Weir
Neville Wilkie
John Wood
William Workman

The Australian Ballet

The Company's 21st birthday season continued into the latter half of 1983 with performances in the Opera Theatre. During the year under review, The Ballet presented:

Tales of Hoffmann: Choreography by Peter Darrell
Romeo and Juliet: Choreography by John Cranko, reproduced by Anne Woolliams
La Fille mal Gardee: Choreography by Frederick Ashton
Triple Bill - Meander: Choreography by Graeme Murphy; *Equus*: Choreography by Domy Soffer-Reiter; *Voluntaries*: Choreography by Glen Tetley
Onegin: Choreography by John Cranko

The Australian Opera

Our national opera company utilises many of the House's facilities during opera seasons and occupies the Opera Theatre for the greater part of the year. During the "Summer Season", the company also uses the Concert Hall, simultaneously presenting opera in two theatres. The company presented the following:

Opera:
La traviata Verdi
Die Fledermaus J. Strauss
Il Trovatore Verdi
Il Barbiere di Siviglia Rossini
Semiramide Rossini
Der Rosenkavalier R. Strauss
Don Giovanni Mozart
Die Walkure Wagner
La Fanciulla Del West Puccini
Rigoletto Verdi
The Magic Flute Mozart
Adriana Lecouvreur Cilea
Nabucco Verdi
Das Rheingold Wagner
Other:
Fiddler on the Roof
Mstislav Rostropovich (in association with Musica Viva Australia and the Sydney Opera House Trust)



Sydney Theatre Company

One of Australia's leading drama companies under the direction of Richard Wherrett. In the Drama Theatre the company presented:

The Portage to San Cristobal of A.H.: adapted by Christopher Hampton
The Cherry Orchard by Anton Chekov
The Cobra by Justin Fleming
Insignificance by Terry Johnson
The Pillars of Society by Henrik Ibsen
Extremities by William Mastrosimone
In the Recording Hall the company presented:
The Conquest of Carmen Miranda by Robyn Archer

Musica Viva Australia

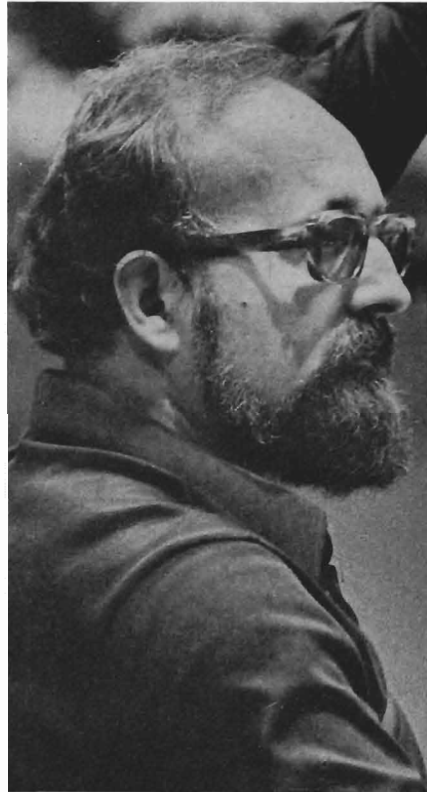
Musica Viva Australia, the world's foremost entrepreneur of chamber music, presented the following:
Consortium Classicum
The Choir of King's College, Cambridge (in association with the Sydney Opera House Trust)
Orford Quartet
Borodin Trio
Academy of St Martin-in-the-Fields (in association with the Sydney Opera House Trust)
Australian Chamber Orchestra
The Polish Chamber Orchestra, Jerzy Maksymiuk (director)
Guarneri Quartet
Chamber Music Society of the Lincoln Center
Michele Campanella (appearing with the Australian Chamber Orchestra)

Kenneth Sillitoe,
Academy of St Martin-in-the-Fields
Mary Duchesne in *Tales of Hoffmann*,
The Australian Ballet
Leona Mitchell, Donald Shanks and Heather Begg in *Otello*, The Australian Opera

The Ensemble Theatre

The company came to the House in June 1983 while its parent theatre at Kirribilli was being renovated. The Ensemble performed in the Playhouse (previously the Cinema) during the whole of the financial year, presenting the following:

- All My Sons* by Arthur Miller
- Caravan* by Donald MacDonal
- The Dreamers* by Jack Davis
- Translations* by Brian Friel
- Snoopy!!!* (based on the comic strip "Peanuts" by Charles M. Schultz)
- The Girl With the Odd Coloured Eyes* by Bob Herbert
- Fair and Tender Ladies* by George Hutchinson
- Mass Appeal* By Bill C. Davis
- Filumena* by Eduardo de Filippo



New South Wales Public Schools Concert Committee

The Committee arranges performances by young musicians and artists from metropolitan schools. The concerts are of value in promoting active participation in the performing arts, as well as creating an atmosphere of appreciation for young audiences. Evening concerts of both orchestral and choral music enable parents to come to the House and see their children in performance.

Polish composer/conductor Krzysztof Penderecki

Sir Robert Helpmann in *The Cobra*, Sydney Theatre Company

Michela Kirkaldie & Jonathan Kelly *Romeo and Juliet*, The Australian Ballet

Sydney Dance Company

Although the company was financially troubled early in the year, it had no lasting effect on this talented contemporary dance group under the direction of Graeme Murphy. The assistance of the Sydney Opera House Trust and the support of its many admirers, combined with the quality of the company's performances, provided



the Sydney Dance Company with sell-out seasons. The company presented two seasons, one in the Drama Theatre and the other in the Opera Theatre, of:

- Some Rooms*: Choreography by Graeme Murphy
- Dance Fun*: extracts by Graeme Murphy

Other Hirers

The Marionette Theatre of Australia presented a season of: *The Magic Pudding* by Norman Lindsay

Sydney Philharmonia Society, Australia's leading choral organisation, presented several performances in which special attention was given to the works of a particular composer at each performance.

International artists appearing at the House on behalf of managements other than the Principal Hirers included: Elvis Costello and the Attractions; Val Doonican; Hiroshi Itsuki; Kiri Te Kanawa; Cleo Laine and John Dankworth; Polish variety artists; Sky; Roger Woodward.

Sydney Opera House Trust

Sydney Opera House Trust presentations included the following Australian and international artists and ensembles. These presentations were undertaken by the Trust either in its own right or in association with other organisations.

The Choir of King's College, Cambridge: in association with Musica Viva Australia, and with assistance from the British Council

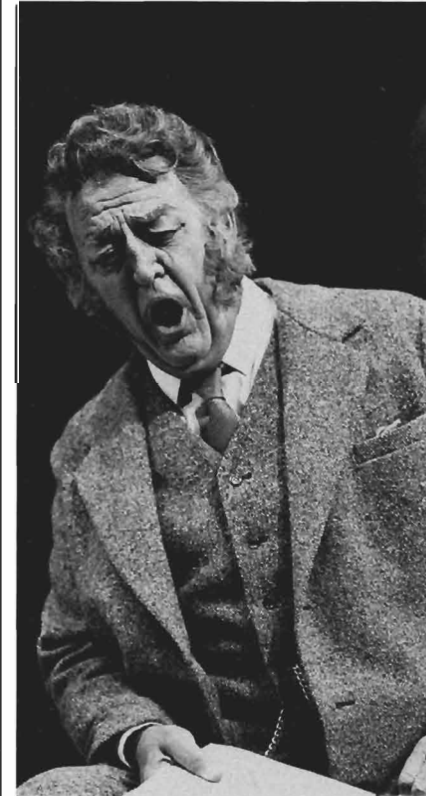
The Academy of St Martin-in-the-Fields: in association with Musica Viva Australia, and with assistance from the British Council

The Philharmonia Orchestra, London: in association with Musica Viva Australia, and with assistance from the Peter Stuyvesant Cultural Foundation

The Regimental Band of the Coldstream Guards: in association with Musica Viva Australia, and with assistance from the Utah Foundation

The Philippe Genty Company of Puppets: in association with the Adelaide Festival Centre

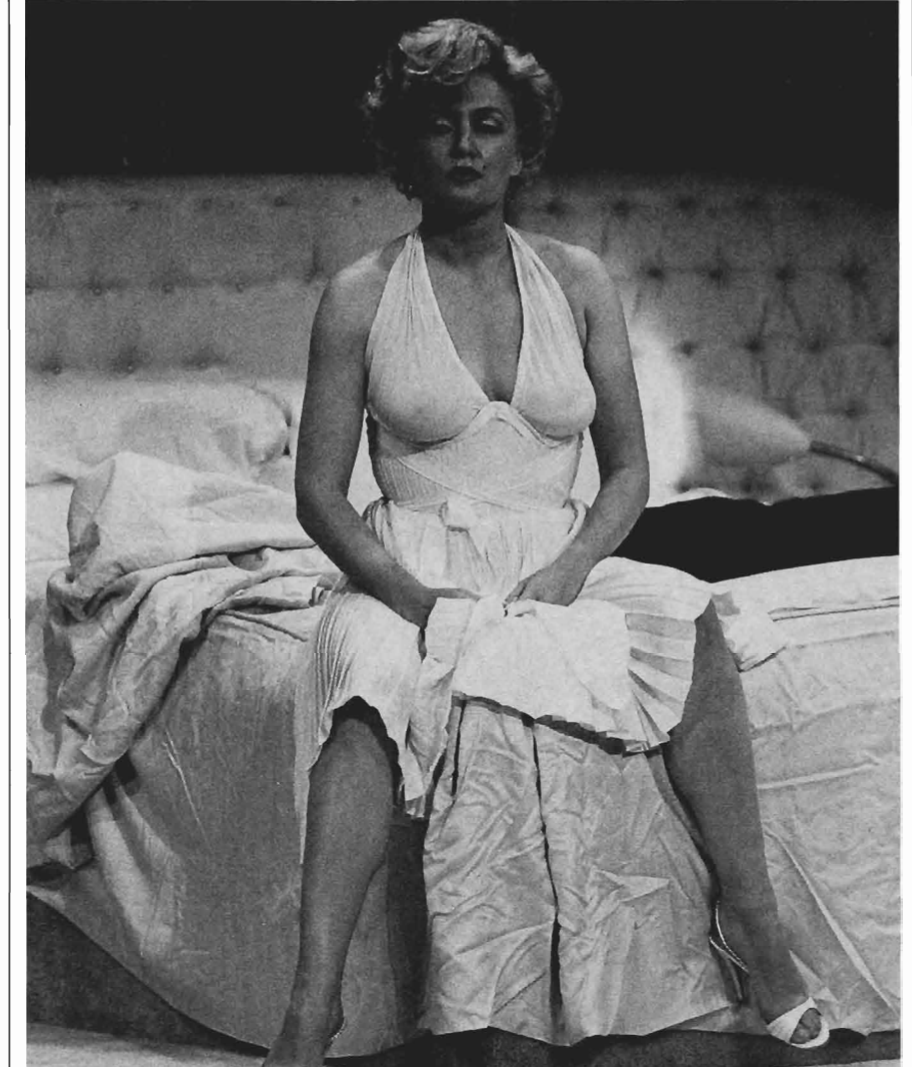
John Shaw, The Australian Opera
Graeme Ewer & Jennifer Bermingham, The Australian Opera



Mstislav Rostropovich: in association with The Australian Opera and Musica Viva Australia

Dusk Organ Recitals — five programmes: Peter Kneeshaw, Michael Dudman, Robert Ampt, David Kinsela and David Parsons

Kate Fitzpatrick in *Insignificance* Sydney Theatre Company
Neil Fitzpatrick, John Hamblin, Kirrily Nolan, Kerry McGuire in *Caravan*. Ensemble Theatre.



Sunset Staircase Concerts — four programmes: Sydney String Quartet, Don Burrows Quartet, Sydney Conservatorium Chamber Orchestra, the Renaissance Players

Christmas at the Opera House: in association with Radio Station 2CH and "The Sun" newspaper

New Year's Eve Concert: Beverley Bergen, Robert Gard, Australian Chamber Orchestra under Carl Pini

Mostly Mozart — six Concert Hall concerts: Elizabethan Sydney Orchestra, conductor William Reid, soloist Michael Dudman, organ; Australian Chamber Orchestra, leader Carl Pini, soloists Geoffrey Collins, flute, Anthea Scott-Mitchell, cello; Sydney String Quartet, guest artist Donald Westlake, clarinet; Australian Chamber Orchestra, leader Carl Pini, soloist David Bollard, piano; St Philip's Chamber Orchestra, conductor Michael Dyer, soloists Guy Bovet, organ, Michael Scott and Geoffrey Collins, flutes, Jennifer McGregor, soprano; Australian Chamber Orchestra, leader Carl Pini, soloists Carl Pini, violin, Irene Morozov, viola

La Fille mal Gardée, The Australian Ballet



Easter Sunday Concert: Hornsby Concert Band, director Victor Grieve, soloists Robert Ampt, organ, Simpson Singers, director Frances Simpson

War Requiem by Benjamin Britten: Marilyn Richardson, soprano, John Main, tenor, Geoffrey Chard, baritone, Sydney Conservatorium Chamber Orchestra, the New South Wales State Conservatorium Choirs, Sydney Grammar School Boys' Choir, music director Ronald Smart

12th Annual Shell National Folkloric Festival

Bennelong Programme Presentations

Michael Atherton: *The Art of the Minstrel*

Tara Rajkuman: *Dance of India*

Judy Bailey: *Jazz in Progression*

Sirocco: *Paths of the Wind*

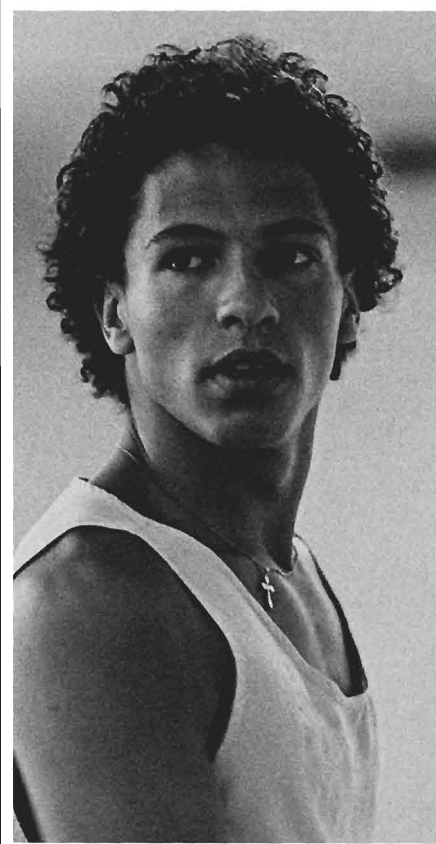
Sydney Symphony Orchestra, conductor Patrick Thomas

The Australian Opera: *Inside Opera; Behind Opera*

Sydney Dance Company
Julian Lee Quartet and Joan Bona: *Spin a Record: Make a Disk*

The Australian Ballet: *Let's Make a Ballet*
The Philippe Genty Company of Puppets
Australian Chamber Orchestra, leader Carl Pini

Cleo Laine
Janet Baker
Kim Walker, Sydney Dance Company



Ensemble Theatre: *Theatre at Work*
Colin Offord: *Small is Beautiful*

The above list of Sydney Opera House Trust presentations does not include the artists and groups taking part in the Free Outdoor Entertainment and Midday Music series.

Exhibitions

The Sydney Opera House Trust was associated with several organisations in the mounting of exhibitions during the year. Such presentations are marked thus**.

Historic Interiors,** presented by Sydney College of the Arts

Wind, Ice and Fire: The Heard Island Exhibition

Directions, presented by the Department of Ceramic Design, Chisholm Institute, Victoria

The Joseph Haydn Centenary Exhibition,** presented by the Canberra School of Music

*Tenth Anniversary Poster Exhibition***

Stamp and Coin Fair, presented by Lighthouse Philatelics

Marist Brothers Festival Art Exhibition

TEN (Sydney Opera House 10th Anniversary Exhibition)**

Opera House Stamp and Coin Fair,

presented by Australian Numismatic Co

Portrait of a Season,** presented by Musica Viva Australia

*Youth in the House***

Stamp and Coin Fair, presented by Australian Numismatic Company

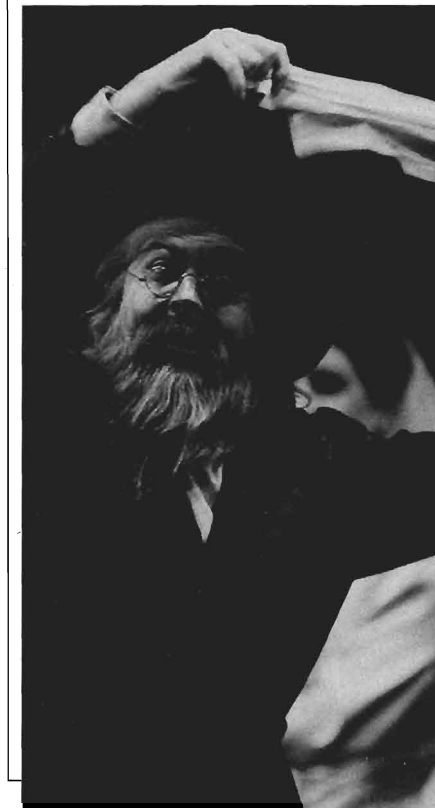
The Art and Technology of Make-Up (Mark II),** presented by Three Arts Make-Up School and the Australian Film and Television School

Graeme Ewer in *Fiddler on the Roof*.
The Australian Opera

Vladimir Ashkenazy

Nancye Hayes in *The Conquest of Carmen*

Miranda, Sydney Theatre Company



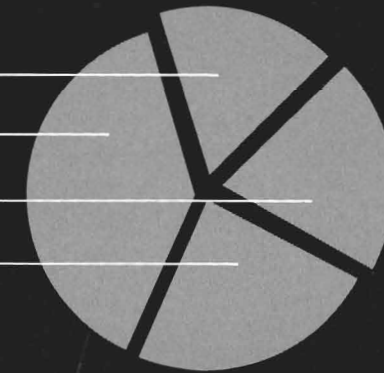


Mstislav Rostropovich

The Financial Statements of the Sydney Opera House Trust for 1983/84

Income

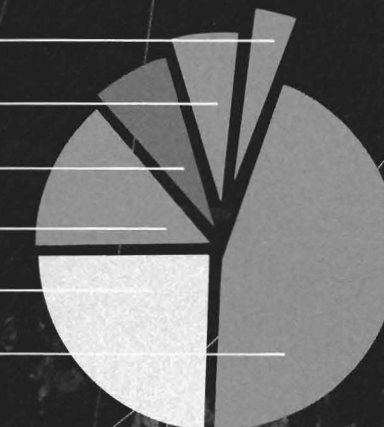
- Other business revenue 13.1%
- Endowment 37.3%
- Hire of Auditoriums 20.2%
- Catering 29.4%



Expenditure

- working expenses
- catering
- creation of income

- Administrative expenses 4.1%
- Capital 4.2%
- Creation of income 8.1%
- Building expenses 14.6%
- Catering 26.8%
- Salaries and Wages 42.2%



Sydney Opera House Trust

Financial position as at 30th June 1984

Previous Year			Increase % (—)
\$		\$	
848,888	Funds held — Trust Management Account (Deficiency)	(138,331)	—
1,050,000	Represented by —		
—	Investments (Interest Bearing Deposits)	2,050,000	95.2
457,982	Debtors and Accrued Income (note 2)	364,028	—
—	Cash at Bank, etc.	60,913	(86.7)
<u>1,507,982</u>		<u>2,474,941</u>	64.1
659,094	Less Advance Sales, Hirers' Deposits, etc.	816,389	23.9
—	Creditors and Accrued Expenses (note 3)	434,666	—
—	Provision for Annual Leave (note 5)	503,238	—
—	Provision for Long Service Leave (notes 5 & 6)	858,979	—
<u>659,094</u>		<u>2,613,272</u>	296.5
<u>848,888</u>		<u>(138,331)</u>	—

Des Stone
Chairman

Date: 10th August, 1984

Lorna Martin
General Manager

The Accounts of the Sydney Opera House Trust for the year ended 30th June, 1984, have been audited in accordance with Section 34 of the Public Finance and Audit Act, 1983.

In my opinion the Statement of Financial Position, Changes in Financial Position, and Financial Operations read in conjunction with the notes thereto comply with Section 41(4) of the Act and exhibit a true and fair view of the financial position at 30th June, 1984, and transactions for the year then ended.

John D. ...
AUDITOR-GENERAL
OF NEW SOUTH WALES

Accumulated Funds			
512,046	Balance at 1st July, 1983	848,888	65.8
—	Less Prior Period Adjustments (note 5)		
—	Provision for Annual Leave	462,974	—
—	Provision for Long Service Leave	662,514	—
<u>512,046</u>		<u>(276,600)</u>	—
336,842	Addition for year	138,269	(59.0)
848,888	Deficiency at 30th June, 1984	(138,331)	—
<u>(Surplus)</u>			

Sydney Opera House Trust

Changes in financial position for year ended 30th June 1984

Previous Year		
\$		\$
8,100,000	Funds were obtained from —	
61,433	Consolidated Fund —	8,400,000
245,023	Statutory Endowment	173,000
2,383,982	Grants for Promotions and Exhibitions	317,562
1,541,849	Interest	2,674,377
245,352	Rentals, Halls, etc.	1,874,741
96,719	Labour, Electricity and other costs recovered	406,569
53,871	Booking Fees	110,265
398,768	Concession	59,213
339,704	Commission — Programme Sales	405,105
620,195	Guided Tours	376,131
5,417,189	Park and Ride Service	948,626
57,283	Trust Promotions and Exhibitions	6,613,073
<u>19,561,368</u>	Catering	162,672
	Miscellaneous	<u>22,521,334</u>
13,094,578	Funds were applied to —	14,677,560
441,993	Working Expenses	408,684
707,117	Park and Ride Service	
71,558	Trust Promotions and Exhibitions —	
<u>4,909,280</u>	General Funds	958,530
19,224,526	Grant Moneys	155,500
336,842	Catering	<u>5,946,062</u>
<u>19,561,368</u>	Increase in Monetary Assets	<u>22,146,336</u>
		<u>374,998</u>
		<u>22,521,334</u>

Sydney Opera House Trust Management Account

Financial operations for year ended 30th June 1984

Previous Year			Increase % (—)
\$		\$	
	Revenue —		
	Statutory Endowment — Sydney Opera House Trust Act, 1961 Section 20	8,400,000	3.7
8,100,000			
	Activities —		
2,383,982	Rentals, Halls, etc.	2,674,377	12.2
1,493,495	Labour, Electricity and other costs recovered	1,825,186	22.2
245,352	Booking Fees	406,569	65.7
96,719	Concession	110,265	14.0
53,871	Commission — Programme Sales	59,213	9.9
398,768	Guided Tours	405,105	1.6
57,283	Miscellaneous	162,672	184.0
4,729,470		5,643,387	19.3
507,909	Surplus on Catering (note 4)	667,011	31.3
	Grants —		
31,433	Shell Company of Australia Ltd.	38,000	20.9
30,000	CSR Ltd.	35,000	16.7
—	Australia Council	100,000	—
61,433		173,000	181.6
245,023	Interest on Investments	317,562	29.6
13,643,835		15,200,960	11.4

Notes to and forming part of the accounts

- Summary of Accounting Policies**
 - The accounts have been prepared on a modified accrual basis: i.e. income earned but not received and expenses incurred but not paid at 30th June, 1984 (where the amounts are material) are included in the Statement of Financial Operations and are shown as "Debtors" and "Creditors" in the Statement of Financial Position. In the previous year only those amounts actually received and paid during the year were brought to account.
 - The cost and current values of the following assets are not reflected in the accounts:
 - land and buildings;
 - plant and equipment, fixtures, fittings and furniture.
For insurance purposes, the above assets are covered for \$300 million.
- Debtors and Accrued Income**
Accounts totalling \$364,028 were owing and due to the Trust as at 30th June, 1984. All accounts are expected to be collected in full. No provision for doubtful debts is necessary.
- Creditors and Accrued Expenses**
Accounts totalling \$434,666 were owing and payable by the Trust as at 30th June, 1984.

Sydney Opera House Trust Management Account

\$		\$	
7,991,776	Expenses -	8,400,520	5.1
—	Salaries, Wages and Allowances	40,264	—
—	Provision for Annual Leave (note 5)	196,465	—
495,286	Provision for Long Service Leave (note 5)	293,065	(40.8)
603,035	Superannuation	649,447	7.7
9,090,097	Payroll Tax and Workers' Compensation Insurance	9,579,761	5.4
734,443	Cleaning	752,560	2.5
1,009,119	Electricity	992,473	(1.6)
905,655	Building — Repairs and Maintenance	1,280,277	41.4
343,186	Alterations and Additions	930,332	171.1
138,432	Plant, Furniture and Equipment	244,637	76.7
193,312	General Insurances	213,015	10.2
162,981	Publicity and Advertising	259,170	59.0
(22,194)	Less Collections	(21,725)	(2.1)
441,993	Park and Ride Service	408,684	(7.5)
(339,704)	Less Collections	(376,131)	10.7
103,683	Telephone and Postage	116,690	12.5
(12,739)	Less Collections	(16,952)	33.1
60,149	Fees for Services Rendered	51,109	(15.0)
(13,421)	Less Collections	(10,878)	(18.9)
—	Audit Fee	13,000	—
353,521	Miscellaneous Administrative Expenses	481,265	36.1
13,148,513		14,897,287	13.3
	Trust Promotions and Exhibitions —		
707,117	Payments	958,530	35.6
620,195	Less Receipts and Interest	948,626	53.0
86,922		9,904	(88.6)
71,558	Payments against Grants	155,500	117.3
158,480		165,404	4.4
13,306,993		15,062,691	13.2
336,842	Revenue for year exceeded Expenses by	138,269	(59.0)
13,643,835		15,200,960	11.4

- | | Food
\$ | Liquor
\$ | Total
\$ |
|-------------------|------------|--------------|-------------|
| Sales | 4,531,634 | 2,081,438 | 6,613,072 |
| Cost of Sales | 1,345,991 | 592,276 | 1,938,267 |
| | 3,185,643 | 1,489,162 | 4,674,805 |
| Catering Expenses | | | 4,007,794 |
| | | | \$ 667,011 |
- A provision has been made in the accounts for the staff members' annual leave and long service leave entitlements not taken at the close of the financial year. The 1983/84 portion of the entitlements (\$236,729) is included in the Expenses Section of the Financial Operations Statement. The Trust's liability for the entitlements at 30th June, 1983, \$1,125,488 (Annual Leave \$462,974; Long Service Leave \$662,514), was accounted for as a prior period adjustment.
- Basis of Calculation of the Provision for Long Service Leave**
The provision fully covers all employees who have completed five years service at 30th June, 1984, in accordance with their entitlements under the relevant statutes and awards.
- Provision for Annual Leave**
The provision fully covers accrued annual leave to all employees.

David Block, Chairman of the Sydney Opera House Trust and the Sydney Opera House Appeal Fund, dedicated a new Steinway grand piano to the memory of popular Australian pianist Isador Goodman, on May 21 1984.



Isador Goodman's widow, Virginia, and music student Scott Davie, played the commemorative piano before an invited audience at the dedication in the Sydney Opera House Exhibition Hall.

Funds for the piano are being raised through donations to the Sydney Opera House Appeal Fund; public subscriptions, specifically donated to the Isador Goodman Commemorative Piano Appeal, have raised almost half the cost.

Isador Goodman appeared with many of the world's famous orchestras and played under many of the great conductors. At

one time in his long career, he remarked that the majority of Sydney pianos had been mutilated by so-called pianists, and was reported as having exclaimed, "Oh! For a beautiful piano".

What more fitting a memorial could be dedicated to an artist whose virtuosity gladdened the ears and hearts of so many Australians over the years?

The Sydney Opera House Trust is extremely grateful to the following people and organisations for their generous donations.

Isador Goodman Piano Donations

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Donations to the Sydney Opera House Appeal Fund and Library

The Sydney Opera House Trust gratefully acknowledges the generous donations made by the following persons and organisations.

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Item	Concert Hall			C.H. Foyer		Opera Theatre			O.T. Foyer		Drama Theatre			Playhouse			Exhibit. Hall		Reception Hall			Recording Hall			Rhs'l Room	Totals			Outdoor Activities	
	Perfs.	Attdce	%	Perfs.	Attdce	Perfs.	Attdce	%	Perfs.	Attdce	Perfs.	Attdce	%	Perfs.	Attdce	%	Events	Attdce	Events	Attdce	%	Events	Attdce	%		% of Capacity	Perfs	Attdce		
OPERA (subscription)	11	20425	92%			117	166746	89%																	90%	128	187171			
(subs. matinees)	3	5304	87%			20	26703	84%																	85%	23	32007			
(non-subs.)						1	1421	91%																	91%	1	1421			
(previews & invited aud.)	1	1643	N/A			12	13167	N/A																	N/A	13	14810			
BALLET/DANCE (subscription)	18	29656	87%			71	92090	89%																	89%	89	121746			
(subs. matinees)	3	4908	87%			11	15074	94%																	92%	14	19982			
(non-subs.)						17	21072	82%			29	13748	87%									1	55	16%	83%	47	34875			
(non-subs. matinees)	1	2000	74%			3	3424	77%			4	1660	76%									1	205	59%	75%	9	7289			
(previews & invited aud.)	2	1785	N/A			4	3510	N/A			4	1876	N/A									1	65	N/A	N/A	11	7236			
DRAMA/SPEECH (subscription)											198	86989	80%	112	24702	55%						43	13520	98%	75%	353	125211			
(subs. matinees)											40	15232	70%	24	4837	51%						9	2819	98%	67%	73	22888			
(non-subs.)														164	34310	53%						11	3426	97%	55%	175	37736			
(non-sub. matinees)														50	10884	55%						2	637	99%	56%	52	11521			
(school matinees)											10	4374	80%	7	2050	74%						4	919	72%	77%	21	7343			
(previews & invited aud.)											15	7917	N/A	15	3352	N/A						3	958	N/A	N/A	33	12227			
ORCHESTRAL CONCERTS (subscription)	40	96114	89%																						89%	40	96114			
(non-sub.)	9	21938	90%																						90%	9	21938			
(youth subs.)	12	21678	68%																						68%	12	21678			
(matinees)	1	1631	65%																						65%	1	1631			
SCHOOLS CONCERTS	52	119781	86%																						86%	52	119781			
CHAMBER ORCHESTRAL (subscription)	4	9622	89%																						89%	4	9622			
(non-subscription)	7	15040	78%	1	161																	1	80	23%	77%	9	15281			
CHAMBER MUSIC (subscription)	4	9916	92%																						92%	4	9916			
(non-subscription)	1	1315	49%	4	1831																	7	1133	50%	50%	12	4279			
RECITALS (subscription)	8	11754	55%																						55%	8	11754			
(non-subs.)	12	16961	54%	9	5805	1	1177	75%									9	1270	5	526	42%	13	1324	29%	52%	49	27063			
CHORAL	3	5795	71%																			1	108	36%	70%	4	5903			
CHORAL ORCHESTRAL (subscription)	11	22507	81%																						81%	11	22507			
(non-subs.)	9	15334	68%																						68%	9	15334			
LIGHT CONCERTS/JAZZ/VARIETY (evenings)	21	41258	77%	2	3800	12	17397	93%			1	544	100%	1	385	97%									82%	37	63384			
(matinees)	11	19899	73%	1	282	6	8679	92%	1	125															78%	20	29246	2/30500		
(private audience)	3	306	N/A			1	41	N/A																	N/A	4	347			
FILMS (evenings)														1	219	55%										55%	1	219		
(matinees)														1	357	90%										90%	1	357		
(private screenings)									5	140				2	85	N/A						5	300	N/A	1	320	N/A	N/A	13	845
MARIONETTES (evening)											20	5980	55%													55%	20	5980		
(matinees)											41	16387	80%													80%	41	16387		
MIDDAY MUSIC																						100	11735	34%	34%	100	11735			
EXHIBITIONS																	16	110000	1	570	N/A					N/A	17	110570	1/500	
CONFERENCE/CONVENTIONS	5	15761	N/A								1	2195	N/A	4	3004	N/A						8	1254	N/A	1	48	N/A	N/A	19	22262
SEMINARS	1	3200	N/A						1	57	1	240	N/A	2	180	N/A						13	1174	N/A		N/A	18	4851		
LECTURES/DEMONSTRATIONS	9	9428	95%	97	11244	8	3886	62%	50	884	31	8079	74%	14	3774	85%	124	4197	26	2634	67%	33	5017	57%	69/1939	75%	461	51082		
MEETINGS	3	4300	N/A	13	3819	2	1162	N/A	34	2834	3	416	N/A	1	60	N/A	1	60	35	2683	N/A				N/A	92	15334	3/1340		
RECEPTIONS				147	28032				156	15581	11	2420	N/A	9	1700	N/A	7	612	106	8151	N/A	15	915	N/A		N/A	451	57411	1/25	
RECORDING SESSIONS	23	-	N/A																			115	-	N/A		N/A	138	-		
SPEECH DAYS	5	11900	88%																						88%	5	11900			
FASHION PARADES				2	499				1	120																N/A	3	619		
AUDITIONS	4	315	N/A			1	-	N/A			8	151	N/A	5	147	N/A						1	-	N/A		N/A	19	613		
TV/COMMERCIALS/FILMING (days)	4	50	N/A	10	131				2	4				1	6	N/A										N/A	17	191	16/1512	
AUCTIONS																	1	97								N/A	1	97		
COMPETITIONS/CONTESTS	20	13588	25%			1	917	68%			1	450	83%	48	1636	9%			39	1017	10%	3	282	28%	21%	112	17890			
BALLS				5	1695																					N/A	5	1695		
ORCHESTRAL (sub-mat.)	6	8693	55%																							55%	6	8693		
SUNDAY ENTERTAINMENT				1	2000																					N/A	1	2000	41/325000	
OUTDOOR ENTERTAINMENT																										N/A	1	2000	6/52000	
SUB-TOTAL	327	563805	76%	292	59299	288	376466	88%	250	19745	418	168658	78%	461	91688	50%	158	116236	238	18309	26%	367	43827	56%	69/1939	75%	2868	1459972	70/410877	
REHEARSALS	507			6		660			1		345			333			1		6			555					2414			
TOTAL	834	563805		298	59299	948	376466		251	19745	763	168658		794	91688		159	116236	244	18309		922	43827		69/1939		5282	1459972	70/410877	
PERCENTAGE OF CAPACITY		76%		Not Applicable.		88%			Not Applicable.		78%			50%			Not Applicable.		26%			56%		Not App.		75%				

OPERA HOUSE ATTENDANCES 1983/84

Item	Concert Hall			C.H. Foyer		Opera Theatre			O.T. Foyer		Drama Theatre			Playhouse			Exhibit. Hall		Reception Hall			Recording Hall			RhsI Room	Totals			Outdoor Activities
	Perfs.	Attdce	%	Perfs.	Attdce	Perfs.	Attdce	%	Perfs.	Attdce	Perfs.	Attdce	%	Perfs.	Attdce	%	Events	Attdce	Events	Attdce	%	Events	Attdce	%		% of Capacity	Perfs	Attdce	
ACADEMY OF ST. MARTIN IN THE FIELDS	2	5588	99%																						99%	2	5588		
ARTS ACCESS	2	39	N/A	3	109	4	125	N/A	15	466	9	366	N/A	2	63	N/A	9	252	6	285	N/A			69/1939	N/A	119	3644		
ARTS ACCESS - TEACHERS' SEMINAR														1	20	N/A			2	70	N/A				N/A	3	90		
AUDITIONS	1	315	N/A																						N/A	1	315		
BALLS				1	500																				N/A	1	500		
BAND OF THE COLDSTREAM GUARDS	1	2712	100%																						100%	1	2712		
BENNELONG PROGRAMME	5	9212	95%	12	4536	2	2621	89%			4	1938	89%	11	3700	85%			9	1637	73%	9	2281	83%	88%	52	25925		
CALIFORNIA STATE CHOIR	1	371	14%																						14%	1	371		
CHORAL	2	5424	100%																						100%	2	5424		
CHORAL/ORGAN	1	1070	40%																						40%	1	1070		
CHRISTMAS AT THE OPERA HOUSE						17	24629	92%																	92%	17	24629		
EASTER CONCERT	1	1626	77%																						77%	1	1626		
ENGLISH CLASSES				11	102				21	168							1	8	3	25	N/A				N/A	36	303		
EXHIBITIONS:																													
Art & Technology of Make-up																	1	3000							N/A	1	3000		
CSR Photographic Exbn.																	1	9000							N/A	1	9000		
Design Competition																			1	570	N/A				N/A	1	570		
Directions																	1	4000							N/A	1	4000		
Joseph Haydn Centenary																	1	2500							N/A	1	2500		
Historic Interiors																	1	2000							N/A	1	2000		
Portrait of a Season																	1	7500							N/A	1	7500		
Special 10th Anniv. walk through Exbn.																	1	15000							N/A	1	15000		
10th Anniv. Exbn.																	1	43500							N/A	1	43500		
10th Anniv. Poster Exbn.																	1	3000							N/A	1	3000		
FILM SCREENINGS (private)									1	5				2	85	N/A			4	100	N/A				N/A	7	190		
FILMING				2	24																				N/A	2	24		
FIRE SAFETY LECTURES														1	11	N/A			3	138	N/A				N/A	4	149		
PHILIPPE GENTY PUPPET CO.											32	11655	66%												66%	32	11655		
LECTURES	1	52	N/A	1	170																				N/A	2	222		
LIVE THEATRE COUNCIL																			1	20	N/A				N/A	1	20		
MEETINGS				2	231				5	243	1	35	N/A						5	106	N/A				N/A	13	615		
MIDDAY MUSIC																						100	11735	34%	34%	100	11735		
MOSTLY MOZART:																													
Concerts	6	10146	63%																						63%	6	10146		
Lunchtime Recitals				5	3025																				N/A	5	3025		
Seminar																			1	127	N/A				N/A	1	127		
NEW YEAR'S EVE GALA CONCERT	1	2709	99%																						99%	1	2709		
OLD FASHIONED SHOW	1	2058	77%																						77%	1	2058		
ORGAN RECITALS	5	2480	18%																						18%	5	2480		
OUTDOOR ENTERTAINMENT																											5/27000		
PHILHARMONIA ORCH/ASHKENAZY	2	5424	100%																						100%	2	5424		
PHOTOGRAPHIC SESSION				1	-																				N/A	1	-		
PRE CONCERT ENTERTAINMENT				1	2000																				N/A	1	2000		
RECEPTIONS				29	5654				14	1400	1	35	N/A	1	60	N/A	4	262	15	740	N/A				N/A	64	8151		
RECORDING SESSIONS																						1	-	N/A		N/A	1	-	
RECITALS	1	2619	97%														6	520							97%	7	3139		
SHELL NATIONAL FOLKLORIC CONCERTS	4	8129	83%																						83%	4	8129		
SHELL NATIONAL FOLKLORIC DRESS REHEARSALS	3	306	N/A																						N/A	3	306		
SHELL NATIONAL FOLKLORIC OPENING CEREMONY																											1/30000		
STAFF TRAINING COURSE				23	294				8	96															N/A	31	390		
STEINWAY PIANO PRESENTATION																	1	60							N/A	1	60		
SUNDAY ENTERTAINMENT				1	2000																				N/A	1	2000		
SUNSET STAIRCASE CONCERTS				4	824																				N/A	4	824		
SUPERVISORS COURSE				9	153				4	85							1	17							N/A	14	255		
SYDNEY DANCE COMPANY:																													
Some Rooms (previews)											4	1876	N/A												N/A	4	1876		
Some Rooms											29	13748	87%												87%	29	13748		
Wonderful World of Dance											8	2945	67%												67%	8	2945		
WAR REQUIEM	1	1492	70%																						70%	1	1492		
WEA LECTURES																	113	3920							N/A	113	3920		
SUB-TOTAL	41	61772	71%	105	19622	23	27375	92%	68	2463	88	32598	76%	18	3939	85%	144	94539	50	3818	73%	110	14016	38%	69/1939	69%	716	262081	47/382000
REHEARSALS																													
TOTAL	41	61772		105	19622	23	27375		68	2463	88	32598		18	3939		144	94539	50	3818		110	14016		69/1939		716	262081	47/382000
PERCENTAGE OF CAPACITY		71%		Not Applic.		92%			Not Applic.		76%			85%			Not Applic.		73%			38%				69%			

**TRUST
ACTIVITIES.
1983/84**

Details of Receipts and Expenses for the Sydney Opera House

A. Receipts

The notes to the accounts indicate that the accounts for the 1983/84 financial year have been prepared on a modified accrual basis. This is a substantial departure from the method of accounting adopted in previous years and, to some extent, the figures shown for the current financial year are not capable of direct comparison with what seem to be similar figures for the previous year. The items which have suffered the greatest effect from the accrual are Park and Ride, Salaries and Wages, and, most particularly, Building Repairs and Maintenance. Several other items have been adjusted to a lesser extent.

There has been a substantial provision for annual and long service leave. Since this is the first time that such a provision has been made, the current financial year carries the burden of all accumulated long service leave and recreation leave for the period since the Opera House began operation.

On the assumption that the change to modified accrual accounting will be a once only change, from this year forward it will be possible, again, to make direct comparisons between specific Income and Expenditure items.

1. Statutory Endowment

The Statutory Endowment provided by the NSW Government to the Sydney Opera House Trust under the provisions of Section 20 of the Sydney Opera House Trust Act, to assist the Trust in carrying out its objects, was increased by 3.7% over the 1982/83 endowment.

2. Hire of Auditoriums

The average increase in rental rates for 1983/84 was 13.4%. Although the total increase in rental income fell marginally to 12.2%, the substantial increase in the recoveries of labour, electricity and other costs of production reveal that the House has been much more active.

3. Booking Fees

Booking fees are also an indicator of the degree of activity within the House. The increase of 65% in income from booking fees was enhanced substantially by the increased income from the telephone service feed. Telephone bookings, as distinct from bookings made from across the counter, have more than doubled in this financial year.

4. The Shop

Income from this concession continues to meet expectations and provides a highly popular and attractive facility for the visiting public.

5. Miscellaneous Income

Under this heading fall two specific items of interest — the first is a settlement by our insurers for the sum of \$70,000 for damage to the exterior glass; the second is the sum of \$14,545 income from royalties for the licensing of the use of the 10th anniversary logo.

6. Catering

Although the revenue from catering services at the Sydney Opera House increased by 22.1% in the financial year, the final surplus available to meet other operating expenses of the House was \$667,000, an increase of 31.3% over 1982/83. Given the unfavourable economic circumstances for a substantial part of the current financial year, the result is quite outstanding.

7. Total Revenue

Although all areas of earned revenue performed creditably for the financial year, the total revenue increased only by 11.4% primarily because of the very small increment in the Statutory Endowment for the current financial year compared with 1982/83 — the "earned" income, by contrast increased by 19.3%

B. Expenses

8. Salaries and Related Expenditure

As a proportion of total expenditure, salaries and related items have declined from 48% in the 1982/83 financial year to just over 43% in this financial year. This result was assisted in part by a windfall saving in the employers' contribution for superannuation but, on the other hand, was exacerbated by the first-time provision for annual and long service leave.

9. Electricity

Electricity costs declined marginally in the 1983/84 financial year. The savings arose from 3 factors:

- The full year effect of a reduction in tariff for industrial users of electrical energy.
- A reduction of some 500,000 kilowatt hours in consumption.
- A reduction in the maximum demand charges through careful control of the time of usage.

The reductions in usage are equivalent to about ½ month's consumption.

10. Building — Repairs and Alterations

These items suffered a major impact from the introduction of accrual accounting in the financial year. However, the "alterations and additions" component of this item of expenditure was increased substantially by the remodelling and re-furbishing of the Bennelong Restaurant

which were begun in June 1984 and, although not completed until after the end of the financial year most of the costs incurred were able to be charged to the 1983/84 financial year.

11. Plant Furniture and Equipment

Exceptional items of expenditure which increased this item by 77% over 1982/83 were a major overhaul of the fork lift trucks and the replacement of part of the Green Room furniture.

12. Park and Ride Service

The Park and Ride Service continues to attract in excess of 80,000 ticket purchasers per annum. The stabilisation of charges by the Urban Transit Authority and the generous support extended by the Council of the City of Sydney through the Domain Parking Station have allowed both the prices for the service and the losses sustained by the Trust to be held to a minimum in the current financial year. However, the Council of the City of Sydney has foreshadowed a necessity for its part, to increase the charges to the Trust which have now been unchanged for several years.

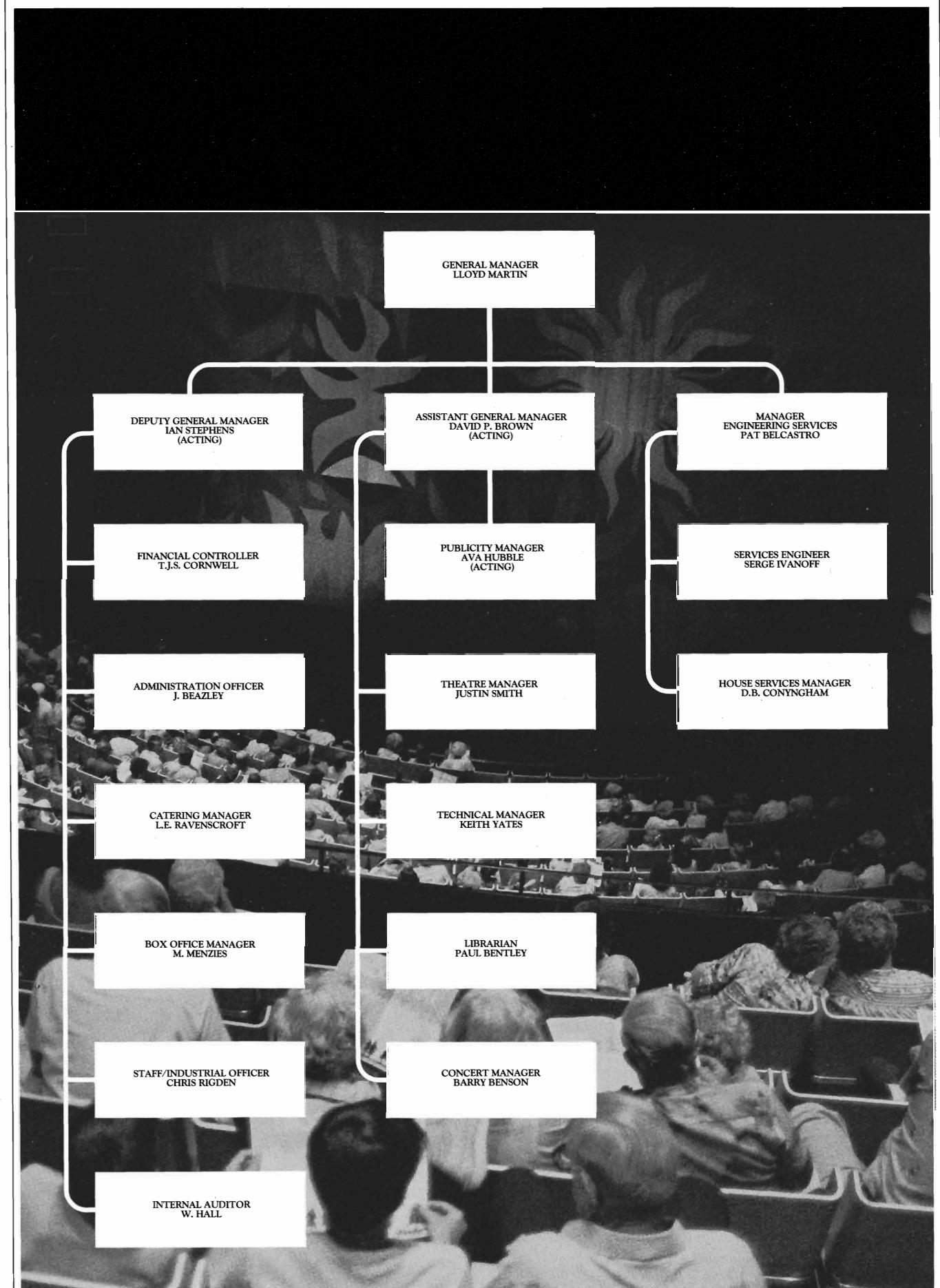
13. Publicity and Advertising

The expenditure on Publicity and Advertising was subjected to heavier demands than usual because of the 10th anniversary of the Sydney Opera House. In particular there was a modest contribution by the Sydney Opera House towards the costs of producing a short film called "A Stroke of Genius". Without the generous support of the O/10 Network the preparation of the feature on "John Laws' World" and the production of the short film would not have been possible.

14. Accumulated Funds

The apparent deficiency shown in accumulated funds as at June 30 1984 of \$138,331 arises almost exclusively because of the provisions for annual and long service leave included both in the salaries expenses and as a debit against accumulated funds totalling \$1,362,217. The greater part of this amount will be a once-only charge arising from the conversion of the accounting to the modified accrual basis and will require only adjustments in future financial years.

Executive of the Sydney Opera House



Staff of the Sydney Opera House (as at 30/6/84)

Internal Audit:

L. Coleman Audit Clerk
W. Hall Internal Auditor
M. Smith Audit Clerk

Purchasing:

N. Snowdon Purchasing Officer

Accounts

R. Da Ros Typist
H. Hayes Machine Operator
R. Hungerford Settlements Clerk
L. Jefferies Payments Clerk
S. Kuchar Trust Promotional Clerk
A. Maiolo Assistant Accountant
J. Tindall Tour Packages Clerk
J. Wade Accountant
T. Weir Assistant Tour Packages Clerk

Box Office Treasury:

C. Allen Cashier
M. Bagnat Cashier
C. Clark Cashier
K. Eldridge Cashier
P. Myers Treasurer's Supervisor
D. Vucetich Cashier

Salaries:

S. Barling A/O.I.C. Salaries

Staff Branch:

J. Counter Timekeeper
J. Hunt Assistant Staff Officer
F. Lang Typist
R. Orton Timekeeper
N. Smith Staff Clerk
I. Squire Leave Clerk
G. Wright Supervisory Timekeeper

Administration:

J. Blinman Tours Assistant
T. Bosque Stenographer
C. Boyd A/Minutes Secretary
S. Gray Typist, Reception
M. Hopper A/Secretary to General Manager
I. McIntosh Service Officer
J. O'Neill Word Processor Operator
A. Robinson Stenographer
J. Ross Driver/Attendant
A. Sayer Word Processor Operator

Records:

G. Bunten Clerical Assistant
B. Dwyer O.I.C. Records

Library:

R. Bott Library Technician
E. Klopfer Clerical Assistant
W. Whiteford Clerical Assistant

Switchboard:

A. Burnicle Telephonist

D. Connellan
M. Seymour

Telephonist
Switchboard Supervisor

Publicity:

P. Cornwell Assistant Publicity Manager (Advertising)
G. Daniel Clerk
P. Delforce Typist
A. Hubble Deputy Publicity Manager
A. Hughes Assistant Publicity Manager (Publications)
D. McMurdo Photographic Operator
B. Murphy Clerical Assistant
K. Stark Secretary to Publicity Manager

Technical Management:

G. Bates Typist
A. Cossey Stage Manager
P. Creevey Assistant Technical Manager
P. Knight Technical Draftsman
K. McSwain Stage Manager
D. Nisbet Deputy Technical Manager
D. Smythe Stage Manager

Lighting:

M. Berridge Electrical Fitter/Mechanic
R. Binstead Senior Projectionist
J. Champion Deputy Lighting Master
P. Derepas Electrical Fitter/Mechanic
J. Griffin Projectionist
A. Howard Control Desk Operator (Lighting)
M. Jeffreys Senior Operator (Lighting)
P. Koole Lighting Operator
G. Landeman Control Desk Operator (Lighting)
J. Lewis Control Desk Operator (Lighting)
P. Lockwood Lighting Operator
J. Luke Control Desk Operator (Lighting)
P. Marshall Senior Operator (Lighting)
K. O'Neill Lighting Operator
D. Palmer Control Desk Operator (Lighting)
D. Stratveit Supervisory Technician
R. Weise Supervisory Technician

Stage Machinery

I. Boros Stage Machinery Technician (Mechanical)
M. Curnow Stage Machinery Technician (Electrical)
A. Game Stage Machinery Technician (Electrical)
R. Hudson General Assistant
S. Innes Stage Machinery Technician (Mechanical)
A. Ivisic Supervisory Technician (Electrical)
K. Mather Stage Machinery Technician (Mechanical)
A. Naehrer Stage Machinery Technician (Mechanical)
B. Orlovic General Assistant
K. Otyпка Supervisory Technician (Mechanical)
M. Raddatz Stage Machinery Technician (Electrical)
J. Turner Stage Machinery Technician (Electrical)

Sound

A. Ball Control Desk Operator (Sound)
B. Cook Control Desk Operator (Sound)
G. Critchley Control Desk Operator (Sound)
D. Gibson Control Desk Operator (Sound)
M. Harding Sound Supervisor
S. Lazareff Control Desk Operator (Sound)

Staff of the Sydney Opera House (as at 30/6/84)

Electronics

J. Burke Electronics Technician
B. Gruit Electronics Technician
G. Kwok Electronics Technician
R. Nelson Electronics Technician
J. Northeast Installation Supervisor
J. Pinkerton Electronics Technician
G. Wilson Electronics Supervisor

Stage Services

M. Baldock General Assistant/Stage Hand
G. Bartlett Control Desk Operator (Machinery)
K. Bartlett Assistant Supervisor/Senior Machinery Desk Operator

I. Boros Supervisory General Assistant
A. Cirillo General Assistant/Stage Hand
K. Davis General Assistant/Stage Hand
K. Fisher Supervisory General Assistant
B. Fitzgerald General Assistant/Stage Hand
G. Grazioli General Assistant/Stage Hand
D. Hobbs General Assistant/Stage Hand
R. Hoysted General Assistant/Stage Hand
N. Karantzis Deputy Stage Master
S. Ladikos Leading Hand General Assistant
T. Loutas Leading Hand General Assistant
N. McClintock Control Desk Operator (Machinery)
F. Millane Stage Master
C. Millar General Assistant/Stage Hand
P. Perdikouris Leading Hand General Assistant
G. Rappel Control Desk Operator (Machinery)
D. Regetas Supervisory Technician (Electrical)
O. Safadi Leading Hand General Assistant
J. Tapprell General Assistant/Stage Hand
P. Tregillgas Control Desk Operator (Machinery)
D. Worthy General Assistant/Stage Hand

Box Office:

M. Aldred Box Office Assistant
G. Cichero Box Office Assistant
K. Dobinson Deputy Box Office Manager
C. Doyle Box Office Assistant
J. Eckhold Typist
T. Orton Box Office Assistant
W. Pepper Box Office Assistant
N. Prendergast Assistant Box Office Manager
I. Wright Senior Box Office Assistant

Services Engineers:

G. Bengston Mechanical Fitter
G. Benyovics Artisan, Ancillary Services
J. Brown General Assistant
P. Burnicle Electrical Fitter/Leading Hand
B. Dela Rea General Assistant
F. Dellagiocoma Apprentice Mechanical Fitter
H. Donaldson Apprentice Electrical Fitter/Mechanic
W. Elder Artisan, Ancillary Services
R. Etherden Senior Stores Officer
P. Fathers Painter
A. Flaherty Electrical Fitter/Mechanic
D. Fraser Building Foreman
B. Gartrell Stores Assistant
K. Hilder General Assistant
C. Keith Painter
A. McLeod Apprentice Carpenter/Joiner

E. McWilliams

A. Manglis Assistant Services Engineer
J. Perry General Assistant
I. Petricevic Stores Assistant
A. Price Carpenter/Leading Hand
S. Rajic Maintenance Technician (Ref. Services)
B. Sandercock Carpenter
M. Selmon Maintenance Programme Co-ordinator
C. Sims Electrical Fitter/Mechanic
R.C. Smith General Assistant
R.W. Smith Assistant Maintenance Supervisor
R. Voltz Maintenance Supervisor
A. Watts Apprentice Mechanical Fitter
C. Young Senior Controls Technician
S. Zamagias Apprentice Electrical Fitter/Mechanic
General Assistant

Service Engineers — Shift Personnel

D. Ball Mechanical Fitter
K. Benjamin Electrical Fitter/Mechanic
D. Blackburn Controls Technician
J. Browne Plant Controller
R. Cajés Electrical Fitter/Mechanic
R. Cannataci Controls Technician
L. Carter Electrical Fitter/Mechanic
W. Churcher General Assistant
E. Clements Electrical Fitter/Mechanic
K. Coulter Plant Controller
M. Dane Controls Technician
W. Fitzgerald Plant Controller
A. Georgopoulos General Assistant
A. Gilmore Mechanical Fitter
I. Grgurica General Assistant
L. Harrison Electrical Fitter/Mechanic
M. Kenny Electrical Fitter/Mechanic
I. Kiss Mechanical Fitter
R. Latimer Electrical Fitter/Mechanic
W. Lloyd Shift Superintendent
M. McCallum Plant Controller
R. McKeever Shift Superintendent
P. Mowle Mechanical Fitter
E. Ovelar General Assistant
M. Pavin General Assistant
S. Pavin General Assistant
I. Rahilly Shift Superintendent
K. Raschke Shift Superintendent
M. Rison General Assistant
M. Small Electrical Fitter/Mechanic
L. Sykes Controls Technician
M. Willis Mechanical Fitter

House Services

J. Grice House Services Assistant

Fire Section

C. Blume Fire Prevention Officer
M. Cassidy Fire Prevention Officer
B. Davis Fire Prevention Officer
W. Davis Fire Prevention Officer
R. Donald Fire Prevention Officer
C. Flynn Fire Officer
R. Geddes Fire Prevention Officer
B. Hissey Senior Fire Prevention Officer
P. Lovett Senior Fire Prevention Officer
D. Poole Senior Fire Prevention Officer

Staff of the Sydney Opera House (as at 30/6/84)

W. Robinson Fire Prevention Officer
P. Stott Fire Prevention Officer
P. Tucker Senior Fire Prevention Officer

Security
T. Antram Senior Uniformed Attendant
R. Braithwaite Uniformed Attendant
A. Brann Uniformed Attendant
W. Briscoe Uniformed Attendant
J. Browne Uniformed Attendant
W. Burgess Uniformed Attendant
P. Chandra Uniformed Attendant
J. Cook Uniformed Attendant
A. Daines Uniformed Attendant
A. Dayment Uniformed Attendant
R. De Lacy Uniformed Attendant
D. Drysdale Uniformed Attendant
A. Gurnett Deputy Chief Security Officer
K. Gardiner Uniformed Attendant
F. Hart Uniformed Attendant
P. Herbert Uniformed Attendant
G. Hill Uniformed Attendant
K. Hudson Uniformed Attendant
J. Humer Uniformed Attendant
D. Johnston Stage Door Senior
J. Keep Uniformed Attendant
A. Laasberg Senior Uniformed Attendant
A. Lucca Stage Door Senior
R. McLéan Uniformed Attendant
H. Merk Uniformed Attendant
S. Moore Uniformed Attendant
J. Molloy Uniformed Attendant
J. Moran Uniformed Attendant
K. Nightingale Uniformed Attendant
J. O'Hara Chief Security Officer
G. Reading Senior Uniformed Attendant
S. Russell Uniformed Attendant
B. Simpson Uniformed Attendant
F. Stewart Senior Uniformed Attendant
A. Stiffle Uniformed Attendant
J. Terry Uniformed Attendant
R. Tod Stage Door Senior
D. Waters Uniformed Attendant
J. Wilkinson Uniformed Attendant
S. Zaric Uniformed Attendant

First Aid
O. Andrich Registered General Nurse
J. Heighway Registered General Nurse
E. Mathews Senior Registered General Nurse

Theatre Management
S. Boggs Assistant Theatre Manager (Functions)
D. Dee Clerical Assistant
B. Doylend-Ward A/Assistant Theatre Manager
D. Hensler Assistant Theatre Manager
F. King Assistant Theatre Manager
S. St Clair Assistant Theatre Manager (Concerts)
J. Tallon Theatre Management Assistant
G. Tyrrell Assistant Theatre Manager
A. West Secretary to Theatre Manager
A. Wilkins Assistant Theatre Manager

Design by TCG Graphic Design

All photography by Don McMurdo, Sydney Opera House; except Penderecki (p.20) courtesy of the ABC, Sydney Dance Company (pp.9 & 22) Branco Gaica, and back cover by Michael Cook.
Written/edited/co-ordinated by Alan Hughes, Sydney Opera House.
Research by Evelyn Klopfer & Vera Hill, Sydney Opera House.
Typeset by Patricia Delforce, Sydney Opera House.
Printed by R.T. Kelly.
Published by the Sydney Opera House Trust.

Christine Walsh & Jonathan Kelly in
La Fille mal Gardée, The Australian Ballet





Sydney Opera House