

SYDNEY
OPERA
HOUSE
TRUST
ANNUAL
REPORT
1979/80



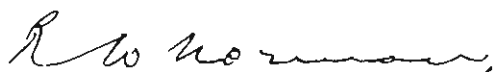


SYDNEY OPERA HOUSE TRUST ANNUAL REPORT 1979/80

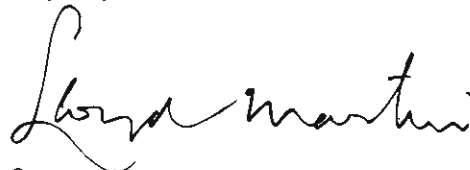
To the Honourable Neville Wran,
QC, MP, Premier of New South Wales.
Sir,

In pursuance of section 27 of the
Sydney Opera House Trust Act, 1961,
we submit for your presentation to
Parliament, a report of the work and
activities of the Sydney Opera House
Trust for the year ended 30th June,
1980.

For and on behalf of the Trust.



Chairman



General Manager

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SYDNEY OPERA HOUSE TRUST

THE COMMITTEES OF THE TRUST

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

SYDNEY OPERA HOUSE TRUST

Sir Robert Norman, Chairman
 Mr E.A. Edwards, OBE
 The Hon Justice Elizabeth Evatt
 The Hon Mr Justice Fisher
 Ms Rosita M. Holenbergh Young
 Professor R.H. Myers, CBE
 Mr J.F. O'Neill
 Mr A.H. Urquhart, CBE
 Ms Rosita M. Holenbergh Young was appointed to the Trust on 27th July, 1979 and Mr J.F. O'Neill on 9th November, 1979.
 12 meetings were held during the year.

PROGRAMME COMMITTEE

The Hon Mr Justice Fisher, Chairman
 The Hon Justice Elizabeth Evatt
 Ms Rosita M. Holenbergh Young
 Professor R.H. Myers, CBE
 11 meetings were held during the year.

FINANCE AND ADMINISTRATION COMMITTEE

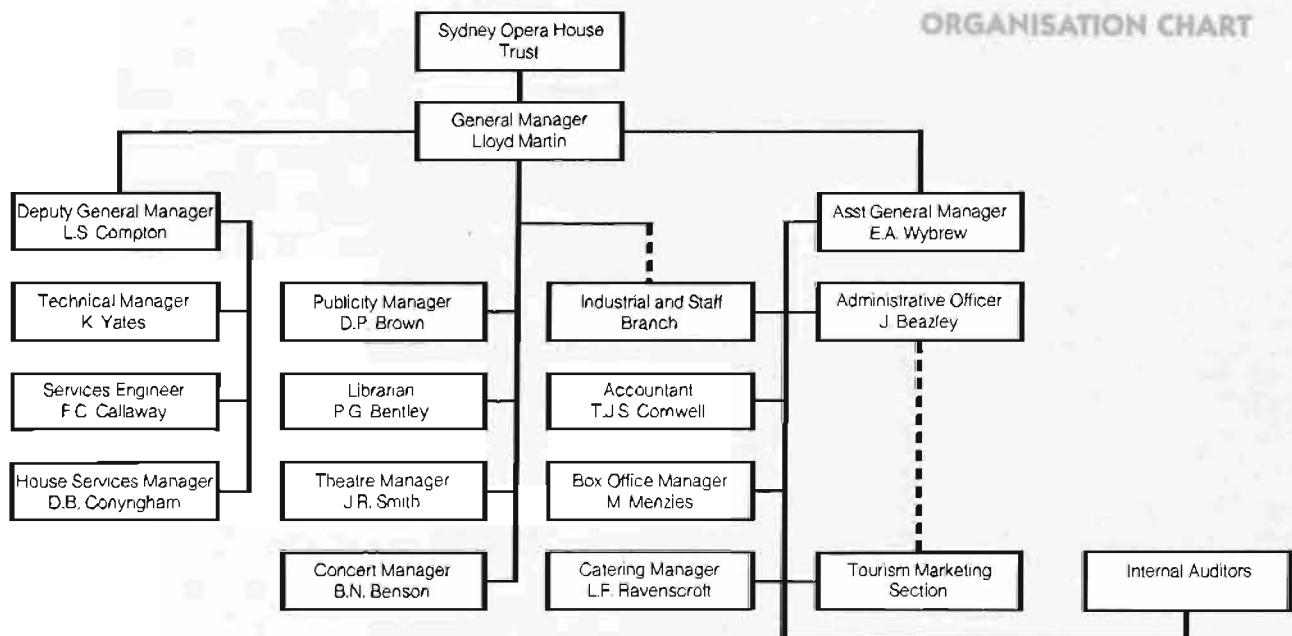
Mr A.H. Urquhart, CBE, Chairman
 Mr. E.A. Edwards, OBE
 The Hon Mr Justice Fisher
 Mr. J.F. O'Neill
 12 meetings were held during the year.

PUBLIC RELATIONS AND AMENITIES COMMITTEE

Mr E.A. Edwards, OBE, Chairman
 Ms Rosita M. Holenbergh Young
 Mr J.F. O'Neill
 Mr A.H. Urquhart, CBE
 11 meetings were held during the year.

ADVISORY PANEL TO THE LIBRARY SUB-COMMITTEE

Mr J. Wars, MBE, Chairman
 Mrs M. Dekyvere, CBE
 Mr C.G. Meckiff
 Mrs H.S. Simblist
 Mr Z.D. Wolanski
 Two meetings were held during the year.





RESPONSIBILITIES OF THE SYDNEY OPERA HOUSE TRUST

The role of the Sydney Opera House Trust is to maintain and operate the Sydney Opera House on behalf of the New South Wales Government in accordance with the Sydney Opera House Trust Act (1961-1973). The Trust is responsible to the Premier of New South Wales, The Hon Neville Wran, QC, MP.

In its administrative capacity the Trust hires the theatres, halls, reception rooms, foyers, and Opera House surrounds to performing companies and other organisations for a wide range of purposes including:

performances, pageants, exhibitions, conventions, seminars, lectures and receptions.

The Trust is responsible for ensuring that as wide a range of attractions as possible is presented at the Opera House. In carrying out this latter responsibility, the Trust is playing an increasingly active role as an entrepreneur.

However, it is stressed that the vast majority of performances at the Opera House continues to be presented by independent companies which hire the building's facilities.

It is also stressed that when the Trust presents a performance, it does not attempt to compete with other entrepreneurs who are hiring Opera House theatres.

The performances which are presented by the Trust are staged in an endeavour to:

- Cater for audiences who are not being catered for by other entrepreneurs.
- To complement the conventional range of attractions programmed at the Opera House by other entrepreneurs.
- To create new audiences for companies which hire Opera House facilities for the performing arts generally.
- To develop artistic appreciation in young people in the educational system.
- To foster interest in new forms of expression in the performing arts.

PERFORMANCES

The Sydney Opera House Trust is pleased to report that the wide range of performances and other events presented during the year continued to demonstrate the versatility of the Opera House as a centre for the performing arts, and other related activities. Attendances remained high and capacity houses were frequently recorded for a variety of performances.

A cross-section of presentations included:
Opera, ballet, symphony and chamber music concerts, drama, modern dance, contemporary music concerts, recitals, organ concerts, jazz, pop and rock concerts, national music and dancing, variety and light entertainment, marionette theatre, films, children's programmes ranging from introductory sessions on the performing arts to symphony concerts, lectures, seminars, conventions, and a variety of private functions.

In the Concert Hall, which seats 2,690, and is the largest theatre in the complex, 319 events were presented. The Opera Theatre, Drama Theatre and Cinema were fully occupied. The Recording Hall, Reception Hall and theatre foyers were in constant demand for a variety of events. Activities were also presented outdoors, in the forecourt and around the promenade.

DAVID BURCH AND MEMBERS OF THE AUSTRALIAN BALLET CORPS—ANNA KARENINA



VICTORIA TAYLOR AND CARL MORROW—DAPHNIS AND CHLOE



AND OTHER EVENTS

PRINCIPAL HIRERS 1979/80



GRADUATION BALL

THE AUSTRALIAN OPERA PRESENTED FOLLOWING:

Idomeneo
Queen of Spades
Falstaff
Jenufa
Salome
Patience
One Man Show
The Abduction from the Seraglio
The Triumph of Honour
The Bear
The Pearl Fishers
Lucia di Lammermoor
Nabucco
Manon Lescaut
The Magic Flute
The Tales of Hoffmann

THE AUSTRALIAN BALLETT PRESENTED:

Don Quixote
A Tribute to Borovansky: Graduation Ball, Shéhérazade and Pineapple Poll
Anna Karenina, Raymonda,
Triple Bill: Ballet Imperial, Threshold and Beyond Twelve.

The Australian Ballet, with assistance from the Australia Council, presented The Australian Dance Festival, 1979, in which Australia's major dance companies performed works from their repertoires:
Australian Dance Theatre — "Labyrinth" and "Impromptu"
The Australian Ballet — "The Visitation"
The Sydney Dance Company — "Signatures" and "Shéhérazade" (Ravel)
The Queensland Ballet — "Dance Space II" and "Floating World"
West Australian Ballet Company — "Catherine's Wedding" and "Spirals"

HEATHER BEGG—THE BEAR



AUSTRALIAN BROADCASTING COMMISSION

The Australian Broadcasting Commission (which directs the Sydney Symphony Orchestra and presents performances by visiting orchestras and soloists) presented symphony concerts, chamber music concerts, contemporary music concerts, choral concerts, recitals, and popular music concerts.

The SSO performed under the baton of its Chief Conductor, Louis Fremaux, and the following guest conductors:

Peter Eros, Urs Schneider, Albert Rosen, Pinchas Steinberg, Lamberto Gardelli, Leif Segerstam, Jorge Mester, Niklaus Wyss. The Sydney Symphony Orchestra's concertmaster is Donald Hazelwood.

Two visiting chamber orchestras were presented by the ABC:

I Musici

La Grande Ecurie et la Chambre du Roy (Under the direction of Jean-Claude Malgoire)

ABC guest artists, associate artists and accompanists were:

Marie-Claire Alain, Hermann Baumann, Beverley Bergen, Maria Bieshu, Idil Biret, Ulrik Cold, Grant Dickson, Michael Dudman, Lauris Elms, James Galway, Nance Grant, Erich Gruenberg, Rostraud Hansmann, Susan Kessler, Peter Knapp, Alan Kogosowski, Natalia Kouzmich, Raymond McDonald, Grahame McIntosh, Helen McKinnon, Yvonne Minton, Raymond Myers,

JOAN SUTHERLAND AND ROBERT ALLMAN—LUCIA DI LAMMERMOOR



Geoffrey Parsons, Michael Ponti, Sharon Raschke, Victor Sangiorgio, Kathy Selby, Hannele Segerstam,

Sydney Philharmonia Choir, Edward Tarr, Barry Tuckwell, Mark Zeltser, Sheng Zhongguo.

GEOFFREY PARSONS



YVONNE MINTON



MICHAEL PONTI



SYDNEY DANCE COMPANY

The Sydney Dance Company presented two separate seasons in the Drama Theatre. The works presented were: Signatures, Shéhérazade, Glimpses, Carmina Burana, The Perils of Pauline, Random Harvest, Sequenza VII, Toccata, Daphnis and Chloe, Viridian, Rumours, Dialogues, Interiors, Animus, Dances to Guitar, Scintillation.

MUSICA VIVA AUSTRALIA PRESENTED:

- Smetana Quartet
- Australian Chamber Orchestra
- Kontarsky Duo
- French String Trio
- Gustav Leonhardt Ensemble
- The Fires of London
- Tokyo Quartet
- Beaux Arts Trio
- The Scholars

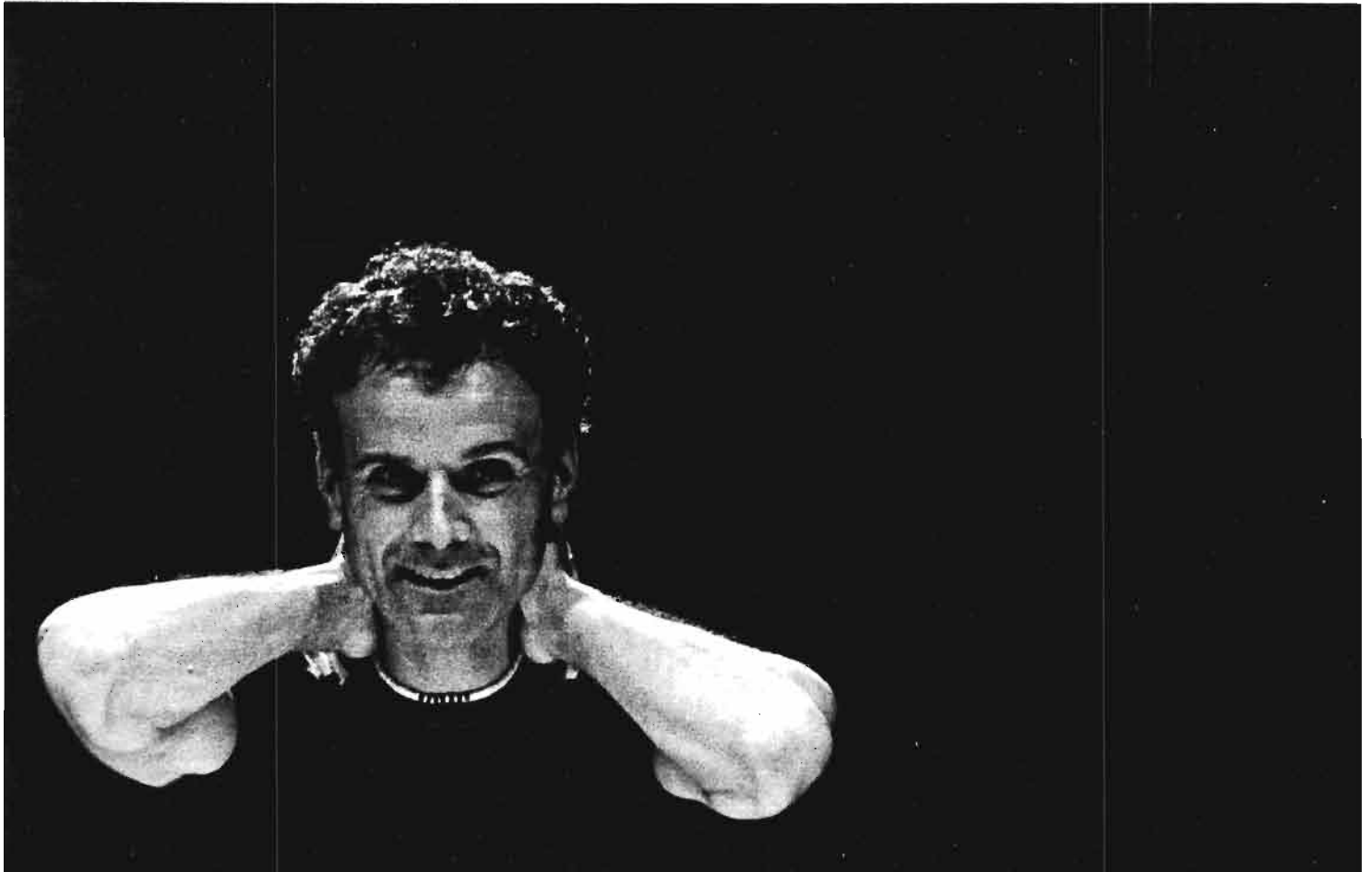


SYDNEY THEATRE COMPANY

From July to December, 1979, the Sydney Theatre Company presented the NIDA/Jane Street Company in "The Caucasian Chalk Circle"; the Ensemble Theatre in "Long Day's Journey Into Night"; and the Nimrod Theatre in "The Venetian Twins".

In 1980, the Sydney Theatre Company presented "The Sunny South"; "Close of Play"; "I'm Getting My Act Together and Taking it on the Road"; and "No Names . . . No Pack Drill". Following the Drama Theatre success of "Close of Play" and "No Names . . . No Pack Drill" these two productions transferred to the Theatre Royal for an extended season.

PETER MAXWELL DAVIES—DIRECTOR, THE FIRES OF LONDON



SHEHERAZADE



OTHER HIRERS INCLUDED:

AGC Paradine Entertainments
Condon International Enterprises P/L
The Australian Film Institute
The Australian Elizabethan Theatre
Trust
Radio Station 2CH
Kevin Jacobsen Concert Promotion
Cladan Cultural Exchange Institute of
Australia
Michael Edgley International P/L
Marionette Theatre of Australia

NONI HAZLEHURST AND MEL GIBSON—NO NAMES...NO PACK DRILL



TRUST ENTREPRENEURIAL ACTIVITIES

SYDNEY OPERA HOUSE TRUST'S ENTREPRENEURIAL ACTIVITIES

During the year under review a total of 724 attractions were presented by the Trust, both inside the Opera House and outside the complex.

Some of these attractions were presented in association with other entrepreneurs and some of the events were presented with the assistance of grants from other organizations.

A brief summary of the types of performances presented by the Trust at the Opera House during 1979/80 follows.

CHRISTMAS AT THE OPERA HOUSE

Christmas at the Opera House features Christmas carols (performed by a massed choir), Christmas music, pageants and dance.

The show was introduced in 1974 to encourage family groups to visit the Opera House.

During December 1979 a record number of 12 performances of Christmas at the Opera House was presented in the largest theatre, the Concert Hall. Each performance attracted a capacity audience.

The Trust has presented this show at the Opera House annually since 1974, in association with The Sun newspaper and broadcasting station 2CH.

Ticket prices are kept to a minimum. The show is not presented with a view to making a profit, although costs are covered without subsidy.

The free publicity given to the show by The Sun and 2CH is undoubtedly of great assistance in attracting capacity audiences and keeping costs to a minimum.

The 1979 production of Christmas at the Opera House included, for the first time, a segment featuring the then recently completed Concert Hall organ.

PACKAGED TOURS

Two-day package tours, called Sydneyside Adventures, are available for country school children.

They are designed to enable the children to visit the Opera House for a tour of the building and to see a performance and an exhibition. Visits to other centres of interest in Sydney are also arranged.

During the year under review, the cost of these tours (including accommodation and meals) was \$28 per child.

The tours are organized by the Opera House's Tourism and Marketing Division. The NSW Division of Cultural Activities subsidizes the cost of Sydneyside Adventures for children who would not otherwise visit the Opera House.

The Opera House's Tourism and Marketing Division is also responsible for organizing the "Evening at the Sydney Opera House" packages for visitors to Sydney.

These packages include a tour of the Opera House, a visit to an Opera House exhibition, dinner in the main Restaurant, the Bennelong, and a visit to a performance.

During 1979/80 the cost of these package tours ranged from \$28.50 to \$40.50, depending on the performance selected.

The "Evening at the Sydney Opera House" package tours can be booked up to a year in advance. Confirmation of a reservation for a performance at the Opera House is a mandatory requirement of many prospective overseas visitors to Sydney.



PETER HURFORD



PERFORMANCES FEATURING THE ORGAN

The Trust is extremely pleased with the reception given to the new organ by the public and music critics.

The instrument, which is believed to be the largest mechanical-action organ in the world, was designed and built by an Australian, Ronald Sharp, of Sydney.

Construction of the Concert Hall organ commenced in 1969.

The first concert featuring the instrument was given on 7th June, 1979.

The organ was highly acclaimed by music critics after that first concert and all subsequent performances to date.

However, the instrument is not expected to sound at its best until mid-1981. By that time the organ will have been thoroughly "played-in", all of its metal and wood pipes (approximately 10,000 altogether) will have had the chance to "settle" and be finely tuned, and the necessary and anticipated adjustments to the instrument will have been made.

The organ was constructed under the supervision of the NSW Department of Public Works.

As soon as the Department announced that the instrument was ready to be played, the Trust arranged the inaugural performance on 7th June, which was followed by a series of free lunch-hour concerts and \$2 dusk recitals.

These concerts, which were presented in June, July and August, 1979, attracted huge crowds of people who were anxious to hear the new organ.

Over 4,000 people turned up for one free lunch-hour programme of theatre organ music, played by David Parsons, resulting in an extra theatre organ programme being scheduled.

The inaugural series of concerts featured Australian organists.

Later, in August and September, 1979, the Trust presented performances by the Italian organist, Roberto Micconi (of St Mark's Basilica, Venice), and by the visiting Austrian organist, Martin Haselbock.

In November the ABC presented a concert featuring the visiting French organist, Marie-Claire Alain.

The organ was played at several other 1979 performances, including a December performance of the Old Fashioned Show (this is an afternoon variety concert which is presented by the Trust regularly throughout the year. Most of the patrons who attend the show are senior citizens).

Early in 1980 the ABC presented several performances featuring the new organ, including the great organ symphony, the Symphony No.3 by Saint-Saens, featuring the Sydney Symphony Orchestra and the Australian organist, Michael Dudman, as soloist.

In April and May the Trust presented a second series of free lunch-hour organ concerts and \$2 dusk recitals.

PERFORMANCES BY THE ORGANIST-IN-RESIDENCE

The Sydney Opera House's first organist-in-residence, Peter Hurford, gave concerts in both the 1980 free lunch-hour series and the \$2 dusk recitals.

Later, the Trust also presented two major concerts featuring this internationally known English organist: a recital on 5th May, and an orchestral concert on 9th May. During the latter Mr Hurford appeared with the Sydney Festival Orchestra.

Mr Hurford won the coveted Gramophone award for the best instrumental recording of 1979. He won the prize with a recording of organ music by Bach. He is the first organist ever to win a Gramophone award.

His association with the Opera House organ dates back to the 1960's when he became an adviser to a committee (headed by the Australian conductor, Sir Bernard Heinze), which advised the NSW Government on the construction of the instrument.

As part of his activities as the Opera House's first organist-in-residence, Mr Hurford was interviewed by Caroline Jones on the ABC Radio programme, City Extra.

During this specially arranged programme, Mr Hurford, who was at the Concert Hall organ, played the instrument to illustrate its many capabilities, as well as answering questions about the organ which were put to him by Miss Jones.

This programme enabled many country people to hear the organ for the first time and it also led to increased interest by Sydney people in both the organ and Mr Hurford's appearances for the Trust.

He will return to present further organ concerts for the Trust in October this year. A further series of free lunch-hour organ recitals, featuring Australian organists, will also be presented in October.



ROYAL CHARITY CONCERT

On Tuesday, 27th May, 1980, Her Majesty The Queen and HRH The Duke of Edinburgh attended a Royal Charity Concert in the Concert Hall.

The concert was created and staged by television station Channel 9 and the New South Wales Government. It was televised throughout Australia and received the highest audience rating ever recorded, 53%. The entertainers were all of Australian background.

Above: Peter Faiman, producer of the Royal Charity Concert presented

the cast to The Queen. Left to right. Julie Anthony, Roger Woodward, Paul Hogan, Olivia Newton-John, Peter Allen, Graeme Murphy, Chris Kirby, John Farnham, Lois Strike, Kelvin Coe and Helen Reddy.

HER MAJESTY THE QUEEN AND HRH THE DUKE OF EDINBURGH WITH THE PREMIER OF NSW, THE HON. NEVILLE WRAN, AND MRS. WRAN



FINANCIAL REPORT 1979/80

FINANCIAL REPORT 1979/80

RECEIPTS	1978/79	1979/80
ITEM		
Hire of auditoria, halls and other areas	1,413,196	1,622,173
Concession (Shop)	56,825	59,667
Trust Promotions & Exhibitions	383,279	310,895
Park and Ride	174,799	235,953
Publications	29,116	24,849
Guided Tours	208,935	251,125
Programme Sales Commission	32,993	34,580
Receipts from Hirers for various facilities and services	795,019	1,023,246
Miscellaneous items	31,232	53,866
Interest on Investments	4,714	97,958
Catering	3,026,862	3,315,280
NSW Government Endowment	5,950,000	6,252,000
Grant from Australia Council	—	1,095
Grant from Caltex Oil Company	10,000	—
TOTAL	\$12,116,970	\$13,989,687

RECEIPTS

Total receipts for the financial year 1979/80 from all sources amounted to \$13,282,687 compared with \$12,116,970 for the previous year, an increase of 9.62%.

EXPENSES	1978/79	1979/80
ITEM		
Salaries and payments in the nature of salaries together with charges, related to salaries (payroll tax, workers' compensation insurance, superannuation)	5,659,158	6,467,053
Cleaning	542,443	582,234
Electricity	464,232	493,561
Insurances	201,046	201,852
Publicity	150,658	130,946
Building Maintenance	913,029	999,322
Park and Ride	223,617	252,207
Trust Promotions & Exhibitions	476,181	378,831
Expenses paid from Australia Council Grant	—	1,095
Other Administrative Expenses	380,945	412,927
Catering	2,865,918	3,143,647
TOTAL EXPENSES	\$11,877,227	\$13,063,675
SURPLUS	239,743	219,012
TOTAL	\$12,116,970	\$13,282,687

EXPENSES

Total expenses for the financial year 1979/80 amount to \$13,063,675 compared with \$11,877,227 for the previous year, an increase of 9.99%.

SYDNEY OPERA HOUSE TRUST FINANCIAL REPORT 1979/80

RECEIPTS		TOTAL
STATUTORY ENDOWMENT		
Opera House Trust Act 1961—Section 20		6,252,000.00
ACTIVITIES		
Rentals, halls, etc.	1,622,172.65	
Concessions	59,667.26	
Park and Ride	235,952.54	
Publications	24,849.34	
Guided tours	251,125.40	
Commission—programme sales	34,580.23	
Fees and charges for services rendered	1,023,245.64	
Sale of assets	1,404.98	
Catering	3,315,280.33	
Miscellaneous	52,461.43	6,620,739.80
TRUST PROMOTIONS AND EXHIBITIONS		
Grant toward expenses—Australia Council	1,094.86	
Operating Receipts	310,894.45	311,989.31
INTEREST ON INVESTMENT		97,958.05
BALANCES—1st July 1979		
Bank	725,967.16	
Cash on hand	4,678.00	
Investment	50,000.00	
	780,645.16	
LESS		
Advance ticket sales, hirers' deposits, etc.	356,925.81	423,719.35
TOTAL		513,706,406.51

R.W. Norman

R.W. Norman, Chairman

D.L. Martin

D.L. Martin, General Manager
25th August, 1980

PAYMENTS		TOTAL
EXPENSES		
Salaries, wages and allowances	5,772,438.15	
Cleaning	582,234.33	
Electricity	493,560.97	
Insurances	267,603.79	
Publicity and advertising	130,945.64	
Fees for services rendered	43,880.26	
Plant, furniture, equipment and stores	90,336.40	
Printing and stationery	57,233.02	
Park and Ride	252,207.30	
Building—repairs and maintenance, alterations, rates and rent	999,321.68	
Travelling, sustenance, motor vehicle expenses	16,101.91	
Telephone and postage	73,944.54	
Trust entertaining	8,156.48	
Superannuation and payroll tax	628,862.87	
Catering	3,143,646.89	
Miscellaneous	123,274.15	12,683,748.38
TRUST PROMOTIONS AND EXHIBITIONS		
Operating expenses		378,831.36
DIRECT PAYMENT TO PROMOTERS AGAINST GRANTS		2,254.86
BALANCES—30 June 1980		
Bank	466,644.67	
Cash	4,950.00	
Investment	550,000.00	
	1,021,594.67	
LESS		
Advance ticket sales, hirers' deposits, etc.	380,022.76	641,571.91
TOTAL		513,706,406.51

The accounts of the Sydney Opera House Trust have been audited as required by Section 23 of the Sydney Opera House Trust Act, 1961.

In my opinion, the above Statement of Receipts and Payments sets out a true and fair view of the financial position at 30th June, 1980, and the transactions for the year then ended.

J. J. Donnell

Auditor-General of New South Wales
Sydney, 19th September, 1980

ATTENDANCES—GENERAL

ITEM	CONCERT HALL			CONCERT HALL FOYER		OPERA THEATRE			OPERA THEATRE FOYER		DRAMA THEATRE		
	Events	Att'dce.	Capacity	Events	Att'dce.	Events	Att'dce.	Capacity	Events	Att'dce.	Events	Att'dce.	Capacity
OPERA: Subscription	7	14,112	100%			96	135,640	90%					
Subscription matinee	1	2,016	100%			18	25,460	90%					
Non-subscription						8	10,511	84%					
Non-subscription matinee						1	1,522	97%					
Previews and invited audience	1	1,500	*			7	5,609	*					
BALLET/DANCE: Subscription						93	129,025	95%					
Subscription matinee						17	23,464	95%					
Non-subscription	2	2,760	51%			14	9,954	49%			54	20,558	73%
Non-subscription matinee						2	1,834	63%			9	2,051	44%
Previews and invited audience						5	4,062	*					
School matinee											3	705	43%
DRAMA/SPEECH: Subscription											148	66,577	87%
Subscription matinee											26	10,882	81%
Non-subscription											51	21,417	81%
Non-subscription matinee				5	333				66	5,247	11	4,090	73%
Previews and invited audience											17	7,137	*
ORCHESTRAL CONCERTS: Subscription	49	119,346	91%										
Non-subscription	12	21,936	68%										
Youth subscription	10	19,660	73%										
Matinee	2	2,696	50%										
SCHOOL CONCERTS	43	102,822	90%										
CHAMBER ORCHESTRAL: Subscription	1	2,772	99%										
CHAMBER MUSIC: Subscription	11	28,978	95%										
Non-subscription	1	887	42%			1	1,000	65%					
Youth subscription	2	3,497	65%										
RECITALS: Subscription	6	10,059	62%										
Non-subscription	26	26,989	58%	2	341	2	2,167	72%					
CHORAL ORCHESTRAL: Subscription	10	22,845	90%										
Non-subscription	4	7,417	72%										
LIGHT CONCERTS/JAZZ/VARIETY: Evening	46	82,666	72%			1	894	58%					
Matinee	16	28,088	70%			1	549	35%					
Private audience	1	50	*										
FILMS: Evening													
Matinee													
Private screening													
ONE MAN/ONE WOMAN SHOWS: Evening	1	1,476	70%										
MARIONETTES: Evening													
Matinee											43	14,609	64%
MIDDAY MUSIC													
EXHIBITIONS													
CONFERENCE/CONVENTIONS	6	6,775	*			3	1,977	*			1	200	*
SEMINARS				2	262				1	40	1	80	*
LECTURES/DEMONSTRATIONS	7	15,198	81%	2	425	4	5,865	97%	8	250	7	3,362	89%
MEETINGS	1	20	*	4	105				10	210	2	60	*
DEBATES													
RECEPTIONS				112	25,387				109	10,044	6	205	*
RECORDING SESSIONS	19	—	*										
SPEECH DAYS	5	8,000	59%										
FASHION PARADES	1	1,600	59%										
AUDITIONS											1	3	*
TV/COMMERCIALS/FILMING: Days	4	—	*	1	—				1	—			
AUCTIONS													
COMPETITIONS/CONTESTS	21	8,019	14%			2	1,259	42%					
BALLS				1	486								
ORCHESTRAL: Subscription matinee	3	5,445	67%										
SUNDAY ENTERTAINMENT				1	500								
SUB-TOTAL	319	547,629	74%	130	27,839	275	360,792	89%	195	15,791	380	151,936	79%
REHEARSALS	469			4		605			—		499		
TOTAL	788	547,629		134	27,839	880	360,792		195	15,791	879	151,936	
PERCENTAGE OF CAPACITY			74%					89%					79%

* Indicates not applicable

CINEMA			EXHIBITION HALL		RECEPTION HALL			RECORDING HALL			REHEARSAL ROOM		TOTALS			OUTDOOR ACTIVITIES	
Events	Att'dce.	Capacity	Events	Att'dce.	Events	Att'dce.	Capacity	Events	Att'dce.	Capacity	Events	Att'dce.	Events	Att'dce.	Capacity	Events	Att'dce.
													103	149,752	91%		
													19	27,476	91%		
													8	10,511	84%		
													1	1,522	97%		
													8	7,109	*		
													93	129,025	95%		
													17	23,464	95%		
								5	1,490	99%			75	34,762	63%		
1	200	48%						3	421	42%			15	4,506	48%	1	170
								1	180	*			6	4,242	*		
													3	705	43%		
													148	66,577	87%		
													26	10,882	81%		
								34	8,152	73%			85	29,569	79%		
								4	1,149	84%			86	10,819	75%		
								2	195	*			19	7,332	*		
													49	119,346	91%		
								3	294	28%			15	22,230	67%		
													10	19,660	73%		
													2	2,692	50%		
													43	102,822	90%		
													1	2,772	99%		
													11	28,978	95%		
													2	1,887	51%		
													2	3,497	65%		
													6	10,059	62%		
								9	1,048	33%			39	30,545	58%		
													10	22,845	90%		
													4	7,417	72%		
								12	3,358	83%			59	86,918	72%	1	80,000
								5	1,504	90%			22	30,141	69%	2	122,000
								2	20	*			3	70	*		
444	37,879	20%											444	37,879	20%		
509	38,941	18%						1	300	86%			510	39,241	18%		
19	1,022	*			2	260	*						21	1,282	*		
													1	1,476	70%		
								27	3,378	44%			27	3,378	44%		
								4	306	27%			47	14,915	63%		
								106	5,633	15%			106	5,633	15%		
			16	175,715	1	8,000	*						17	183,715	*	3	11,500
6	908	*			3	63	*	1	220	*			20	10,143	*		
7	1,614	*			35	5,719	*	1	150	*			47	7,865	*		
20	3,642	1%			162	8,087	46%	14	2,088	43%	80	2,621	304	41,538	73%	1	2,000
4	1,029	*			10	857	*	2	246	*			33	2,527	*	4	1,090
6	2,008	80%											6	2,008	80%		
17	2,995	*	13	1,222	80	7,516	*	2	317	*			339	47,686	*	1	6,000
								40	—	*			59	—	*		
													5	8,000	59%		
													1	1,600	59%		
								7	950	*			8	953	*	15	—
					1	—	*						7	—	*		
			2	250									2	250	*		
47	2,275	12%			14	383	11%	14	440	9%	6	99	104	12,475	14%		
													1	486	*		
													3	5,445	67%		
													1	500	*	49	437,987
1,080	92,513	19%	31	177,187	308	30,885	28%	299	31,839	36%	86	2,720	3,103	1,439,131	63%	77	660,747
1	—		—	—	7	—		481	—		—	—	2,066	—			
1,081	92,513		31	177,187	315	30,885		780	31,839		86	2720	5,169	1,439,131		77	660,747
		19%					28%			36%					63%		

ATTENDANCES—SYDNEY OPERA HOUSE TRUST ATTRACTIONS

ITEM	CONCERT HALL			CONCERT HALL FOYER		OPERA THEATRE			OPERA THEATRE FOYER		DRAMA THEATRE		
	Events	Att'dce.	Capacity	Events	Capacity	Events	Att'dce.	Capacity	Events	Att'dce.	Events	Att'dce.	Capacity
ANDRE LAGOYA	1	1,278	48%										
AUCTIONS													
BALLS				1	486								
BATTLESTAR BENNELONG													
BENNELONG LECTURE									1	16			
BENNELONG MEETING													
BENNELONG TALK													
BENNELONG PROGRAMME	3	7,428	92%	2	103	4	5,865	97%	7	234	7	3,487	94%
CHRISTMAS AT THE OPERA HOUSE	12	24,649	99%										
CONTEMPORARY MUSIC AT THE OPERA HOUSE													
DUSK ORGAN RECITALS	11	7,468	70%										
EXHIBITIONS: The Camera and Dr. Barnardo													
Canadian Quilts													
Children of this World													
Crafts in Gear													
Equivalents													
Hungarian Opera Exhibition													
Movie Posters													
NIDA Exhibition													
Play it Again Sam													
South Pacific Musical Instruments													
Theatre in East Germany													
FILM SCREENINGS: Private Screenings													
GETTING TO KNOW ABOUT BALLET													
GETTING TO KNOW ABOUT DRAMA													
G & S CONCERT													
GILBERT & SULLIVAN SOCIETY	1	1,455	77%										
GISELA MAY	1	1,476	70%										
HEMI IN CONCERT	1	1,607	59%										
LA CLACA						5	3,327	46%					
LECTURE/DEMONSTRATIONS													
LIVE THEATRE CONFERENCE													
LUNCHTIME HAPPENINGS: Contemporary Crafts													
Films													
Organ recitals	5	7,920	61%										
Piano recitals													
MABOU MINES											7	1,945	66%
MASTER CLASS													
MEETINGS													
MIDDAY MUSIC													
NETHERLANDS WIND ENSEMBLE	1	887	42%										
OLD FASHIONED SHOW	2	2,828	53%										
ORGAN RECITALS	4	4,563	55%										
PEOPLE'S CONCERT	1	908	34%										
PRAGUE CHAMBER BALLET						6	3,493	40%					
RECEPTIONS				16	2,481				19	1,073	2	55	*
RECORDING SESSIONS													
RECITALS	1	582	22%	1	108								
SHELL NATIONAL FOLKLORIC	3	6,466	95%										
SHELL NATIONAL FOLKLORIC: Dress rehearsal	1	50	*										
SHELL NATIONAL FOLKLORIC: Opening ceremony													
STORYTIME FOR CHILDREN				4	255				66	5,247			
SUNDAY ENTERTAINMENT				1	500								
SYDNEY FESTIVAL CHAMBER ORCHESTRA	1	1,520	57%										
WARSAW PHILHARMONIC ORCHESTRA	3	6,102	76%										
WEA LECTURES													
AUDITIONS													
SUB-TOTAL	52	77,187	74%	25	3,933	15	12,685	58%	93	6,570	16	5,487	82%
REHEARSALS													
TOTAL	52	77,187		25	3,933	15	12,685		93	6,570	16	5,487	
PERCENTAGE OF CAPACITY			74%					58%					82%

CINEMA			EXHIBITION HALL		RECEPTION HALL			RECORDING HALL			REHEARSAL ROOM		TOTALS			OUTDOOR ACTIVITIES	
Events	Attdce.	Capacity	Events	Attdce.	Events	Attdce.	Capacity	Events	Attdce.	Capacity	Events	Attdce.	Events	Attdce.	Capacity	Events	Attdce.
													1	1,278	48%		
			1	200									1	200	*		
													1	486	*		
								4	539	39%			4	539	39%		
													1	16	*		
					1	71	*						1	71	*		
					1	18	7%						1	18	7%		
9	2,476	66%			4	193	12%	2	449	64%			38	20,235	86%		
													12	24,649	99%		
								3	294	28%			3	294	28%		
													11	7,468	70%		
			1	19,141									1	19,141	*		
			1	3,759									1	3,759	*		
			1	10,721									1	10,721	*		
			1	5,700									1	5,700	*		
			1	15,615									1	15,615	*		
			1	20,615									1	20,615	*		
			1	28,226									1	28,226	*		
			1	26,984									1	26,984	*		
			1	12,086									1	12,086	*		
			1	14,380									1	14,380	*		
			1	1,147									1	1,147	*		
8	1,136	*											8	1,136	*		
													80	2,621	*		
					45	1,029	76%						45	1,029	76%		
								1	348	99%			1	348	99%		
													1	1,455	77%		
													1	1,476	70%		
													1	1,607	59%		
													5	3,327	46%		
1	35	8%			3	73	3%						4	108	6%	1	2,000
					2	63	*						2	63	*		
4	240	14%											4	240	14%		
47	15,938	81%						1	300	86%			48	16,238	81%		
													5	7,920	61%		
								5	227	13%			5	227	13%		
													7	1,945	66%		
								1	175	*			1	175	*		
					1	68	*						1	68	*		
								106	5,633	15%			106	5,633	15%		
													1	887	42%		
													2	2,828	53%		
													4	4,563	55%		
													1	908	34%		
													6	3,493	40%		
1	240	*	10	872	10	501	*						58	5,222	*		
								1	-	*			1	-	*		
													2	690	22%		
								4	1,342	100%			7	7,808	95%		
								1	20	*			2	70	*		
													-	-	-	1	3,500
													70	5,502	*		
													1	500	*	49	427,937
													1	1,520	57%		
													3	6,102	76%		
					101	5,761	*						101	5,761	*		
								3	670	*			3	610	*		
70	20,065	73%	22	159,446	168	7,777	44%	132	9,997	21%	80	2,621	673	305,768	60%	51	433,437
70	20,065	73%	22	159,446	168	7,777	44%	132	9,997	21%	80	2,621	673	305,768	60%	51	433,437



Sydneyside
Adventures
1980

Sydney Opera House
Monthly Diary

The
Sydney Opera House
presents
ALTERNATIVE
LIBERTY &
SUFFRAGE
BY
JANIS WAGNER

SYDNEY
OPERA
HOUSE

Park & Ride

SYDNEY OPERA HOUSE
PROGRAMME GUIDE

The best of the
ADELAIDE FESTIVAL
OF ARTS
comes to the
SYDNEY OPERA HOUSE
Monday March 2 to Saturday

The
Sydney Opera House Trust
presents a season
of Australian music at
Concert Hall
Grand Organ

SYDNEY OPERA HOUSE
PROGRAMME GUIDE

presenting at the
Sydney Opera House

1980 Programme guide

Wales

SYDNEY
OPERA
HOUSE
SUNDAY
OUTDOOR
FREE
ENTERT
GUIDE

FRIDAY
MUSIC

An Evening with
the Sydney
Opera House

ENTREPRENEURIAL ACTIVITIES CONT.

FREE OUTDOOR ENTERTAINMENT

The Trust has presented free programmes of outdoor entertainment in the Opera House forecourt, on the front steps of the building and around the complex's promenade since the Opera House opened in 1973.

In 1978 the Premier, Mr Wran, suggested that these programmes be presented on a regular basis on Sundays.

This idea was put forward by the Premier following his attendance at the free programme of outdoor entertainment presented by the Trust in October, 1978 to celebrate the Opera House's fifth birthday.

A special grant was subsequently made available to the Trust to help to finance an extended programme of outdoor entertainment.

Since 4th February, 1979 free family entertainment has been presented at the Opera House each Sunday.

During the winter months the Sunday programmes begin at noon and end at 5pm.

During the months of daylight saving the entertainment is presented from noon through to 8pm.

A typical free Sunday programme of entertainment, presented at the Opera House by the Trust during the summer months, includes brass band and jazz band concerts, a puppet show, variety acts, performances by strolling players, displays and demonstrations, and a disco. Similar, but less extensive programmes are presented on Sundays during the autumn and winter months.

Performances of the music and dance of many ethnic groups have been included. Special programmes have attracted large crowds for the celebration of Irish and Greek national days.

On a fine Sunday, up to 10,000 people (mostly made up of family groups), visit the Opera House for the free entertainment. Attendance of up to 30,000 has been experienced.

LUNCHTIME HAPPENINGS

Lunchtime Happenings are free programmes which are presented to encourage office workers and people spending a day in the city to spend their lunch-break at the Opera House.

These programmes, which are usually presented in the Cinema or the Recording Hall, are normally comprised of a piano recital, screening of a travel film, or a talk by a well-known personality.

Each of the programmes begins at 1.10pm and ends at 1.50pm. People are invited to bring a packed lunch to eat during the programme.

It is extremely pleasing to be able to record that Lunchtime Happenings continue to attract excellent houses.

The series, which is sponsored by the Bank of New South Wales, has been presented regularly by the Trust since it was introduced in October, 1974.

WEA

During the year under review the Trust was associated with the Workers' Educational Association (WEA) in the presentation of a series of early evening talks about music, opera, Gilbert & Sullivan and ballet.

THE BENNELONG PROGRAMME

This is a series of daytime activities, designed to introduce people of all ages to many types of performances.

The series, introduced in 1978, is now presented by the Trust from February to November each year, with the co-operation of many leading performing companies and artists.

A typical programme in the series consists of a talk about, for example, the training of a dancer. This is followed by the presentation of an act from a ballet, performed in costume by leading dancers, accompanied by an orchestra.

The Bennelong Programme series gives people the chance to learn more about jazz, folk music, contemporary music and dance, symphony and chamber music, the production of films, plays and marionette theatre, as well as ballet and opera.

Tickets for performances in the series cost \$2, or \$1.50 for school children, students and pensioners.

Miss Diana Sharpe, the director of the Bennelong Programme, is responsible for organizing the series.

Many of the children who visit the Opera House to attend a programme in the series, have not previously attended a symphony concert, a play or a ballet.

First rate programmes of music, drama and similar performances provide us all with the entertainment, excitement and escapism necessary to our existence. The Trust believes that the Bennelong Programme can do much to convince young people that the theatre and the concert hall can be the source of entertainment, inspiration and solace throughout their lives.



ADELAIDE FESTIVAL ATTRACTIONS

In continuance of its policy of giving Sydney audiences the opportunity of seeing as many as possible of the artists booked to appear at the biennial Adelaide Festival of Arts, the Trust arranged performances by the following artists at the Opera House during March and April, 1980. These artists appeared at the Opera House either prior to, or following their Adelaide Festival engagements:

La Claca Theatre Company of Catalonia (presented by arrangement with the Adelaide Festival of Arts Inc)
The Netherlands Wind Ensemble (presented by arrangement with the Festival of Perth)
Gisela May and Company (presented by arrangement with the Adelaide Festival of Arts Inc)

The guitarist, Alexandre Lagoya (presented by arrangement with the Adelaide Festival of Arts Inc)
The Prague Chamber Ballet (presented by arrangement with the Adelaide Festival of Arts Inc)
The Warsaw National Philharmonic Orchestra (presented in association with AGC, David Frost and the Adelaide Festival of Arts Inc)
The New York drama company, Mabou Mines (presented by arrangement with the Adelaide Festival of Arts Inc)

ROCK CONCERTS

The Trust considers following the violence and vandalism which marred the free New Year's Eve concert and, to a lesser extent, the free Rocktober Concert (in November, 1979) and the rock shows in previous years, that it would be irresponsible to risk further dangerous incidents by encouraging the presentation of rock concerts in the forecourt.

Clearly, it was only a small percentage of the audiences attending these rock performances which ruined the enjoyment of the majority by putting at risk the safety of performers, comperes, members of the audience and the Trust's staff. Nevertheless, the Trust has concluded that the Opera House forecourt is not an ideal venue for rock concerts. However, it remains convinced that this location can be successfully and regularly utilized for outdoor musical performances for family groups.

LA CLACA THEATRE COMPANY OF CATALONIA—MORIEL MERMA



THE SHELL NATIONAL FOLKLORIC FESTIVAL

The Festival was introduced at the Opera House in 1973. It has been one of the most popular annual attractions ever since. It enables Australians to get to know more about the music, songs and dances of other lands, as well as giving new settlers the opportunity of presenting and enjoying favourite traditional performances at Australia's leading theatre.

The Festival (which was produced by Victor Carell from 1973 until 1978, and by Guillermo Keys-Arenas in 1979 and 1980) has been a constant source of magnificent entertainment. The Trust is confident that the enjoyment it has generated has helped towards more friendship among the many cultural groups which make up our population.

The 1980 Festival was presented at the Opera House between 7th June and 15th June. Over 1,000 artists, representing 38 countries took part.

Most of the performers (and many helpers behind the scenes) are new settlers who gave their services without fee.

This year's Festival began with a march of over 1,000 artists in traditional costume from Circular Quay. This was followed by the official opening of the Festival, and free outdoor performances by hundreds of artists in the Opera House forecourt.

The four subsequent performances in the Recording Hall were sold out and the three performances in the Concert Hall attracted near capacity houses.

The Shell National Folkloric Festival has been presented annually at the Opera House since 1973 with the assistance of grants from The Shell Company of Australia Ltd.

GETTING TO KNOW ABOUT

The Trust regularly presents Getting to Know About Opera, Getting to Know About Ballet and Getting to Know About Drama programmes for children aged five to 11. These programmes are presented during the school holidays. Admission is 80c.

STORYTIME

Free readings of popular children's stories are also regularly presented at the Opera House during the school holidays for the very young. The Storytime sessions are presented not only to entertain, but to enable children to become acquainted with the Opera House from their earliest years.

SHELL NATIONAL FOLKLORIC FESTIVAL



MIDDAY MUSIC

During 1979/80 the Trust continued to promote the Sunday performances of Midday Music in the Recording Hall in association with the Australian Broadcasting Commission.

Chamber music is generally featured in this series of performances.

There are concerts in the series regularly on Sunday mornings at 11am and again at noon. The latter concert is broadcast live by the ABC.

Tickets for Midday Music performances cost \$1.50, or 30 cents for pensioners, students and children.

EXHIBITIONS

The Trust, in association with a number of organisations, mounted eleven exhibitions during the financial year. They were:

"Canadian Quilts" —

in association with the Canadian Consulate

"The Children of This World" (4th World Exhibition of Photography) —

in association with the Goethe Institut

"NIDA Exhibition" —

in association with the National Institute of Dramatic Art

"The Hungarian Opera" —

in association with the Government of the Peoples Republic of Hungary

"Play it Again Sam" —

in association with the Australian Music Centre

"Movie Posters" —

in association with Paul Dravet

"Equivalents" —

an exhibition by contemporary Australian artist Beverley Downie

"Crafts in Gear" —

in association with the Australia Council

"The Camera and Dr Barnardo" —

presented by the Australian Gallery Directors Council, in association with Dr Barnardo's in Australia

"South Pacific Musical Instruments" — presented by the Sydney Opera House Trust

"Living Theatre in the German Democratic Republic" —

in association with the Government of the German Democratic Republic

CONTEMPORARY MUSIC

During the year under review the Trust was associated with the Australian Broadcasting Commission in the presentation of a series of "Contemporary Music at the Opera House" concerts.

These performances, which featured compositions by Australian and other composers, received high critical acclaim, but they did not attract good houses.

Even so, the Trust, in association with the ABC, plans to proceed with this annual series of concerts.

The Trust considers that it is essential that the work of contemporary composers, particularly Australian composers, be regularly performed at the Opera House. It is hoped that the complex will be known in the future (as theatres like La Scala, Milan, are today) as the place where important music was premiered.

The Trust notes with pleasure that audiences for performances of contemporary dance at the Opera House have increased steadily since the complex opened in 1973. For example, performances by the Sydney Dance Company, which regularly feature works by Australian choreographers, are now attracting capacity houses. Performances of contemporary opera by The Australian Opera have also been well received and attended.

It is hoped that the audience for concerts of contemporary music will likewise increase in the coming years. The Trust is certainly anxious to do all that it can to assist in the promotion of new Australian music.



JOAN CARDEN



SUNDAY AFTERNOON CONCERTS FOR THE FAMILY

During the year the Trust continued with its occasional series of Sunday afternoon family concerts of popular symphonic and choral music.

These performances feature orchestras and choirs from many districts of Sydney, notable among these being the Willoughby Symphony Orchestra and the orchestra and choir of the NSW State Conservatorium of Music. These concerts also featured well-known Australian guest artists as soloists. Attendance has been good.

RECITAL BY ANDRE LAPLANTE

On 23rd April, the Trust, in association with the Cladan Cultural Exchange Institute of Australia, presented a recital by the young Canadian pianist, André Laplante.

This recital was arranged following the First Sydney International Piano Competition in 1977. Mr. Laplante won third prize in the competition. The winner, the Russian pianist, Irina Plotnikova, performed at the Opera House in 1978.

GILBERT & SULLIVAN

The Trust's association with the Gilbert & Sullivan Society also continued during the year. The Trust presented the Society's two popular productions of works by G & S in February and June.

LIEDER RECITALS

During the year under review, the Trust was again associated with the Lieder Society in the presentation of Sunday afternoon concerts featuring Australian singers and musicians.

The Trust is anxious to continue the promotion of performances of this kind, which contribute to the multi-cultural heritage of the State.

OTHER ARTISTS

Australian and international artists who appeared at the Sydney Opera House during the year included:

Don Burrows
Montserrat Caballe
Joan Carden
Maryanne Davidson
Sammy Davis Jnr
Val Doonican
The Duke Ellington Orchestra
Slim Dusty
Drew Forsythe
George Golla
Rita Hunter
Hiroyuki Iwaki
Anne Kirkpatrick
Kazimierz Kord
The Leonine Consort
Sir Charles Mackerras
David Measham
Leona Mitchell
Judy Morris
Dennis Olsen
Jerzy Polomski
Slawa Przybylska
The Renaissance Players
Regina Resnik
Demis Roussos
Galina Samsova
Donald Smith
Joan Sutherland
The Sydney String Quartet
Patrick Thomas
Frank Thring
The Willoughby Symphony Orchestra



SAMMY DAVIS JNR

MONTSERRAT CABALLE

AUSTRALIA'S PREMIER TOURIST ATTRACTION



THE SYDNEY OPERA HOUSE

During the year under review the Australian Tourist Commission released the results of a survey of overseas visitors. The survey found that the Opera House is Australia's number one tourist attraction.

By playing the leading role in attracting tourist revenue to Australia, the Opera House helps to create employment and business generally.

It is now becoming increasingly apparent that the complex is probably the best real estate investment ever made in this country, and also that the cost of the construction of the complex will be recouped time and time again by way of increased tourist revenue.

But what is more important is that the Opera House has fulfilled the role for which it was always intended. It has become a popular centre for the performing arts in Sydney — and one of the most active performing arts centres in the world.

The building is open for about 16 hours a day on every day of the year except Christmas Day and Good Friday.

A total of 3,180 attractions were presented by many entrepreneurs, including the Trust, inside and outside the Opera House during 1979/80, approximately nine events a day.

It is believed that more events a day are staged at the Opera House than at any comparable centre in the world. Many famous theatres overseas are closed for part of the year.

TRUSTEES

Ms Rosita M. Holenbergh Young was appointed a member of the Sydney Opera House Trust on 27th July, 1979. She is a lecturer in Education at Macquarie University, a member of the NSW Multicultural Education Co-ordinating Committee, Representative for Educational Matters for the NSW Ethnic Affairs' Commission, a consultant to the Ethnic Communities' Council of NSW, a member of advisory committees on multicultural education for the NSW Higher Education Board and the Curriculum Development Centre, and a member of the Russian Syllabus Committee of the NSW Board of Secondary Studies.

Mr John F. O'Neill was appointed a member of the Sydney Opera House Trust on 9th November, 1979. He has been secretary of the New South Wales Public Service Professional Officers' Association and editor of the association's journal, "On Service", since 1960. Mr O'Neill is also chairman of the Combined Public Services Unions of New South Wales, a part-time commissioner of the Legal Services Commission, an executive member of the Labour Council of New South Wales, and a former deputy federal president of the Australian Council of Salaried and Professional Officers' Association.



DEPUTY GENERAL MANAGER

Air Vice-Marshal Lyndon S. Compton, AO, OBE, was appointed Deputy General Manager of the Sydney Opera House on 23rd July, 1979. He is a former Spitfire pilot who undertook engineering studies at the universities of Melbourne and Sydney. He served as an RAAF engineering officer in Australia and overseas in a wide range of appointments.

STAFF

In May, 1980, Commissioner Mancini of the Australian Conciliation and Arbitration Commission, handed down a new Sydney Opera House (Staff) Award, to which the New South Wales Public Service Board and the Australian Theatrical and Amusement Employees' Association are respondents. This award, which is in force until April, 1981, marks the first occasion on which the House has been bound by a federal award.

In October, the staff ceiling for permanent staff was reduced from 325 to 310. This reduction has necessitated maximum utilisation of all remaining staff resources.

The Theatre Manager's department underwent consolidation during the year. Four Assistant Theatre Managers (and such casual assistance as is necessary) are responsible to the Theatre Manager for managing all performances through the complex.

Staff of the First-Aid section dealt with 4,688 cases during the year. This figure includes treatment for both staff and patrons. Of this number, 117 were accidents, and 66 transfers to Sydney Hospital for further treatment.

Forty-one Security Attendants, under the direction of the Chief and Deputy Chief Security Officers, provided security for visitors, including members of the Royal Family. Some security operations were conducted as combined operations with both State and Federal police. The Security Attendants were also responsible for supervising some 152,400 vehicles which parked on site during the year.

Under the Chief Fire Officer, House Firemen maintained constant safety checks on the House and its fire-fighting equipment. Exercises were also carried out in conjunction with the New South Wales Fire Brigade as training for emergency situations.



PARTICIPATION IN THE WORK EXPERIENCE PROGRAMME

During the course of the year the Box teenagers in senior school years selected the Sydney Opera House as the venue for their participation in the Work Experience Programme. This programme places students in a work environment for periods of approximately one week prior to their deciding on a career path. The level of participation involving the Opera House would appear to indicate a healthy interest in the performing arts as a career prospect.

PARK & RIDE SERVICE

Although the charges for hiring buses were increased during the year, the Trust retained its existing price of \$2.50 per vehicle parked and by close monitoring of facilities was able to reduce the cost of the service significantly.

BOX OFFICE

During the course of the year the Box Office processed the sale of tickets over the counter and through the mail totalling \$3,607,455, an increase of 45% over the previous year. One of the contributing features of the increase was that the Box Office undertook the distribution of subscription tickets for the Sydney Theatre Company. In addition there were more performances in the Opera Theatre than in the previous year.

CATERING

Overall revenue increased by 9% over 1978/79, but costs more than kept pace through a 14% increase. However, a modest surplus was achieved.

This year the Trust extended the contract of Sutcliffe Catering Company. The company, under the direction of the Trust, is responsible for operating and managing the catering division.

The Bennelong Restaurant was closed for the first three months of the financial year under review, while retiling and refurbishing of the kitchen took place. Since the reopening in October, increased patronage has been noted.

The Harbour Restaurant, situated on the water's edge with superb views of the harbour, enjoyed record patronage this year. Functions in the Opera House Foyers continued to be very popular; catering requirements ranged from small parties to State Banquets.

MODIFICATIONS AND MAINTENANCE

Modifications based on a more efficient utilization of available space continued, and the Trust in conjunction with the Public Works Department, undertook a number of structural projects.

Retiling and refurbishing of the Bennelong Restaurant kitchen was completed this year, and the new equipment fitted into a redesigned and more efficient layout. All Opera House kitchens were connected to natural gas; conversion of all the cooking appliances from town gas occasioned only minor inconvenience.

Modifications and maintenance to the House and its equipment, are, as a whole increasing. This is attributed to the more extensive use to which the complex is being subjected. The activity associated with mechanical and electrical servicing is now at an all-time high.

DEVELOPMENT OF THE FORECOURT

During the year under review the Trust was extremely pleased that work was able to commence on the replacement of the fibro gate-house in the Opera House forecourt, as part of a plan for the overall development of the forecourt.

The fibro gate-house has been widely regarded as an eyesore which has detracted from the beauty of the Opera House. It has constantly been the subject of complaints from local people and visitors and it has been a continual source of embarrassment to the Trust since it was erected (as a temporary structure) when the Opera House opened in 1973.

The temporary gate-house has lacked a wash-room and other facilities for staff and it has also been the subject of industrial complaints. Members of the Trust's staff are required to man the gate-house 24 hours a day, 365 days a year, in all weathers.

The new gate-house has been designed by the NSW Government Architect to complement the Opera House and to be durable.

The new building will be an hexagonal-shaped structure in bronze and glass. It will be air-conditioned and it will contain a wash-room and other facilities for staff.

The new gate-house is expected to be operational by late 1980.

During the coming financial year the Trust is anxious to obtain funds and permission from the relevant authorities to enable it to proceed with other plans to enhance the forecourt and approaches to the Opera House.

Of primary importance to the Trust is the replacement of the covered walkway which leads part of the way to the Opera House from Circular Quay.

The Trust hopes that this existing structure will be replaced with a much needed covered walkway in bronze and glass, which will lead all the way from the Circular Quay Railway Station to the theatre entrances at the Opera House.



THE LIBRARY AND ARCHIVES OF THE PERFORMING ARTS



1947 PORTRAIT OF PETER FINCH FROM THE REES COLLECTION PRESENTED TO THE DENNIS WOLANSKI LIBRARY AND ARCHIVES OF THE PERFORMING ARTS

THE DENNIS WOLANSKI LIBRARY AND ARCHIVES OF THE PERFORMING ARTS

The library is open to the public during normal business hours. It has continued to attract support from the general public and commercial organisations through donations of material and financial aid.

The book collection now contains some 6,000 books and 600 serial titles.

The archives section comprises over 13,000 programmes; 20,000 pictorial items; 1,000 posters; 3,000 music scores; 2,000 sound recordings; 14 motion pictures; 10 video recordings; 1,000 transparencies; nearly 250,000 press clippings, and small collections of set designs, set models, costumes and items of microfilm.

NOTABLE ACQUISITIONS THIS YEAR INCLUDED:

- The records of the Independent Theatre
- Nine scrapbooks relating to the De Basil Company's tours in Australia
- Five scrapbooks relating to Sir Robert Helpmann
- The Rees Collection of photographic negatives: Australian Theatre 1946–1964
- Cyril Ritchard and Madge Elliott papers
- A portrait of Sir Bernard Heinze by Louis Kahan

The library published two bulletins; one on music theatre; the other on dance material held in the collections. In addition, 17 bibliographies on various subjects were prepared and distributed to interested individuals and organisations. These subjects included: children's theatre; Bertolt Brecht; stage design; experimental theatre; Henry IV Part I, and puppetry.

Library staff prepared displays in the Exhibition Hall Foyer; they included one of Gertrude Bodenwieser and one of Edouard Borovansky.

As part of the Australian Film Theatre and Drama Project, a programme to acquire university theses was initiated. Financial assistance was provided by Philips Industries Holdings Ltd, through a gift of \$5,000.

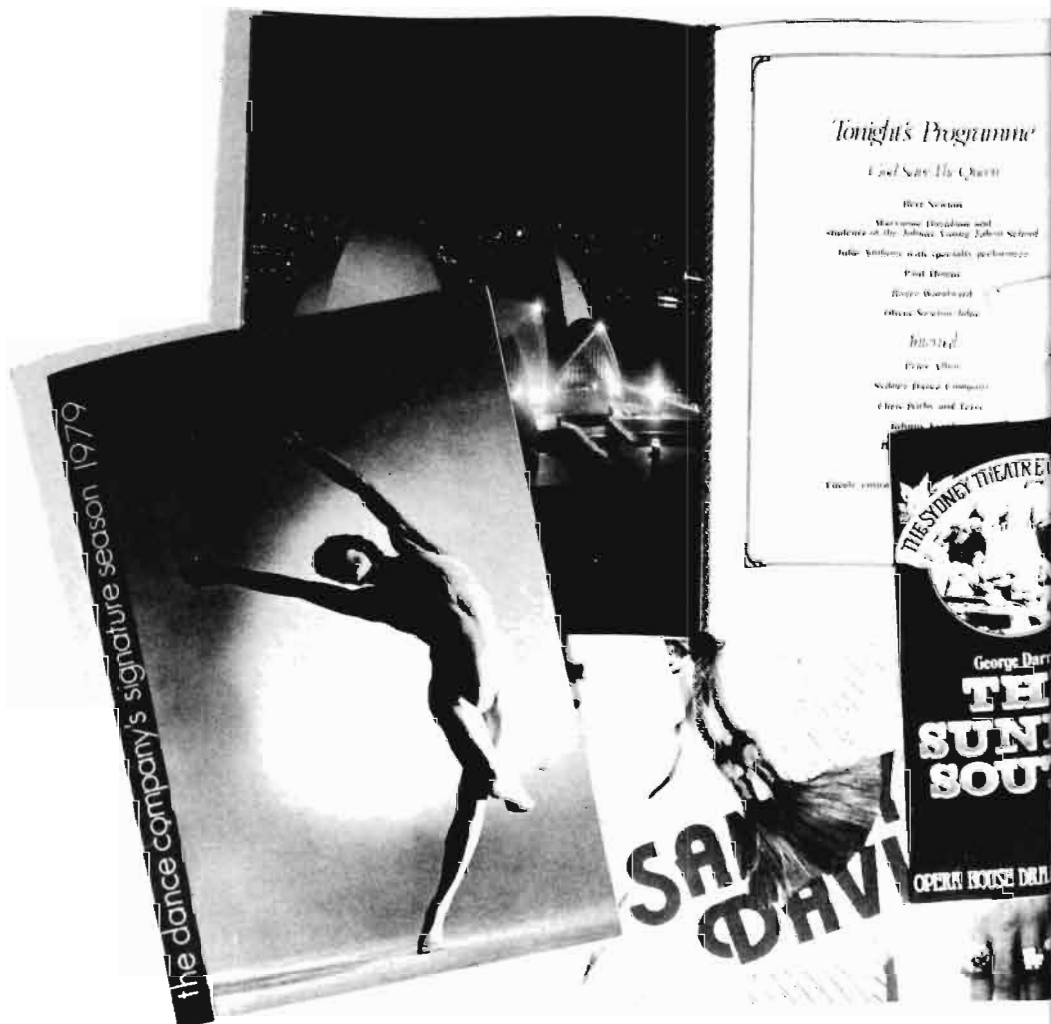
ADDITIONAL FINANCIAL ASSISTANCE INCLUDED:

- \$6,000 from the Ladies Committee of the Sydney Opera House Appeal Fund, for the purchase of material relating to music theatre, including musical comedy scores.
- \$1,000 from Cadbury Schweppes Pty Ltd for the purchase of theatre reviews and dramatic criticism.
- \$212 from the Gilbert & Sullivan Society for the purchase of Gilbert & Sullivan items.

The Trust would like to express its sincere appreciation for the continued support given to the library and its staff by an able and helpful team of volunteer workers.

LIST OF DONORS 1979/80

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Front Cover: Sydney Opera House by night, set against the background of the Sydney Harbour Bridge.

Inside Front Cover: The 2,700 seat Concert Hall, featuring the Concert Hall Organ.

Inside Back Cover: The Drama Theatre's "Curtain of the Moon" (top). The Opera Theatre's "Curtain of the Sun" (bottom). Both curtains were designed by Australian artist, John Coburn, and were woven of Australian wool at Aubusson, France.

Photography by J. Alex Langley (front cover), Malcolm Challenger, Gordon Clarke, Max Dupain, Branco Gaica, Diane Graham/John Garth, Don McMurdo, Royce Rees and The NSW Government Printer.

Report design by Graham Rendoth.

