

# SYDNEY OPERA HOUSE TRUST

ANNUAL REPORT 1981/82



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 June 30, 1982.

For and on behalf of the Sydney Opera House Trust,

*Dana Block*

D. G. Block  
Chairman

*D. L. Martin*

D. L. Martin  
General Manager





# The Trust

## Management

The Sydney Opera House is managed on behalf of the New South Wales Government by the Sydney Opera House Trust.

The Trust is responsible for ensuring that the Opera House is maintained in good working order, and that the complex is operated as efficiently and inexpensively as possible.

The Trust is also responsible for ensuring that as wide a range of events as practicable is presented at the Opera House, so that as many people as possible are encouraged to visit the complex.

## Theatres

The Opera House has five theatres:

- Concert Hall (which seats 2,690)
- Opera Theatre (1,547)
- Drama Theatre (544)
- Cinema (419)
- Recording Hall (300)

Other areas of the building which are open to the public include:

- Exhibition Hall
- Reception Hall (where performances, meetings and exhibitions, as well as receptions, are presented)
- Dennis Wolanski Library and Archives of the Performing Arts
- Bennelong Restaurant
- Harbour Restaurant
- Cafe Mozart
- Six foyer/lounges
- Six foyer bars

*Bob Hoffmann undertaking maintenance work on the sail roofs of the Opera House. The roofs are faced with about 1,056,000 ceramic tiles, which are regularly checked for signs of wear and tear (Photo: David Fullagher, The Australian)*

## Backstage

The backstage areas of the complex house five rehearsal studios, about 40 dressing rooms, several tuning-up and practice rooms, an artists' Green Room (which has its own canteen, bar and lounge), set storage areas, wardrobe rooms and administration offices.

Electrical, plumbing and air-conditioning machinery are housed on two levels below ground.

## Outdoors

Outdoor entertainment is regularly presented in the Opera House forecourt and around the promenade which encircles the complex. The promenade is open to strollers 24 hours a day throughout the year.

## One of the busiest centres

The Opera House is one of the busiest performing arts centres in the world. The complex is open to the public for about 15 hours a day on every day of the year except Christmas Day and Good Friday. Many comparable centres in other countries are closed for several weeks a year.

Although the management, the Sydney Opera House Trust, presents many events inside and outside the complex, the majority of Opera House performances continues to be presented by independent entrepreneurs who hire the complex's theatres for their productions.

During the year under review the following companies continued to be the major hirers of Opera House theatres:

- Australian Broadcasting Commission (formed in 1932, which presents performances by the Sydney Symphony Orchestra, other ABC orchestras, and guest artists)
- Australian Film Institute (formed in 1958)
- Marionette Theatre of Australia — Australia's National Puppet Theatre (formed in 1965)
- Musica Viva Australia (Australia's leading promoter of chamber music, formed in 1945)
- Sydney Dance Company (formed in 1971) . . .



- Sydney Theatre Company (formed in 1979)
- The Australian Ballet (formed in 1962)
- The Australian Opera (formed in 1956)

### The Trust

The Sydney Opera House Trust was established by the NSW Government in 1961, two years after construction of the Opera House began in March, 1959.

Originally, the Trust had 17 members, including a chairman, but it was reconstituted in 1969. Since then the Trust has had eight members, including a chairman.

Members of the Trust are appointed by the NSW Government for a renewable period of four years.

The present membership of the Trust is:—

**Chairman:**  
David Block (Merchant Banker)

**Members:**  
Gregory Coote, AM (Managing Director, Network Ten)  
The Hon Justice Elizabeth Evatt, AO (Chief Judge of the Family Court of Australia)  
The Hon Mr Justice Fisher (President, NSW State Industrial Commission)  
Carl Harbaum, MBE (Public Accountant)  
Rosita M. Holenbergh (Educator, Macquarie University)  
Emeritus Professor Sir Rupert Myers, KBE  
John F. O'Neill (Secretary, NSW Public Service Professional Officers' Association)

During the year under review the Trust held one meeting each month.

### Committees

The Trust's Finance and Administration Committee, its Programme Committee, and its Public Relations and Amenities Committee held a total of 32

meetings during the year.

All of these committees are made up of members of the Trust (see list page 38).

An advisory sub-committee, which advises the Trust about the administration of the Opera House's Dennis Wolanski Library and Archives of the Performing Arts, held two meetings during 1981/82. The membership of this advisory panel is listed on page 38.

### Staff

The Trust has a permanent staff of about 300. The Trust's chief executive is the general manager of the Opera House, Lloyd Martin.

The names of the men and women who co-ordinate the work of Opera House departments are listed on page 39.

The Trustees take this opportunity of recording their warm thanks to the staff of the Opera House (many of whom have worked at the complex since it opened in 1973) for their fine record of service.

The Trustees are also most grateful to the major hirers of Opera House theatres. The increasing success and popularity of the complex is undoubtedly due largely to the high standard of productions these entrepreneurs have continued to present in the building over the years.

The Trust would also like to thank the media for their continuing interest in the complex and in Opera House programmes and Opera House artists.

The Trust is especially grateful to Opera House patrons. They have given the management what is most vital for the success of any theatre — their continuing interest and active support of attractions.

### Range of attractions

The Trust is pleased to report that a very wide range of events was again presented at the Opera House in 1981/82.

These events included drama, opera, ballet and contemporary dance, symphony and chamber music concerts, choral concerts, light entertainment, outdoor entertainment and pageants, programmes of national songs, music and dance, jazz concerts, film screenings, exhibitions, marionette theatre, conventions, introductory programmes for children and general audiences, lectures, company meetings and seminars, rallies and sporting events.

### Number of events inside

During 1981/82 3,248 events were presented inside the complex. The total for the previous year was 3,310.

### Outdoor entertainment

80 programmes of outdoor entertainment were presented in the Opera House forecourt and around the building's promenade during 1981/82. The figure for the previous year was 82.

### Trust presentations

The Trust presented 666 of the total of 3,328 events which were presented inside and outside the Opera House in 1981/82.

### Attendance — inside

A total of 1,480,293 patrons attended events inside the Opera House during 1981/82. The total for the previous year was 1,419,742.

### Attendance — outdoors

About 428,000 patrons attended outdoor programmes at the Opera House during the year. The total for the previous year was about 416,000.

### Total attendance at events inside and outside

Approximately 1,908,000 patrons attended a total of 3,328 events inside and outside the complex during 1981/82. In 1980/81 approximately 1,820,000 people attended a

total of 3,392 events inside and outside the Opera House.

### Guided tours

In addition to the 1,908,000 patrons who attended events inside and outside the Opera House in 1981/82, about 184,900 people visited the complex for guided tours of front-of-house and backstage areas. The total number of patrons who went on guided tours of the building in 1980/81 was about 205,150.

The majority of guided tour patrons are now overseas, interstate and country visitors to Sydney and parties of school-children.

### Revenue from catering activities increased by 18.7%

The Trust's 1981/82 revenue from catering activities increased by 18.7% on the previous year.

A catering surplus of \$297,132 (on a turnover of \$4,972,025) was recorded for 1981/82. A surplus of \$273,260 (on a turnover of \$4,188,972) was recorded in 1980/81.

### Income and expenditure

The Trust's income for 1981/82 totalled \$16,856,351. Expenditure totalled \$17,021,782 resulting in a deficit for 1981/82 of \$165,431, which was met out of previously accumulated funds.

The Trust's income for the previous year totalled \$14,744,039. Expenditure for 1980/81 totalled \$14,708,134. In 1980/81 a surplus of \$35,905 was recorded.

### Earned income

The Trust's earned income for 1981/82 totalled \$9,454,351. Earned income for 1980/81 totalled \$8,014,539.

### NSW Government subsidy

During the year under review the Trust received a total of \$7,331,000 in grants and subsidies from the NSW Government. The total for the previous year was \$6,701,000.

### Private sector support

The Trust received a total of \$71,000 in sponsorship from CSR Limited, the Shell Group of Companies, and the Bank of New South Wales during 1981/82. Private sector sponsorship for the 1980/81 financial year totalled \$28,500.

As in previous years, the Trust's 1981/82 earned income was raised from:—

- Catering activities
- Ticket sales (Trust attractions)
- Percentages of the ticket sales of the companies which hire Opera House theatres
- Ticket booking fees
- Theatre rents
- Guided tours
- Concessions
- Park & Ride service
- Sales of publications

As in previous years, the Trust's 1981/82 expenditure was used to pay:—

- Wages and salaries
- Catering costs
- Maintenance and cleaning costs
- Cost of mounting performances presented by the Trust
- Cost of subsidizing the Park & Ride service

### Wages and salaries bill increased by 12.9%

The Trust's major expense is wages and salaries.

Considerable increases were awarded to most of the Trust's staff during the year. The Trust's wages and salaries bill for permanent and casual staff for 1981/82 totalled \$7,097,426. The total for 1980/81 was \$6,287,700.

Further financial and statistical information is given on pages 41 to 50.

### Australia's number one tourist attraction

Independent surveys show that the Opera House is now Australia's premier tourist attraction.

Like the great theatres, museums and art galleries of London, New York and Europe, the Opera House is helping to attract millions of dollars a year in tourist revenue.

Some of the tourist dollars the complex helps to attract to Australia each year are certainly spent at the Opera House, but most of that tourist income is of more direct benefit to the Australian service and travel industries — and ultimately to all Australians.

So, while it must be remembered that the Opera House could not operate at maximum capacity throughout the year if it were not for the NSW Government's annual subsidy, it is also pertinent to point out that the building, as Australia's most significant tourist attraction, is now helping to earn more in tourist revenue each year than the total annual cost of maintaining and operating the complex and mounting all the performances presented in its theatres by the Trust and other entrepreneurs.

Australia now earns about \$1,000 million annually in tourist revenue from overseas.

The national and state orchestras and companies which perform most frequently at the Opera House now receive a total of about \$12 million a year in subsidies from the Australian and NSW Governments. That amount helps to subsidize their performances at the Opera House and at other theatres.

The Opera House, like the nation's art galleries, museums and public libraries, was built and is operated as a public service — as a centre for enrichment, entertainment and inspiration.

It is noteworthy, however, that the Opera House is continuing to earn more of its operating costs than most comparable centres. The Trust is anxious to ensure that the building continues to be run as inexpensively as possible, as well as at maximum capacity.

A detailed account of the 1981/82 activities presented at the Opera House by the Trust and other entrepreneurs follows:—



# Concert Hall

The Trust's major presentations in the Opera House's largest theatre, the Concert Hall, during 1981/82 were concerts on May 15 and May 17 featuring the BBC Symphony Orchestra.

The May 15 concert was conducted by the BBC Symphony Orchestra's chief conductor designate, John Pritchard, and featured the Polish-born violinist, Ida Haendel, as soloist.

The May 17 concert was conducted by the BBC Symphony Orchestra's then chief conductor, Gennadi Rozhdestvensky, and featured the British soprano, Heather Harper, as soloist.

The programmes for the BBCSO concerts included music by Mozart, Beethoven, Richard Strauss, Prokofiev and Benjamin Britten.

The Trust presented the BBC Symphony Orchestra in association with the Confederation of Australasian Arts Centres.

1. Conductor, Kurt Sanderling, who was an ABC guest artist in 1981/82 (see ABC concerts, page 10)
2. ABC artist, Dalia Atlas (see ABC concerts, page 10)
3. The chief conductor of the Sydney Symphony Orchestra, Sir Charles Mackerras (see ABC concerts, page 10)
4. Conductor, John Pritchard, who conducted one of the BBC Symphony Orchestra concerts presented by the Trust in May
5. Gennadi Rozhdestvensky who conducted the BBCSO concert on May 17
6. ABC artist, Niklaus Wyss (see page 10)
7. ABC artist, Georg Tintner (see page 10)
8. ABC artist, Franz-Paul Decker (see page 10)

Photos 1 to 8: Gordon Clarke

## Mostly Mozart

The Trust presented six major Concert Hall programmes as part of its Mostly Mozart series in January, 1982. The series was introduced in January, 1981 (as part of the annual Festival of Sydney) with the two major Concert Hall performances.

An extended series of free lunchtime concerts, Sunday concerts and other programmes were also presented in other areas of the Opera House as part of the Trust's 1982 Mostly Mozart season.

The orchestras and soloists featured in the six major Concert Hall programmes of the 1982 series were:

The Australian Chamber Orchestra (artistic director: John Harding), the Sydney String Quartet, the Sydney Virtuosi Ensemble (leader: Murray Khouri), the Elizabethan Sydney Orchestra (conductor: William Reid), the St Philip's Chamber Orchestra (conductor: Michael Dyer) John Winther (piano), John Harding (violin), Irena Morozov (viola), Winsome Evans (harpsichord), Michael Dudman (organ), Roslyn Streckfuss (violin), Angela Denning (soprano), Michael Scott (flute), Louise Johnson (harp).

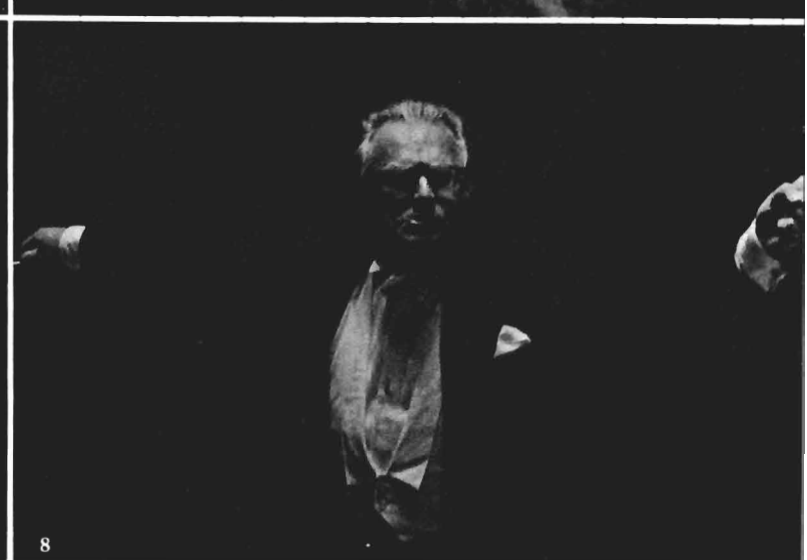
The Sydney String Quartet appeared in the series by arrangement with the NSW State Conservatorium of Music, and the Elizabethan Sydney Orchestra appeared by arrangement with the Australian Elizabethan Theatre Trust.

## Concerts on winter Sunday afternoons

The Trust introduced a series of Sunday Afternoon Concerts in the Concert Hall on July 5, 1981.

The series was introduced primarily to provide family groups, pensioners and young people with entertainment on winter Sunday afternoons, but also because the Trust hopes to encourage a wider appreciation, through appearances at the Opera House, of some of Sydney's talented and enthusiastic young orchestras and suburban orchestras.

Ticket prices for this Sunday





Sydney Opera House Concert Hall, which seats 2,690

series were \$2, or \$1 for pensioners and students. Children accompanied by an adult were admitted free.

Programmes included music from the classical pops and pops repertoires, and theatre organ music, played on the Concert Hall organ, by David Parsons.

Other artists who took part in the series included:

The ABC Sinfonia (conductors: Richard Gill and Christopher Nicolls), the Sydney Youth Orchestra and Conservatorium Choir (conductor: Richard Gill), the St Philip's Chamber Orchestra and Choir (conductor: Michael Dyer), the Ku-ring-gai Philharmonic (conductor: Brian Buggy), the Western Sinfonia (conductor: Bransby Byrne), Michael Dudman (organ), Michael O'Dea (violin), Debbie Worthington (cello), Don Andrews (mandolin and guitar), Yevkin Verbadin (piano) and Gerard Willems (piano).

#### Concert Hall organ

The Grand Organ in the Concert Hall, which has six departments and over 10,000 pipes, was completed in 1979. The inaugural concert featuring the organ was presented by the Trust on June 7, 1979.

It will be recalled that at that time the designer and builder of the instrument, Ronald Sharp, said that the organ would not sound at its best for two or three years — or until it had been "played in," finely tuned, adjusted and its thousands of pipes given a chance to "settle."

Ronald Sharp has been working at the Opera House periodically since 1979 adjusting the instrument and these adjustments are now nearing completion.

The Trust is extremely pleased with the acclaim the organ has received to date from audiences and music reviewers.

The organ was featured in the Trust's Mostly Mozart and Sunday Afternoon concert series which have already been mentioned. The instrument was also featured in several other Trust presentations during the year, including three

performances starring the English organist, Peter Hurford.

Peter Hurford has been organist-in-residence at the Opera House for several periods since 1980. He is also one of the Trust's two organ consultants. The other is the Australian organist, Michael Dudman.

Other performances featuring the Concert Hall organ which were presented by the Trust in 1981/82 included three free lunchtime concerts, three \$4 early evening recitals, and a concert for massed voices and organ which was presented in association with the Sydney Philharmonia Society.

#### Christmas at the Opera House

The Trust, in association with 2CH and The Sun, has presented the popular family show, Christmas at the Opera House, annually since 1974.

12 performances of the show were presented in the Concert Hall between December 15 and December 24, 1981.

The 1981 cast included:

Roger Bush, the Conservatorium Choir, Guillermo Keys-Arenas, Cliff Bingham (at the Concert Hall organ), Xochipilli Mexican Dancers, Ransley Irish Dancers, Sergei Baigildin (tenor), Maureen Wright (mezzo-soprano), Vadim Laptev (bass), and the dancer, Stephanie St Clair. Music director: Richard Gill. Producer: Victor Carell (who has produced the show every year since 1974).

#### 10th Annual Shell National Folkloric Festival

This festival was introduced at the Opera House in 1973 (the year the complex opened) to encourage cultural groups to present the songs, music and dances of their native lands at Australia's premier performing arts centre, and to encourage Australian audiences to learn more about the traditional music and dance of other countries.

The festival was devised by Victor Carell, who produced the show for the first seven years.

Guillermo Keys Arenas has produced the festival for the past three years.

Much of the credit for the festival's continuing success must go to these two men. Preparations, including rehearsals and auditions involving thousands of artists, are carried on throughout the year.

A total of eight Shell National Folkloric Festival performances were presented at the Opera House between June 6 and June 14, 1982. Four of these performances were presented in the Concert Hall.

The Trust would like to acknowledge the debt it owes to the sponsors of the festival, Shell Australia Limited, and to the hundreds of artists and backstage workers who are associated each year with this production.

Ticket prices are kept to a minimum because festival artists agree to appear for a nominal fee, and because the thousands of magnificent national costumes featured in festival performances are provided either by the artists themselves, or by their cultural groups.

Without this community spirit, it would be financially impossible to present annual festival performances featuring about 1,500 artists.



1. The British soprano, Heather Harper, who was a soloist with the BBC Symphony Orchestra in the Concert Hall on May 17. (see page 6)
2. ABC artist, Wanda Wilkomirska (see page 10)
3. ABC artist, Sergiu Comissiona (see page 10)
4. ABC artist, Stanislaw Skrowaczewski (see page 10)
5. ABC artist, Robert Tear (see page 10)
6. The winner of the 2nd Sydney International Piano Competition Chia Chou. The finals were judged at the Opera House during the year (see page 12)

Photo No. 3 by courtesy of the ABC. Photos 1, 2, 4, 5 and 6 by Gordon Clarke



### **Festivals of Adelaide and Perth**

On March 8 and March 10 respectively the Trust, in association with Musica Viva Australia, presented Concert Hall performances featuring the Grimethorpe Colliery Band of Yorkshire, England, and Nuova Compagnia di Canto Popolare (New Company of Popular Song) of Italy.

These performances were presented by arrangement with the organizers of the Adelaide Festival and the Perth Festival.

### **ABC concerts 1981/82**

In 1981/82 the Australian Broadcasting Commission was again the major hirer of the Concert Hall.

The ABC presented about 100 concerts and recitals for general audiences, young people and school-children in the hall during the year.

These performances featured the Sydney Symphony Orchestra, the ABC Sinfonia, and Australian and visiting conductors and soloists.

Sir Charles Mackerras took over from Louis Fremaux as chief conductor of the Sydney Symphony Orchestra in 1982.

### **Twilight of the Gods**

In addition to its 1981/82 season of concerts and recitals, the ABC was associated with The Australian Opera in the presentation of concert versions of Wagner's epic opera, *Twilight of the Gods*, in the Concert Hall on September 30 and October 3, 1981.

These two performances were conducted by Sir Charles Mackerras. They featured the Sydney Symphony Orchestra and a cast headed by the English soprano, Rita Hunter (now resident in Australia), and the Australian tenor, Jon Weaving. Other members of the cast included Robert Allman, Rhonda Bruce, Catherine Duval, Margreta Elkins, Lauris Elms, Ailene Fischer, Nance Grant, Bruce Martin, Raymond Myers and Leslie Stender.

Other highlights of the ABC's

1981/82 Concert Hall season included the recitals given by the soprano, Jessye Norman, and the pianists, Paul Badura-Skoda and Roger Woodward, and the Sydney Symphony Orchestra concerts conducted by Sergiu Comissiona, Franz-Paul Decker, Louis Fremaux, Kurt Sanderling, Jose Serebrier and Stanislaw Skrowaczewski.

Louis Fremaux, who was chief conductor of the SSO from 1979 until 1981, was appointed principal guest conductor of the orchestra for a three-year term in 1982.

Other distinguished artists who appeared for the ABC in the Concert Hall in 1981/82 included conductors Patrick Thomas (ABC conductor-in-residence), Werner Andreas Albert, Dalia Atlas (the first woman to conduct the SSO at the Opera House), Brian Buggy, Myer Fredman, John Hopkins, Eric Jupp, Georg Tintner, Albert Rosen and Niklaus Wyss.

### **Pianists**

Pianists who appeared in recital, as associate artists, or as soloists with the SSO included Jorge Bolet, Yury Boukoff, Romola Costantino, Mikael Eliassen, Valerie Forbes, Isador Goodman, Sonya Hanke, Felix Lavilla, Corey McVicar, Marilyn Meier, Pamela Page and John Winther.

### **Instrumentalists**

The instrumentalists who appeared for the ABC at the Opera House in 1981/82 included: the clarinetist, Gervase de Peyer, the violinists, Erich Gruenberg, Ruggiero Ricci, Takako Nishizaki and Wanda Wilkomirska, the organist, Christopher Hogwood, and the bassoonist, George Zukerman.

### **Singers**

Singers who appeared in recital or with the Sydney Symphony Orchestra at the Opera House during the year included the Sydney Philharmonia Choir, Grant Dickson, Ronald Dowd, Margreta Elkins, Lauris Elms, Ruth Gurner, Raymond McDonald, Joy Mammen, Joan Patenaude-Yarnell, Patricia Price, Donald Shanks and Robert Tear.

### **The Australian Opera in the Concert Hall — Dame Joan as Lucrezia Borgia**

In addition to its 1981/82 Opera Theatre performances (see page 16), The Australian Opera presented a production of Donizetti's opera, *Lucrezia Borgia*, in the Concert Hall during the year. 10 performances of this opera were presented in the hall between February 3 and March 4.

The cast was headed by Dame Joan Sutherland in the title role. Other singers who appeared in *Lucrezia Borgia* included Robert Allman, Bernadette Cullen, Lamberto Furlan and Bruce Martin.

The company appeared with the Elizabethan Sydney Orchestra, conducted by Richard Bonyngne.

### **First classical ballet in the Concert Hall**

In addition to its regular Opera Theatre performances, (see page 20), The Australian Ballet appeared in the Concert Hall for the first time during the year.

The company presented 11 performances of *Swan Lake* in the hall in March and April.

Dancers who appeared in this production included Dale Baker, Paul de Masson, Michela Kirkaldie, Leonid Koslov, Valentina Koslova, Lynette Mann, John Meehan, Joanne Michel and Marilyn Rowe Maver.

The company appeared with the Elizabethan Sydney Orchestra, conducted by Robert Irving.

A very wide range of attractions, including opera and contemporary dance, has been presented in the Concert hall since the Opera House opened in 1973, but The Australian Ballet's 1982 production of *Swan Lake* was the first full-length classical ballet to be presented in this hall.

*Dame Joan Sutherland as Lucrezia Borgia*  
(Photo: Lewis Norman)



### Musica Viva's 1981/82 Concert Hall season

During the year under review Australia's leading promoter of chamber music, Musica Viva Australia, presented eight Concert Hall programmes.

These performances featured the following Australian and visiting artists:

- Quartetto Beethoven di Roma, which appeared with the pianist, Antonio Salvatore
- The New Swingle Singers
- Melos Quartet
- The English Concert
- Kontarsky Piano Duo
- Quadro Hotteterre
- Vermeer Quartet
- Australian Chamber Orchestra (conductors: Dene Olding and John Harding. Soloist: Lauris Elms (mezzo soprano))

### About 100 attractions presented by other entrepreneurs

In addition to the 1981/82 Concert Hall performances presented by the Trust, the ABC, The Australian Opera, The Australian Ballet and Musica Viva, about 100 attractions were presented by other impresarios.

### Royal Variety Charity Concert

These performances included the Royal Variety Charity Concert, which was presented in the presence of Prince and Princess Michael of Kent on November 26 by the Apex Clubs and Variety Club of Australia to aid disabled people.

The cast, which appeared with The Billy Burton Orchestra, included Greg Anderson, Bill & Boyd, Barry Crocker, Steve Davis, Slim de Grey, Allison Durbin, Carter Edwards, Kamahl, Jackie Love, Ross & Robyn, Ron Stevens, The Keane Kids, the Sydney Dance Company, Stuart Wagstaff (compere) and Denis Walter.

Other Concert Hall highlights of 1981/82 included:—

- Concert starring the flamenco guitarist, Paco Pena, presented by Clifford Hocking on October 9
- Remembrance Day

Tri-Services Concert, compered by Gordon Boyd, presented by the RSL on November 15

- Pageant of Physical Culture presented on November 24 by the Bjelke-Petersen School of Physical Culture
- Concert starring Ravi Shankar presented on September 26 by Clifford Hocking and David Vigo
- Concert by the jazz pianist, Keith Jarrett, presented by Clifford Hocking on March 9
- Concert starring the folk singer, Donovan, presented on April 29 by Promcon Corporation and Clifford Hocking
- 10th Anniversary Good Music Concert presented on June 17 by 2CH. The cast, which appeared with the Tommy Tycho Orchestra, was headed by Barry Crocker, Brenda Kristen, Jill Perryman and Steve St Claire
- Concert starring Harry Secombe presented on June 21 by Dennis Smith
- Sunday afternoon recital by Roger Woodward presented on June 20 by Greg Hocking

### 2nd Sydney International Piano Competition

Performances by entrants in the 2nd Sydney International Piano Competition were presented in the Concert Hall between July 3 and July 25.

The competition, which attracted entries from around the world, was organized by the Cladan Cultural Institute of Australia and the NSW State Conservatorium of Music.

The winner was Taiwan-born Chia Chou, of Canada. The runners up were Endre Hegedus, of Hungary, Catherine Vickers, of Canada, Daniel Blumenthal, of the USA, David Owen Norris, of England, and Liora Ziv-Li, of Israel.

### Eisteddfod

Performances by many entrants competing in the 1981 (and 44th) City of Sydney Eisteddfod were presented at the Opera House between September 13 and September 30, 1981.

The finals of the 1981 Sun Aria

Competition and the 1981 Peter Stuyvesant Ballet Competition were judged in the Concert Hall as part of the Eisteddfod.

The Sydney baritone, Paul Thompson, 26, won the Sun Aria competition. The Peter Stuyvesant Ballet Foundation Scholarship was won by Tristan Borrer, 16, of Sydney.

### Choral concerts

During the year the Sydney Philharmonia Society presented performances of Handel's

oratorio, Semele, Verdi's Requiem, and Bach's St Matthew Passion in the Concert Hall.

Other choral concerts in this hall included performances of Handel's Messiah, which were presented by both the ABC and the Radio Community Chest, and a performance of Beethoven's Missa Solemnis, which was presented by participants in the 33rd Intersivity Choral Festival.

Other events presented in the Concert Hall during 1981/82 included illustrated evangelical lectures and lectures on biblical archaeology (the Carter Report), conventions and seminars and a boxing tournament (for Australian and international titles), which was presented by the Sydney football star and sports promoter, Tom Raudonikis on April 2.

A reception to launch the new football team, the Sydney Swans (which included a display of the team's fitness), was among the events presented in the Northern Foyer Lounge of the Concert Hall during the year.

### Outdoor entertainment

During the year under review the Trust continued to present free Sunday programmes of outdoor entertainment in the forecourt and around the promenade which encircles the Opera House.

The Trust also presented occasional free outdoor programmes on public holidays during the year.

A typical Trust programme of outdoor entertainment includes brass and jazz band concerts, modern dance, or a performance of national music, songs and dancing, a gymnastic display, a puppet show, and performances by strolling minstrels and clowns.

These programmes encourage family groups and tourists to enjoy the Opera House promenade on Sundays and public holidays.

The Opera House forecourt is also occasionally used by other organizations for the presentation of military tattoos and performances to celebrate national days.



Valentina Kozlova in Swan Lake (Photo: Don McMurdo of the Opera House Publicity Department)



**Bennelong Programme now sponsored by CSR**

In November, 1981 CSR Limited undertook to provide \$90,000 over a three year period towards the cost of presenting the Bennelong Programme. The Trust would like to record its warm thanks to CSR for its interest and support of this series.

The Bennelong Programme is a daytime series which is presented by the Trust in association with leading orchestras, performing companies and artists.

The series aims to enable people of all ages to:

- Sample a wide variety of performances at the Opera House for a nominal fee
- Learn about what goes on behind the scenes in preparation for various types of performances

Tickets for performances in the 1981/82 Bennelong series ranged in price from \$1.50 (for pensioners, students and children) to \$4.

Each performance presented as part of the Bennelong Programme is of about 90 minutes duration.

The series was devised for the Trust by the former general manager of the Opera House, Frank Barnes, and Diana Sharpe.

Diana Sharpe has directed the series since it was introduced in 1978.

The Trust is delighted to be able to announce that the series is now consistently attracting capacity houses.

About 50 performances were presented as part of the Bennelong Programme in 1981/82. These performances were presented by the Trust in association with the following orchestras, companies and artists:—

- Australian Chamber Orchestra (conductor: John Harding), by arrangement with Musica Viva Australia
- Judy Bailey and other jazz musicians
- The pianist, John Champ
- Double Take Theatre Company
- The actor, Alistair Duncan
- The organist, Peter Hurford

- Leonine Consort
- Marionette Theatre of Australia — Australia's National Puppet Theatre
- Parvati Puppets (artistic director: William Pitt)
- Sydney Dance Company (artistic director: Graeme Murphy)
- Sydney Symphony Orchestra (conductor: Patrick Thomas), by arrangement with the ABC
- Sydney Theatre Company (artistic director: Richard Wherrett)
- Sydney Youth Orchestra (conductor: Richard Gill)
- The Australian Ballet (artistic director: Marilyn Jones)
- The Australian Opera (musical director: Richard Bonynge)

1. Paco Pena (Photo courtesy of Clifford Hocking)
2. Quartetto Beethoven di Roma (Photo Courtesy Musica Viva Australia)
3. Princess Michael of Kent arriving for the Royal Variety Charity Concert (Photo: Don McMurdo)
4. Peter Seymour. He conducted for the Sydney Philharmonia Society and The Australian Opera at the Opera House during 1981/82 (Photo: Gordon Clarke)
5. Conductor/violinist John Harding (Photo: Don McMurdo)
6. Roger Woodward (Photo by courtesy ABC)
7. Carlo Felice Cillario who conducted the performance of Verdi's Requiem which was presented by the Sydney Philharmonia Society in the Concert Hall on November 19. During 1981/82 Maestro Cillario also appeared for The Australian Opera in the Opera Theatre (Photo by courtesy The Australian Opera)
8. Harry Secombe (Photo courtesy Dennis Smith)
9. Jessye Norman (Photo courtesy ABC)
10. ABC artist, Gervase de Peyer (Photo: Gordon Clarke)
11. A member of The Keane Kids, Geraldine Mall, 11, who appeared as Dolly Parton in the Royal Variety Charity Concert on November 26 (Photo: Don McMurdo)
12. Conductor, Richard Gill, with a member of the audience at one of the Babies' Proms, which were presented by the Sydney Opera House Trust as part of the 1981/82 Bennelong Programme. Richard Gill appeared with the Australian Youth Orchestra (Photo: Don McMurdo)
13. Some of the 1,500 1981/82 Shell National Folkloric Festival artists (Photo by courtesy Ron Patten Publicity)
14. Ravi Shankar (Photo: Gordon Clarke)



# Opera Theatre

The Trust's 1981/82 presentations in the Opera Theatre included a concert by Bulgaria's leading chamber music ensemble, the Sofia Soloists, on February 14.

The performance, which was presented by arrangement with the Festival of Perth, was conducted by the Bulgarian composer and conductor, Emil Tabakov.

The soloist was the Czechoslovakian guitarist, Vladimir Mikulka (who first appeared for the Trust in recital in the Recording Hall in 1979).

The programme included music by Bach, Giuliani, Mendelssohn and Dvorak.

During 1981/82 the Trust also presented several of its daytime Bellenong Programme performances in the Opera Theatre.

There were, however, very few dates available for Trust presentations in this theatre in 1981/82, as it was particularly heavily booked during the year by The Australian Opera, The Australian Ballet, the Sydney Theatre Company and the Sydney Dance Company.

*Catherina Duval and Raymond Myers in Tosca (Photo by courtesy The Australian Opera)*

## The Australian Opera

The Australian Opera continues to be the major hirer of the Opera Theatre.

The company presented 20 productions and about 140 matinee and evening performances in the Opera Theatre in 1981/82.

These productions included:—

Puccini's *Tosca*, Handel's *Alcina*, Verdi's *La Traviata*, Meyerbeer's *Les Huguenots*, Verdi's *Rigoletto*, Puccini's *La Buona Figliola*, Janacek's *Jenufa*, Verdi's *Macbeth*, Mozart's *The Marriage of Figaro*, Smetana's *The Bartered Bride*, Puccini's *Madame Butterfly*, Comedies of Three Centuries (*Rosina*, by William Shield, *Ba-ta-clan* by Jacques Offenbach and *The Bear*, by William Walton), Bellini's *Norma*, Puccini's triple bill, *Il Trittico*, (The Cloak, *Suor Angelica* and *Gianni Schicchi*), *Hamlet* by Ambroise Thomas, and *Die Fledermaus* by Johann Strauss.

The orchestras which appeared with the company in the Opera Theatre were the Elizabethan Sydney Orchestra (concertmaster Ladislav Jasek) and the Australian Chamber Orchestra (for performances of Puccini's *La Buona Figliola*).

## Conductors

The conductors who appeared for The Australian Opera in the Opera Theatre, in 1981/82 included Richard Bonyngge (musical director of the company), Stuart Challender, Carlo Felice Cillario, David Kram, Sir Charles Mackerras, William Reid (musical director of the Elizabethan Orchestras), Thomas Schuback, Peter Seymour and Frantisek Vajnar.

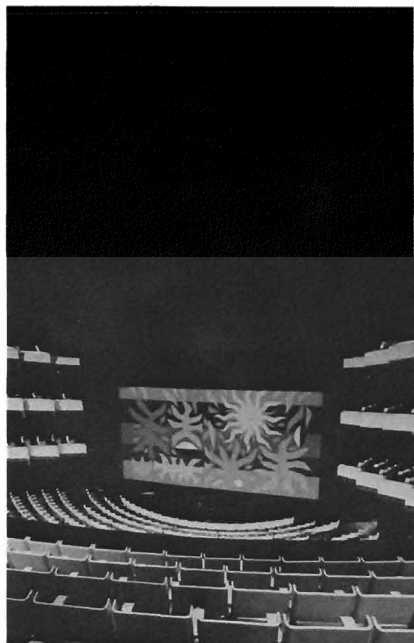
## Australian debut of Sherrill Milnes

The celebrated American baritone, Sherrill Milnes, made his Opera House debut in June, 1982, when he appeared in the title role of The Australian Opera's new production of *Hamlet*, by the French composer, Ambroise Thomas.

Earlier in the year Sherrill Milnes







Sydney Opera House Opera Theatre, which seats 1,547 (98 loge or box seats have a restricted view of the stage)

### The Australian Ballet

The Australian Ballet had scheduled Sydney premiere performances of a new, full-length ballet, *The Hunchback of Notre Dame*, in the Opera Theatre between November 27 and December 21, 1981.

The Sydney premiere of this production was deferred, however, until April, 1982, following a three-week strike by the company's dancers.

Following the dancers' return to work in late November, the company presented a total of 22 matinee and evening performances of *The Merry Widow* in the Opera Theatre between December 2 and December 23.

This ballet, a favourite in the company's repertoire, was very well received by audiences in the weeks leading up to Christmas.

The Australian Ballet also presented a total of about 60 matinee and evening performances of six other productions in the Opera Theatre during the year.

□ **Double Bill:**

*Our Waltzes*, a new ballet, choreographed by Vicente Nebrada

*The Rite Of Spring*, choreographed by Glen Tetley (This programme also included pas de deux from the ballets *After Eden* and *Le Corsaire*)

□ *The Hunchback Of Notre Dame*, choreographed by Bruce Wells

□ **Triple Bill:**

*The Lady And The Fool*, choreographed by John Cranko and reproduced by Ray Powell  
*Return To The Strange Land*, a new ballet, choreographed by Jiri Kylian and reproduced by Arlette van Boven

*City Dances*, a new ballet, choreographed by Robert Ray.

Dancers who appeared with the company in the Opera Theatre in 1981/82 included: Dale Baker, William Batcheler, Andrew Baxter, David Burch, Joanne Canning, Kelvin Coe, Julie da Costa, Paul de Masson, Lorna Harrison, Michela Kirkaldie, Valentina Kozlova, Leonid Kozlov, Kit Lethby, Lynette Mann, John Meehan, Joanne Michel, Gary Norman, David Palmer, Lisa Pavane, Craig

Phillips, Ray Powell, Terese Power, Martin Raistrick, Mark Reily and Marilyn Rowe Maver.

### Conductors

Conductors who appeared for The Australian Ballet in the Opera Theatre in 1981/82 included Dobbs Franks (the company's music director), Robert Irving and Ormsby Wilkins.

The company appeared with the Elizabethan Sydney Orchestra (concertmaster: Ladislav Jasek).

Set and costume designers for The Australian Ballet in 1981/82 included: Nadine Baylis, Richard Beer, Kristian Fredrikson, Desmond Heeley, Jiri Kylian, Scott Mathewson, Vicente Nebrada and Rouben Ter-Arutunian.

### Kelvin Coe joins the Sydney Dance Company

In November, 1981, one of Australia's most popular and distinguished dancers, Kelvin Coe, resigned from The Australian Ballet with the intention of retiring from the stage.

Later, however, he decided to take up an invitation to join the Sydney Dance Company.

During the year under review Kelvin Coe made his debut with the Sydney Dance Company at the Opera House, and he also appeared for the first time with The Australian Opera in the Opera Theatre (partnering the ballerina Lois Strike in a pas de deux presented as part of the operetta *Die Fledermaus*).

### Sydney Dance Company

The Sydney Dance Company appeared in both the Opera House Drama Theatre and Opera Theatre during 1981/82.

The company's performances included several which were presented as part of the Trust's daytime introductory series, the Bennelong Programme (see page 14), and matinee and evening performances in March of a triple bill of new Australian ballets:

*Mansions*, choreographed by Barry Moreland, with taped music by C.P.E. Bach

*LM514*, choreographed by Graeme Watson, with taped music by Ian Drury, Brian Eno, Lukas Foss, Deborah Harry and The Rolling Stones.

*Hate*, choreographed by the artistic director of the company, Graeme Murphy, with taped music by Carl Vine.

Dancers who appeared with the Sydney Dance Company in the Opera Theatre in 1981/82 included Susan Barling, Jennifer Barry, Louise Dowling, Kelvin Coe, Neil Grigg, Kee Juan Han, Michael Hennessy, Alain Israel, Tonia Kelly, Josephine Meagher, Paul Mercurio, Bill Pengelly, Francoise Philipbert, Nina Veretennikova, Janet Vernon and Kim Walker.

Other events presented in the Opera Theatre during the year included a seminar presented by the Satpra Kash Meditation Centre on Sunday, September 6.

### School holiday attractions in the foyers and backstage.

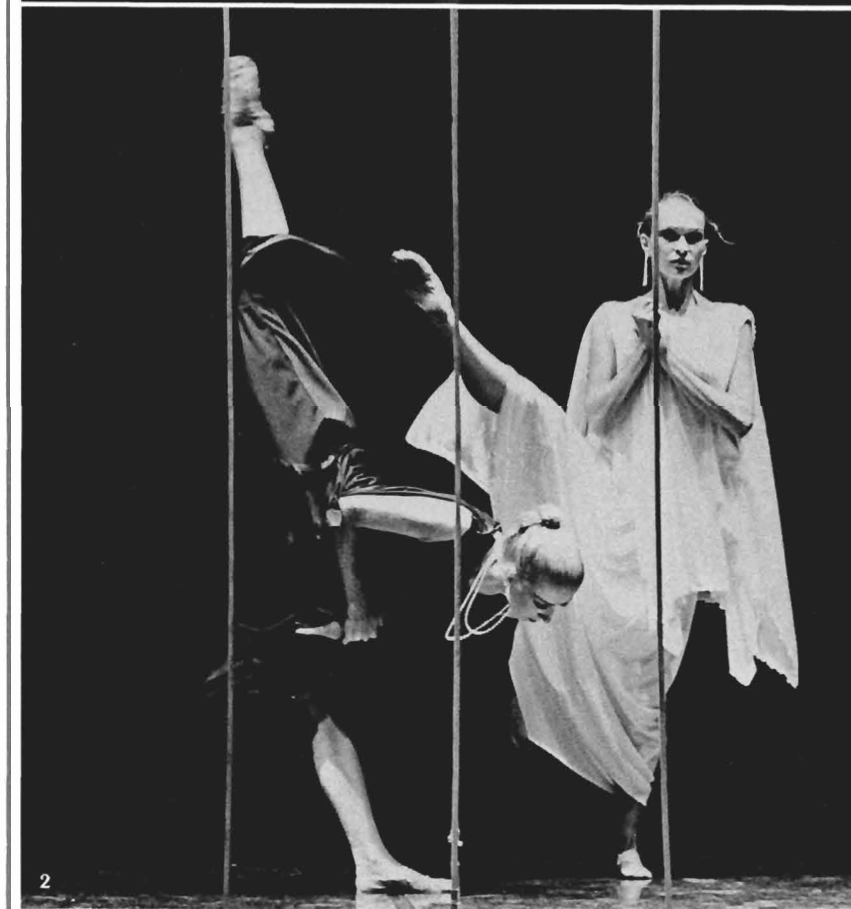
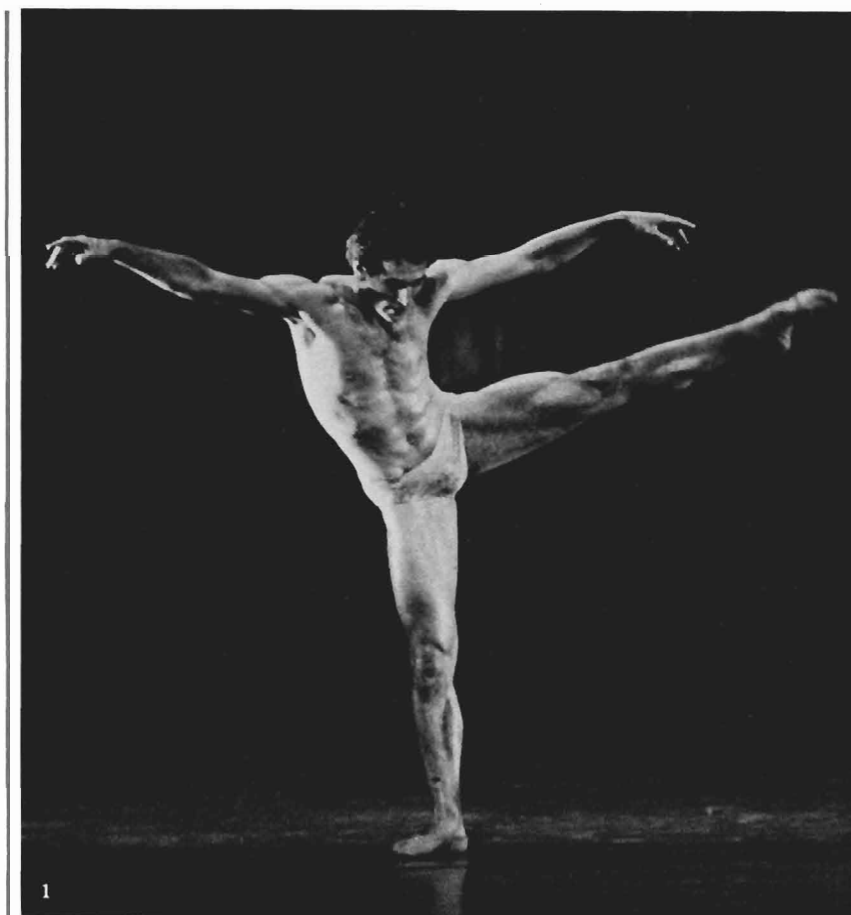
In 1981/82 the Trust continued to present free *Storytime* readings in the northern foyer/lounges of the Opera Theatre and Concert Hall during school holiday periods.

The Trust's *Getting To Know About Opera* and *Getting to Know About Ballet* programmes were also presented in school holding periods during the year. The *Getting To Know About* programmes are presented in rehearsal studios backstage.

These two school holiday series are presented primarily to entertain children, but also to enable them to get to know the Opera House as a building.

Both the *Storytime* and *Getting To Know About* series are directed by the Trust's chief guide, Beverley Doylend Ward, in association with members of performing companies and other organisations.

*Dale Baker in The Rite of Spring* (Photo by courtesy The Australian Ballet)  
*Josephine Meagher and Susan Barling in Hate* (Photo by courtesy Sydney Dance Company)



# Drama Theatre

The Trust presented several of its daytime *Bennelong Programme* performances in the Drama Theatre during 1981/82 (see page 14), but this theatre was used most frequently during the year by the Sydney Theatre Company, the Sydney Dance Company and the Marionette Theatre of Australia — Australia's National Puppet Theatre.

## Sydney Theatre Company

The Sydney Theatre Company continues to be the major hirer of the Drama Theatre.

The company's 1981/82 Drama Theatre productions were:

*Chicago*, by Fred Ebb and Bob Fosse, with music by John Kander and lyrics by Fred Ebb. The cast included Judi Connelli, Terry Donovan, Nancye Hayes, George Spartels and Geraldine Turner. *Chicago* was directed by the Sydney Theatre Company's artistic director, Richard Wherrett. The costumes were designed by Roger Kirk and the sets by Brian Thomson. About 20 of Australia's top jazzmen appeared with the company.

*Lulu*, adapted by Louis Nowra from Frank Wedekind's *Earth Spirit And Pandora's Box*. The cast included Brandon Burke,

Ralph Cotterill, Judy Davis (in the title role), John Frawley, Robert Grubb, Malcolm Robertson, Kerry Walker and John Wood. Director: Jim Sharman. Designers: Luciana Arrighi (costumes) and Brian Thomson (sets).

*Cat On A Hot Tin Roof*, by Tennessee Williams. The cast included John Clayton, Ron Haddrick, John Hargreaves, Wendy Hughes, Monica Maughan, John Paramor, Joan Sidney and Martin Vaughan. Director: Richard Wherrett. Designer: Ian Robinson.

*Chinchilla, Figures In A Classical Landscape With Ruins*, by David McDonald. The cast included Peter Carroll, Peter Cousens, Linda Cropper, Neil Fitzpatrick, Jennifer Hagan, Jane Harders and Scott Higgins. Director: Rodney Fisher. Designer: Brian Thomson.

*You Can't Take It With You*, by Moss Hart and George S. Kaufman. The cast included Tyler Coppin, John Frawley, Jane Harders, Jim Kemp, Margo Lee, Tim McKenzie, Carol Raye, Geoffrey Rush and Al Thomas. Director: George Ogilvie. Designers: Kristian Fredrikson and Anna French.

*A Map Of The World*, by David Hare. The cast included Penny Downie, Robert Grubb, Tim Robertson, Sheila Scott-Wilkinson, Roshan Seth and Keefe West. Director: David Hare. Designers: Eamon D'Arcy and Hayden Griffin.

*Macbeth*, by William Shakespeare. The cast included John Bell (in the title role), Pat Bishop, Peter Carroll, Basil Clarke, Tom Farley, Colin Freils, Robert Hughes, Robyn Nevin (as Lady Macbeth), Robin Ramsay and Bruce Spence. Director: Richard Wherrett. Designer: Brian Thomson. Music: Brian Howard (performed by the Sydney String Quartet).

## Sydney Dance Company

During 1981/82 the Sydney Dance Company presented about 20 matinee and evening performances of four new Australian ballets in the Drama Theatre: . . .

Judy Davis and Brandon Burke in *Lulu*  
(Photo by courtesy Sydney Theatre Company)







Sydney Opera House Drama Theatre, which seats 544.

A triple bill featuring: *Homelands*, choreographed by Graeme Murphy, with taped music by Leos Janacek. The cast included Kelvin Coe, Mary Duchesne, Janet Vernon and Kim Walker.

*Suite For A Lonely Child*, choreographed by Andris Toppe, with music composed and presented by Judy Bailey. The cast included Jennifer Barry, Neil Grigg, Michael Hennessy, Alain Israel and Bill Pengelly.

*Strangers*, choreographed by Carl Morrow, with taped music by David Adams. The cast included Susan Barling, Jennifer Barry, Trevor Green, Neil Grigg, Kee Juan Han, Michael Hennessy, Alain Israel, Tonia Kelly, Josephine Meagher, Nina Veretennikova, Bill Pengelly, Francoise Philipbert and Christine Walsh. The triple bill was designed by Kenneth Rowell.

*Limited Edition*, an experimental work conceived, staged and produced by the artistic director of the Sydney Dance Company, Graeme Murphy, and featuring all members of the company, and members of the Sydney Grammar School Choir, members of NIDA and members of the Australian Film and Television School.

### Marionette Theatre of Australia

During 1981/82 the Marionette Theatre of Australia — Australia's National Puppet Theatre presented three productions in the Drama Theatre:

*Smiles Away*, which was presented in the August/September and May school holidays. Puppets and sets for this production were based on designs by the National Times' cartoonist, Patrick Cook. The puppets were made by Ross Hill. *Smiles Away* was directed by the artistic director of the Marionette Theatre, Richard Bradshaw.

**Double Bill:**  
The company presented evening performances of *Richard Bradshaw and His Shadow Puppets* and *General MacArthur In Australia* in the Drama

Theatre in the May school holidays. Patrick Cook also designed the puppets featured in *General MacArthur In Australia*. Sets for this production were designed by Robert Dein. Music was by John Shortis.

### Direct, Australia-wide broadcast of revue

Other 1981/82 highlights in the Drama Theatre included a special RS/ABC Production of *The Vicar's Birthday Party* on Sunday afternoon, June 27. The revue, which was broadcast direct on ABC Radio 1 around Australia, was presented as part of the 1982 Celebrations to mark the ABC's 50th birthday (on July 1, 1982). The cast included Noelene Brown, Renee Geyer, Kevin Golsby, Ross Higgins, Graham Kennedy, Doug Parkinson, Gary Reilly, Tony Sattler, and Michael Perjanik and his orchestra.



1. Mary Duchesne, Kelvin Coe, Kim Walker and Janet Vernon in *Homelands* (Photo courtesy Sydney Dance Company)  
2. Roshan Seth in *A Map Of The World*  
3. Robyn Nevin and John Bell in *Macbeth*  
4. Judi Connelli in *Chicago*  
5. Geraldine Turner and Nancye Hayes in *Chicago*  
6. A Scene from *You Can't Take It With You*  
Photots 2 to 6 Courtesy Sydney Theatre Company

The Trust continued to present most of its free *Lunchtime Happenings* programmes in the Cinema during 1981/82.

This series, which features screenings of travel films, lectures and concerts, is sponsored by the Bank of New South Wales.

The series was introduced by the Trust in 1975 to encourage people working in (or visiting the city) to spend a lunch hour at the Opera House.

Programmes in the series begin at 1.10 pm and end at 1.50 pm. Patrons attending *Lunchtime Happenings* are invited to bring a packed lunch with them to eat during the programme.

41 *Lunchtime Happenings* were presented by the Trust in 1981/82. These programmes included a series of films about business mismanagement starring John Cleese.

In 1981/82 the Trust, in association with Paul Dravet, also presented screenings of several children's films in the Cinema in school holiday periods.

Screenings of the four part film, *Hitler*, were presented by the Trust, in association with the Goethe Institut, in October.

### Australian Film Institute

The Australian Film Institute continued to be the major hirer of the Cinema in 1981/82.

The AFI's programme in this theatre during the year included a total of about 800 matinee and evening screenings of the following films:

- The American film, *Heartland*, directed by Richard Pearce
  - The American documentary film, *The Trials Of Alger Hiss*, directed by John Lowenthal
  - The Australian feature length cartoon, *Grendel, Grendel Grendel*, designed and directed by Alexander Stitt
  - Joseph Losey's film of Mozart's opera, *Don Giovanni*
  - The Australian film, *Wrong Side of the Road*, directed by Ned Lander. The film is about two days in the lives of the Aboriginal rock bands No Fixed Address and Us Mob.
  - The Polish film about the Solidarity movement, *Man Of Iron*, produced and directed by Andrzej Wajda, and featuring an appearance by the Solidarity leader, Lech Walesa
  - The Australian documentary film, *Two Laws* (about the Borroloola Aborigines of the Gulf Country of the Northern Territory), produced and directed by Carolyn Strachan and Alessandro Carradini
  - The French film, *Rendezvous D'Anna*, directed by Chantal Akerman
  - The Canadian documentary film about pornography, *Not A Love Story*, directed by Bonnie Sherr Klein
- Other films screened in the Cinema in 1981/82 included:
- The surfing film, *Wizards Of The Water*, which was presented by Alan Rich
  - The adventure films, *Million Dollar Gamblers*, *Snowy Mountains Journey* and *Murray River Marathon*, presented by Roger Whittaker Films Pty Ltd
  - The surfing film *Storm Riders*, presented by Jack McCoy and Dick Hoole
  - Three adventure documentaries: *An Evening Of Expeditions*, presented by Gary Steer
  - All The King's Men*, *Man Into Woman* and *Desolated Angels* — films about the lives of trans-sexuals, presented by Winternight Productions Pty Ltd

### Exhibition Hall

#### 50th birthday of our neighbour, the Sydney Harbour Bridge

The exhibitions presented in the Opera House Exhibition Hall during the year included a magnificent display of memorabilia which traced the history of construction of the Sydney Harbour Bridge. This exhibition was mounted by the Department of Main Roads to celebrate the 50th birthday of the bridge, which was officially opened on March 19, 1932. The exhibition was on view from March 10 to March 26. Exhibitions are continually on view in the Opera House Exhibition Hall from 9 to 5. Admission is usually free. Exhibitions mounted in this hall during 1981/82 included: *The Art and Technology of*

*Make-up*, presented from July 1 to July 5 by the Sydney Opera House Trust in association with the Arts Council of NSW, the Australian Film and Television School and the Australian Society of Make-up Artists

*Children's Book Fair 1981*, presented from July 11 to July 14 by the Children's Book Council of Australia

*Patterns of Australia*, presented from July 20 to August 12 by the Sydney Opera House Trust and Mobil Oil Australia Limited

*Philatelic World: Music and Theatre In Miniature*, presented from August 21 to October 5 by the Sydney Opera House Trust in association with the Commonwealth Banking Corporation and Qantas Airways Limited

*Contemporary German Glass in Australia*, presented from October 10 to October 23 by the Goethe Institut and the Sydney Opera House Trust in association with the Crafts Board of Australia

*Stamp And Coin Fair*, presented from November 6 to November 8 by Southern Cross Coin Centre

*Anna Pavlova: A Centenary Tribute*, presented from November 14 to December 28 by the Australian Ballet Foundation and the Sydney Opera House Trust

*Cinzano Australian Poster Design Award*, presented from January 16 to February 14 by the Sydney Opera House Trust, the Australian Gallery Directors' Council and Cinzano

*The Man From Snowy River* (exhibition and sale), presented from February 17 to February 24 by the George Styles Gallery

*Coin And Stamp Fair*, presented from March 5 to March 7 by Southern Cross Coin Centre

*Puppet Stars*, presented from April 2 to May 23 by the Sydney Opera House Trust in association with the Marionette Theatre of Australia

*The George Styles Gallery Annual Watercolours And Oils Award*, presented from May 27 to June 2 by the George Styles Gallery

*50 New Years: 1932-1982*, presented from June 10 to July 4 by the New Theatre in association with the Sydney Opera House Trust



# Halls

## Recording Hall

During 1981/82 the Trust, in association with the Australian Broadcasting Commission, presented about 100 Recording Hall performances of the Sunday series, *Midday Music*.

*Midday Music* concerts usually feature programmes of chamber music.

A total of about 400 artists appeared in this series in 1981/82.

*Midday Music* is presented in the Recording Hall at 11 am and noon each Sunday. The noon performance, a repeat of the 11 am concert, is broadcast direct by the ABC on 2FC.

The series was introduced by the Trust and the ABC when the Opera House opened in 1973, and it has been presented regularly on Sundays ever since. Tickets for concerts in the 1981/82 series cost \$1.50 or 30c for pensioners, students and children.

During the year the Trust also presented several of its daytime *Bennelong Programme* performances, and four *Shell National Folkloric* performances in the Recording Hall.

Other performances presented in this theatre in 1981/82 included a piano recital by Tessa Birnie on Sunday, October 11. This afternoon performance, which featured music by Chopin, Mozart and other composers, was presented by the Trust in association with the Australian Society for Keyboard Music. In addition to being used as a performing area, the Recording Hall is continually used as a rehearsal and recording studio.

## Reception Hall

The Reception Hall, which holds up to 200 people, is used most frequently for parties and wedding receptions, but it is also occasionally used for jazz and chamber music concerts, lectures and exhibitions.

### Seminars about Mozart and Bach

On Saturday, January 9, an all-day seminar about the life, times and music of Mozart was presented in the Reception Hall as part of the Trust's 1982 *Mostly Mozart* season. The seminar was conducted by Christopher Nicolls. The cost of lunch and morning and afternoon tea was included in the \$20 admission price.

On Saturday, February 13, the Trust presented a similar seminar in the Reception Hall about the life and times of J.S Bach. This programme was also conducted by Christopher Nicolls.

### WEA classes

Six lecture series were presented in the Reception Hall during the year by the Trust in association with the Workers' Education Association.

The series included:

- Eight *Insight Into Theatre* lectures, conducted by John Pooley
- Eight *Jazz — Beginnings To Bop* classes, conducted by Adrian Ford
- Eight *The Symphonies Of Joseph Haydn* classes, conducted by Christopher Nicolls
- 10 *Film Appreciation* classes, conducted by Denny Lawrence and Kerry Dwyer
- 10 classes about *The Australian Opera's 1982 Winter Repertoire*, conducted by Stephen Yalouis

### Exhibition from Iraq

Other attractions which were presented in the Reception Hall during the year included an exhibition of works of art from Iraq, which was presented from August 3 to August 16 by the Consul General for Iraq.

# Library & Archives

## Dennis Wolanski Library and Archives of the Performing Arts

The Opera House's library and archives are open to the public in business hours.

The library contains scores, libretti, books, newspapers, magazines, press clippings and other reference material relating to all fields of the performing arts.

The archives house a growing collection of Australian and other theatre memorabilia, including costumes, set designs, records, films, scrap books, programmes and personal possessions of artists.

The Opera House's library and archives were established in 1973 with the help of a grant of \$10,000 from the Sydney businessman and sculptor, Dennis Wolanski.

## Donations

Over the years the Trust has received several magnificent donations of books and other reference for its library, and many items of great historic value for its theatre archives. Items donated for the theatre archives are periodically placed on exhibition in foyers and other public areas of the Opera House. The donations received by the Trust for the library and archives in 1981/82 included:

A splendid collection of memorabilia relating to the career of the opera star, Marie Carandini, which was donated by her great-grandson, the British actor, Christopher Lee. The items received included a playbill for performances of *Lucy of Lammermoor* at White's Assembly Rooms, Adelaide, in May, 1858, and a silk playbill for a performance of *La Sonnambula*, at the Royal Victoria Theatre, Adelaide, on July 20, 1855

Australian Consolidated Press donated over 500 volumes of *The Sydney Morning Herald*, *The Daily Telegraph* and other newspapers dating from 1917 to 1972. The papers are currently being clipped for information relating to the performing arts in that period

A donation of books about the performing arts, valued at over \$1,000, was received from the West German Government through its consul general in Australia

Mrs Amy Read donated over 500 items relating to the Tivoli Theatre. This collection is a valuable addition to the library's Tivoli Theatre records received from the estate of the late David N. Martin

Playscripts. A number of typescripts and prompt books were received from the Nimrod Theatre and the Sydney Theatre Company relating to their productions

Pavlova memorabilia was lent for copying by The Australian Ballet Foundation

With money raised by the Ladies' Committee of the Sydney Opera House Appeal Fund (which was formed in 1957), the library was able to place 1981/82 orders for over 100 musical comedy and opera scores, libretti and other

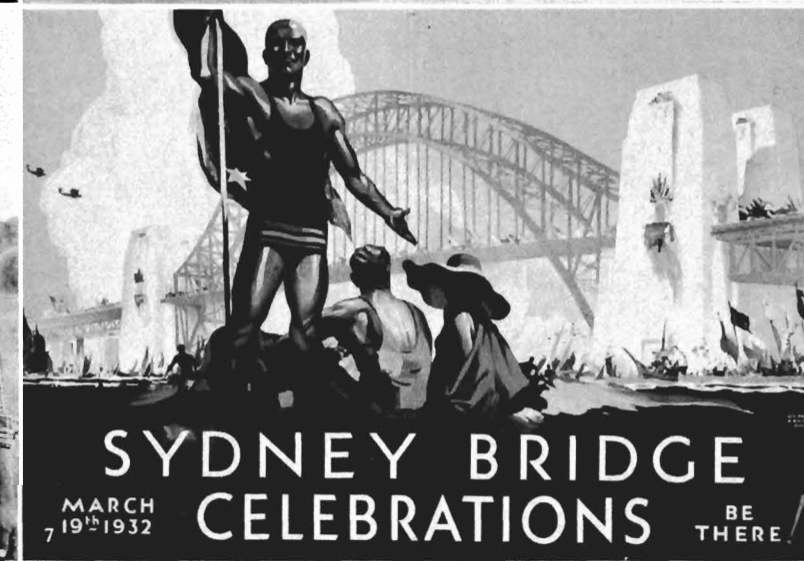
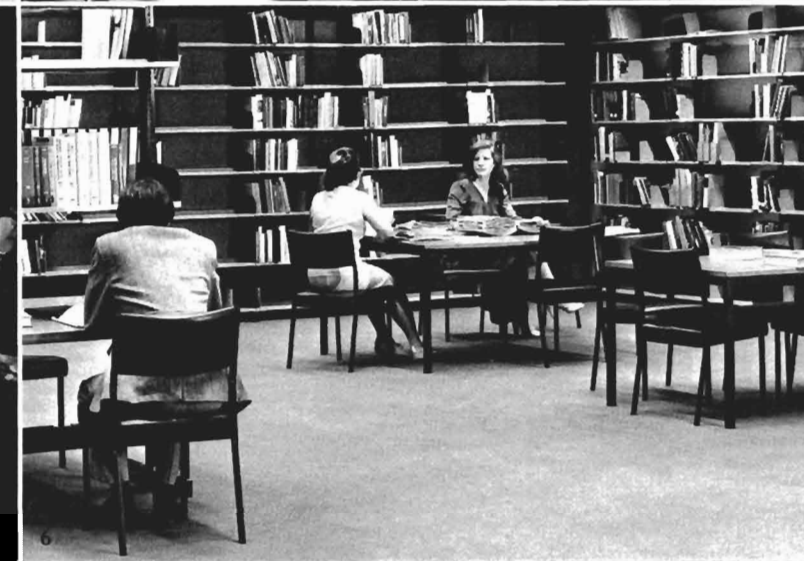
publications relating to music theatre. The ladies' committee has donated thousands of dollars worth of material for the library and archives over the years. During 1981/82 donations for the library and archives were also received from the following people and companies. The Trust is extremely grateful for their interest and generosity:

Mrs Roberta ALDEN  
Miss Elizabeth ALLEN  
Mr Max AMBROSE  
Mr John ANTILL  
Mr H. M. ARNOTT  
Mr AUBUSSON  
AUSTRALIA COUNCIL  
AUSTRALIAN ARCHIVES  
AUSTRALIAN THEATRICAL AND AMUSEMENT EMPLOYEES' ASSOCIATION, WESTERN AUSTRALIAN BRANCH  
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Mr David BROWN  
Mr Peter BROWNLEE  
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Mrs Marcel DEKYVERE, CBE

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Dr Stan GREEN  
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Mr and Mrs Frank HARRIS  
Mr Basil HART  
Mr Walter HARTLEY  
Mrs P. HAY  
Mrs Dorothy HAYES  
Mr P. D. HERLINGER  
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Mrs Ava HUBBLE  
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Herr HZIBERNICH  
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Mr Denis ROWE  
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Ms Robin SELWYN  
Mrs A. SMITH  
Mr Ken SOUTHGATE  
Mrs Betty SPONG  
Mr Damien STAPLETON  
Mr Derek STRAHAN  
Mr Mike SUTCLIFFE  
SYDNEY OPERA HOUSE  
TECHNICAL MANAGER'S DEPARTMENT  
Mr Robert TAYLOR  
THE AUSTRALIAN BALLET  
Mr L. R. TOD  
VICTORIAN ARTS CENTRE  
Mr Alan WALKER  
Mr John WALKER  
Mr F. W. WATSFORD  
Mrs J.E. WATSON  
Mr K. WEBBER  
Ms Chris WESTWOOD  
Miss Mary WHITEHOUSE  
Mrs Nancy WILLIAMSON  
WINDSOR FESTIVAL SOCIETY  
Mrs Janice YOU

1. Theatre memorabilia from the Opera House's archives is regularly placed on exhibition in the theatre foyers  
2. The Opera House Reception Hall, which holds up to 200  
3. Scene from the Australian film, *Wrong Side Of The Road*, which featured members of the Aboriginal rock bands *Us Mob* and *No Fixed Address* (Photo courtesy Australian Film Institute)  
4. Sydney Opera House Cinema, which seats 419  
5. Linda Tracey and Suze Randal in a scene from *Not A Love Story* (Photo by courtesy Australian Film Institute)  
6. Opera House library  
7. One of the many historic posters featured in an exhibition mounted to mark the 50th anniversary of the official opening of the Sydney Harbour Bridge (Photo by courtesy NSW Department of Main Roads)  
8. Opera House Recording Hall, which seats about 300





# Departments

## Theatre Manager's Department

The day to day responsibilities of letting Opera House theatres and providing front-of-house services for the public are undertaken by the Trust's Theatre Manager's Department, which has eight permanent members. The department is co-ordinated by the Trust's theatre manager, Justin Smith. National and state performing companies, other impresarios, schools and business companies are among the most regular hirers of Opera House facilities. Schools frequently present concerts and speech day ceremonies at the Opera House, and large firms often hire Opera House theatres and halls for conventions, product launches and annual general meetings. In addition to hiring out available Opera House facilities, the Theatre Manager's Department is responsible for rostering ushers, programme-sellers, cloak-counter assistants and other front-of-house staff for all Opera

1. The Opera House's self-service Harbour Restaurant, which has indoor and outdoor tables
2. Stuart Shannon and David Chamberlain, of the Technical Manager's Department, at work in the Opera Theatre - mounting set for Act II Die Fledermaus
3. Opera House guide, Jeffrey Vandeleur, leads a party of children on a tour of the building
4. The British actor, Christopher Lee, and the general manager of the Opera House, Lloyd Martin. Christopher Lee is pictured with some of the memorabilia relating to the career of his great-grandmother, the opera star, Marie Carandini, which he donated to the Opera House's theatre archives during the year
5. Box Office staff member, David Sheldrick
6. William Brooks, a member of the staff of the Trust's contract cleaners, Initial Services
7. The Vice-President of the United States, George Bush, and the NSW Minister for Energy, Paul Landa. The Vice-President and Mrs Bush were among the official visitors who toured the Opera House during 1981/82

Photos 1 to 7: Don McMurdo

House events.

The Trust has four permanent assistant theatre managers, who direct the work of other front-of-house staff, most of whom are engaged as required, on a casual basis. The duties of front-of-house staff include assisting elderly and disabled patrons, and liaising with the nursing sister on duty in case of illness or accidents in the theatres or foyers. The Theatre Manager's Department is also responsible for maintaining liaison with the Trust's Catering Department and with transport authorities to ensure that there are adequate restaurant, bar and Park & Ride services to meet the daily requirements of Opera House patrons.

## Concert Manager's Department

Day to day arrangements for the presentation of most performances presented inside and outside the Opera House by the Trust are made by the Concert Manager's Department. The members of this small department are: the concert manager, Barry Benson, the assistant concert manager, Shirley St Clair, and their secretary, Charlotte Sayers. Their work includes submitting programme ideas to the Trust, engaging and auditioning artists, consulting with the Theatre Manager's Department about the availability of theatres for Trust attractions, consulting with the Trust's Technical Manager's Department about the availability of dressing rooms, rehearsal studios and technical facilities for artists appearing for the Trust, consulting with the Box Office manager about the marketing of tickets, and consulting with the Publicity Department about the preparation of printed programmes, posters and publicity and advertising for all Trust attractions. When overseas orchestras, companies and artists are engaged by the Trust for Opera House performances, the Concert Manager's Department is also responsible for making travel and hotel arrangements for the visiting artists.





### Technical Manager's Department

This department works in close collaboration with all the companies which perform at the Opera House, and with the Trust's Theatre Manager's, Concert Manager's and Catering Manager's Departments. The duties of the department include providing technical services for all events presented in and around the Opera House. The Technical Manager's Department, which is co-ordinated by Keith Yates, has a complement of about 75. Most members of this department are shift workers.

Technical services continually provided by the department include:

- Setting up various sets during performances and rehearsals of opera, ballet and drama
- Provision and operation of lighting and sound equipment for all performances and rehearsals
- Provision and setting up of items such as rostrums, music stands, conductors' stands and musicians' chairs for performances and rehearsals of various types of concerts
- Provision and setting up of dance floors, sound systems and other facilities for outdoor activities.

□ Provision of lecterns, microphones, film and slide projection equipment for conventions, lectures, etc

The Technical Manager's Department is also responsible for maintaining all of the Opera House's technical presentation equipment, for investigating and recommending new technology for the complex, and for maintaining and tuning various Opera House musical instruments.

Members of the Technical Manager's Department include staff who work in Opera House theatres as stage managers, lighting and sound technicians and film projectionists.

### Services Engineer's Department

This department is responsible for maintaining, repairing, refurbishing and re-painting the exterior and interior areas of the Opera House as required, and

for ensuring that the complex's air-conditioning, plumbing and electrical equipment is kept in good working order.

The department, which is co-ordinated by the Services Engineer, Fred Callaway, has about 75 members. Staff of the department are at work in the Opera House around the clock throughout the year.

A major assignment carried out by the Services Engineer's Department in 1981/82 involved repair of the ceiling of the Cinema. This theatre was closed for a brief period in mid-June while the repair work went ahead.

One of the many regular tasks of the Services Engineer's Department is to continually check fittings, such as light and door fittings.

The Opera House has over 2,200 doors which lead into and out of over 800 separate areas. About 20,000 light fittings inside and outside the building have to be checked regularly. About 15,500 lamps or light bulbs are changed annually at the Opera House.

### Accounts Department

A major part of this department's work involves the preparation of a single, comprehensive account for all companies and individuals who hire Opera House facilities and services.

This work involves gathering information from several other Opera House departments regarding theatre rents, the cost of technical and other facilities, and the cost of various services provided, such as technical, catering and box office services. The Accounts Department, which is co-ordinated by the Trust's financial controller, Stan Cornwell, has 18 permanent members.

This department is also responsible for processing all the Trust's payments and for the payment of wages to all the Trust's permanent and casual staff.

### Catering Department

The Trust, in association with the Sutcliffe Catering Group, is responsible for operating the

Opera House's main restaurant, the Bennelong Restaurant, the self-service Harbour Restaurant, the Cafe Mozart, all foyer bars, and the canteen and bar in the backstage artists' Green Room. The Trust, in association with the Sutcliffe Catering Group, is also responsible for catering for all conventions, parties and wedding receptions held at the Opera House.

A total of 364 receptions, parties and conventions was catered for at the Opera House in 1981/82. The Trust's small Catering Department of three includes the catering manager, Lloyd Ravenscroft, the assistant catering manager, Stephen Boggs, and their secretary, Wendy Hunter.

This team is responsible for taking bookings for receptions, parties and conventions, and for consulting with the staff of the Sutcliffe Catering Group in meeting the catering requirements of all Opera House patrons, artists and staff.

The Sutcliffe Group has a staff of about 50 based at the Opera House. This team includes chefs, waiters, bar staff and administrative staff.

The Trust's catering manager, Lloyd Ravenscroft, is also

1. Electrical fitter/mechanic, Helen Donaldson, of the Services Engineer's Department. During 1981/82 she became the first woman to be apprenticed at the Opera House

2. Don Johnston and Andy Lucca of the House Services Department at the Stage Door Reception Desk, which is open 24 hours a day throughout the year. The musician signing-in is cellist, Detler Deubach, of the Sydney Symphony Orchestra

3. Karen Gilbert, of the Opera House Publicity Department

4. The services engineer, Fred Callaway, monitoring air-conditioning equipment

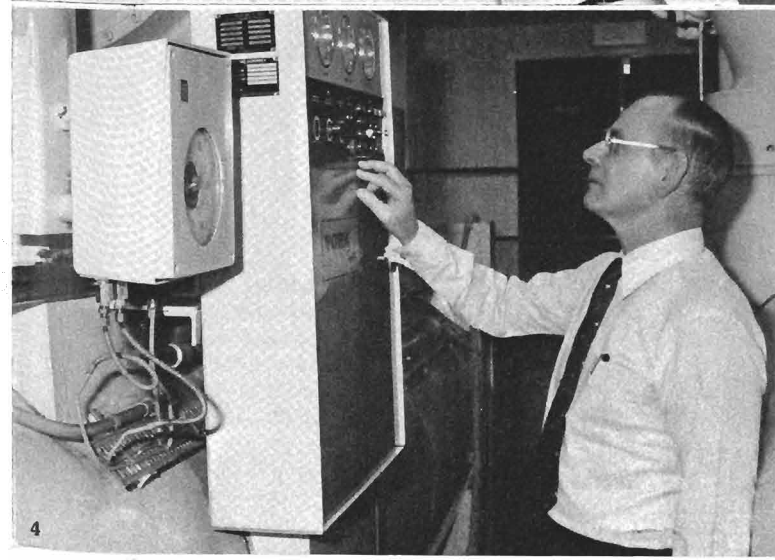
5. Arnold Johnston of the Theatre Manager's Department

6. Stage manager, Derek Smythe, of the Technical Manager's Department

7. Members of the Sutcliffe Catering Group's staff at work in the kitchen of the Opera House's main restaurant, the Bennelong Restaurant

8. Assistant Theatre manager, Ann Wilkins, briefing front-of-house staff before a Concert Hall performance

Photos 1 to 8: Don McMurdo





responsible for liaison with the Trust's contract cleaners, Initial Services Cleaners. Cleaning staff are at work in the Opera House around the clock throughout the year.

### Publicity Department

This department is responsible for the preparation and distribution of all publications published by the Trust. They include the Sydney Opera House Monthly Diary, printed programmes, brochures, leaflets and posters. Many of these publications have a world-wide distribution.

Other duties of the Publicity Department include assisting members of the national and international media with the preparation of information and feature stories about the Opera House.

The department is also responsible for the preparation and placement of newspaper, radio and television advertisements for Trust attractions, and for assisting all the companies which appear at the Opera House in publicizing and advertising their performances.

The Publicity Department has nine permanent members. The work of the department is co-ordinated by the Opera House publicity manager, David Brown.

### Library

The work of the library staff includes assisting research workers who are seeking material and information about the performing arts during the preparation of books, films, stage productions, school and university assignments, and press, radio and television features.

The work of the library staff also includes providing the Opera House Publicity Department, Concert Manager's Department and other departments with biographical information about composers and artists, and other requested information relating to the performing arts.

Library staff also prepare talks which are presented as part of the Trust's daytime introductory series, the *Bennelong Programme*.

Other duties of library staff include the collation of statistical information about the Opera House.

The work of the library's five permanent staff members is co-ordinated by the Opera House Librarian, Paul Bentley.

A team of about 20 volunteer workers assists the permanent staff with such tasks as the upkeep of the library's extensive press clipping files.

### Box Office Manager's Department

The Opera House Box Office was open from 9.30am to 8.30pm seven days a week during the year under review.

The Box Office has a permanent staff of 11. The work of this department is co-ordinated by the Box Office manager, Marshall Menzies.

Most of the companies which perform at the Opera House offer single tickets, or a cheaper subscription ticket, which covers admission to a season of performances. In most cases, subscription ticket sales are processed by the respective companies. The Trust's Box Office and its city, suburban and country agencies are responsible however, for the sale of most single tickets for Opera House performances.

Over-the-counter, mail, telex and telephone enquiries are processed by Box Office staff.

### Instant Charge

The Box Office's *Instant Charge* service, which was introduced in 1977, is proving increasingly popular.

This service enables holders of all major credit cards to book seats for Opera House performances by telephone

between 9.30 am and 8.30 pm seven days a week.

The tickets ordered by telephone can be collected at the Box Office immediately prior to the performance, or mailed to patrons.

### House Services Department

This department is primarily responsible for:

- Security of the Opera House
- Fire prevention at the Opera House
- Provision of first-aid services for patrons, artists and staff
- Administration of Stage Door reception desk, which is open 24 hours a day throughout the year
- Assisting with the protection of official visitors. During 1981/82 official visitors to the Opera House included Prince and Princess Michael of Kent and the United States Vice-President, Mr George Bush, and Mrs Bush

Administration of Opera House Lost Property Office

Responsibility of returning children, who occasionally become lost at the Opera House, to their parents or teachers

The House Services Department has over 50 members, who include security personnel, firemen, nursing sisters and clerical staff. The work of the department is co-ordinated by the house services manager, Don Conyngham.

Other duties carried out by this department include:

- Ensuring that free parking is available at the Opera House for disabled patrons
  - Issuing identity cards to all Opera House artists and staff
  - Issuing parking permits to artists, staff and reviewers
- Parking for about 300 cars is available in the Opera House forecourt

The House Services Department is also responsible for ensuring the safe, free flow of traffic in and around the Opera House.

### Park & Ride Service

Traffic includes the NSW Government Park & Ride Service buses which carry patrons to and from the Domain Parking Station in the city and the theatre entrances on the Opera House Concourse. During 1981/82 the Park & Ride

Service usually operated from 5.30 pm to 11.45 pm Monday to Friday, and from about noon to 11.45 pm on Saturdays.

### Administrative Officer's Department

The work of the department is co-ordinated by the Trust's administrative officer, John Beazley. The department has 22 members including secretaries, receptionists, clerical and service officers, records staff, tour guides, switchboard operators and tourism marketing staff.

### Tourism Marketing

The work of tourism marketing staff involves arranging package tours for overseas, interstate and country visitors, and school-children from metropolitan and country areas of NSW and interstate.

Most of the packages offered by the Tourism Marketing Division included a guided tour of the Opera House, a meal in one of the complex's restaurants, and a ticket to at least one Opera House performance.

Some packages also include accommodation and excursions to other centres of interest in Sydney.

Tourism marketing staff work in close liaison with airlines and travel agents throughout the world, and in close co-operation with the Opera House's Box Office, guided tour and publicity staff, and with the performing companies which appear at the Opera House.

Marilyn Zweck is tourism marketing consultant to the Trust.

In 1981/82 17,500 package tours were organized by the Tourism Marketing Division.

### Staff Branch

The work of this branch, which has 10 permanent members, is co-ordinated by the acting industrial and staff officer, Chris Rigden.

The Opera House, which has a permanent staff of about 300, is unique in that it is the first theatre to be operated by the NSW Government, and the first NSW Government organization to be staffed by members of both the Australian Theatrical &

Amusement Employees' Association and/or members of the Public Service Association.

### First woman apprentice

During 1981/82 the number of the Trust's apprentices increased from three to five. The new appointees included the first woman to be apprenticed at the Opera House — electrical fitter/mechanic, Helen Donaldson.

In addition to dealing with all Opera House industrial matters, the Staff Branch continually works in conjunction with the NSW Department of Education to arrange for senior school students from all areas of NSW to spend about a week gaining work experience in the Opera House departments of their choice.

### Strike on June 11

The Opera House was closed on June 11 because of a strike in support of a shorter working week by members of the Australian Theatrical and Amusement Employees' Association.

Three performances, an exhibition and guided tours of the Opera House had to be cancelled on that day because of this strike — the first which has led to the cancellation of performances since 1978.

### Death of three men closely associated with the building

The Trustees were saddened by the deaths during the year of three distinguished men who were closely associated with the Opera House: the Australian conductor, Sir Bernard Heinze, the designer of the Opera House's acoustics, Dr Vilhelm Lassen Jordan, and the Australian bass, Neil Warren-Smith, OBE.

### 1981/82

The Opera House was not seriously affected by the current world-wide economic recession during the year under review. In fact, more patrons attended

events at the Opera House in 1981/82 than in 1980/81 — and most other previous years.

The great challenge facing the Trust and the companies which perform at the complex, is, of course, to maintain, and if possible, increase those figures in the coming year.

This will not be an easy task with the prospect of more general unemployment and the resultant lack of money for theatre tickets, and the threat of reduced subsidies in real terms for our national and state companies.

The Trust will certainly be striving, however to ensure that the Opera House continues to operate at maximum capacity during the coming year, and to ensure that free and low cost performances continue to be regularly presented.

### 10th anniversary

The Trust and its staff are currently planning 1983 events to mark the 10th anniversary of the official opening of the Opera House by Her Majesty The Queen on October 20, 1973.

We are receiving enthusiastic co-operation from our major hirers in planning special performances to mark this important anniversary. In concluding this report, the Trust would like to extend its thanks once more to its staff and to the members of the companies which perform at the Opera House.

Again in 1981/82 the men and women who are responsible for mounting, marketing and presenting as many as 10 events a day at the Opera House, worked together with great professionalism. In the Trust's opinion, that professionalism is the reason for the continuing success of the Sydney Opera House.

## Sydney Opera House Trust

### Trust

David Block, chairman	12 meetings of the Trust were held during the year
Gregory Coote, AM	
The Hon Justice Elizabeth Evatt, AO	
The Hon Mr Justice Fisher	
Carl Harbaum, MBE	
Rosita M. Holenbergh	
Emeritus Professor Sir Rupert Myers	
John F. O'Neill	

The Chairman of the Trust is an ex-officio member of the Programme Committee and the Public Relations and Amenities Committee

### Committees of the Trust

#### Finance and Administration Committee

David Block, Chairman	11 meetings were held during the year
The Hon Mr Justice Fisher	
Carl Harbaum, MBE	
Emeritus Professor Sir Rupert Myers	
John F. O'Neill	

#### Programme Committee

The Hon Mr Justice Fisher, Chairman	10 meetings were held during the year
The Hon Justice Elizabeth Evatt, AO	
Carl Harbaum, MBE	
Rosita M. Holenbergh	
Emeritus Professor Sir Rupert Myers	

#### Public Relations and Amenities Committee

Rosita M. Holenbergh, Chairman	11 meetings were held during the year
Gregory Coote, AM	
John F. O'Neill	

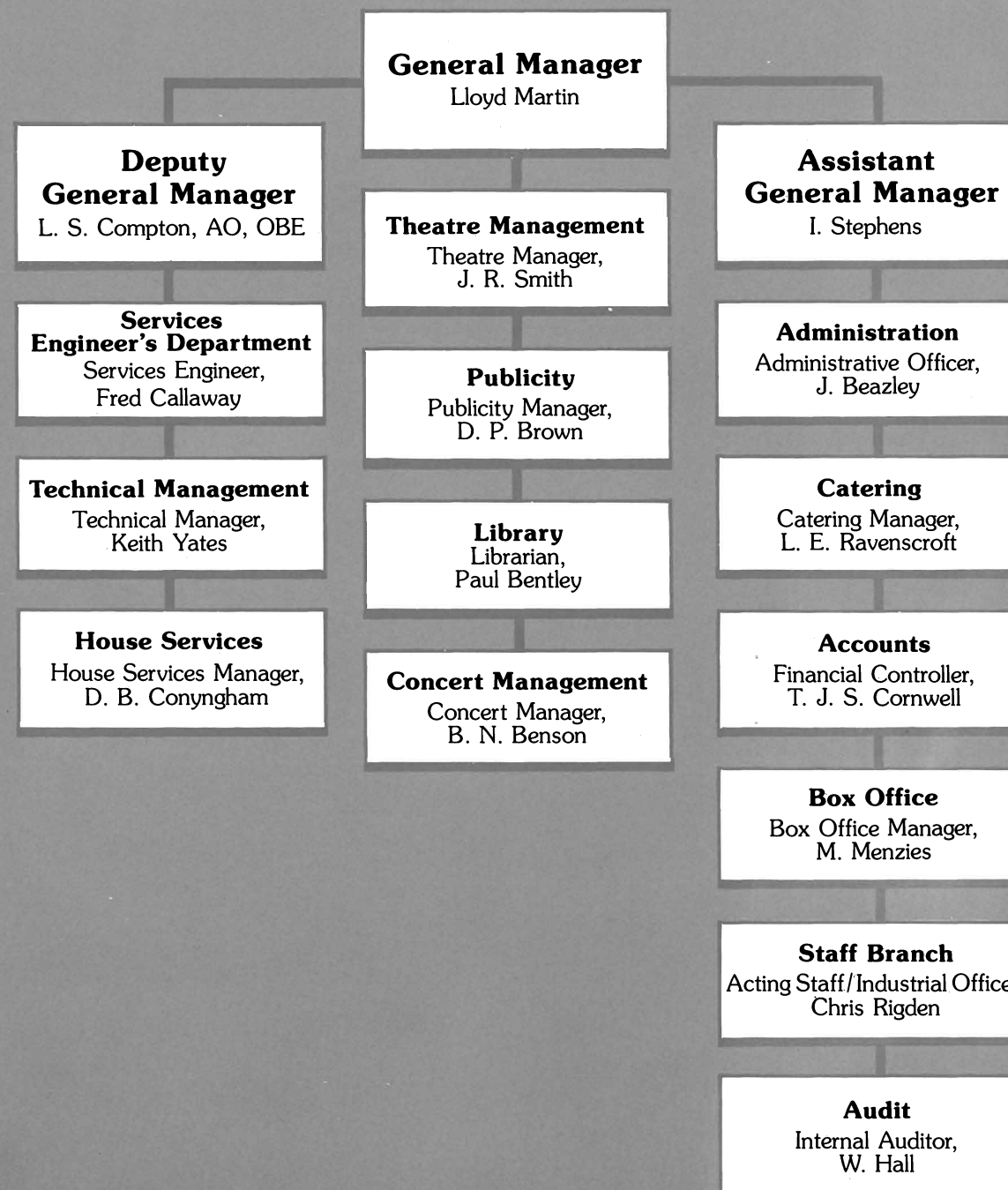
#### Advisory Panel to Sydney Opera House's Dennis Wolanski Library and Archives of the Performing Arts

J. Wars, MBE, Chairman	Two meetings were held during the year
R. F. Doust	
M. Draheim	
Rosita M. Holenbergh	
C. G. Meckiff	
Mrs. J. Sample	
Mrs. H. S. Simblist	
Z. D. Wolanski	



SYDNEY OPERA HOUSE TRUST: Seated left to right: The Hon Justice Elizabeth Evatt, AO, David Block (chairman), Rosita M. Holenbergh. Standing from left to right: Emeritus Professor Sir Rupert Myers, Gregory Coote, AM, The Hon Mr Justice Fisher, John F. O'Neill, Carl Harbaum, MBE (Photo: Don McMurdo)

## EXECUTIVE OF THE SYDNEY OPERA HOUSE





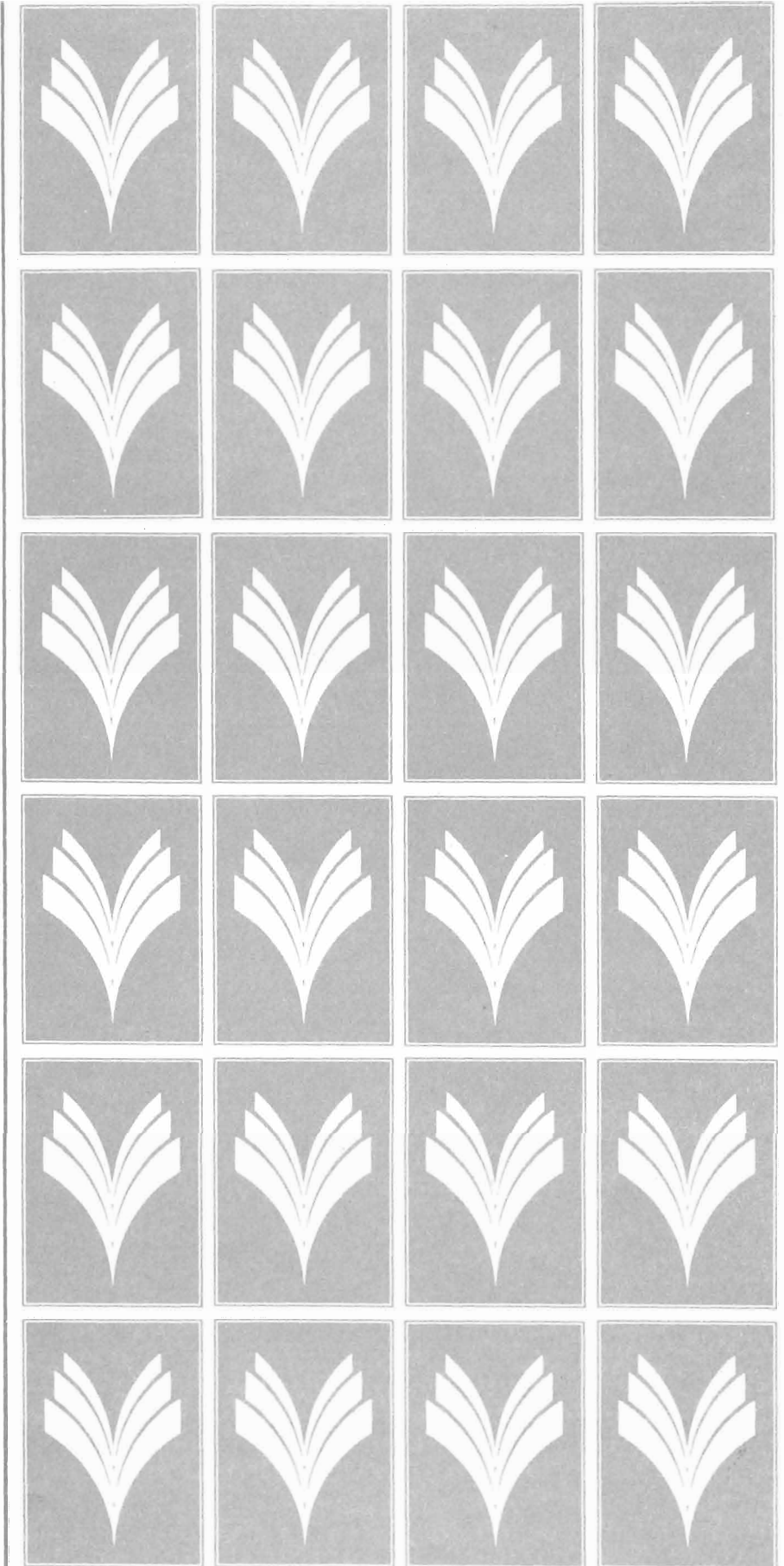
## Senior Staff (30 June 1982)

<b>Accounts</b>	Accountant	J. Wade
<b>Administration</b>	Assistant Administrative Officer Officer-in-Charge Records Switchboard Supervisor Chief Guide Acting Tours Assistant (Tourism Marketing)	Chris Boyd Brenda Dwyer Peggy Seymour Beverley Doylend Ward Rosamund Dallow
<b>Box Office</b>	Deputy Box Office Manager Assistant Box Office Manager Senior Box Office Assistant (party bookings)	K. Dobinson N. Prendergast Joan Blinman
<b>Catering</b>	Assistant Catering Manager	Stephen Boggs
<b>Concert Management</b>	Assistant Concert Manager	Shirley St Clair
<b>House Services</b>	Chief Security Officer Fire Officer Senior Nurse	J. O'Hara R. Sedgwick Joan Matthews
<b>Library</b>	Assistant Librarian	R. Bott
<b>Publicity</b>	Deputy Publicity Manager and Press Officer Assistant Publicity Manager (Advertising) Assistant Publicity Manager (Publications)	Ava Hubble P. Cornwell A. Hughes
<b>Services Engineers</b>	Deputy Services Engineer Assistant Services Engineer Maintenance Supervisor Assistant Maintenance Supervisor Building Foreman Shifts Superintendents	S. Ivanoff E. McWilliams R. Smith R. (Bob) Smith D. Fraser P. Currey I. Rahilly W. Lloyd S. Morarescu K. Raschke A. Watts B. Sandercock
	Senior Controls Technician Maintenance Programme Co-ordinator	
<b>Technical Management</b>	Deputy Technical Manager Assistant Technical Manager Stage Managers	D. Nisbet P. Creevey D. McNamara A. Cossey D. Smythe F. Millane N. Karantzis A. Leinas J. Champion M. Harding D. Gibson G. Wilson B. Gruit J. Northeast A. Ivsic K. Otypka P. Knight
	Stage Master Deputy Stage Master Lighting Master Deputy Lighting Master Sound Supervisor Control Desk Operator, Grade 1 (Sound) Electronics Supervisor Electronics Technician, Grade 1 Installation Supervisor Stage Machinery Supervisor (Elec.) Stage Machinery Supervisor (Mech.) Drawing Office	
<b>Theatre Management</b>	Assistant Theatre Managers	D. Hensler F. King G. Tyrrell Ann Wilkins
<b>Staff Branch</b>	Staff Clerk/Employment Officer Supervisor Roster Room Supervisory Timekeeper	Alan Cowan Gloria Carson Gary Wright

Cover photo: — Alex J. Langley (New York)  
Written and edited by Ava Hubble Sydney Opera House Publicity Department  
Research: — Ralf Boti, Ava Hubble, Evelyn Klopfer, Kerry Stark (Sydney Opera House Staff)

Design — Peter Connell  
Printing — Kentley Printing Pty. Ltd.

# Financial Statements



## Receipts (for the year ended June 30, 1982)

	1981/82	1980/81
	\$	\$
STATUTORY ENDOWMENT — Sydney Opera House Trust Act, 1961, Section 20	<b>7,331,000</b>	6,700,000
ACTIVITIES —		
Rentals, Halls, etc.	<b>1,964,188</b>	1,689,867
Concessions	<b>78,555</b>	70,458
"Park and Ride" Service	<b>222,792</b>	189,590
Publications	<b>25,461</b>	24,685
Guided Tours	<b>275,043</b>	246,258
Commission — Programme Sales	<b>44,926</b>	39,653
Fees and Charges for Services Rendered	<b>1,202,392</b>	1,057,217
Catering	<b>4,972,025</b>	4,188,972
Miscellaneous	<b>46,605</b>	51,200
Sale of Assets	<b>1,232</b>	18,111
	<b>8,833,219</b>	7,576,011
TRUST PROMOTIONS & EXHIBITIONS —		
Operating Receipts	<b>395,551</b>	277,948
Grant towards expenses —		
NSW Government	...	1,000
Bank of New South Wales	<b>15,000</b>	13,500
Shell Co. of Australia Ltd.	<b>31,000</b>	15,000
CSR Ltd.	<b>25,000</b>	...
	<b>466,551</b>	307,448
INTEREST ON INVESTMENT BALANCES, 1st July, 1981	<b>225,581</b>	160,580
Bank	<b>162,601</b>	466,645
Cash on hand	<b>5,050</b>	4,950
Investments — Interest Bearing Deposits	<b>1,050,000</b>	550,000
	<b>1,217,651</b>	1,021,595
LESS: Advance Ticket Sales, Hirers' Deposits, etc.	<b>540,174</b>	380,023
	<b>677,477</b>	641,572
	<b>\$17,533,828</b>	\$15,385,611

### Box Office Receipts

During 1981/82 the Opera House Box Office processed the sales of tickets by telephone, over-the-counter and by mail totalling \$4,226,519, an increase of 7.5% on the previous year.



**Payments** (for the year ended June 30, 1982)

	1981/82	1980/81
	\$	\$
EXPENSES —		
Salaries, Wages & Allowances	<b>7,097,426</b>	6,287,700
Cleaning	<b>691,130</b>	619,558
Electricity	<b>642,530</b>	544,455
Insurances	<b>317,823</b>	297,193
Publicity & Advertising	<b>163,658</b>	183,359
Fees for Services Rendered	<b>65,848</b>	47,260
Plant, Furniture, Equipment & Stores	<b>94,681</b>	179,402
Printing & Stationery	<b>67,592</b>	57,467
"Park and Ride" Service	<b>269,777</b>	268,626
Building — repairs, maintenance, alterations & additions	<b>1,227,218</b>	974,315
Rates and rent	<b>67,573</b>	48,775
Travelling, sustenance, motor vehicle expenses	<b>23,250</b>	18,116
Telephone & Postage	<b>89,631</b>	70,501
Trust Entertaining	<b>12,582</b>	11,695
Superannuation & Payroll Tax	<b>840,471</b>	678,934
Catering	<b>4,674,893</b>	3,915,712
Miscellaneous	<b>162,459</b>	133,844
	<b>16,508,542</b>	14,336,912
TRUST PROMOTIONS & EXHIBITIONS —		
Operating Expenses	<b>442,882</b>	349,945
Payments against Grants	<b>70,358</b>	21,277
BALANCES, 30th June, 1982		
Bank	<b>163,845</b>	162,601
Cash	<b>5,050</b>	5,050
Investments — Interest Bearing Deposits	<b>1,050,000</b>	1,050,000
	<b>1,218,895</b>	1,217,651
LESS: Advance Ticket Sales, Hirers Deposits, etc.	<b>706,849</b>	540,174
	<b>512,046</b>	677,477
	<b>\$17,533,828</b>	\$15,385,611

**Financial Summary 1977-1982**

	1977/78	1978/79	1979/80	1980/81	1981/82
Total income	10,998,654	12,116,970	13,282,687	14,744,039	16,856,351
Total expenditure	10,895,848	11,877,227	13,063,675	14,708,134	17,021,782
Surplus (or deficit)	102,806	239,743	219,012	35,905	(165,431)
Earned income	5,306,654	6,156,970	7,029,592	8,014,539	9,454,351
NSW Government subsidy	5,692,000	5,950,000	6,252,000	6,701,000	7,331,000
Private sector and other sponsorship	—	10,000	1,095	28,500	71,000
Total number of events presented inside the Opera House	3,559	3,011	3,103	3,310	3,248
Total number of programmes of outdoor entertainment	103	76	77	82	80
Total attendance at events inside the Opera House	1,306,523	1,352,361	1,439,131	1,419,742	1,480,293
Total attendance at events presented outside the Opera House	234,976	430,529	660,747*	415,964	427,977
Total number of events presented inside and outside the Opera House	3,662	3,087	3,180	3,392	3,328
Total attendance at events presented inside and outside the Opera House	1,541,499	1,782,890	2,099,878	1,835,706	1,908,270

\*Includes audiences totalling about 300,000 who attended outdoor rock concerts in 1979/80





# Attendances/Trust Attractions 1981/82

Item	Concert Hall			C.H. Foyer		Opera Theatre			O.T. Foyer		Drama Theatre		
	Perfs.	Att'dce	%	Perfs.	Att'dce	Perfs.	Att'dce	%	Perfs.	Att'dce	Perfs.	Att'dce	%
Arts Access				5	119				49	1,462			
Auditions													
Bennelong Ball				1	531								
Bennelong Club — playreading													
Bennelong Programme	6	5,781	36			3	3,737	85			18	5,669	58
BBCSO	2	3,631	77										
Choral/Orchestral Concert	1	2,220	93										
Christmas at the Opera House	12	25,308	99										
Conferences													
Exhibitions:													
Anna Pavlova													
Art & Technology of Make-up													
Cinzano Australian Poster Design Award													
Contemporary German Glass in Australia													
Marine Life													
New Theatre													
Patterns of Australia													
Philatelic World													
Puppet Star													
Films:													
Children's film screenings													
Private screenings													
Getting To Know About Ballet													
Getting To Know About Opera													
Grimethorpe Colliery Band	1	2,317	86										
Guides — Lecture													
Hurford/St Phillips Church Orchestra	1	1,193	56										
Lunchtime Happenings:													
Films													
Organ Recitals	3	2,168	27										
Meetings				1	40	1	100	N/A					
Midday Music													
Mostly Mozart — Concerts	6	11,109	69										
— Lunchtime Recitals													
Nuova Compagnia di Canto Popolare	1	2,016	75										
Organ Demonstration	1	50	N/A										
Organ Recitals	3	865	11										
Outdoor Entertainment													
Receptions				17	1,991				9	826	2	75	N/A
Recitals	1	1,425	69										
Recording sessions													
Seminars — Bach													
— Mostly Mozart													
Services Engineers —Talk													
Shell National Foloric	4	7,711	72										
Sofia Soloists						1	635	72					
Storytime				6	749				52	3,602			
Sunday Afternoon Concerts	8	11,179	52										
Sunday Entertainment													
WEA Lectures													
Sub-total	50	76,973	63	30	3,430	5	4,472	83	110	5,890	20	5,744	58
Rehearsals													
Total	50	76,973		30	3,430	5	4,472		110	5,890	20	5,744	
Percentage of Capacity		63%			N/A		83%			N/A		58%	

Cinema			Exhibit. Hall		Reception Hall			Recording Hall			Rhs1 Room	Totals			Outdoor Activities
Perfs.	Att'dce	%	Events	Att'dce	Events	Att'dce	%	Events	Att'dce	%		% of Capacity	Perfs.	Att'dce	
					32	1,329	N/A				1/40	N/A	87	2,950	
								5	550	N/A		N/A	5	550	
												N/A	1	531	
					1	5	N/A					N/A	1	5	
9	2,643	70						21	6,935	95		60	57	24,765	
												77	2	3,631	
												93	1	2,220	
												99	12	25,308	
					2	36	N/A					N/A	2	36	
				1	25,000							N/A	1	25,000	
				1	2,000							N/A	1	2,000	
				1	16,000							N/A	1	16,000	
				1	8,000							N/A	1	8,000	
															1/200
				1	8,500							N/A	1	8,500	
				1	13,500							N/A	1	13,500	
				1	21,500							N/A	1	21,500	
				1	29,000							N/A	1	29,000	
28	3,154	27										27	28	3,154	
6	318	N/A										N/A	6	318	
											7/202	N/A	7	202	
											16/326	N/A	16	326	
												86	1	2,317	
					1	20	N/A					N/A	1	20	
												56	1	1,193	
38	13,595	85										85	38	13,595	
												27	3	2,168	
1	100	N/A			2	91	N/A					N/A	5	331	
								104	7,348	20		20	104	7,348	
												69	6	11,109	
					5	1,352	93					93	5	1,352	
												75	1	2,016	
												N/A	1	50	
												11	3	865	
															5/38,000
2	275	N/A	6	690	2	133	N/A	2	80	N/A		N/A	40	4,070	
								1	350	100		74	2	1,775	
								2	—	N/A		N/A	2	—	
					1	171	N/A					N/A	1	171	
					1	160	N/A					N/A	1	160	
1	80	N/A										N/A	1	80	
								4	1,200	100		75	8	8,911	
												72	1	635	
											2/240	N/A	60	4,591	
												52	8	11,179	
															46/375,000
10	540	N/A			78	7,011	N/A					N/A	88	7,551	
95	20,705	62	14	124,190	125	10,308	93	139	16,463	35	26/808	57	614	268,983	52/413,200
95	20,705		14	124,190	125	10,308		139	16,463		26/808		614	268,983	52/413,200
	62%			N/A		93%			35%		N/A		57%		

**Please note:** The seating capacities of Opera House theatres vary depending on the type of performance being presented. For example, when stage shows like opera and ballet are presented in the building's largest theatre, the Concert Hall, the concert platform in that theatre is converted into a stage for the singers and/or dancers, and the first five or six rows of theatre seats in the stalls area of the theatre are removed to make room for the orchestra. The number of theatre seats removed depends on the size of the orchestra accompanying the singers/dancers. The maximum seating capacity of the Concert Hall for opera and ballet is about 2,000. The maximum seating capacity of the hall for orchestra concerts is 2,690. The seating capacities of all theatres and halls in the complex do vary for a variety of reasons, associated with the staging of respective performances.



**REFP32-82B**

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Author

Material Type    Serial

**SOH 7 (Research Room)**

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