



ANNUAL REPORT
of the
SYDNEY OPERA HOUSE TRUST
1974-1975



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SYDNEY OPERA HOUSE TRUST

1972-1973

INDEX

Page

Sydney Opera House Trust	4
Committees of the Trust	5
Departmental Heads	5
Chairman's Report	6
Financial Report	13

DEPARTMENTAL REPORTS

Industrial/Staff Branch	15
Administrative Branch	15
Box Office	15
Concert Hall and Music Room Manager's Branch	16
Opera Theatre Manager's Branch	17
Drama Theatre and Recording Hall Manager's Branch	17
Facilities Manager's Branch	18
House Services Manager's Department	18
Publicity Department	21
Services Engineer's Department	22
Technical Manager's Department	24
Dennis Wolanski Library of the Performing Arts	24
Acknowledgements	25
Australian Broadcasting Commission Presentations	26
Opera Seasons	27
Ballet Seasons	28
Drama Seasons	30
Musica Viva Australia Presentations	30
Visiting Artists	30
Annual Financial Statement	31
Statistical Information	32

SOAPS 75

Honourable L.J.F. Barraclough, MLA,
Minister for Culture, Sport and Recreation.

In accordance with section 27 of the Sydney Opera House Act, 1961, we submit for your attention to Parliament a report of the work of the Sydney Opera House Trust for the period ended June 30, 1975.

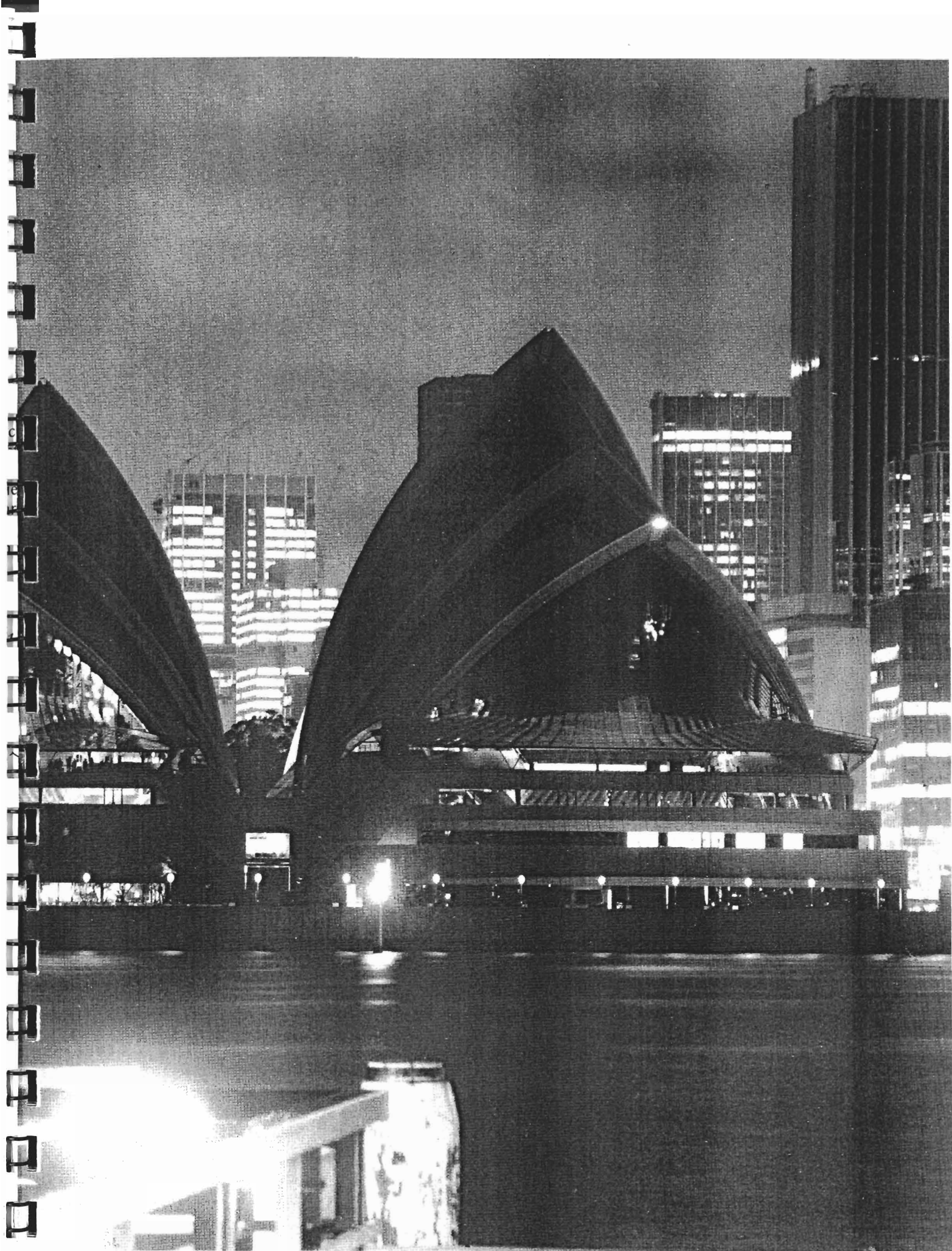
On behalf of the Trust,

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Manager







SYDNEY OPERA HOUSE TRUST
(as at June 30, 1975)

Mr. F. S. Buckley, OBE, Chairman*
The Hon. Sir Charles Cutler, KBE,
ED, MLA*

Mr. E. A. Edwards, OBE
The Hon. Sir Asher Joel, KBE, MLC
Lady Macarthur-Onslow
Sir Robert Norman
Mr. A. H. Urquhart, CBE
Mr. H. L. Yelland, OBE

*Mr. F. S. Buckley, OBE, was appointed Chairman of the Trust on May 7, 1975, on the retirement of the then Chairman, Sir Philip Baxter, KBE, CMG. Sir Charles Cutler, KBE, ED, MLA, was appointed to the Trust on the above date.

In addition, Mr. C. G. Meckiff, Under Secretary of the Department of Culture, Sport and Recreation (formerly Ministry of Cultural Activities) and Mr. P. E. Taylor, Public Works Department Project Officer for the Sydney Opera House, attended meetings of the Trust in the capacity of liaison officers for the respective departments. Mr. Taylor relinquished his position in 1975 on his appointment as Project Officer for the new Westmead Hospital.

Twelve meetings of the Trust were held during the year.

Left to right

*Mr. F.S. Buckley, OBE, Chairman
The Hon. Sir Charles Cutler, KBE, MLC, MLA
Mr. E.A. Edwards, OBE*

*The Hon. Sir Asher Joel, KBE, MLC
Lady Macarthur-Onslow,
Sir Robert Norman*

*Mr. A.H. Urquhart, CBE
Mr. H.L. Yelland, OBE*

COMMITTEES OF THE TRUST

(as at June 30, 1975)

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

FINANCE COMMITTEE

Sir Robert Norman, Chairman
Mr. E. A. Edwards, OBE
Mr. H. L. Yelland, OBE
Mr. G. Gleeson

Terms of reference: To consider and report to the Trust on all financial matters, budgets, accounts, balance sheets hiring charges and other items of revenue or expenditure.

PUBLIC RELATIONS COMMITTEE

Mr. A. H. Urquhart, CBE, Chairman
The Hon. Sir Asher Joel, KBE, MLC
Lady Macarthur-Onslow

Terms of reference: To consider and report to the Trust on the public relations requirements of the Trust.

CULTURAL PROGRAMME COMMITTEE

Mr. H. L. Yelland, OBE, Chairman
Lady Macarthur-Onslow

Terms of reference: To consider and report to the Trust on all aspects of the cultural programmes proposed to be carried out within the area of responsibility of the Trust.

GIFTS COMMITTEE

Mr. F. S. Buckley, OBE, Chairman
Lady Macarthur-Onslow
Mr. H. L. Yelland, OBE

Terms of reference: To consider and report to the Trust upon the suitability of works of art and/or other gifts which may be offered to the Trust for use in the Sydney Opera House.

EDUCATIONAL PROGRAMME COMMITTEE

Mr. F. S. Buckley, OBE, Chairman
Mr. H. L. Yelland, OBE
Mr. C. G. Meckiff

Terms of reference: To consider and report to the Trust on an educational programme designed to develop an appreciation for the performing arts.

The committee has the power to co-opt other members.

LIBRARY SUB COMMITTEE

Mr. F. S. Buckley, OBE, Chairman
Mr. H. L. Yelland, OBE
Mr. C. G. Meckiff

Advisory Panel to the Library Sub Committee
Mrs. H. S. Davis Simblist

Mr. J. Wars
Mr. Z. D. Wolanski

Terms of reference: To report to the Educational Programme Committee on the development of the Dennis Wolanski Library of the Performing Arts.

INSURANCE SUB COMMITTEE

Mr. H. L. Yelland, OBE, Chairman
Representative of the Department of Public Works
Representative of the Treasury

Mr. H. L. Challenger, BEM

Terms of reference: To report to the Finance Committee on all aspects of insurance associated with the operation and maintenance of the Sydney Opera House.

DEPARTMENTAL HEADS (as at June 30, 1975)

Mr. F. Barnes, General Manager
Mr. D. L. Martin, Deputy General Manager
Mr. E. A. Wybrew, Assistant General Manager
Mr. M. L. Challenger, BEM, Special Projects Manager, Secretary of the Trust
Mr. W. Allgood, Administrative Officer
Mr. M. Bain, Opera Theatre Manager
Mr. P. Bentley, Librarian
Mr. D. P. Brown, Publicity Manager
Mr. F. Callaway, Services Engineer
Mr. D. Conyngham, House Services Manager
Mr. T. J. S. Cornwell, Accountant
Mr. R. Johnston, Industrial and Staff Officer
Mr. D. Minett, Counter Bookings Manager
Mr. L. Ravenscroft, Functions Manager
Miss R. Ridge, MBE, Concert Manager
Mr. J. Smith, Concert Hall and Music Room Manager
Mr. M. Thek, Drama Theatre and Recording Hall Manager
Mr. W. Ulmer, Technical Manager

CHAIRMAN'S REPORT

This is the first annual report covering a full twelve month period of operation.

The first report presented was for the nine months of operation September 28, 1973, to June 30, 1974. In comparing figures this fact should be noted.

RANGE OF ATTRACTIONS

Attractions at the Opera House during the financial year just ended included drama, opera, orchestral concerts, ballet, dance, chamber music, choral, choral/orchestral, light entertainment, jazz, pop, rock and variety concerts, concerts for schools, films, poetry reading, conferences, seminars, lectures, exhibitions, demonstrations, meetings, puppet shows, fashion parades, speech days, contests, auctions, public auditions, receptions, the City of Sydney Eisteddfod and guided tours of the building.

The facilities were also used for recording television programmes, for making gramophone records and cassettes, for making films and television commercials and for the production of advertisements.

FIGURES

During the year just ended the complex was open for 364 days. It was only closed to the public on Christmas Day. In that time 3,047 performances were staged which attracted a total attendance of 1,563,175 patrons. This was approximately 68% of capacity.

During the nine months September, 1973, to June, 1974, the complex was open for 298 days.

There was a total of 2,069 performances which attracted 1,373,098 patrons. This was 71% of capacity.

A breakdown of figures reveals that opera, ballet, orchestral concerts and chamber music attracted high attendance.

This followed the trend set in the first year of operations.

The attendance at light entertainment performances improved on our first year. The comparison is 79% to 74% of capacity.

The total attendance figure of 68% of possible capacity for attractions in 1974/75 was due to the poor attendance at films.

The number of films for adults and children screened throughout the complex totalled 1,091. On a number of occasions there were as many as six screenings a day.

The total attendance at films was 143,984. This was 28% of capacity.

MAJOR HIRERS

As was the case in the first year, the main hirers

of the halls in the complex were The Old Tote Theatre Company, which is resident in the Drama Theatre for most of the year, The Australian Opera, The Australian Broadcasting Commission, which directs the Sydney Symphony Orchestra and presents recitals by visiting and Australian artists, The Australian Ballet, the chamber music society Musica Viva Australia, and The National Film Theatre of Australia.

Despite some early problems there were good and constantly improving relations with major hirers.

Programmes of modern dance, mainly for schools, were frequently presented during the year by the Dance Company (NSW) and The New Dance Theatre.

THE MANAGEMENT AS ENTREPRENEUR

The entrepreneurial activities of the Trust have been expanded, but in fields which do not conflict with the programmes of hirers.

"Music on the Hour", a series of six 30-minute concerts in the Recording Hall each Sunday, continues. It has gained in popularity in its second year.

The Trust has also been active in staging free programmes on the promenade. These were mainly scheduled on Sundays. Similar events will continue to be featured.

The "Lunchtime Happenings" in the Music Room have also been well patronised. There is no admission charge. The series, which will continue, has featured films and discussions on scientific subjects, discussions about music and composers, recorded music, demonstrations of needlework, yoga, flower arranging and tapestry work, and talks on subjects like interior decorating.

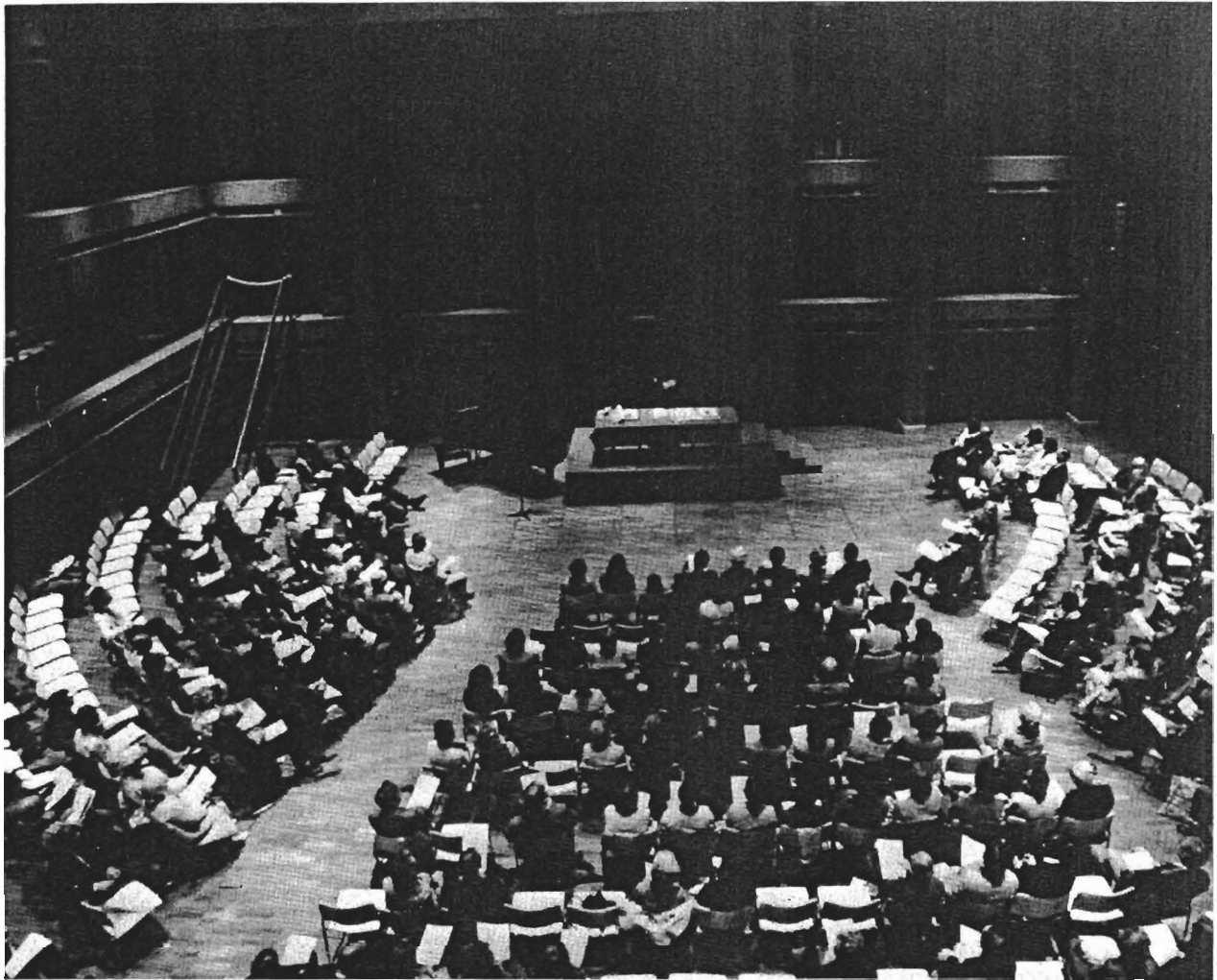
MUSIC ROOM RECITALS

The Trust introduced this series to give resident artists the opportunity of presenting their own recitals by making available the Trust's management services at reduced costs. The Australia Council assists each artist involved with a grant.

The artists hire the Music Room, which enables them to perform in the best theatrical surroundings. They arrange their own programme and liaise with those departments concerned in producing and promoting the recital.

Revenue from ticket sales, only \$2 a performance, goes to the performers to help cover the cost of the recital.

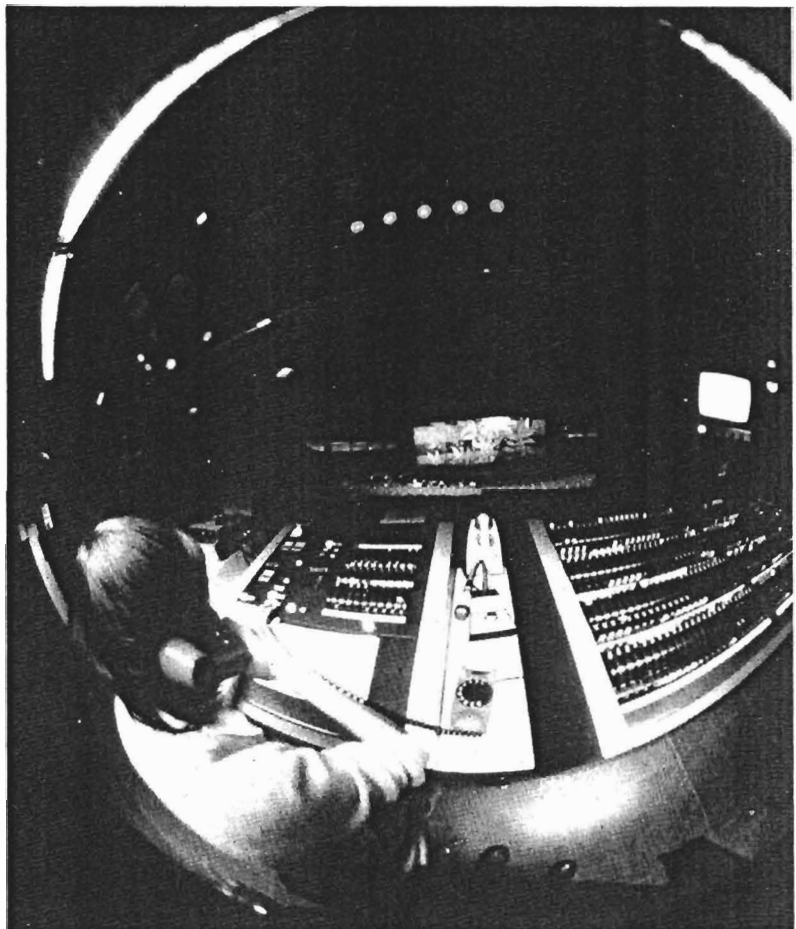
The series has attracted the interest of the public, and the attention of critics which provides each artist with the opportunity of having their performance reviewed by the media.



Top: Recording Hall,

*Left: Kelvin Coe and Lucette Aldous in
The Australian Ballet's production of
The Two Pigeons.*

*Right: Lights Control Booth at the rear of the
Opera Theatre stalls.*



Following page:

Top: Indicator column, Northern Broadwalk.

*Bottom: The Australian Opera's production of
'Aida' in the Concert Hall.*



ACTIVITIES ON THE PROMENADE

Approximately 12,500 people have attended the activities staged free of charge on the promenade surrounding the complex during the past year.

These cover a wide range of activities including dances, parades, special contests at Easter, brass and pipe band concerts, performances by strolling minstrels and national groups, and other entertainment spectacles.

GUIDED TOURS

During the period July, 1974, to June, 1975, 225,000 people visited the Opera House for guided tours. This compared with figures for the previous year of approximately 500,000.

As guided tours commenced on July 1, 1973, three months before performances, the 1973/74 figures relating to tours are for twelve months.

Vast numbers of people enjoyed the "walk through" tours conducted from July to September, 1973, when there were no performances. The record was 70,000 during the period July 1 to August 9, 1973.

Conducted tours are currently restricted to 16 per day and to 40 people per tour.

IMAGE

The Opera House has become established as an international performing arts centre. Visitors still marvel at the beauty and uniqueness of the Opera House and they are equally impressed by the standard and the range of programmes presented each week.

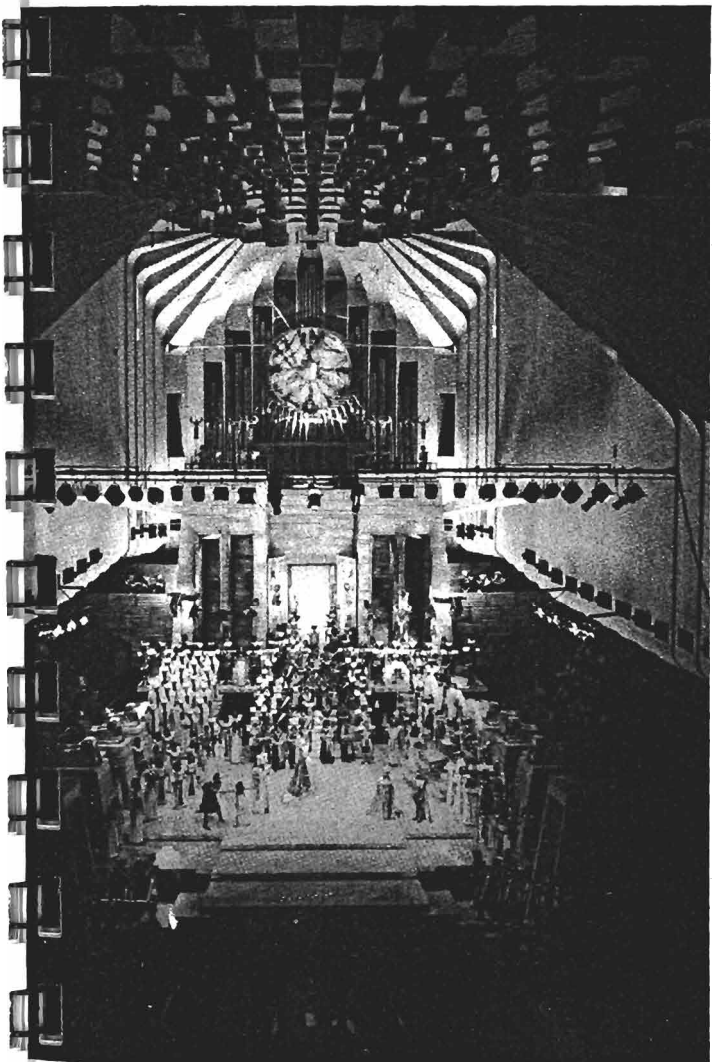
Performances and recitals by many international artists during the period under review are evidence of the wide recognition of the Sydney Opera House as one of the great entertainment centres of the world.

It is pleasing to record that two Australian productions were easily the most popular programmes at the Opera House during the year under review. They were the operas "Jenufa" and "Aida". Both were presented by The Australian Opera and received enthusiastic receptions from audiences and critics. The demand for tickets far exceeded the supply. For "Aida" interest was so great that when an extra performance was scheduled people began queuing at three o'clock in the morning. "Aida" was presented in the Concert Hall in January and February. The production was part of a summer holiday season of non-subscription performances.

Simultaneously during this season The Australian Opera presented works in the Opera Theatre.

"Jenufa" was part of the earlier subscription season in the Opera Theatre.

The success of "Aida" proved that grand opera on a magnificent scale can be staged in the Opera



House, and that the Concert Hall is indeed a most acceptable multi-purpose theatre.

AUSTRALIAN WORKS

The principal work by an Australian composer which was presented during the year was the opera "Rites of Passage" by the contemporary composer, Peter Sculthorpe.

The principal Australian ballets which were presented were "Sacred Space" by Barry Moreland, design, Celia Doidge; and "Superman" by Julia Cotton, design Ron Radford.

"Last of the Knucklemen", by John Powers, and "The Chapel Perilous" by Dorothy Hewett, were the two Australian plays also presented during the year.

CONCERT FOR DARWIN

The Australian pianist, Mr. Roger Woodward, extended his Australian tour to organise the Concert for Darwin at the Opera House.

The concert raised nearly \$100,000 for the victims of the Darwin cyclone and the Trust is pleased to acknowledge the wholehearted co-operation and support of all concerned.

COSTS

The running of the Opera House is currently costing in the vicinity of \$6 million a year. This is the amount required to maintain and operate the complex.

The Trust earns revenue of about \$2 million. This is from rents, tours, percentages of ticket sales and concessions.

A number of defects and faults in the construction of the complex have been noted and submitted to the Constructing Authority for rectification under the existing warranty.

A major undertaking during the year was the replacement of the motor and compressor units in the air conditioning plant. Improvement in operation was immediately evident.

Constant air conditioning at consistent levels in the theatres has always been provided, but complaints must always be anticipated. Research has shown that it is impossible to get a 100% acceptance of any air conditioning system; there will always be about 2% dissatisfaction. A further fact to note in regard to air conditioning is that people do not make allowances for changes in body metabolism. A patron who finds the air conditioning satisfactory during part of a performance may find it wanting at another due to physiological changes.

PARKING

The "Park and Ride" service provides for parking

in the Domain Parking Station and travel by bus to and from the House.

The Trust has subsidised the service since it began and although it is now proving more popular with patrons it will be necessary to increase the cost of a ticket to \$2 on July 1. One ticket covers all occupants of a car.

STAFF

As a result of staffing reviews, together with a major survey undertaken by the Management Systems Review Division of the New South Wales Public Service Board, the permanent staff establishment of the Sydney Opera House was increased from 307 to 365.

Consequent to the survey, the Public Service Board approved the establishment of an Operations Division, headed by the Deputy General Manager. The Division is responsible for the control and management of all halls and theatres, each area having its own manager.

The House Manager's department was restructured with the establishment of the Operations Division. This led to 13 managers and assistant managers being appointed in place of the 11 positions held in the former House Manager's Department. The management of the Opera Theatre, however, remained with the Deputy General Manager.

Mr. E. A. Wybrew commenced duty as Assistant General Manager on July 1, 1974. This was a newly created position. The Assistant General Manager is responsible to the General Manager for matters relating to the Services Engineer's Department, Accounts Branch, Administrative Branch, Industrial/Staff Branch, and the House Services Manager's Department.

Miss Regina Ridge, MBE, who previously had the position of co-ordinator, was appointed Concert Manager during the year. She is responsible for the direction of many of the Trust's entrepreneurial activities.

It is pleasing to report that there has not been a large turnover of staff. As staff gained in experience in operating the complex, improvement in service to patrons became noteworthy in all areas.

The front-of-house staff, ushers, usherettes, doormen, lift drivers and theatre managers, enjoy a high reputation for efficiency and courtesy; mail shows that these qualities are particularly appreciated by elderly and incapacitated patrons.

The requirements of the Sydney Opera House Trust are that the uniformed attendants treat members of the public with civility at all times, but co-operation from the public is necessary to ensure the easy flow of traffic on the site and compliance with the regulations governing access and parking.

FUNCTIONS

During the year a Functions Manager was appointed. The Functions Manager, who does a similar job to the theatre managers, deals with the booking of the Reception Hall, Exhibition Hall and Foyers for receptions, displays and exhibitions.

BOX OFFICE

Various new systems of operation were experimented with during the year. The result is a further improvement in service to the public. A newly designed office layout has increased efficiency. Constant consideration is given to suggestions for further improvements in the box office service.

The office is open throughout the week from 9.30 am to 8.30 pm.

The Sydney ticket agencies are David Jones, Market Street; Mitchell's Box Office, Wynyard; Bankstown Town Hall, Grace Bros., Bondi Junction, Chatswood, Parramatta, Roselands and Peninsula Hi Fi and Records, Pittwater Centre, Mona Vale.

Residents of Newcastle, Wollongong, Canberra and other States, can apply for Opera House bookings through TAA's "TAARSAN" booking service.

Overseas visitors can book for some performances prior to their arrival in Australia through offices of Qantas.

VISIT OF MR. GEORGE MANN

The Trust extended an invitation to Mr. George Mann, Deputy Director, South Bank Concert Hall, London, to visit the House for discussions on its administration.

His stay resulted in a series of valuable and informative talks concerning operations and staff structure, especially those associated with the Box Office.

LADIES COMMITTEE

The Ladies' Committee of the Sydney Opera House Appeal Fund has been extremely active during the past year. Its major current project is an exhibition of Australian theatre memorabilia.

The committee is collecting and restoring such items as costumes, programmes, posters, scenery, and personal possessions of artists.

The items will be on permanent display in the Exhibition Hall from December. They will be a tribute in the Opera House to Australian achievement in opera, music, ballet, drama, vaudeville, musical comedy, radio, television, films and recording.

MINISTERIAL AND DEPARTMENTAL CHANGES

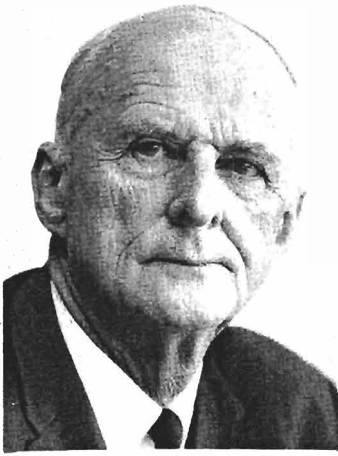
The Minister for Cultural Activities, the Hon. G. F. Freudenstein, MLA (1970 - 1975), was appointed Minister for Mines and Energy during the year under review. The Trust records its appreciation of the support and co-operation from Mr. Freudenstein, especially prior to and during the Official Opening Season.

With all re-allocation of portfolios the previous Ministry of Cultural Activities was re-structured as the Department of Culture, Sport and Recreation.

The Hon. L. J. F. Barraclough, MLA, was appointed Minister for Culture, Sport and Recreation on January 3 this year. Since his appointment Mr. Barraclough has displayed a keen interest in all the activities of the Trust and the performing arts.

The former Director of the Ministry of Cultural Activities, Mr. C. G. Meckiff, assumed the position of Under Secretary, Department of Culture, Sport and Recreation, as a result of Ministerial and departmental changes.





SIR PHILIP BAXTER, KBE, CMG

On behalf of all Trustees, a tribute is paid to the work of Sir Philip Baxter who retired as a Trustee in May. Sir Philip was Chairman for six years from May, 1969. In this capacity he brought to the Trust a wealth of knowledge and experience in commercial, financial and administrative matters that enabled the Trust to operate as an efficient policy-making Board for the management of the House.

Because of his personal interest, he greatly encouraged the development of community involvement in the arts.

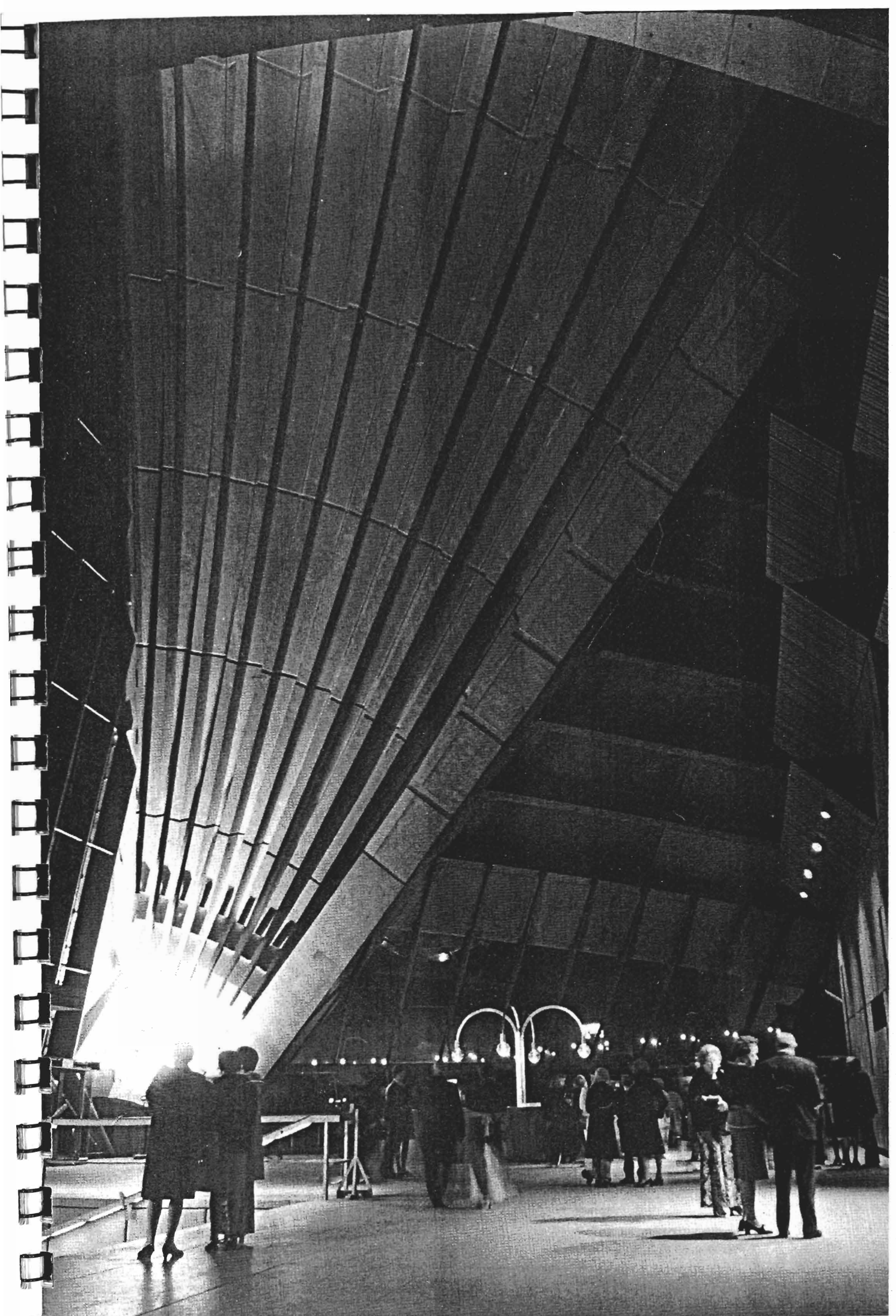
Sir Philip made an outstanding contribution to the successful operation of the Opera House, and under his Chairmanship the complex became internationally established as an important performing arts centre.

Following Sir Philip's retirement the vacancy on the Trust was filled by the Hon. Sir Charles Cutler, KBE, ED, MLA.

On May 5, 1975, I succeeded Sir Philip as Chairman of the Trust and I would like to take this opportunity of thanking my fellow Trustees for their support and co-operation.

In view of the existing economic situation the year ahead may well prove to be a difficult one. It is the intention of the Sydney Opera House Trust, however, to continue a policy of providing the maximum number of facilities in the most efficient and economical way possible, to cater for music, opera and other entertainment lovers. The Trust also intends to pursue its programme of community involvement, and the cultivation throughout the whole community of an appreciation of the performing arts.

F. S. BUCKLEY,
Chairman.



FINANCIAL REPORT

Total receipts for the financial year 1974 – 1975 from all sources (excluding Government endowment and subsidies) amounted to \$2,262,703 consisting of the following components:—

	\$	%
Hire of all auditoria, halls and other areas	1,147,983	50.7
Concessions – Catering, Shop and Photography	288,830	12.8
Trust Promotions	140,863	6.2
Park and Ride	108,706	4.8
Publications	24,792	1.1
Guided Tours	159,766	7.1
Programme Sales Commission	35,093	1.5
Miscellaneous Receipts from Hirers for various facilities and services	347,554	15.4
Interest on Investment	9,116	0.4
	2,262,703	100.0
	2,262,703	100.0

Total expenses for the financial year 1974 – 1975 amounted to \$6,094,830 consisting of the following components:—

	\$	%
Salaries and payments in the nature of salaries, together with charges related to salaries (insurance, superannuation and payroll tax)	3,915,558	64.2
Cleaning	509,608	8.4
Electricity	330,523	5.4
Insurances	224,494	3.7
Publicity	96,121	1.6
Building Maintenance	428,415	7.0
Park and Ride	182,866	3.0
Trust Promotions	117,841	1.9
Other Administrative Expenses	289,404	4.8
	6,094,830	100.0
	6,094,830	100.0

During the year, the New South Wales Government contributed \$3,950,000 as an endowment in terms of section 20 of the Sydney Opera House Trust Act 1961 – 1973.

BOX OFFICE RECEIPTS

For those seats not pre sold for the various subscription series, and for all other presentations, the Box Office processed tickets to a value of slightly more than \$2,500,000.

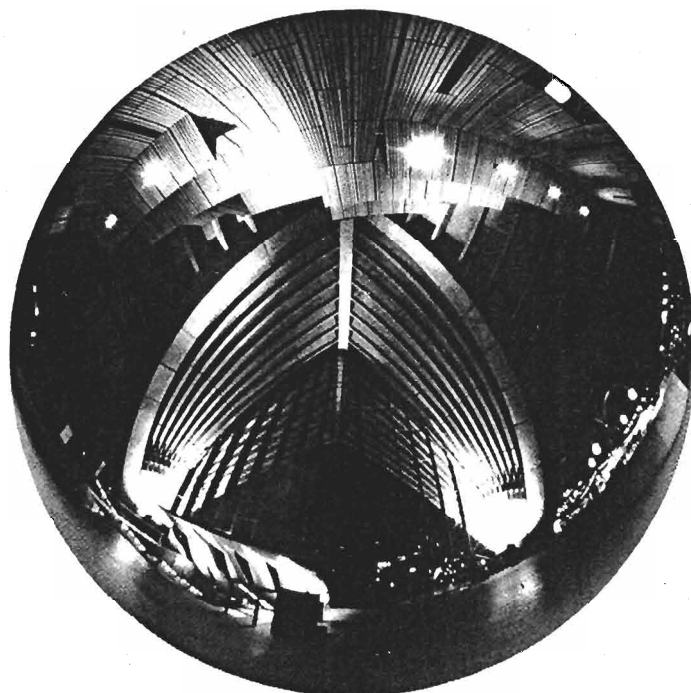
CULTURAL GRANTS

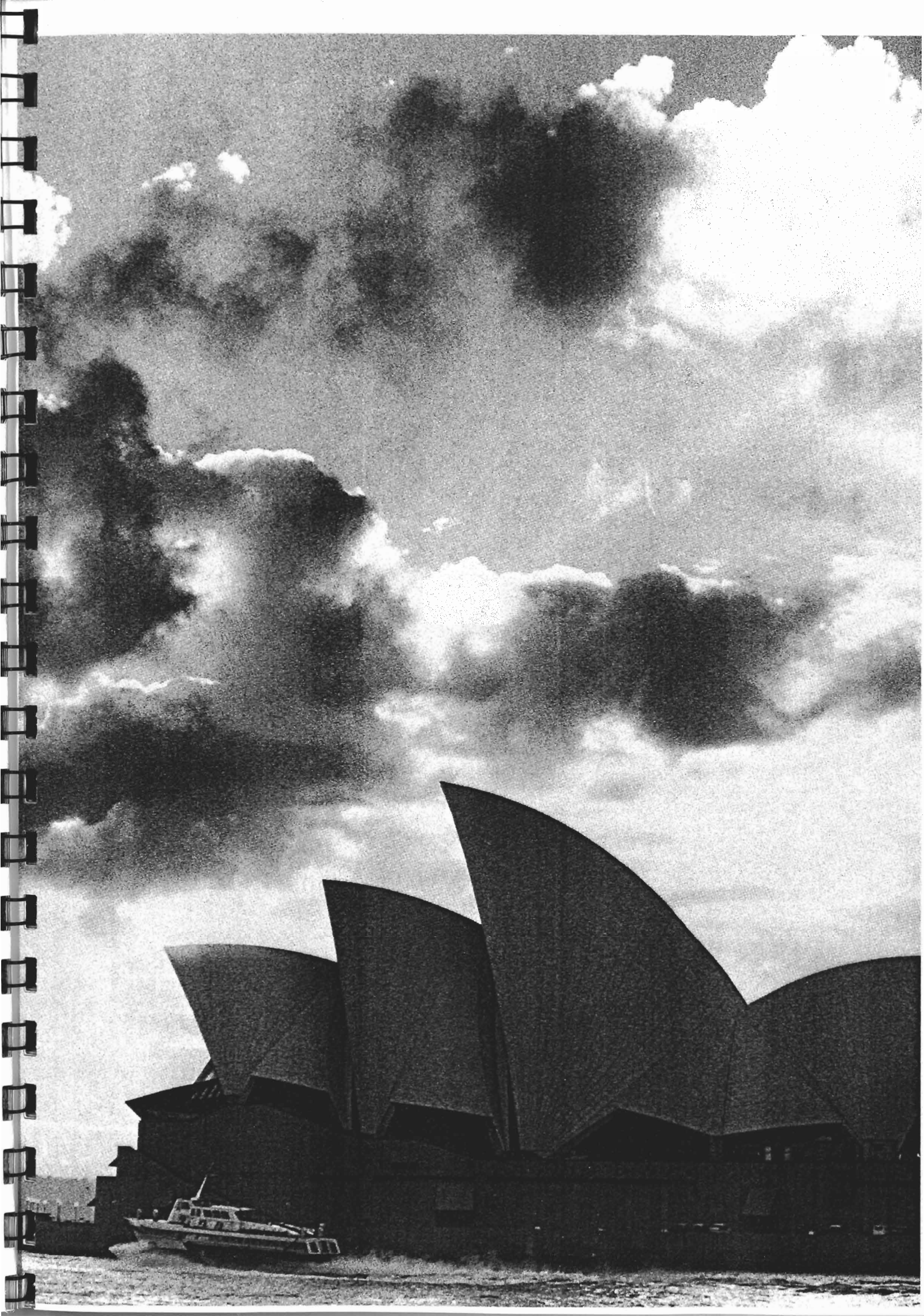
A grant of \$1,500 was provided by the Australia Council, for the Australian recitalists taking part in the "Music Room Recitals" series organised by the Sydney Opera House Trust.

The Trust made the following recommendations relating to the level of New South Wales State Government cultural grants allocated to certain organisations using the complex during the financial year.

Australian Elizabethan Theatre Trust	135,000
Australian Broadcasting Commission (for the Sydney Symphony Orchestra)	150,000
The Australian Opera	160,000
Old Tote Theatre Company	85,000
The Australian Ballet	40,000
Musica Viva Australia	20,000
The Dance Company (NSW)	35,000
Australian Chamber Orchestra	20,000
Sydney Philharmonia Society	10,000
AZ Music	2,000
Chromattica	2,000
New Dance Theatre	4,000
Music Rostrum Australia	12,500
Sydney Opera House Trust (for special grants)	4,500

Below: Southern Foyer, Concert Hall.





INDUSTRIAL/STAFF BRANCH

Early in the financial year, and in accordance with Public Service Board policy, a survey was undertaken to determine which branches were most suited to the introduction of flexible working hours. Subsequently, from October 1, 1974, flextime was introduced in Administration, Accounts, Staff and Publicity, with some 58 personnel being involved.

Following discussions between representatives of the Public Service Board, the Department of Culture, Sport and Recreation, and the Australian Theatrical and Amusement Employees' Association, approval was given for the payroll, staff and leave records, relating to staff employed under the Sydney Opera House Staff Agreement, being transferred to the administration of the Sydney Opera House. The transfer became effective as of August 1, 1974.

The original Sydney Opera House Staff Agreement expired on November 20, 1974. The terms of a new agreement are currently being concluded with the Australian Theatrical and Amusement Employees' Association. There was neither time lost nor a performance cancelled as a result of industrial action.

A significant development in establishing and maintaining the present level of industrial relations has been the formation of an Opera House Employees' Committee. The Committee includes representatives from all sections of the Opera House staff, and has no direct affiliation with any union. The monthly meetings have provided an ideal forum for Management - Staff discussions and have been of great assistance to the functioning of the House.

ADMINISTRATIVE BRANCH

During the year under review the Secretary's Department was reorganised. Its functions were divided between two new and distinct branches, the Administrative Branch and the Industrial/ Staff Branch.

The Administrative Branch, under the management of the Administrative Officer, (previously Assistant Secretary) has surrendered its functions in the staff and industrial field, but has continued to provide support services of a general clerical nature to other branches and departments, as prior to the reorganisation.

New functions which are now the responsibility of the Branch include a new correspondence section, and the Opera House Stores Section, previously the responsibility of the Services Engineer's Department.

BOX OFFICE

For the first three months of the financial year, the Box Office continued to function with both its sections, Counter Bookings and Mail Bookings,

operating from within the Opera House under the direction of the Box Office Manager.

In mid October, the general space limitations being experienced resulted in the transfer of the Mail Bookings Section to 45 Macquarie Street, and the appointments of individual managers to each section.

Many difficulties became apparent as a result of the transfer, particularly those involving the pick up and delivery of material between the sections. Tickets were often delivered late, sometimes too late for sale. Other difficulties were experienced in accounting procedures, as at this time a series of procedures had not been established for the Mail Bookings section. This led to an inability to supply hirers with up to date facts and figures, a situation which embarrassed both the Box Office and hiring companies.

In view of these and other associated minor difficulties, the decision was made to re-establish the Mail Bookings Section within the Opera House. The move, together with the implementation of a comprehensive accounting system, were effected in March. The new accounting procedures, although still in the early stages, have already created a marked improvement in Box Office – hirer relationships.

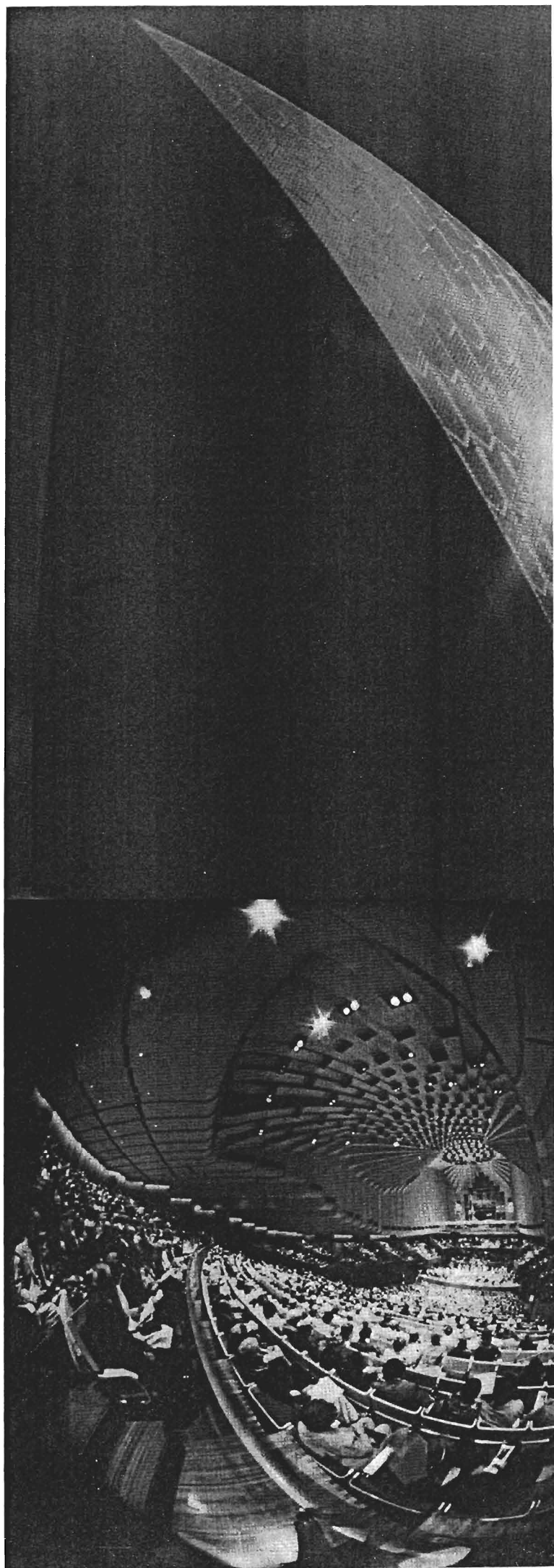
As a result of discussions with Mr. George Mann, Deputy Director, South Banks Concert Halls, London it is envisaged that both sections will be reintegrated under the control of the Box Office Manager, who will be assisted by three supervisors. Supporting staff, other than typists, will be directed into the areas of greatest need; staff will man ticket windows as public demand dictates, or their services utilised in the processing of mail bookings during peak periods.

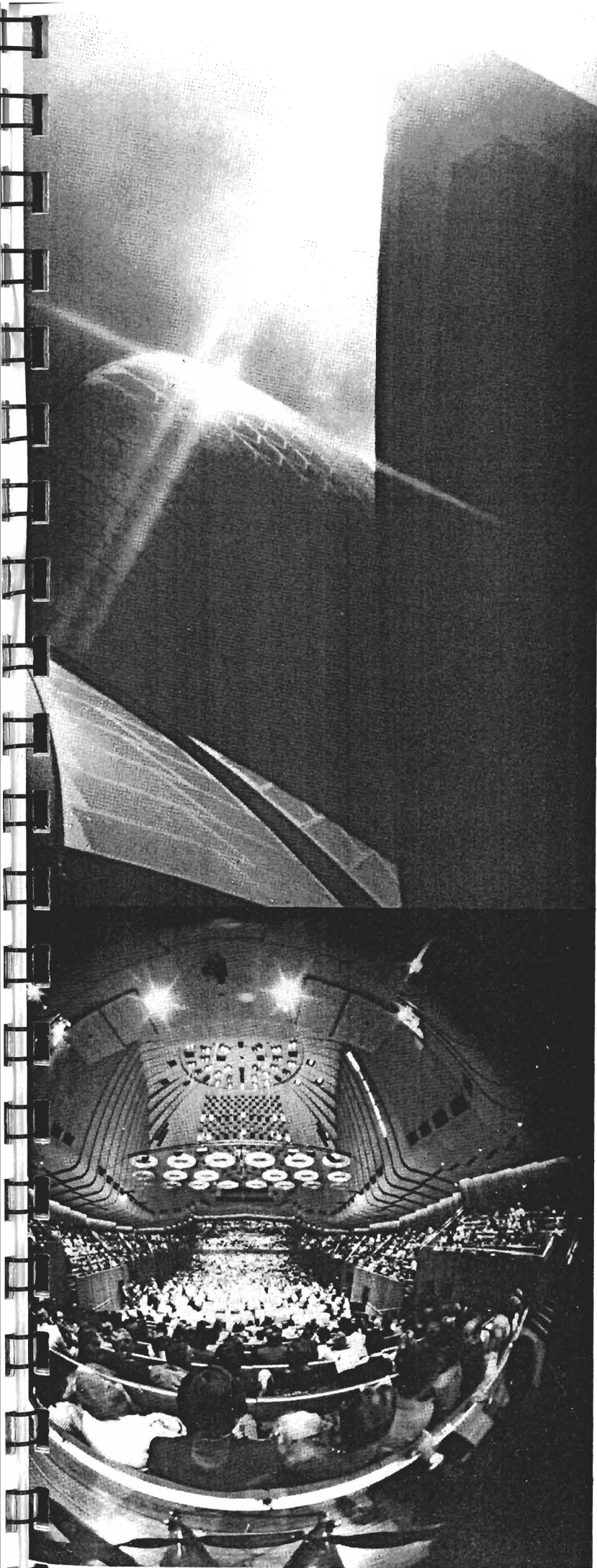
With the introduction of these changes, a more efficient box office service will be available to both the public and hirers.

CONCERT HALL AND MUSIC ROOM MANAGER'S BRANCH

The Lettings Department was reorganised in November, 1974, and its duties and functions distributed throughout a new set of Branches, one of which was established for each of the various halls and theatres other than the Concert Hall and Music Room. As the Concert Hall and the Music Room are the two auditoria which are mostly utilised on a non season basis (often with a different hirer and presentation each night), it was decided that they be managed together.

The Concert Hall continued to be the principle Sydney venue for Australian Broadcasting Commission concerts and recitals (the Concert Hall being the home of the Sydney Symphony Orchestra). Among other regular hirers were Musica Viva Australia, the New South Wales Education





Department and the producers of the Shell National Folkloric Festival. Many individual hirers presented performances by local and international artists.

The Music Room consistently enjoyed the greatest usage of any theatre in the House, mainly in the capacity of a cinema. However, its role in live theat was expanded by virtue of several evening and lunchtime presentations staged by the Sydney Opera House Trust.

The financial year, 1974 – 1975, saw 384 performances in the Concert Hall and 1299 in the Music Room. There were no performances in the Concert Hall on 90 evenings, and none in the Music Room on 24 evenings. In theatrical terms these non performance dates are referred to as “Dark”. These “Dark” evenings, especially in the case of the Concert Hall, were used for general maintenance, evening rehearsals and setting up, (in particular for the “Aida” season).

OPERA THEATRE MANAGER’S BRANCH

From July 1, 1974 to June 30, 1975, the Opera Theatre was in use for 309 days (84% of the year). The remainder of the year (16%) was devoted to acoustical testing and general maintenance.

The major hirers for the year were The Australian Opera and The Australian Ballet.

The Stuttgart Ballet was in residence for a three week season during October – November.

Individual hirers presented variety performances, ballet, recitals and conferences.

The first direct telecast from the Opera Theatre took place on September 8, 1974. It was a variety benefit concert, the “Red Cross Gala Performance”.

The Australian Broadcasting Commission recorded Australian Opera productions for radio broadcast.

DRAMA THEATRE AND RECORDING HALL MANAGER’S BRANCH

The Drama Theatre was placed under the management of this branch in November, 1974, when the Lettings Department was reorganised. In early 1975, the Recording Hall was also placed under this management.

The Old Tote theatre company is resident in the Drama Theatre, which, in the last twelve months, has presented six different plays with a total of 282 performances. The majority of the company’s performances now enjoy near capacity audiences, and each subscription season is usually extended by a non subscription period in response to public demand.

In addition to the Old Tote’s productions, The Melbourne Theatre Company presented “The Last of the Knucklemen”, The Dance Company

(NSW) a season of modern ballet, the Sydney Opera Company their production of "Mefistofele" and Frederick J. Gibson Pty. Ltd. "A Funny Kind of Evening", David Kossof's one man show.

The Recording Hall has become increasingly popular as a venue for all types of presentations, particularly those which lend themselves to "Theatre in the Round". The Old Tote theatre company presented a season of two French plays, "Berenice" by Racine and "Scapin" by Moliere, and the New Dance Theatre gave a series of lunchtime ballet performances.

Sunday's "Music on the Hour" presentations, jointly produced by the Sydney Opera House Trust and the Australian Broadcasting Commission, continued to enjoy the success it achieved last year. The ABC broadcasts each midday programme on Radio I.

Australian Concert Direction presented a series of subscription concerts. Other hirers presented individual productions, and major hirers continued to use the hall for rehearsals during their seasons in the House.

The ABC televised "The Sportsman of the Year" award in the Hall.

Modifications and additions to the Recording Hall included extra fittings to provide additional lighting for the wider range of activities, and a staircase from floor level to the first balcony for the convenience of the public.

FUNCTIONS MANAGER'S BRANCH

The Functions Manager commenced duty on February 24, 1975, with an area of responsibility which includes the Reception and Exhibition Halls, the foyers of the Concert Hall, Opera Theatre and Music Room, together with the podium, broadwalks and forecourt. He also acts as liaison officer between the Sydney Opera House Trust and Opera House caterers.

During the financial year 102 functions were held in the Reception Hall, an area which has proven ideal for recitals, receptions, lectures and small exhibitions. Among the 102 functions were five "Monday Conference" telecasts by the Australian Broadcasting Commission.

Seventeen exhibitions and 21 receptions were held in the Exhibition Hall. The exhibitions, included art, medical and motor trade exhibitions, and a ski exhibition.

On completion of the hall's present commitments, the Exhibition Hall will be altered to accommodate the Dennis Wolanski Library of the Performing Arts and a display area suitable for exhibitions of performing arts memorabilia. The first of these exhibitions is scheduled to open in December, 1975.

The Concert Hall and Opera Theatre foyers are

popular locations for daytime functions, receptions and fashion parades. Twenty five functions were held in these areas. During the Pacific Area Travel Association Conference, when 1,400 delegates gathered in the Concert Hall, the Concert Hall and Opera Theatre foyers were used for both morning and afternoon tea and for the closing Conference Dinner.

HOUSE SERVICES MANAGER'S DEPARTMENT

The newly created House Services Manager's Department is responsible for the supervision of, Uniformed Attendants, the Fire Team, nursing staff and cleaners.

The Sydney Opera House Trust now employs a total of 42 Uniformed Attendants whose duties include, patrolling all sections of the Opera House complex, maintenance of general security and investigation of breaches of the Sydney Opera Trust's bye laws and regulations, control of vehicular traffic on Trust premises, receipt of lost property and the provision of special VIP security. During the year the Uniformed Attendants dealt with over 130 cases involving vandalism and minor damage, crime, VIP security and other matters relating to their duties.

An experienced fire team of eight is responsible for the safety of the House. Their duties include, fire protection and prevention inspections of the complex based on the principles used by New South Wales Fire Brigades, inspection and maintenance of portable fire equipment, and the constant inspection of all exits and associated safety facilities. The team also provides hirers with an advisory service covering aspects of fire prevention and protection. In the six months January to June, 1975, the team dealt with 21 small fires, mainly rubbish receptacles.

Discussions involving the formulation of a "disaster plan" are currently being undertaken in consultation with representatives of the New South Wales Police, New South Wales Fire Brigades, Central District Ambulance and Sydney Hospital. The plan will combine the resources of Opera House staff with these services in response to any emergency which may arise. A direct line has been installed between the House and Sydney Hospital so that speedy medical assistance can be obtained in the event of such an emergency.

A qualified staff of three full time nurses, plus relieving nurses, ensures that first aid treatment is always available to both staff and patrons.

At the end of May, 1975, the Chief Fire Officer instituted a series of staff training programmes designed to provide all House staff with a basic knowledge of the purpose and operation of all types of fire equipment situated within the complex, plus a knowledge of emergency evacuation procedures to be followed.

Other matters involving the department were, the issuing of staff and other identification cards, temporary and permanent parking passes, and the processing of lost property.



Above: The Old Tote Theatre Company's production of 'Chapel Perilous'.

Left: "Mefistofele" presented by the Sydney Opera Company in the Drama Theatre.

PUBLICITY DEPARTMENT

The department continued to promote the Sydney Opera House and its facilities — both as a centre for the performing arts and as a tourist attraction — together with the activities of the Sydney Opera House Trust and performing companies (hirers). Promotion was achieved by the provision of publicity material to all media, advertising, publications, guided tours of the House and talks to various service organisations and clubs.

In its liaison with the media, the department provides information to national and international representatives reporting on the House and its many activities. As a direct result, the House continually receives both local and overseas publicity commenting on its importance as an international centre for the performing arts, the beauty and uniqueness of its design, and the history of its construction.

The Sydney Opera House Trust continued to utilise the Saturday edition of the Sydney Morning Herald as the main advertising medium for House activities; the Trust pays for the banner (main) heading and hall headings, and any advertisement promoting its own activities, while hirers pay for their own advertising space.

In general, it is the responsibility of hirers to promote their own activities. However, the department indirectly assists by publishing details of forthcoming performances in the Trust's publications. These include the Monthly Diary, the quarterly Programme Guide, brochures, leaflets and posters.

The Monthly Diary provides subscribers with fully detailed programme information and has a current mailing list of over 5,000. From the information published in each issue of the Monthly Diary, a large Monthly Poster (76.2 cm x 91.6 cm) and 15,000 free programme leaflets are produced.

The quarterly Programme Guide gives basic programme details covering a three month period; 50,000 copies of each issue are printed.

All programme information is distributed throughout Australia and overseas to travel agencies, government departments and other relevant organisations. The monthly free programme leaflet and the quarterly Programme Guide are provided free to the general public.

During the year, two advertisers, British Paints and

TAA, bought space in the Monthly Diary and the quarterly Programme Guide. These funds offset in part production and postage costs for the two publications.

The department continued to prepare all publicity material and advertising to promote activities presented by the Sydney Opera House Trust. These activities included "Music on the Hour" presentations, "Music Room Recitals", "Lunchtime Happenings", film screenings and Concert Hall productions.

Following the success of "Lunchtime Happenings", the Bank of New South Wales, when approached, agreed to sponsor this Trust activity. Their financial support assists in covering the costs of production, promotional material and advertising.

The department has also been responsible for the instigation and organisation of free outside entertainments for the general public. Two of the most successful of these were the "Tea Dance" series, held on the Northern Broadwalk in the week between Christmas and New Year, and the "Mad Hatter's Parade" on Easter Sunday. The success of these functions anticipates their becoming regular annual events.

The popularity of guided tours remained high, over 225,000 Australian and overseas visitors were conducted through the House during the financial year. Due to increased costs, tour prices will increase from July 1, 1975, to \$1.50 for adults, and 50c for pensioners, students and children.

Departmental staff continued to visit various organisations and clubs, giving talks on the House and its activities, showing films and generally creating an interest in the House and an awareness of its role within the community as a centre for all the performing arts.

The department also assisted with a number of House activities in fields other than publicity and advertising. These included general enquiries and advice, on budgeting for projected Trust promotions.

Left: Promotional material prepared by the Publicity Department.

SERVICES ENGINEER'S DEPARTMENT

Following the "practical completion" of the Sydney Opera House complex in 1974, the House entered the "defects liability period" which was to have terminated on August 31, 1974, when all warranties, other than those relating to recently modified equipment, were to expire. However, as it became apparent that many defects would still be outstanding after this date, the period was extended into 1975.

In addition to the defects noted by the Constructing Authority while the Sydney Opera House complex was under its jurisdiction, a separate list of defects was compiled by Opera House staff on taking up residence. The list, known as the "623 list", from the original number of defects catalogued, is still used as the basic reference in correcting the defects.

Although many of the original defects have now been rectified, a considerable number still remain. In some instances the original defect caused side effects which resulted in the creation of secondary malfunctions.

The major item on the "623 list" concerned the unsatisfactory operation of the "chiller sets" in the air conditioning system. Modification of this equipment has progressively been carried out over the last eight months — in order that the air conditioning system would continue to function while the alterations were in progress. It is expected that the final unit to be modified will be completed by July, 1975. Certain remaining "defects" include air conditioning to a number of lifts and the installation of additional lighting in certain areas of the foyers and under the concourse.

In March, 1975, a special committee, known as the "Problems Committee", was constituted and charged with the responsibility of implementing procedures for the speedy and effective correction of all remaining defects. The committee consists of representatives of the Sydney Opera House Trust, the Constructing Authority, the constructing architects, various consultants, Hornibrooks and several main sub contractors. It is envisaged that the committee will remain active at least until the latter part of 1975, when it is felt that all the original and secondary defects will have been rectified.

TECHNICAL MANAGER'S DEPARTMENT

The Technical Manager's Department is responsible, in association with the hirers, for presentations in the House. Departmental staff assist with all technical aspects of productions.

The most ambitious presentation for the year was The Australian Opera's Concert Hall production of Verdi's "Aida". Not only did a Grand Opera of this magnitude call for the erection of an enormous set (capable of accommodating the huge cast of 290 for the "Triumphal March" scene), but also the

construction of a large orchestra pit for approximately 80 musicians, location of extra spot lights and an increase in the available dressing room facilities.

Prior to the construction of the set, extra space was created by removing the choir seats and extending it back into this area. The space for the orchestra pit was obtained by removing the first eight rows of Concert Hall seats, then levelling the area with portable floor panels. Modifications to the bio box (film equipment) permitted the installation of extra spot lights, and extra dressing space was created by modifying existing dressing rooms and associated areas.

Departmental and Australian Opera staff gained valuable experience in the mounting of the Concert Hall production of "Aida".

At the conclusion of the season, the Concert Hall was restored to its original state. Since then, some alterations have been made to the interpreters' booths above the bio box, making the booths dual purpose. They are now used as interpreting booths as well as spot light locations.

In January, 1975, the "Concert for Darwin" was televised live from the Concert Hall and a recording made. The concert involved the department in ten days of close cooperation with the organisers, and representatives of the television and recording companies.

Some difficulties were experienced with the occasional production in the Concert Hall, Music Room and Recording Hall, when hirers failed to provide sufficient information or amended original arrangements. However, it is to be credit of all staff that no major problem occurred which resulted in the cancellation of a performance.

The Australian Ballet and The Australian Opera made extensive use of the House "reel to reel" video tape facilities. With the purchase of cassette equipment it is envisaged that video taping of performances will become standard procedure for all major hirers.

Musical instruments purchased this year included a Bechstein semi grand piano, once owned by Sir Eugene Goossens, a harpsichord and a Hammond X66 electronic organ.

In the Recording Hall, the department has installed several sets of adjustable metric rostrums, currently being used as an easily erected, portable stage. The purchase of further sets will enable the department to convert the Recording Hall into a tiered seat auditorium.

Senior personnel of the stage operations section remained constant during the year, but staff turnover was experienced with other positions. This has led to the training of replacement staff in an attempt to fill the vacant positions and the employment of casual and seasonal staff in other areas.

*The Australian Opera's production of Verdi's
'Aida' in the Concert Hall.*



DENNIS WOLANSKI LIBRARY OF THE PERFORMING ARTS

Plans have been drawn up for the transfer of the library from the administrative area of the House to a new location within the Exhibition Hall. These plans are currently under consideration by the Sydney Opera House Trust.

As of June 30, 1975, details of library accessions were as follows:

1,500 books, 150 pamphlets, 160 serial titles, 1,000 programmes, 82 gramophone records, 242 tapes, 17 film titles, and volumes and files of press clippings.

The Ladies' Committee of the Sydney Opera House Appeal Fund provided valuable assistance in seeking memorabilia for the library. Items received include photographs of Sir Eugene Goosens and Anna Pavlova, and material relating to Dr. Edgar Bainton.

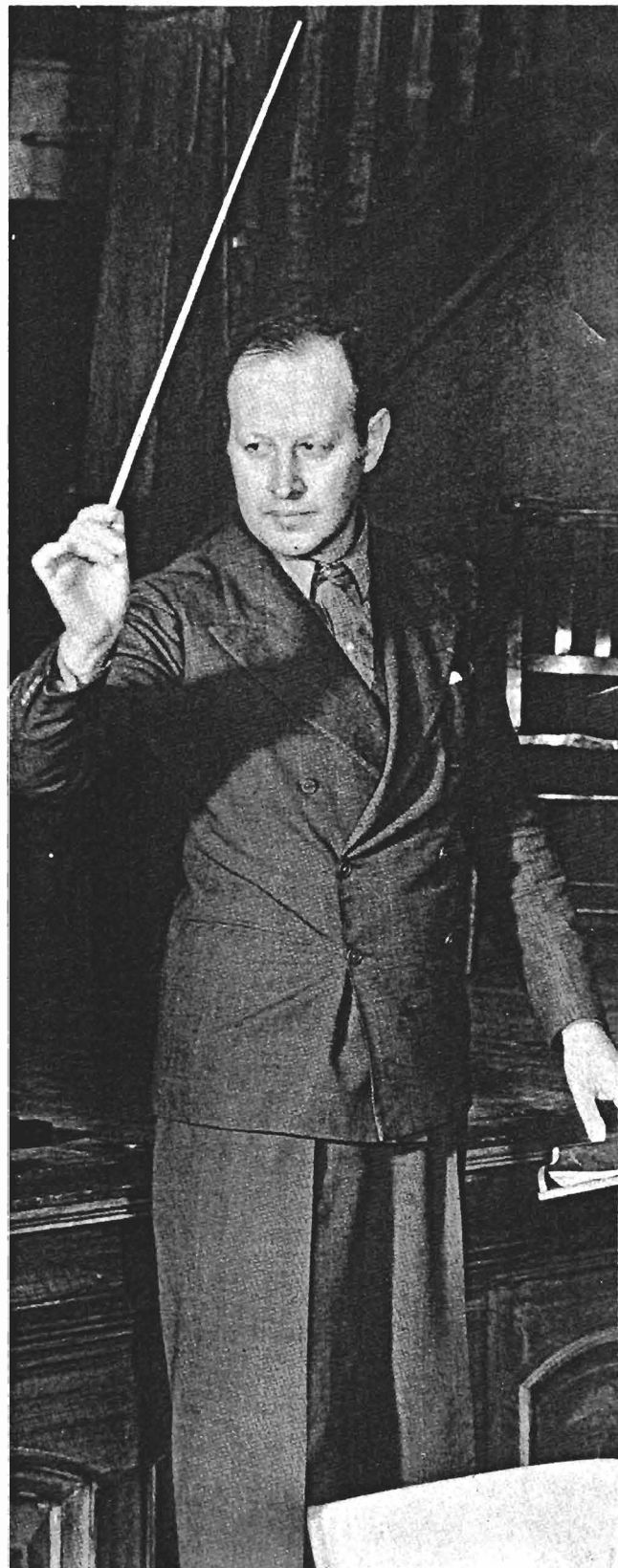
ACKNOWLEDGEMENTS

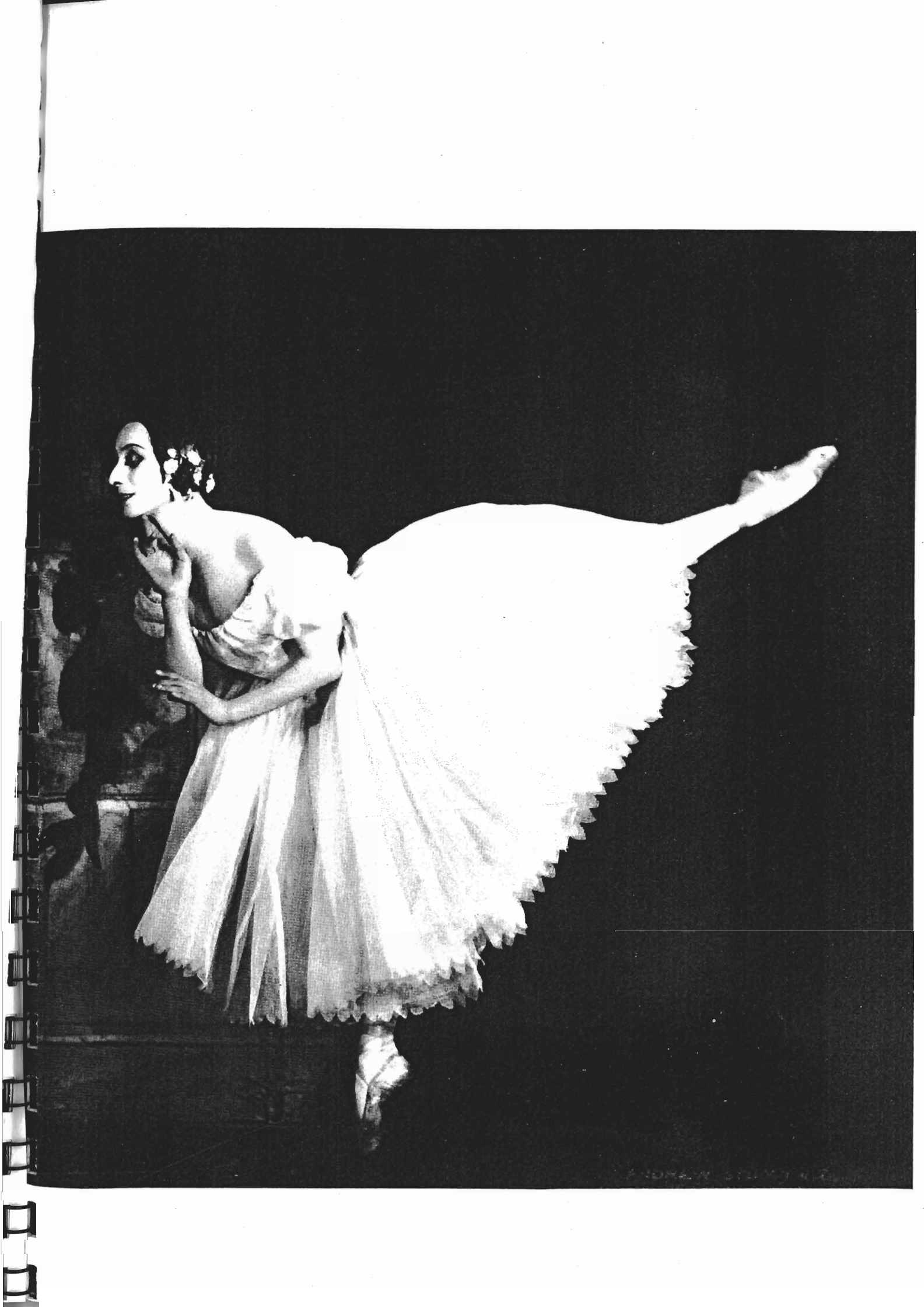
The Sydney Opera House Trust wishes to thank the following for donations to the Dennis Wolanski Library of the Performing Arts.

Aherne, Mrs. D; Allen, Mrs. E; Australian Ballet; Bainton, Miss H; Ball, Mrs. C; Barrie, Mrs. H.N; Bates, Mrs. L.D; Bennett, Mrs. B; Brodsky, Dr. I; Brown, Mr. D; Brownlee, Mr. P; Buttrose, Mr. C; Caplan, Mrs. S; Carell, Mr. & Mrs. V; Carter, Mr. S; Cooke, Mr. D; Cruwys, Mr. G.G; Da Silva, Mr. P.W; Davies, Miss G; Dekyvere, Mrs. N; Dreyfus, Mr. G; Dyer, Mr. B; Edgeley, Mrs. E; Edwards, Miss A; Egar, Mrs. P; Evevitt, Mrs. E; Feher, Mrs. S; Frolich, Mr. P; Goodman, Mr. I; Griffiths, Mr. H; Gross, Dr. E; Haigh, Mr. & Mrs. D; Hoare, Mrs. T.A; Houston, Mrs. E; Jacoby, Mrs. E; Johnston, Mr. G; Jull, Mrs.; Levant, Miss E; Levant, Mr. L; Lynch, Mrs. H; Lynton, Mr. M; Kennedy, Mrs. E; Kingsley, Mr. W; Klopfer, Miss E; McPhee, Mr. D; Marotta, Miss Y; Mitchell, Mrs. E; Moncrieff, Miss G; Morris, Mrs. B; Myers, Mr. R; Plush, Mr. V; Prior, Mrs. S; Randall, Mrs. C; Ravenscroft, Mr. L; Robilant, Mme C de; Romanoff, Mrs. S; Rosset, Mrs. M; Scerri, Miss E; Shand, Mr. R; Scott, Mrs. D; Sculthorpe, Mr. P; Siddons, Miss A; Stranger, Mr. K; Straker, Mr. J; Sutherland, Mr. J; Thornton, Mr. K; Van Gelder, Mrs. J; Weir, Mrs; Welch, Mr. G; Wilson, Miss S.

The Sydney Opera House Trust also wishes to thank members of the Ladies Committee Sydney Opera House Appeal Fund for their invaluable assistance in seeking material for acquisition by the library and use in exhibitions of the performing arts.

Right:
Sir Eugene Goosens
Anna Pavlova







AUSTRALIAN BROADCASTING COMMISSION
PRESENTATIONS

Orchestras, Conductors, Soloists, Associate Artists
and Accompanists.

The Sydney Symphony Orchestra
Resident Conductor: Willem van Otterloo
Leader: Donald Hazelwood

Guest Soloists

Guest Conductors

Claudio Arrau
Michel Beroff
Stephen Bishop
Romola Costantino
Lauris Elms
Simon Estes
Birgit Finnila
Nance Grant
Ulf Hoelscher
with

Franz Paul Decker
Janos Ferencsik
Okku Kamu
Walter Susskind
Georg Tintner

Beryl Potter *Associate Artist*

Beryl Kimber

Gyula Kiss

Valery Klimov
with

Leonid Blok *Associate Artist*

John Lill

June Loney

Radu Lupu

Edith Mathis

Helen McKinnon

David Parker

Marilyn Richardson

Rita Streich

with

Thomas Stumpf *Accompanist*

Sydney Philharmonia Choir

Sydney Philharmonia Motet Choir

John Williams

Gregory Yurisich

Guest Orchestras

The New Zealand Broadcasting Commission
Symphony Orchestra

Conductor: Brian Priestman

Soloists: Kiri Te Kanawa

and

Michael Houston

The Zurich Chamber Orchestra

Conductor: Edmond de Stoutz

Soloist: Nicholas Chumachenco

Top left: Kiri Te Kanawa

Edith Mathis

Left: Willem van Otterloo



Top: *Jenufa*.
Rites of Passage.

OPERA SEASONS

COMPANY

The Australian Opera

OPERA

The Tales of Hoffma
 – *Offenbach*

Tosca
 – *Puccini*

Jenufa
 – *Janacek*

La Boheme
 – *Puccini*

Don Giovanni
 – *Mozart*

Rites of Passage
 – *Sculthorpe*

The Rise and Fall of
 City of Mahagonny
 – *Brecht and Weill*

The Magic Flute
 – *Mozart*

Aida
 – *Verdi*

BALLET SEASONS

COMPANY

The Australian Ballet

BALLET

Romeo and Juliet

Choreographer:

John Cranko

Music: Serge Prokofiev

Sacred Space

Choreographer:

Barry Moreland

Music: Johann Sebastian Bach

The Two Pigeons

Choreographer:

Frederick Ashton

Music: Andre Messager

The Lady and the Fool

Choreographer:

John Cranko

Music: Giuseppe Verdi

Super Man

Choreographer:

Julia Cotton

Music: Galapagos Duck & John Lanchbery

Night Encounter

Choreographer:

John Butler

Music: George Crumb

Don Quixote

Choreographer: Petipa, reproduced by Rudolf Nureyev.

Music: Ludwig Minkus, arranged by John Lanchbery

The Dance Company
(NSW)

The Dolls

Choreographer:

Christine Koltai

Music: Langlais, Vierne

Phases

Choreographer:

Christine Koltai

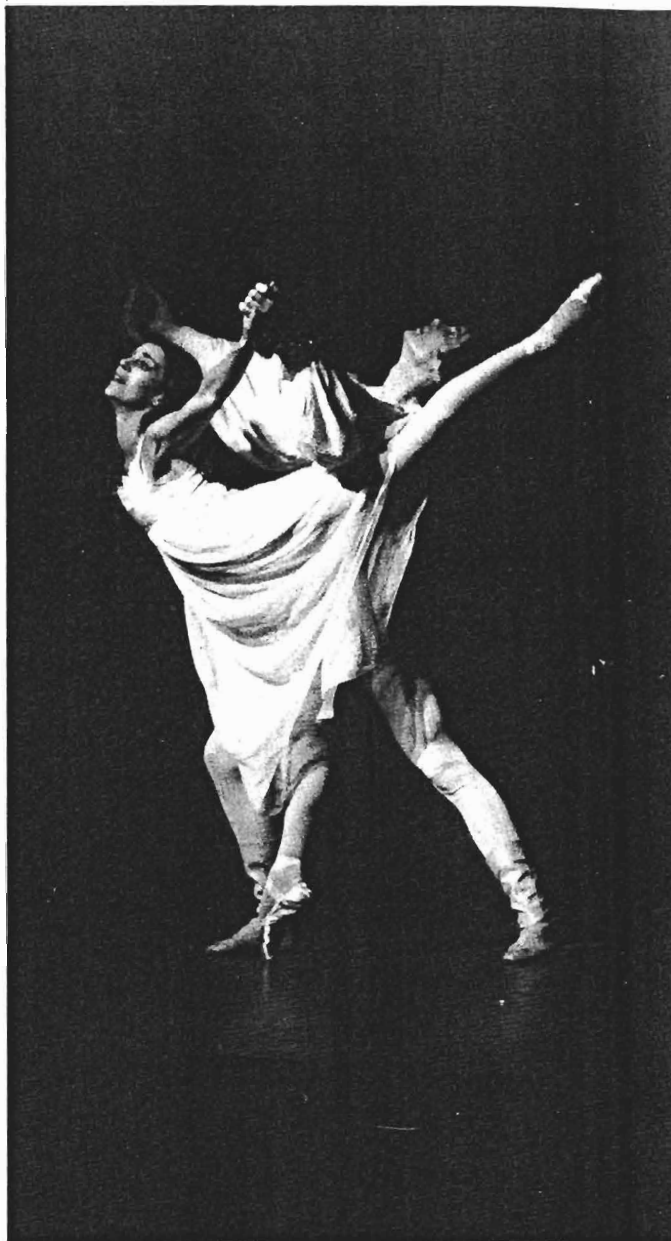
Music: Roy Ritchie

Eureka

Choreographer:

Robert Shaw

Music: John Shortis



Marilyn J.
John Mee.
The Austr
Ballet's pr
of 'Romeo



Marcia Hay
Richard Cr
The Stuttg
production
Taming of

COMPANY

The Dance Company
(NSW)

BALLET

Couples
Choreographer:
Frans Ververne
Music: Tape collage

Memories?
Choreographer:
Frans Ververne
Music: Stomu Yamashta

Fantastic Voyage
Choreographer:
Frans Ververne
Music: James Cotter

Some of Us
Choreographer:
Suzanne Musitz
Music: Maurice Ravel,
Scott Joplin

Rondo Capriccioso
Choreographer:
Guillermo Keys Arenas
Music: Camille Saint-Saens

Something Turbid
Choreographer:
Graeme Watson
Music: Tape Collage

The Stuttgart Ballet

The Taming of the Shrew
Choreographer:
John Cranko
Music: Kurt-Heinz Stolze
after Scarlatti

Brouillards
Choreographer:
John Cranko
Music: Claude Debussy

Swan Lake Act II
Choreographer:
John Cranko
Music: Piotr Ilich
Tchaikovsky

Jeu des Cartes
Choreographer:
John Cranko
Music: Igor Stravinsky

Voluntaries
Choreographer:
Glen Tetley
Music: Francis Poulenc

COMPANY

The Ballet Victoria

BALLET

Eugene Onegin
Choreographer:
John Cranko
Music: Piotr Ilich
Tchaikovsky, arranged
and orchestrated by
Kurt-Heinz Stolze.

Giselle Act II
Choreographer: Attributed
to Jules Perrot & Jean
Coralli
Music: Adolphe Adam

The Dying Swan
Choreographer:
Michel Fokine
Music: Camille Saint-Saens

Concerto Barocco
Choreographer:
George Balanchine
Music: Johann Sebastian
Bach

Images
Choreographer:
Garth Welch
Music:
Sergei Rachmaninov

Simple Symphony
Choreographer:
Walter Gore
Music: Benjamin Britten

Rip Tide
Choreographer:
Walter Gore
Music: Dmitri Shostakovich

Memory
Choreographer:
John Meehan
Music: Samuel Barber

DRAMA SEASONS

COMPANY

Melbourne Theatre
Company

Old Tote Theatre
Company

PLAY

The Last of the
Knucklemen by John
Powers

Three Men on a Horse
by George Abbot &
John Cecil

The Chapel Perilous
by Dorothy Hewett

Love's Labour' Lost
by William Shakespeare

Peer Gynt
by Henrik Ibsen

Of Mice and Men
by John Steinbeck

The Importance of
Being Earnest by
Oscar Wilde

Don McLean
Roy Orbison
Johnnie Ray
Albrecht Roser
Harry Secombe
Andy Stewart
Joan Sutherland



Top: Leonard Bernstein

*Richard Bonyng and
Joan Sutherland*

MUSICA VIVA AUSTRALIA PRESENTATIONS

Academy of St. Martin in the Fields
Adelaide Wind Quintet
Alban Berg Quartet
Austral String Quartet Ensemble
Concentus Musicus Vienna
Early Music Consort of London
Kodaly Quartet
Melbourne String Quartet
Music Players '70
Pacific Brass Quintet of Los Angeles
Paul McDermott Quartet of Melbourne
The King's Singers
Trio Concertante

OTHER VISITING ARTISTS INCLUDED

Amral's Cavalier Steel Band
Alicia Andreadis
Leonard Bernstein and the New York
Philharmonic Orchestra
Orietta Berti and her orchestra
Cilla Black
Richard Bonyng
Pat Boone and family
Dave Brubeck and sons
Gerald English
Ensemble Nipponia
Barrie Ingham
David Kossof
Tommy Makem
Natalia Markarova

SYDNEY OPERA HOUSE TRUST MANAGEMENT ACCOUNT

STATEMENT OF RECEIPTS AND PAYMENTS FOR THE YEAR ENDED 30TH JUNE, 1975

RECEIPTS		PAYMENTS	
STATE GOVERNMENT —		EXPENSES —	
Statutory Endowment — Sydney Opera House Trust Act, 1961, Section 20.	3,950,000.00	Salaries, Wages & Allowances	3,547,218.79
GRANTS —		Superannuation & Payroll Tax	368,338.53
State Government	3,500.00	Cleaning	509,607.87
Commonwealth Government	1,500.00	Electricity	330,523.43
		Insurances	224,493.93
ACTIVITIES —		Publicity & Advertising	96,121.14
Rental, Halls, etc.	1,147,982.78	Fees for Services Rendered	33,576.17
Concessions	288,829.81	Plant, Furniture, Equipment & Stores	32,741.22
'Park and Ride'	108,706.10	Printing & Stationery	79,837.69
Publications	24,791.68	'Park & Ride'	182,865.66
Guided Tours	159,766.29	Building — repairs and maintenance, alterations & rates	428,415.01
Commission — Programme Sales	35,092.68	Travelling, sustenance, motor vehicle exps.	8,093.09
Fees and Charges for Services Rendered	347,553.74	Telephone & Postage	41,640.44
	2,112,723.08	Receptions & Catering	11,135.87
Trust Promotions	140,863.65	Miscellaneous	82,379.70
Interest on Investment	9,116.46		5,976,988.54
Donation — Shell Co. of Australia Ltd.	50,000.00	Trust Promotions	117,841.29
Advance Ticket Sales and Hirers' Deposits unsettled as at 30/6/1975	196,761.01	Payments against Grants	1,000.00
Less Balances as at 30/6/1974	104,134.67		
	92,626.34		
Programme Sales and other funds held pending settlement as at 30/6/1975	63,646.00		
Less Balances as at 30/6/1974	2,993.20		
	60,652.80		
	6,420,982.33		6,095,829.83
BALANCES, 1st July, 1974		BALANCES, 30th June, 1975	
Bank	108,013.67	Bank	383,136.17
Cash on hand	2,550.00	Cash on hand	2,580.00
	110,563.67	Investment	50,000.00
			435,716.17
	\$6,531,546.00		\$6,531,546.00

F. S. Buckley

F. S. BUCKLEY, Chairman

Frank Barnes

FRANK BARNES, General Manager

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

In my opinion, the above Statement of Receipts and Payments for the year ended 30th June, 1975, is a correct record of the transactions as shown by such accounts.

SYDNEY,
16th September, 1975.

Doan

AUDITOR—GENERAL
OF NEW SOUTH WALES.

	CONCERT HALL			OPERA THEATRE			DRAMA THEATRE			MUSIC ROOM			EXHIBITION HALL		RECEPTION HALL		RECORDING HALL		REHEARSAL ROOM		TOTAL			OL AC
	Events	Attend-ance	Per-centage	Events	Attend-ance	%	Events	Attend-ance	%	Events	Attend-ance	%	Events	Attend-ance	Events	Attend-ance	Events	Attend-ance	Events	Attend-ance	Events	Attend-ance	% of Capacity	
A				69	99,610	93%															69	99,610	93%	
	Sub.																							
	Non Sub.	13	26,052	100%	28	39,396	96%	2	371	39%											43	65,819	97%	
LET/DANCE				83	117,391	96%															83	117,391	96%	
	Sub.																							
	Non Sub.	1	1,837	68%	38	50,660	88%	15	4,251	60%							9	1,226			63	57,974	85%	
MA/RECITATION																								
	Sub.						66	23,729	66%												66	23,729	66%	
	Non Sub.	5	11,040	97%			258	106,658	77%	3	1,257	100%					19	4,006			285	122,961	79%	
NESTRAL (Choral)																								
	Sub.	73	180,412	92%																	73	180,412	92%	
	Non Sub.	16	37,855	87%						4	1,305	78%					1	200			21	39,360	90%	
TOOLS PERFORMANCES																								
		38	69,996	76%	11	3,636	23%				81	13,113	39%				4	1,003			134	87,748	61%	
MBER CONCERTS																								
	Sub.	8	20,284	94%							11	4,004	87%								19	24,288	93%	
	Non Sub.	5	10,748	81%			1	180	33%	12	2,063	41%					7	954			25	13,945	69%	
CITALS																								
	Sub.	13	26,017	74%	15	18,093	78%										3	437			31	44,547	76%	
	Non Sub.	10	20,157	75%	1	844	55%				14	3,291	56%			1	240	5	436		31	24,968	71%	
T CONCERTS/JAZZ/VARIETY																								
		102	209,933	80%	3	3,049	72%				31	10,414	80%			1	73	6	807		143	224,276	79%	
MS																								
		60	24,888	31%							874	101,748	28%	12	162	145	17,186				1,091	143,984	28%	
ONETTES/PUPPETS																								
																	1	367			1	367	N/A	
SIC ON THE HOUR																								
							2	568	52%									298	35,026		300	35,594	52%	
ITIONS																								
		1	12,017	N/A						1	198	N/A	21	96,366	1	2,000					24	110,581	N/A	
VENTIONS/LECTURES/ MEETINGS ETC.																								
		8	10,651	32%	6	2,803	87%	1	500	N/A	51	15,210	52%			21	1,857	12	2,413		99	33,434	52%	
EPTIONS																								
		25	11,191	N/A	12	1,935	N/A	1	75	N/A	29	8,408	N/A	26	5,210	77	8,804	11	2,226	1	120	182	37,969	N/A
ECORDING & FILMING SESSIONS																								
		6	1,000	100%	1	-											6	980	61	307		74	2,287	100%
CH DAYS																								
		4	8,384	78%																	4	8,384	78%	
SHION PARADES																								
		4	7,675	93%																	4	7,675	93%	
TESTS, COMPETITIONS																								
		48	40,915	51%	1	1,003	N/A				43	6,535	38%	17	569	28	817	28	1,198		165	51,037	49%	
CTIONS																								
ORDED MUSIC																								
TOTAL		440	731,052	76%	268	338,420	89%	346	136,332	74%	1166	170,216	33%	79	104,307	282	32,122	465	50,606	1	120	3,047	1,563,175	68%

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