

ANNUAL REPORT OF THE SYDNEY OPERA HOUSE TRUST 1973-1974

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To the Honourable George F. Freudenstein, MLA, Minister for Cultural Activities.


Sir,

In pursuance of section 27 of the Sydney Opera House Trust Act, 1961, we have the honour to submit for your presentation to Parliament a report of the work and activities of the Sydney Opera House Trust for the year ended 30th June, 1974.

For and on behalf of the Trust,



Chairman



General Manager



## SYDNEY OPERA HOUSE TRUST (as at June 30, 1974)

Sir Philip Baxter, KBE, CMG, Chairman

Mr. F. S. Buckley, OBE

Mr. E. A. Edwards, OBE\*

The Hon. Sir Asher Joel, KBE, MLC

Lady Macarthur-Onslow

Sir Robert Norman

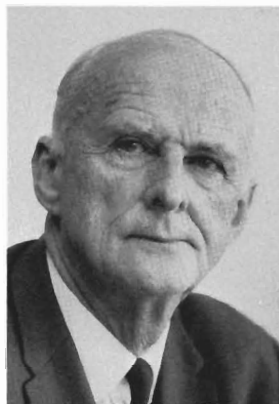
Mr. A. H. Urquhart, CBE

Mr. H. L. Yelland, OBE

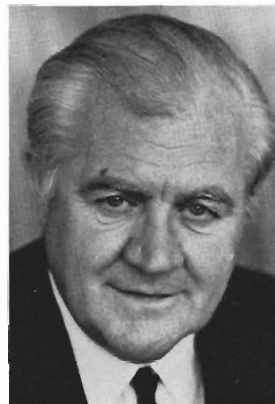
\*Mr. E. A. Edwards, OBE, was appointed to the Trust on March 6, 1974, following the resignation of the Hon. Mr. Justice Jacobs to take up an appointment to the High Court of Australia.

In addition, the Director of the Ministry of Cultural Activities, Mr. C. G. Meckiff, BA, and the Public Works Department Sydney Opera House Project Officer, Mr. P. E. Taylor, BE, attend meetings of the Trust.

Eleven meetings of the Trust were held during the year.



*Sir Philip Baxter, KBE, CMG, Chairman  
Mr. F. S. Buckley, OBE  
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  
The Hon. Mr. Justice Jacobs*



#### COMMITTEES OF THE TRUST

The Chairman of the Trust and the General Manager of the Sydney Opera House are ex officio members 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 (New South Wales Public Service Board)

#### PUBLIC RELATIONS COMMITTEE

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

#### CULTURAL PROGRAMME COMMITTEE

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

#### GIFTS COMMITTEE

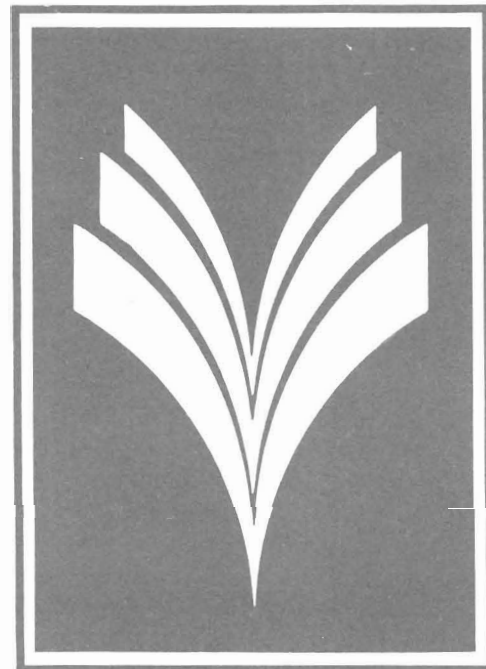
Mr. F. S. Buckley, OBE, Chairman  
Lady Macarthur-Onslow  
Mr. H. L. Yelland, OBE

#### EDUCATIONAL PROGRAMME COMMITTEE

Sir Philip Baxter, KBE, CMG, Chairman  
Mr. H. L. Yelland, OBE  
Mr. C. G. Meckiff, BA (Director, Ministry of Cultural Activities)  
Advisory Panel to the Library Sub-Committee:  
Mrs. H. S. Simbalist  
Mr. J. Wars  
Mr. Z. D. Wolanski

#### DEPARTMENTAL HEADS AS AT JUNE 30, 1974

Mr. F. Barnes, General Manager  
Mr. D. L. Martin, Deputy General Manager  
Mr. M. L. Challenger, BEM, Secretary of the Trust  
Mr. D. Brown, Publicity Manager  
Mr. H. A. Strachan, House Manager  
Mr. D. McPhee, Box Office Manager  
Mr. W. Ulmer, Technical Manager  
Mr. F. Callaway, Services Engineer  
Mr. J. Smith, Lettings Manager



## STUART BACON

It was with sadness that the Trust learnt of the death of the first General Manager of the Sydney Opera House, Mr. Stuart Bacon, on July 9, 1973. His retirement as General Manager took effect from June 30, 1973, but his services were retained as the Trust's consultant in the United Kingdom. Mr. Bacon was the former Deputy General Manager of London's Royal Festival Hall before his appointment as General Manager of the Sydney Opera House on September 28, 1967. His appointment followed a world-wide search for a person with wide experience in administration and a sensitive understanding of the performing arts.

Mr. Bacon was responsible in guiding the Trust in the formulation of a progressive policy for a centre for the performing arts. He established a staff structure and advised the architects on various practical applications for operating the complex.

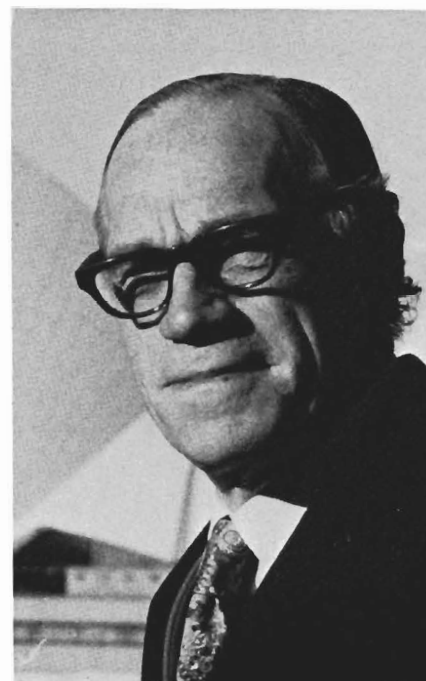
He initiated discussions with national hiring companies and individual organisations in negotiating rentals and associated costs. He began negotiation for the Trust's first major entrepreneurial activity, the visit of the NHK Symphony Orchestra from Japan.

He was instrumental in establishing a feasibility study for a computerised box office with automatic ticket issuing machines throughout Sydney and parts of New South Wales. To his disappointment it was found that mechanical limitations precluded the adoption of the scheme at that time.

Among the many duties undertaken by Mr. Bacon was the choice of musical instruments including pianos, harpsichords and portable organs. He was originally appointed for two years but this was extended for a further two years on two occasions.

During his stay in Australia, Stuart Bacon was given devoted support by his wife Hanna, who will be remembered fondly by their many friends. The Trust was looking forward to the time when Stuart Bacon could give his advice to the Trust on future administrative and entrepreneurial policies. His sudden death deprived the Trust of the benefit of his years of experience and his dedication to the success of the House as a centre for all the performing arts.

The Trust records with gratitude the contribution which Stuart Bacon made in the planning of the House which led to its successful opening and subsequent operation.







## HISTORY

### HISTORY OF CONSTRUCTION

The Sydney Opera House was designed by Danish architect Mr. Jørn Utzon. His design was chosen in 1957, following a competition arranged by a committee selected by the then Premier, the Hon. J. J. Cahill MLA, and the Government of New South Wales. There were 233 entries from architects around the world.

The site chosen for the Opera House was Bennelong Point, a peninsula of 2.23 hectares in size on Sydney Harbour.

Construction proceeded in three stages. Stage 1: The building of the foundations and base to podium level was begun in March, 1959, and completed in 1963 by Civil and Civic Pty. Ltd.

Stage 2: Construction of the shell roofs was completed in March, 1967, by the Hornibrook Group Pty. Ltd., the co-ordinating contractor for the final Stage 3 construction—the completion of structural work and interior of the complex.

Mr. Utzon resigned from the project in February, 1966, during the completion of Stage 2 construction.

The architectural panel for Stage 3 was composed of four Australians: the N.S.W. Government architect, Mr. E. H. Farmer, Mr. Peter Hall (design architect), Mr. Lionel Todd (contract documents) and Mr. D. S. Littlemore (supervision).

Construction was carried out under the supervision of the New South Wales Premier's Department (1957-1960) and then by three New South Wales Ministers for Public Works: the Hon. P. N. Ryan, MLA (1960-1965), the Hon. Davis Hughes, MLA (1965-1972) and the Hon. L. A. Punch, MLA (1972-1974).

### SYDNEY'S HOME FOR THE ARTS

The Sydney Opera House has four main performance halls: the Concert Hall, which seats 2,700, the Opera Theatre 1,550, the Drama Theatre 550 and the Music Room 420.

There is an Exhibition Hall, a Recording Hall and a Reception Hall, as well as five rehearsal rooms, two restaurants, six theatre bars, extensive foyer/lounge areas, dressing rooms and suites, an artists' Green Room (comprising a bar, restaurant and lounge), a library and administration offices.

The "broadwalk," the granite promenade which extends right around the building, is normally open to the public.

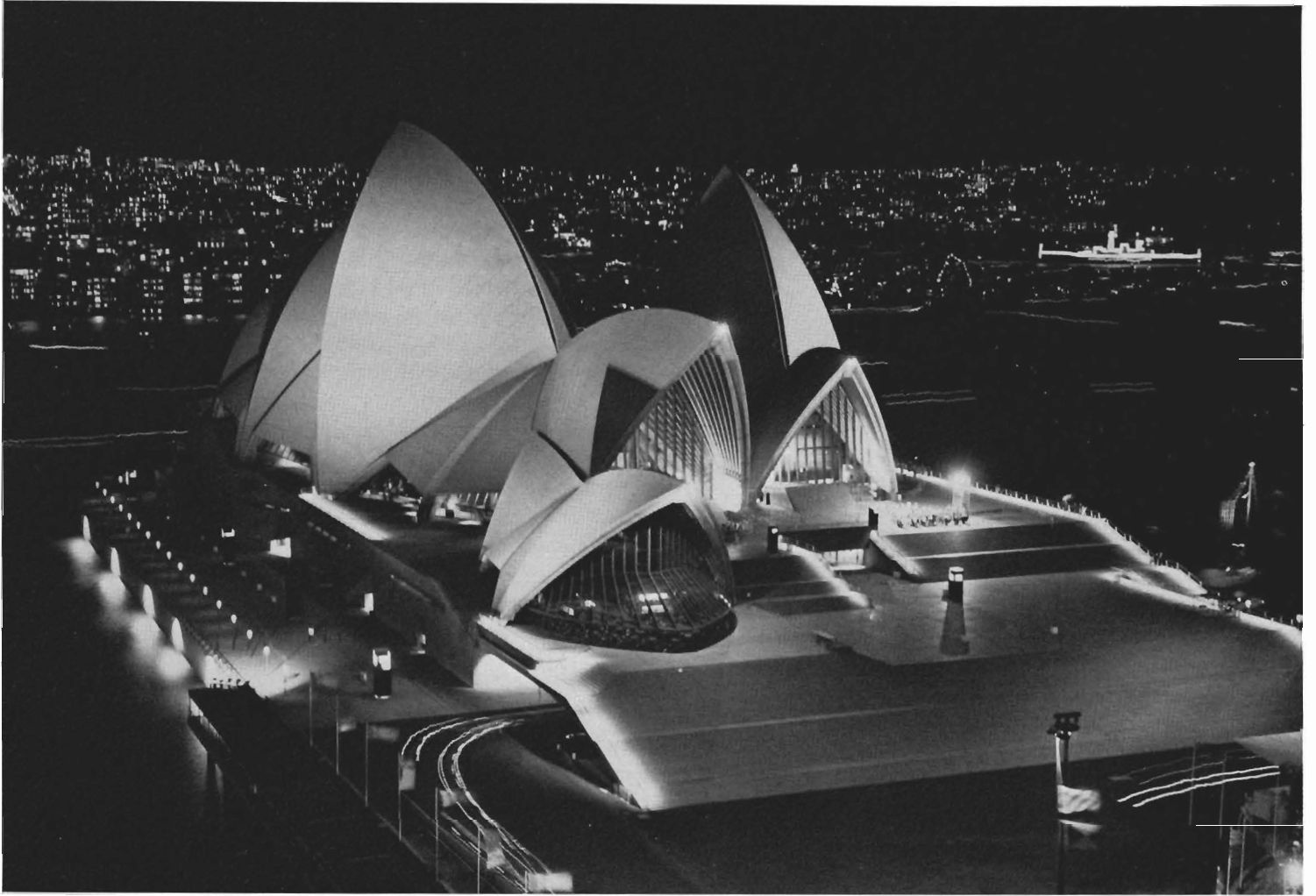
Performances presented in the House include orchestra and chamber music concerts, opera, ballet, drama, choral works, jazz, pop and folk concerts, recitals, films and variety shows. Each of the halls is fitted with facilities for conventions. Special performances for children are frequently featured.

The first performance in the Opera House, presented in the Opera Theatre on September 28, 1973, was The Australian Opera's production of Prokofiev's *War and Peace*. The complex was officially opened by Her Majesty, Queen Elizabeth II, in the presence of His Royal Highness, the Duke of Edinburgh, on October 20, 1973.

*Opposite page.*

*The Sydney Opera House, by night.*

*An estimated 1,000,000 people crowded Sydney Harbour and its foreshores for the Official Opening of the House on October 20, 1973.*





Anne Fraser's costume design for Richard II.

Wendy Dickson's costume design for The Threepenny Opera.



## CHAIRMAN'S REPORT

During the first year of its operation the Sydney Opera House was established as a performing arts centre, a place where the reigning giants of the world of music, opera, drama, dance and light entertainment come to perform.

And as each week passes, bringing with it appearances by artists of the calibre of Nilsson, Maazel and Mackerras, the complex's reputation as one of the most vital and important of the performing arts centres on the international circuit becomes more firmly established and accepted.

This growing acceptance of the building for what it was always meant to be—Australia's premier performing arts centre and not the world's most expensive landmark—is the achievement for which everyone associated with the building's management during the first year of operation are most proud.

There is still controversy about the Opera House, much talk of its stormy history of construction, of its cost and of the problems which its building posed. These topics will probably always be raised in any discussion of the complex.

The Opera House's exterior beauty and uniqueness will also continue to pose challenge to the activities in its theatres.

During our first year—and right from the time of the inaugural presentations—performers have more than held their own. With the public and media alike they have triumphed, constantly overshadowing the magnificence of the complex by the brilliance of the performances they staged.

We knew we had the world's most spectacular building. Our aim was to launch it as one of the world's major performing arts centres. We succeeded. The challenge now is to maintain and enhance that reputation.

The first breakthrough, the first proof we had that cost, controversy and criticism would not always claim the headlines, came when the Sydney Symphony Orchestra, conducted by Sir Bernard Heinze, gave a test performance in the Concert Hall on December 17, 1972.

The audience was mainly men who had worked to build the Opera House and their families, but the music critics were there too, and in the next day's papers the Concert Hall's acoustics were acclaimed.

Probably no performance since has been so emotionally fraught as that first test concert. There were bowed heads and few dry eyes as the orchestra commenced the overture to the *Merry Wives of Windsor* and we realised that the Concert Hall was going to be magnificent.

Immediately this first test performance was over, Sir Bernard announced that he thought the acoustics were excellent.

His opinion has been echoed by all of the distinguished conductors and musicians who have appeared in the Concert Hall since.

Other acoustic tests which followed, those in the Opera Theatre, Drama Theatre and Music Room, were also enthusiastically received.

### TOURS

To enable people to get to know the building before public performances commenced, guided tours were introduced on July 1, 1973, three months in advance of the inaugural presentations and over half a million people toured the complex in the period under review.

### INAUGURAL PERFORMANCES

The opening festival season at the Opera House extended from September 28 to December 31, 1973.

The first public performance in the House, a production of Prokofiev's *War and Peace*, was given in the Opera Theatre on Friday, September 28, 1973, by The Australian Opera.

The inaugural presentation in the Concert Hall the following night, Saturday, September 29, 1973, was an all Wagnerian programme given by the Sydney Symphony Orchestra. The orchestra was conducted by Charles Mackerras and the Swedish soprano, Birgit Nilsson, was soloist.

The Old Tote Theatre Company, which is resident in our Drama Theatre for 38 weeks a year, opened its first season in the House on October 2, 1973, with a performance of Shakespeare's *Richard II*.

The company presented two other plays during the first season, Brecht's *The Threepenny Opera*, and a new play by the contemporary Australian playwright, David Williamson, *What If You Died Tomorrow?*

Soon after this play had its world premiere in the House on October 9, 1973, negotiations were under way for it to be performed in London during 1974.

The premiere performance in the Music Room was presented by Musica Viva Australia on October 2, 1973. The programme was a recital by the Carl Pini String Quartet with pianist Romola Costantino and the double bassist Walter Sutcliffe as soloists.

A few days before, on September 30, 1973, Musica Viva, Australia's leading chamber music society, had presented its first concert, a performance by the German Bach Soloists, directed by Helmut Winschermann, in the Concert Hall.

#### MAJOR HIRERS

The companies just mentioned, The Australian Opera, the Sydney Symphony Orchestra, The Old Tote Theatre Company and Musica Viva Australia, together with The Australian Ballet and the National Film Theatre of Australia are the principal hirers of the Opera House auditoria.

The Australian Ballet's first season in the House extended from December 7 to December 29, 1973, when it presented a splendid new production of *The Sleeping Beauty* by Sir Robert Helpmann and Dame Peggy van Praagh.

The N.F.T.A. presents films for its members in our Music Room regularly throughout the year.

Opera, music and drama critics from the U.K., the U.S.A., and Europe came to Sydney to review the opening week's programmes in the House. In addition to those already mentioned, they included performances by the Cleveland Orchestra, conducted by Lorin Maazel, stars of the D'Oyly Carte Opera Company, the Austral String Quartet, cellist Janos Starker, and pianist Roger Woodward.

The overseas and local reviews of the inaugural performances, many of which won standing ovations, were deservedly excellent.

The London Guardian's critic, Edward Greenfield, for example, thought The Australian Opera's *War and Peace* superior to the London production.

Overseas reviews of the House were favourable. Typical of these was that of Martin Bernheimer, music critic of the Los Angeles Times, who in his first review of performances said:

"This, without question, must be the most innovative, the most daring, the most dramatic and in many ways, the most beautiful home constructed for the lyric and related muses in modern times.

". . . The world knows now that there is a lot more down under than koala bears and kangaroos."



The Australian Opera's production of Prokofiev's *War and Peace*. Australian Premiere—September 28, 1973—Sydney Opera House, Opera Theatre.



The Australian Ballet opened its Premiere Opera House season with a magnificent new production of *The Sleeping Beauty*, on December 7, 1973. Devised and directed by Robert Helpmann, with choreography revised and reproduced by Peggy van Praagh, and costumes and decor by Kenneth Rowell.

Independent opinions like these in the arts sections of the international press were undoubtedly of immense prestige value to the House and Australia generally.

Much credit for this coverage is due to the Publicity Department of the Opera House. The Department contacted newspapers and radio and television stations in every country in the world regarding the inaugural performances and the Official Opening. It was successful in attracting over 300 journalists, as well as the world's most famous critics, to Sydney, at their own expense, to cover these events.

The B.B.C., for example, sent a team out to film in colour an entire performance of *War and Peace* for television.

#### THE OFFICIAL OPENING

The initial publicity received following the inaugural performances was crowned by the great triumph of the Official Opening day.

The complex was officially opened by Her Majesty the Queen, in the presence of His Royal Highness the Duke of Edinburgh, on the afternoon of Saturday, October 20, 1973.

Afterwards Her Majesty unveiled a plaque on the box office foyer level. Then the Royal Party toured the building and watched a spectacular pageant on Sydney Harbour from the northern balcony of the Concert Hall. The Premier, the Hon. Sir Robert Askin, welcomed the Queen and the Duke of Edinburgh to the site.

Earlier, before Sir Robert's speech, *Bennelong* (represented by actor Ben Blakeney) delivered an oration from the southernmost sail roof of the Concert Hall.

A dramatic moment in the afternoon came at the end of that address. There was a sudden hush—then a great gust of wind—almost as though the elements, or perhaps even the spirit of *Bennelong*, wished to signify their presence.

Over 15,000 guests, including many pensioner groups, were on the site to witness the Official Opening. The Trust was disappointed that Mr. Jørn Utzon did not accept the Government's invitation to be one of the many guests at the opening. Police estimated a million people packed surrounding streets and the harbour foreshores to witness the festivities and to hear a relay of the proceedings.

In the evening, hundreds of thousands more gathered around the harbour foreshores to see the brilliant firework display which preceded the arrival of the Queen and Duke of Edinburgh for the Royal Concert. This was given in the Concert Hall by the Sydney Symphony Orchestra, the Sydney Philharmonia Choir and the Sydney Philharmonia Motet Choir, conducted by Willem van Otterloo.

The programme was the *Symphony in D minor, No. 9 (Choral)* by Beethoven, and the specially composed flourish, *Jubugalee*, by John Antill.

We gratefully acknowledge the work of the Hon. Sir Asher Joel and the Sydney Opera House Official Opening Committee and the Citizens Committee who were responsible for organising this day and the two weeks of celebrations that followed.

The Queen and the Duke of Edinburgh returned to the House the next day, October 21, to visit backstage areas and the theatre exhibition *All the World's a Stage*. This was mounted, in association with the Trust, by the British Council.

They were received by the Minister for Cultural Activities, the Hon. G. F. Freudenstein, MLA.

Her Majesty and His Royal Highness returned again on October 22 for a performance of Mozart's *The Magic Flute*, given in the Opera Theatre by the Australian Opera.



Her Majesty Queen Elizabeth II, accompanied by the Premier of New South Wales The Hon. Sir Robert Askin, KCMG, MLA, arriving at Sydney Opera House for a performance of *The Magic Flute*, October 22, 1973.



*Aerial view of the Official Opening. Flotilla of small craft and the Sydney skyline.*

*The Queen and the Duke of Edinburgh accompanied by Sir Robert and Lady Askin talk informally with guests on the Northern Promenade.*

#### NUMBER OF PERFORMANCES

For the period September 28, 1973, to June 30, 1974, a total of 1,373,098 patrons attended 2,069 performances, exhibitions, displays, receptions and conventions in the House.

The complex was open to the public from 8.30 am to approximately midnight on every day during that period, except Christmas Day and Good Friday.

The necessity for security and maintenance means that the complex is staffed 24 hours a day throughout the year, although the number of people on duty varies, of course, to meet requirements.

#### ATTRACTIONS

Attractions staged during our first year included variety, pop, rock, folk and jazz concerts, films, recitals, exhibitions, seminars, children's puppet shows film shows for adults and children, young people's orchestral concerts and recitals, trade displays, conventions and fashion parades, as well as symphony and chamber music concerts and performances of opera, ballet and drama.

We have mentioned some of the artists and companies which appeared in the House in the period under review. Others included the Moscow Chamber Orchestra, the Bartok String Quartet, the Melbourne Symphony Orchestra, the Netherlands Chamber Orchestra, the chamber music groups Fires of London, Collegium Musicum and the Smetana Quartet, the Stratford National Theatre of Canada, the Alice Reyes Dance Company of the Philippines, the Don Burrows, Ray Price and Herbie Mann jazz ensembles, the Sydney Little Symphony Orchestra, the Australian Elizabethan Trust's Sydney and Melbourne Orchestras, and the Marionette Theatre of Australia.

Visiting conductors have included Hiroyuki Iwaki, Dean Dixon, Rudolf Barshai, Neville Marriner, Arthur Fiedler, Bogo Lescovic, Walter Susskind, Janos Ferencsik and Szymon Goldberg.

Among the visiting soloists were violinists Wanda Wilkomirska, Chikashi Tanaka and Kurt Guntner, pianists Joseph Kalichstein and Radu Lupu, guitarists Sergio and Eduardo Abreu, contralto Birgit Finnila, and bass baritone Simon Estes.

Artists from the world of light entertainment included Rolf Harris, Petula Clark, Dave Allen, Reg Varney, Cliff Richard, Harry Secombe, Carol Burnett, Helen Reddy, David Frost, Diahann Carroll, Rod McKuen, Gina Lollobrigida, Graham Kennedy and Johnny Farnham.

In looking back over the first year, it is most heartening to note that so much that happened at the Opera House was successful; but, of course, there were some disappointments and problems in a complex so vast.

#### CONCERT HALL

There have been amplification problems in this hall during variety, jazz, pop, big band and rock concerts and film shows.

The hall's acoustics were designed for symphony and chamber music concerts, and it is not surprising that there have been technical difficulties when extending the use of the auditorium for performances which make different demands.

We are currently working on these problems and improvement is being noted.

#### VARIETY SERIES

The first variety concert series in this hall, Sunday Night at the Sydney Opera House, was presented by Jack Neary Pty. Ltd. It featured inter-



*A performance in the Concert Hall by the Sydney Symphony Orchestra conducted by Willem van Otterloo. The Hall seats 2,700.*

nationally known artists, supported by top Australian performers. The series ran from September to early December, 1973, and it attracted much interest and good audiences.

The second variety series, Sunday Night at the Opera House, which was presented by Harry M. Miller Attractions Pty. Ltd., in association with the Trust, commenced in December, 1973, and ran until March, 1974.

This series featured Australian artists. It changed format and cast monthly. We were disappointed that the series did not continue to attract the initial interest.

Some film shows in the Concert Hall also attracted poor attendance. Most of these films were not new productions and some were not well advertised by their promoters.

Symphony concerts, chamber music, recitals, jazz, rock, pop and folk concerts have all consistently attracted good audiences.

The Concert Hall proved suitable for modern ballet. It has been used several times for this purpose by The Dance Company (N.S.W.).

#### OPERA THEATRE

Before the Opera House opened, there was some conjecture that opera and ballet would not consistently attract large audiences to the House. The reverse has been the case. Variety has had the toughest battle to succeed, while The Australian Opera and The Australian Ballet have been unable to cope with the demand for tickets. During our first year both companies scheduled extra performances in an effort to cope with demand. This situation looks like continuing. The standard of the productions of both companies is consistently excellent.

The acoustics in the Opera Theatre continue to be regarded as good, even flattering to singers and orchestra, but they have not proved so good for actors. Some rows of this theatre have been found to have spots where the spoken word is unclear. This is another problem on which we are working.

Drama groups which have appeared in the Opera Theatre so far are the Stratford National Theatre of Canada and The Old Tote Theatre Company. About 100 seats in the balcony and gallery levels of the Opera Theatre and 64 in the loges have poor sightlines. These seats are sold at greatly reduced prices.

The size of the stage and the orchestra pit in this theatre are not as large as we would have liked, but are adequate for most productions.

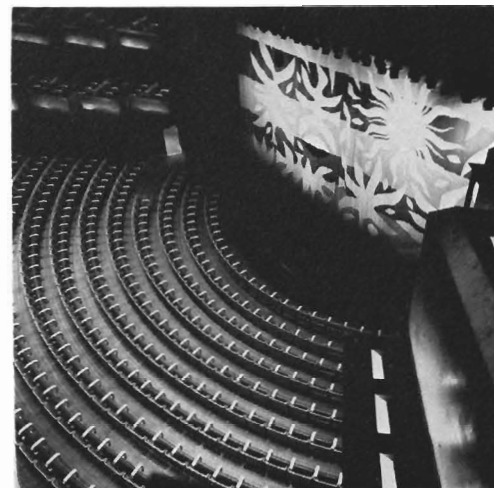
#### DRAMA THEATRE

This theatre was occupied by The Old Tote Theatre Company for most of the period under review. Its only other occupant, for a short season in May and June, was the Alice Reyes Dance Company of the Philippines. This company was brought to Australia by the Australian Elizabethan Theatre Trust.

We have mentioned the productions The Old Tote staged during the first season. Other plays the company has presented during the year included *Love for Love*, by William Congreve, *Cradle of Hercules*, by Michael Boddy, *Playboy of the Western World*, by John Millington Synge, and Shakespeare's *Macbeth* (in the Opera Theatre).

The company has had good houses throughout the year. Despite some problems with back stage access the Drama Theatre is working well and is popular with audiences.

In the first year it was only being used for drama and dance, but it is also suitable for small opera productions.



*The Opera Theatre, seating 1,550, features the tapestry Curtain of the Sun designed by Australian artist John Coburn. It was woven from Australian wool in the village of Felletin, near Aubusson, France.*

*The Drama Theatre seating 550 people features John Coburn's Curtain of the Moon.*



### THE MUSIC ROOM

During the year this theatre was used for film shows, chamber music and jazz concerts, recitals and variety shows.

It has been popular with audiences and hirers alike for all these purposes. The acoustics of the Music Room are very good, both for the voice and instruments, and it has proved a satisfactory cinema.

### THE RECORDING HALL

The Recording Hall is the largest of the six rehearsal studios in the complex and is especially equipped for broadcasting and recording purposes. It is located below the Concert Hall and has acoustics similar to that auditorium.

The Recording Hall is also used for performances, principally the Sunday Music On The Hour concerts which we present.

The hall seats 400 and has a public entrance on the western broadwalk.

### EXHIBITION HALL

We had 28 exhibitions and displays in the Exhibition Hall during the year under review. Among the most popular were the theatre exhibition, *All the World's a Stage*; the Sydney International Exhibition of Photography; the art exhibition, the Biennale of Sydney; and the exhibition of electronic equipment mounted by Sony Kemtron Pty. Ltd.

However, in order that we can obtain maximum usage of this hall throughout the year we have decided that in future we will use part of it to house a changing exhibition of the performing arts and the remaining area as our library.

### LIBRARY

This library, the Dennis Wolanski Library of the Performing Arts, was started in April, 1973, following a donation of \$10,000 from Mr. Wolanski. Soon after, we also sought donations of reference works and theatre memorabilia from the public. The response has been good.

The library is, we believe, the only one of its kind in Australia devoted to the performing arts.

It is currently housed in our administration section, but is rapidly outgrowing its space.

The library is open to the public by prior arrangement with the librarian.



*The first exhibition in the Exhibition Hall was All the World's a Stage, an Australian-British theatre exhibition organised by the Sydney Opera House Trust, the British Council and the Australian Unesco Committee for the Arts, with the support of John Fairfax and Sons Limited and British Airways.*

## RECEPTION HALL

This hall is used for recitals, receptions, including wedding receptions, lectures, seminars and exhibitions.

The Reception Hall has wall-to-wall carpet, but during the year we arranged for a dance floor to be built.

The original carpet fits back in place over this area when it is not required for dancing.

## FOYERS

Our foyer areas all have bars.

The northern foyer/lounge of the Concert Hall, which is one of the foyer areas with spectacular views of the Harbour, is also popular for luncheons, receptions and displays during the day.

## PARKING STATION

A year's operation has made it increasingly clear that we need a car park and we are continuing to investigate plans for a parking station near the House.

There is an urgent need to complete the covered walkway from the Quay Railway Station.

On wet nights this lack of protection causes discomfort to patrons who have travelled by train, ferry or bus to the Quay, or who have parked in that area. Plans for such a development are under consideration.

We are also investigating the possibility of having escalator ramps built within the House (from the Concourse to the Box Office Foyer) to facilitate better access for elderly patrons.

At present our House Management Department gives individual attention, by prior telephone arrangement, to invalid patrons. This includes parking space and an escorted lift service to and from theatres, but the numbers which can be handled are small.

Little can be done at present to help elderly patrons who have something of a struggle with the stairs to the Concert Hall and the Opera Theatre.

During the year hand rails were built on the outside steps of the complex. There was some criticism of this, but we cannot agree that the rails are aesthetically detrimental, and, what is more important, they succeed in preventing elderly people from falling while negotiating these flights of stairs.

## PARK AND RIDE SERVICE

The "Park and Ride" service has proved efficient, but expensive to operate—about \$4,000 a week. Revenue has been approximately \$1,500 weekly. We hope that as public awareness of the existence and efficiency of the service grows, revenue will increase.

## RESTAURANTS AND THEATRE BARS

We were disappointed that theatregoers did not remain in large numbers to take advantage of the foyer bars after performances.

Force of habit (previously there were practically no bar facilities in Sydney theatres) will account in some part for this, but lack of a car park is, we think, the major cause.

Since the beginning of this year, only one of our six theatre bars has been kept open for after-theatre patrons. Previously, all foyer bars remained open for an hour after the end of performances in each theatre.

All six bars still open an hour before the first performance in each theatre and they all re-open again at each interval. They have proved popular at these times.

We were also disappointed that it was found necessary early this year



*Southern Foyer of the Concert Hall.*

*Patrons relax in the informal atmosphere of the Harbour Restaurant.*



to close at 8 pm instead of 11 pm nightly, the self-service Harbour Restaurant, which has indoor and outdoor seating.

Again, lack of a car park has, we think, contributed to lack of patronage in the evenings, but continued wet weather during last summer was another disadvantage.

We are investigating the possibility of holding evening tea and supper dances outside this restaurant in the coming summer months. The restaurant has a superb location and we think that dances on the promenade would greatly increase patronage if well arranged and promoted.

Our main restaurant, the Bennelong Restaurant, opens Monday to Saturday for luncheon, pre-theatre dinner, dinner and after-theatre supper. Originally it also opened for buffet luncheon and buffet dinner on Sundays. It no longer does so as it was found that Sunday visitors to the House preferred the outdoor seating and family prices available at the Harbour Restaurant.

There has been criticism of the prices charged at our restaurants and bars. At the Harbour Restaurant, where snacks and meals are available at self-service counters, prices are competitive with similar restaurants around the city.

The Bennelong is a first class restaurant with an extensive a la carte menu. Prices are competitive with other first class Sydney restaurants.

Our foyer bar prices are not low, but the high cost of adequately staffing the bars to meet the very fast service required, particularly at intervals, makes the service expensive to provide, especially as penalty rates so often apply to bar staff.

Summit Restaurants Pty. Ltd. has the catering concessions at the House. The other concessions we let are those for photographs and for "The Shop" on the concourse.

Opera House publications (including pocket editions of scores and libretti), recordings, photographs, slides and souvenirs are available at "The Shop."

#### FIRST AID ROOM

Our first aid room is staffed by registered general nurses and is open from 8 am until midnight daily. The service is for the benefit of both patrons and staff.

#### CONVENTIONS

Conventions were held in the House during 1973/74.

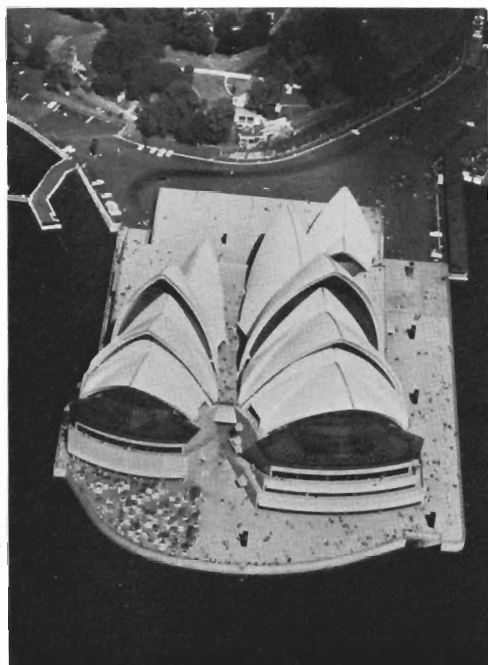
Although we have many of the facilities required for modern conventions, fixed performances, which are always given preference, prevent us from letting our theatres for lengthy periods for this purpose.

However, the procedure of having the official opening of a convention at the Opera House, followed by a luncheon or reception in one of the harbour foyers and then continuing proceedings at other venues around the city, has proved popular with business and other organisations.

#### ENTREPRENEURIAL ACTIVITIES

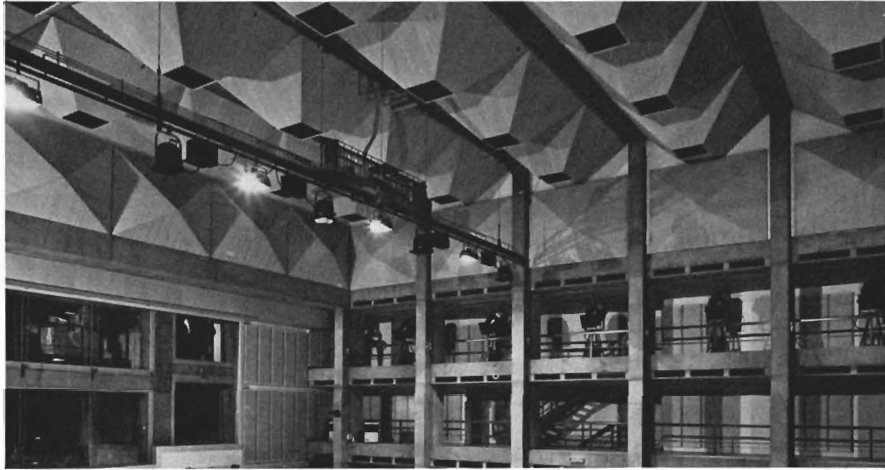
The main role of the management is the maintenance of the building, the letting of its theatres and other areas, the letting of concessions, the operation of all technical and backstage facilities and plant, the operation of all front of house activities, the organisation of guided tours, the preparation of publicity material and programme guides and the organisation of ticket sales.

The Trust also presents and co-presents some attractions, but the vast majority of programmes are presented by the performing companies which hire our auditoria.



*The Harbour Restaurant is situated on the northern tip of Bennelong Point.*





*A feature of the Recording Hall is the design of the silver birchwood ceiling.*

Since the opening, our principal entrepreneurial activity has been the production of the *Music on the Hour* concerts. These are held in the Recording Hall each Sunday. Six concerts, each of about 30 minutes' duration, and with changing formats and artists, are given between 11 am and 4 pm.

Tickets are \$1 for adults and 20c for pensioners, students and children, one ticket being good for all of the six programmes.

The series has gained increasingly in popularity, especially with pensioners. It features leading Australian artists. The noon programme is broadcast live by the A.B.C.

We do not plan greatly to increase our entrepreneurial activities unless the activities of our performing arts companies in the House show signs of diminishing. They do not at present.

We are, however, interested in doing what we can to increase country tours within the State by companies associated with the House.

#### SETTLING IN

At the time we moved into our administration offices in the House on January 30, 1973, the Trust's staff numbered 25.

We would have liked to have begun by engaging and training our full complement of about 300 people from that time, but construction work was still continuing and the presence of the workmen, scaffolding and all the other accoutrements of building made this impractical.

Even the small staff in existence at the time was confined to the offices. Our presence in the theatres and foyers, etc., would have only impeded the progress of construction crews.

Industrial disputes and shortages and a good deal of wet weather held up progress during the final months of construction, though the building was ready for the Official Opening.

These delays meant that people like usherettes, assistant theatre managers, stage and lighting technicians and uniformed attendants could not be engaged and trained until very late in the programme. It was July, 1973, before we could slowly begin to engage and train staff.

In most areas the new staff settled in easily and well, although it took several months before we began to operate smoothly.

However, it was in our most vital area, the box office, that we experienced the greatest initial difficulty.

Owing to industrial disputes and shortages, our box office was not fully equipped when mail bookings for the first season's performances opened on July 2, 1973. This greatly impeded the processing of the thousands of applications which poured in from that date.

Staffing the box office was another problem. It was impossible to get staff who had trained in a complex the size of the Opera House. Most of the box office personnel had to be trained on the job. Even those with prior theatre experience were not used to coping with sales and enquiries for as many as eight different performances a day. The fact that we had constantly changing programmes in all theatres (not one attraction scheduled for a lengthy run) was also new to their experience.

Other complications arose when hirers made late bookings or changed programmes and the commencement times of performances.

This necessitated hurried printing or alteration to thousands of tickets.

The peak period in the box office was September to December, 1973 (over the counter sales commenced on September 3, 1973).

During this time there were thousands of telephone enquiries daily about forthcoming programmes and how and where to book. Each call was dealt with as quickly as possible. Even so, the box office was difficult to contact at that time, owing to the volume of calls and the amount of information requested. We apologise for the inconvenience this caused. Since the beginning of this year, as staff increased and gained experience and as public awareness of our box office policy and the existence of our agencies grew, there has been a great improvement in this situation.

At present, our box office, which is open from 8.30 am to 8.30 pm seven days a week, is working reasonably well, and an improved service continues.

It should be noted that it is the performing companies which nominate the price of tickets for their respective attractions—not the Sydney Opera House Trust which only sets prices if it is actually presenting a performance.

#### TRANSPORT

We have our own wharf at the House, the historical *Man o' War Steps*, and one of our disappointments has been our inability to arrange for ferry services to and from the building.

However, during the year several "Opera House" bus services were introduced by the Public Transport Commission.

#### AIR-CONDITIONING

Our Services Engineer's Department is working in conjunction with the constructing authority to correct certain defects in our air-conditioning system which has given trouble during periods of hot weather.

We understand that in a building of this size and complexity it may take up to 12 months for the system to become balanced and efficient in all areas. In the meantime, gradual improvement is being noted.

#### LADIES' COMMITTEE

The Sydney Opera House Ladies' Committee was re-formed during the year under the chairmanship of Mrs. Marcel Dekyvere, CBE. It has accepted as its principal task the provision of assistance for the development of the collection of memorabilia on the performing arts.

#### ACKNOWLEDGEMENTS

During the period under review many people, Government Departments and organisations, gave time and service far beyond the demand of duty to make the House a success. We are most grateful to them.

Members of the Trust record their special thanks to the General Manager of the Opera House, Mr. Frank Barnes, and all members of the staff.

ANNUAL REPORT  
OF THE TRUST  
FOR THE YEAR ENDED  
JUNE 30, 1974—FINANCE

Total receipts for the year under review from all sources (excluding Government endowment and subsidies) amounted to \$1,573,296 consisting of the following components:—

	\$	%
Hire of all Auditoria, Halls and other Letting Areas	854,293	54.3
Concessions—Catering, Bookstall, Photographic	328,870	20.9
Trust Promotions	23,425	1.5
Park and Ride	73,998	4.7
Publications	58,356	3.7
Guided Tours	150,149	9.6
Programme Sales Commission	24,308	1.5
Miscellaneous Receipts from Hirers for various facilities and services	59,897	3.8
	<u>\$1,573,296</u>	<u>100.0</u>

The year under review commenced prior to the presentation of the first public performance in the complex on September 28, 1973, and therefore the receipts shown above represent only nine months of real operations.

Payments of \$4,218,244 do, however, represent a full twelve months' expenses as the Trust's staff was in occupation of the building before July 1, 1973, preparing for the Opening Season. These were:—

	\$	%
Salaries and payments in the nature of salaries, together with charges related to salaries (insurance, superannuation, payroll tax)	2,503,946	59.4
Cleaning	396,012	9.4
Electricity	372,820	8.8
Insurances	149,660	3.5
Publicity	127,931	3.0
Building Maintenance	133,915	3.2
Park and Ride	152,245	3.6
Other Administrative and operating expenses	381,715	9.1
	<u>\$4,218,244</u>	<u>100.0</u>

During the course of the year the New South Wales State Government contributed \$2,511,000 as an endowment in terms of Section 20 of the Sydney Opera House Trust Act, 1961-1973. In addition the State Government made a special contribution to the Sydney Opera House Trust of \$500,000 to assist to defray extra costs incurred with the opening season that commenced in September, 1973, and the Official Opening on 20th October, 1973.

This sum was allocated in the following manner:—

The Australian Opera	\$185,000
The Old Tote Theatre Co.	114,000
The Australian Elizabethan Theatre Trust Orchestra	50,000
Musica Viva Australia	5,000
The Dance Company (N.S.W.)	26,000
The Australian Ballet	10,000
The Australian Broadcasting Commission	20,860
The International Society for Contemporary Music	2,500
Photographic Exhibition	500
Trust promotions and special opening expenses	86,140
	<u>\$500,000</u>

### BOX OFFICE RECEIPTS

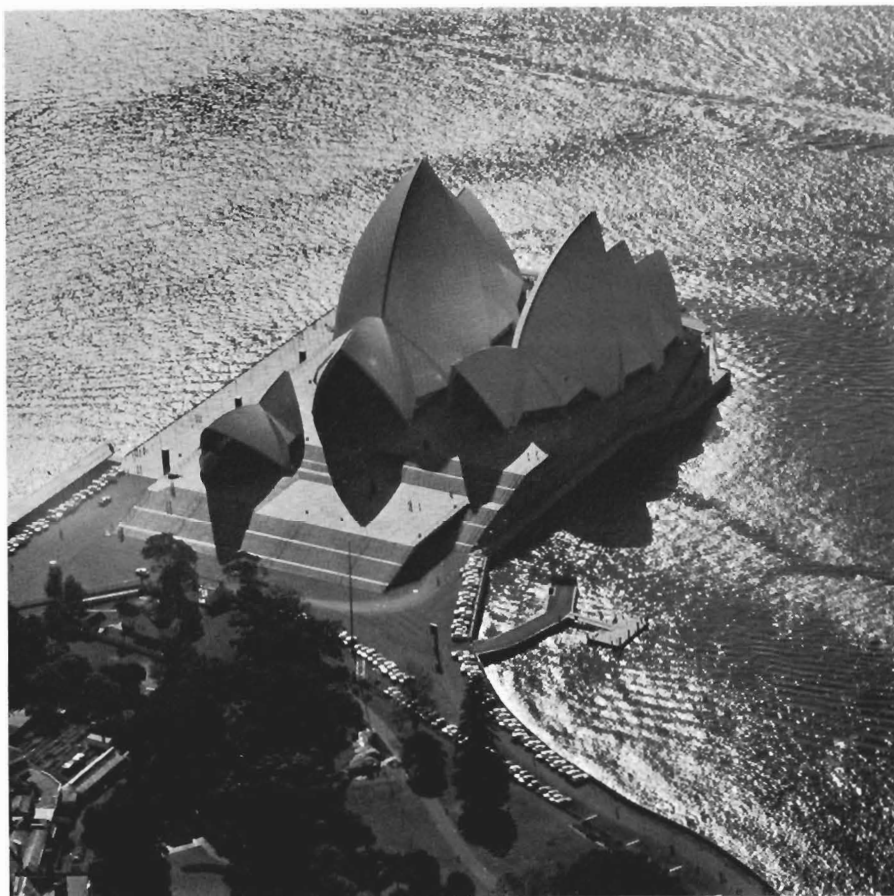
A significant proportion of performances in the House is presented in subscription series organised by the major hirers of the various auditoria. Even though the performing companies themselves handle the booking and distribution of tickets for these performances the Trust handles mail bookings and over the counter sales for all performances outside of subscription series. In the nine months September, 1973, to June, 1974, the Trust processed tickets with a value of slightly less than \$2 million.

### CULTURAL GRANTS

The Sydney Opera House Trust has assumed at the request of the Minister of Cultural Activities a role in recommending the level of cultural grants to be allocated by the State Government to certain performing organisations using the complex.

Upon the invitation of the Minister the Trust made the following recommendations for the payment of grants during the 1973/74 year:—

The Australian Elizabethan Theatre Trust	\$170,000
The Australian Broadcasting Commission (for Sydney Symphony Orchestra)	134,000
The Australian Opera	125,000
The Old Tote Theatre Company	40,000
The Australian Ballet	30,000
The Dance Company (N.S.W.)	30,000
Musica Viva Australia	15,000
	<hr/>
	\$544,000
	<hr/>



## SECRETARY'S DEPARTMENT

The department has functioned primarily in a general administrative role by providing an internal service in relation to staff, purchasing, records, document reproduction, switchboard, receptionist and general typing services, and recruitment in accordance with a standard delegation from the Public Service Board, as well as in industrial matters and other areas not necessarily under the control of other departments.

At July 1, 1973, the number of permanent staff employed by the Sydney Opera House Trust was 232. By June 30, 1974, this number was increased by 85 to a total of 317. The main increase took place in the number of uniformed staff as the complex became operational and was opened to the public. It was found necessary to provide extra staff for other departments as the demand for services increased during the first year of operation. The senior position of Assistant General Manager was created and advertised during the year.

No casual staff was employed by the Trust as of July 1, 1973. As the complex commenced operations, the employment of casual staff became essential. The Trust now employs an average of 300 such staff per week, although the listing is far in excess of this figure. Of the staff so employed, the majority is "front-of-house" and approximately 20-50 are employed in the Technical Manager's Department, depending on the requirements of performing companies.

Coincidental with the lack of patrons' parking facilities has been the need to provide parking space for artists and staff, many of whom carry bulky instruments or tools of trade, and whose hours of duty require them to travel at times when public transport is not readily available. The issue of "authorised vehicle" passes and the control of these parking areas are supervised by Trust staff.

Twenty-three multi-coin pay telephones have been installed at points throughout the complex for use by patrons, visitors and artists. Whilst the money collected from calls contributes little towards the cost of renting the equipment, it is considered that the public relations aspects of the service and its convenience more than offset the costs involved.

*The Bennelong Restaurant.*





## BOX OFFICE

During the opening season the department experienced many difficulties. The construction and finish of the box office was not completed until after the opening date and many improvisations had to be made to both systems and facilities. Many problems were caused by the need to employ untrained staff, experienced staff being virtually unobtainable at short notice.

Over-the-counter bookings opened on September 3, 1973, and for the first three months of operation the majority of departmental services were provided by a nucleus of seven staff who had previous experience in "live theatre." This staff was required to sell tickets, deal with mail bookings, carry out their administrative duties and answer most of the public enquiries. The later employment of additional staff did little to offset the workload of the department as most of the additions were inexperienced, and due to the large amount of work very little time could be devoted to a training programme.

By the end of the current financial year it was apparent that the majority of permanent staff had gained valuable experience from the events which had taken place over the preceding nine months; public patronage continued to increase to a point where the efficiency of the department was impaired.

The present administrative structure of the box office requires that the functioning of both the counter-bookings section and the mail-bookings section be under the supervision and control of the Box Office Manager. The increasing demands being placed on both these sections have led to the proposal that each section become a separate department, each under its own administrative head. Consequently, mail bookings will move to new and more spacious premises in Macquarie Street, while counter bookings will remain within the House. These changes in the location and administrative structure of the box office sections are scheduled to take place during the next financial year.

## HOUSE MANAGEMENT

House Management is responsible for the day-to-day allocation of non-technical personnel such as assistant house managers and other support staff to all halls and theatres within the complex. Security, parking control, cleaning and first-aid are also supervised by the department.

Since the House commenced operations in September, 1973, a pool of casual staff for "front-of-house" duties—ushers, cloakroom attendants, doorkeepers and programme attendants—has been built up. The House now has a regular, reliable and efficient staff pool which can be drawn on as required.

Training for security and parking control has proceeded. This work is approaching completion.

During the first year of operation, two systems for the rostering of assistant house managers were used. Initially, assistant house managers were rostered in a system which provided them with the control of one auditorium or function area for a short period before being moved to another. Each assistant house manager was expected to familiarise himself with theatres and halls throughout the complex and gain experience in their operational requirements. This system also presented the opportunity to assess the capabilities of the staff and decide on the suitability of staff for permanent placement within specific areas.

In February, 1974, the second roster system was instituted; individual assistant house managers were made fully responsible for the efficient management of the theatres, halls and function areas on a permanent basis. This is now operating satisfactorily.

An Executive Safety Committee was formed in February, 1974, to investigate and plan procedures to apply in any emergency arising within the complex. This included emergency procedures to be adopted in the event of fire, bomb threat or other similar incidents, fire prevention and industrial safety.

Consultation with senior officers from the New South Wales Police, New South Wales Fire Brigades, Central District Ambulance and Sydney Hospital has resulted in the production of a plan which combines House staff with the emergency services to respond to any emergency conditions which may occur.

A training programme has been formulated for all staff. The duties of Opera House firemen, attendants and nurses are being reviewed prior to the formation of an organised emergency team. Sydney Hospital Emergency Team has conducted a drill at the complex and it is anticipated that a combined exercise will be held which will involve House staff and the emergency services.

Fire prevention and industrial safety programmes have been implemented, accident statistics are being recorded and investigated. Recommendations on safe operating practices are being submitted to House Management in areas where remedial action is needed.

## LETTINGS DEPARTMENT

The Lettings Department was initially a section of the Deputy General Manager's Department but since the opening of the Opera House it has evolved into a department in its own right.

The department is concerned with every activity which the complex is able to accommodate and deals with all applications for forward bookings, in many cases up to several years ahead. Departmental officers are responsible for explaining all aspects of hiring procedure to potential hirers and for placing firm bookings under the standard hiring contract used by the Sydney Opera House Trust.

The Lettings Department is responsible for initiating the necessary internal co-ordination required for the successful presentation of performances and other activities within the complex. Hirers are questioned as to their intended performances, activities and requirements. The information received is conveyed to other departments involved, so that they are fully informed of a hirer's requirements well in advance. The department also plays a part in the determination of the types of bookings accepted and in assessing the quality and level of demand for the various types of lettings.

The increased number and experience of departmental officers has contributed to increasing efficiency as the first year of operation progressed. The many difficulties associated with the large volume of lettings during the very busy opening season have now been overcome.

## DENNIS WOLANSKI LIBRARY OF THE PERFORMING ARTS

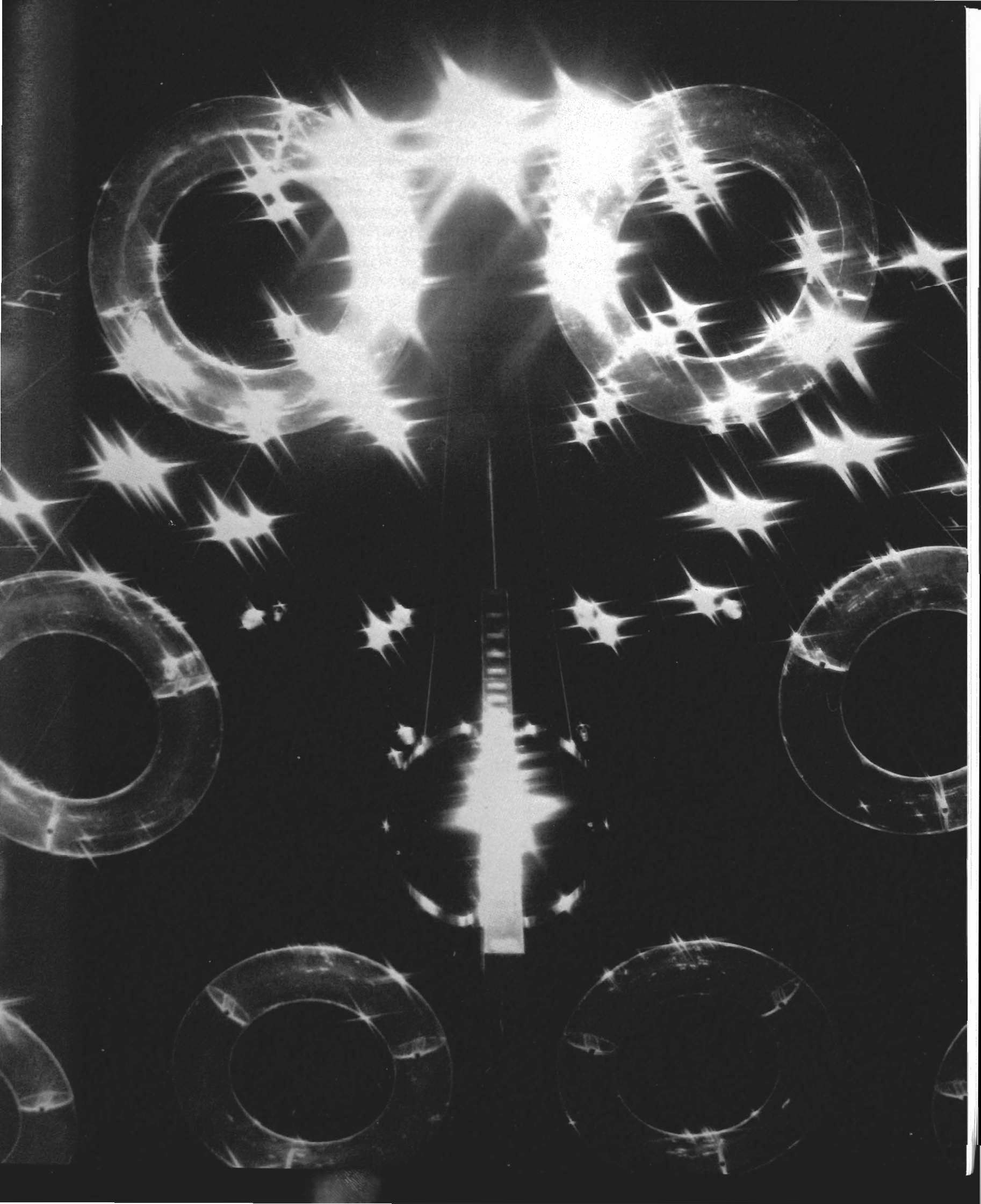
Mr. Paul Bentley was appointed librarian in September, 1973, and in June, 1974, a Library Sub-Committee was formed to establish policy and assist in the promotion of the library. The Sub-Committee recommended that the library should provide a reference service on all aspects of the performing arts for Opera House staff, performing artists and the general public. The library will also function as archives by preserving historical documents on the House and the performing arts.

The library is currently sited in the administrative section of the House, where access by the public and space for further development are both somewhat limited. In a bid to overcome these restrictions, the Trust has approved the transfer of the library to part of the Exhibition Hall. The Exhibition Hall will be altered to accommodate stack, working and reading areas for the library, plus a display area suitable for exhibitions of performing arts memorabilia. The transfer will be made after current commitments in the Hall have been met.

The Sydney Opera House Trust is extremely grateful to Sydney businessman and sculptor, Mr. Dennis Wolanski, for his generous donation of \$10,000, which made the establishment of the library possible.

As at June 30, details of library accessions were as follows: 628 books, 122 pamphlets, 691 programmes, 134 serial titles, 81 gramophone records, and volumes and files of press clippings. A considerable number of programmes and pamphlets remain to be sorted, together with a small number of music scores, posters, films, videotapes, photographs, slides, tapes and manuscripts.

*Acoustic perspex rings above the Concert Hall platform.*



## PUBLICITY DEPARTMENT

The Publicity Department sought to involve every part of the media in the two openings of the House. This involved the first weeks of public performances from Friday, September 28, 1973, followed by the Official Opening on Saturday, October 20, 1973.

Apart from direct press liaison, much promotional material was devised for the House. These publications required close co-operation with hirers so that detailed information could be printed in diaries and advertisements.

Full page advertising campaigns and smaller advertisements for most of the national press were prepared giving details for the three month Opening Festival Season.

A special advertising format, in each Saturday's "Sydney Morning Herald", was commenced. This proved popular with theatre patrons and continues to appear.

The Opening Season's programme details, as featured in the press, were incorporated in a quarterly programme guide for October/November/December. This programme guide is now produced every three months. 50,000 copies of the leaflet are produced and distributed free of charge to the public, tourist organisations at home and overseas.

A 64-page colour souvenir featuring nine advertisements was produced. It contained photographs of the House and the performing companies appearing during the Opening Season, and supporting editorial copy. This prestige publication was sold, and also distributed to visitors. 20,000 copies were printed. The original *Guide Book* written by John Yeomans was reprinted four times and remains a strong seller. A twelve-page colour booklet on the House was produced.

A leaflet on the history and uses of the House was revised to include metric weights and measurements, and is distributed free to any person requesting information on the complex.

Subscribers were invited for a Monthly Diary of programme information at \$3.00 per annum including postage. The subscription list now stands at approximately 6,000.

With information gathered for the Diary, a monthly poster is produced for display at the House, travel agents and ticket agencies. From this artwork 10,000 small leaflets are produced and distributed free to any organisation or person requiring information on a month's activities in the House.

The department has also managed to place this information free of charge in national newspapers and magazines in the *What's On* section of these publications.

A press room was set up in the ballet rehearsal studio for the first two months of the activities in the House. It contained telephones, tables, typewriters, telex machines and closed circuit television sets. It was manned by members of the department. To assist with the great amount of work during the Opening Season, three casual publicity officers were employed.

Invitations from the Trust were sent to major international and national media organisations inviting them to either one or both openings of the House. This resulted in not only local correspondents preparing feature stories on the House, for example, Time, Newsweek, Los Angeles Times, New York Times, The London Observer colour supplement, Vogue (London) and numerous other publications, but also the visit of major international music critics: these included from the United Kingdom, Edward Greenfield (The Guardian), Desmond Shawe-Taylor (Sunday

Times), Andrew Porter (Financial Times) and William Mann (The Times); from the United States of America, Martin Bernheimer (Los Angeles Times) and Irving Kolodin, critic and journalist. In addition there were visits by music critics from Denmark, Germany, New Zealand and Switzerland.

These critics were in Sydney for performances beginning on Friday, September 28 until October 10. They were joined by critics from Melbourne, Canberra, Adelaide and Perth.

The Trust entertained the visiting journalists during their stay, informed them of the House and how it was administered, and arranged with hirers to supply seats for performances. Their visit resulted in much favourable publicity.

A further influx of media representatives arrived for the weekend of the Official Opening of the House by Her Majesty the Queen. This event also received much editorial coverage at home and overseas.

The department still meets many visiting media representatives from around the world each week. They are shown around the House, given interviews, information and photographs and assisted with any enquiry they might have. This ensures a continued flow of publicity.

Several films were made on the House prior to and during the Opening Season of the House in 1973. These included Film Australia's *Fifth Facade*; Cinesound's *Eighth Wonder of the World*; Pat Lovell's *Miracle or Monster*; a one hour B.B.C. documentary (The B.B.C. also filmed a performance of *War and Peace* which was shown in the United Kingdom and Australia on Friday, September 28) and numerous smaller documentaries were made by local television companies and overseas networks.

All filming done at the House was co-ordinated by the Publicity Department.

Interest was maintained with television and radio interviews. Most of the films are available for loan from the Dennis Wolanski Library for the Performing Arts in the House.

Apart from publicity and advertising, the department is also responsible for tours of the complex. Six full time guides and a number of casual guides have shown approximately 500,000 visitors through the House since it opened.

Staff visit clubs and schools giving talks, showing slides and films and holding discussions on the construction of the complex and, more importantly, its function.

Press conferences are held regularly and press releases concerning Sydney Opera House Trust activities and announcements are distributed. Advice is given to all hirers, especially smaller organisations, on how to promote their activity in the House.



*The Queen views John Olsen's mural Salute to Slessor's Five Bells in the Northern Foyer promenade lounge of the Concert Hall.*

*Her Royal Highness the Princess Anne, Mrs. Mark Phillips and Captain Mark Phillips are pictured in the Concert Hall's Northern Foyer. They signed the visitors' book during their tour of the complex on February 28, 1974.*



## SERVICES ENGINEER'S DEPARTMENT

Services Engineer's Department is responsible for the operation and maintenance of the electrical and mechanical services within the Opera House complex, and also for building maintenance in general. The Department operates on a three section basis, covering a 24-hour, seven days per week shift roster, which, in addition to operation, consists of work crews carrying out a preventative maintenance programme; a day or maintenance crew which carries out major or overhaul maintenance; and a stores section which caters for the overall stores requirements within the complex. Total personnel is 72.

Following July, 1973, there was a period of great activity as the Constructing Authority, the Department and sub-contractors strove to complete the building and test the electrical and mechanical services in time for the Official Opening of the complex on October 20, 1973. As work proceeded it became apparent that the House would be opened on schedule, but the greater part of the checking and testing of plant equipment would be concluded after the Opening.

Prior to the official opening some installations such as the air-conditioning system had undergone a series of basic adjustments, fine and detailed testing and adjusting being impossible until the complex was fully operational. The great majority of electrical and mechanical systems testing remained to be completed, even as the House began to fill with staff, performing companies and patrons.

As the House reached full operational capacity certain minor structural operations became essential. Storerooms were converted into offices, necessitating some modifications to the air-conditioning system. Extensive use of the central passage (running from south to north and dividing the area below the Opera Theatre and Concert Hall) for storage and movement of stage settings, created the need for fire-protection equipment in the area. Fire protection and air-conditioning were also found to be necessary in "The Shop" next to the Stage Door. Work in the central passage and "The Shop" areas is still under way.

Further work is required in other areas. Modifications to the air-conditioning system located within the Opera Theatre orchestra pit and in several control rooms are currently being undertaken due to excessive heat build-up in these areas.

It has also been found necessary to replace three 1,000 kva electrical transformers by 1,500 kva units so that transformer temperatures do not rise to a critical level which would interfere with the operation of the equipment.

The present conversion from imperial to metric measurement will pose a future *problem*, particularly with regard to the replacement of electrical motors. Current plant is of imperial measure while replacements will be metric, thereby necessitating modifications to existing systems.

Although a considerable amount of work has yet to be completed with regard to defects, modifications, adjustments and testing, this situation is to be expected within a complex of this size, containing such a complexity of equipment.

The original plans for the provision of services within the complex made little provision for standby or emergency plant. This has led to the design and implementation of an extremely comprehensive preventative maintenance system, so that faults can be foreseen and breakdown times minimised. The preventative maintenance system is probably unique. It is based on a four-year plan and is so designed that no single item of plant

equipment will be overlooked. As the majority of House equipment must operate for a 20-hour period within a 24-hour day, precise organisation and timing must be co-ordinated in such a manner that minimum disruption of services is experienced.

The average multi-storey office block complex contains in the order of two or three plant rooms which operate ten hours per day over a five-day week. The Opera House complex, due to its unusual and unique design, has 31 plant rooms, ranging from below sea-level to the upper portion of the shell structure. Almost every item of equipment is of special or overseas design and manufacture. The complex contains over 120 different types of light fittings and lamps, each of special design, and either of overseas or "one-off" local manufacture. This situation creates a stores problem for the department. Replacements from overseas must be carefully monitored to ensure, as far as possible, that at no time are there stores shortages.

With regard to structure, mechanical, electrical and stage equipment, the complex is now in what is termed the "defects liability period" which theoretically terminates on August 31, 1974, when all warranties, other than those on recently modified equipment will expire. At this date it is assumed that all aspects of building construction and equipment installation will have been completed, together with the correction of any defects and the completion of any modifications. It seems possible that all defects will not have been rectified by August 31, and that completion could extend into early 1975.

## TECHNICAL MANAGER'S DEPARTMENT

The Technical Manager's Department is responsible for the operation and maintenance of all stage machinery, stage lighting, sound, closed circuit television and film equipment. During the whole of the first year of operation, there was neither a performance cancelled nor late in commencing, due to any problem encountered by the Technical Manager and his staff. Problems which arose were dealt with in a manner which permitted the continuity of performances. Failures or breakdowns in communications facilities (microphones, speakers, etc.) were rectified before the situation became apparent to the public. On various occasions high temperatures in the control rooms, caused by difficulties with the air-conditioning systems, induced malfunctions in the stage lighting cue-storage computer. Only the dedication of the staff, working for very long hours in room temperatures of 35-40°C. allowed performances to continue. The temperature problem is being rectified.

Recruitment of departmental staff commenced in November, 1972, but had not been completed by the time the House commenced operations in September, 1973. Prior to the complex becoming operational, the Technical Manager had been seconded to the Constructing Authority for a period of nine years; acting in the capacity of resident engineer he was responsible for supervising the installation of all stage—technique equipment. During this period of secondment, the Technical Manager was able to suggest the recruitment of several members of his extremely specialised staff from among the various groups of contract staff, then currently supplying and installing the stage equipment.

A lack of fully trained stage operations personnel was one of the initial difficulties experienced by the department. Many of the personnel were relatively inexperienced, while stage-experienced staff had never before operated equipment and machinery so complex as that installed within the House. To a large extent this problem has been overcome as the staff developed "on the job" experience.



*The lighting for the steps is placed under the hand rails. The circular acrylic lamps surround the House on the broadwalk. They have a concealed lamp which reflects from the top to give a lighting effect.*





The Death of Bennelong.



Loudon Sainthill costume designs.



## DONATIONS

The Sydney Opera House Trust gratefully acknowledges the donation of the following works of art.

LITHOGRAPH—SYDNEY HARBOUR GOVERNMENT HOUSE AND PORT MACQUARIE EMIGRANTS ARRIVING. Presented by Her Majesty Queen Elizabeth II, and His Royal Highness the Duke of Edinburgh, at the Official opening of the Opera House. The first items of theatre history were received for the Library.

BENNELONG SERIES (c. 1960) by Donald Friend. Bequest of the late Dr. Stuart Scougall.

Bennelong Inspects the Benefits of Civilisation  
 Bennelong Entertains in his Hut  
 Bennelong Carouses with the Military  
 The Didgerie-Doo Concerto Government House  
 Bennelong Casts his Child on the Pyre of Barangaroo  
 Bennelong Suffers from Handel (London)  
 Bennelong Returns from England with the New Governor  
 Bennelong's Duel with Colebee  
 The Death of Bennelong

LITTLE SHARK (1973) by Sidney Nolan. Gift of the Artist.

COSTUME DESIGNS (1951-1968) by Loudon Sainthill. Gift of Hooker Corporation Limited.

Chairman  
 The Duchess of Norfolk  
 A design for the Triffid Plant I  
 Costume Design for Coral Browne  
 Costume Design for a Gypsy  
 A Male Costume Design  
 Costume Design for The Tempest  
 Court Dancer  
 Figure of Miranda  
 Set Design  
 Costume Design for Othello (1)  
 Costume Design for Othello (2)  
 Shylock

SALUTE TO FIVE BELLS (1973) by John Olsen. Gift of the Sir William Dobell Art Foundation

OEDIPUS 2 (1962) by William Turnbull, BLUE BETWEEN (1971) by Philip King, BEULAH IV (1972) by William Tucker, Gift of Mr. Alistair McAlpine.

GIRL LISTENING TO MUSIC (1972) by Charles Blackman. Gift of Mr. Akio Morita, President of the Sony Corporation of Japan.

PRESENTATIONS BY PERFORMERS IN THE SOUTH PACIFIC FESTIVAL.

STENCILLED MASI CLOTH FEATURING STAR OF DAVID. Presented by the Dance Theatre of Fiji.

FIJIAN DANCE WAND AND HAT, HANDWOVEN FLOOR MAT, HANDWOVEN RITO HAT, HANDWOVEN HANDBAG, COLLECTION OF BEADED NECKLACES, WODEN SLIT DRUM. Presented by the Cook Islands National Arts Theatre.

WOOMERA, NULLA NULLA, TWO CEREMONIAL SPEARS. Presented by Aboriginals of Mornington Island.

ANTIQUÉ SEPIK MASK. Presented by the Papua New Guinea Defence Force.

ORATOR'S STAFF, FLY WHISK, TAPA, KAVA BOWL AND DRINKING VESSELS. Presented by the People of Western Samoa.

LALI WARNING DRUM. Presented by the Royal Fiji Police Band.

SET OF DANCING COSTUME DECORATIONS IN WHALE SHELL AND BUSH FIBRE, PLAQUE IN SHAPE OF OCEAN ISLAND IN PHOSPHATE ROCK. Presented by the Banaban Dancers of Fiji.

MOUNTED WAKA-HUIA (JEWEL CASKET). Presented by the Ma-Wai-Hakona Club of New Zealand.

CARVED SLIT GONG DRUM DECORATED WITH DOLPHINS AND CROCODILE AND FINE INLAY OF MOTHER OF PEARL. Presented by the People of the Solomon Islands.

49 m x 18.4 m TAPA CLOTH. Presented by the Suone Aleki Trio of Tonga.

PRESENTATIONS BY PERFORMERS IN THE "NATIONAL FOLKLORIC PROGRAMME":—

FLOKATI (HANDWOVEN SHEEPSKIN RUG). Presented by the Apollo Greek Community Younger Set.

CHILEAN HAND BEATEN COPPER PLAQUE. Presented by Los Ponchos Cafes.

CUSLE (CROATIAN FOLK INSTRUMENT). Presented by the Koleda Croatian Folklore Group.

PORTRAIT OF ANTON DVORAK, FRAMED POEM. Presented by the Sydney Czechoslovakian Group, Sokol.

BUST OF VERDI. Presented by the Dante Simonelli Italian School of Music.

HANDWOVEN WOOLLEN TARTAN (ANCIENT McRAE OF COCHRA). Presented by the Dorothy Kerr School of Highland Dancing.

DUTCH DOLLS IN TRADITIONAL COSTUME HOLDING DELFT BLUE TILE. Presented by the Dutch Choir of Dee Why.

ANTIQUÉ SILVER BELT. Presented by the Hellenic Lyceum Dancing Club.

DOLL IN TRADITIONAL WELSH COSTUME. Presented by the Illawarra Welsh Singers.

WATERFORD GLASS BOWL. Presented by the Irish Singers and Dancers.

HANDCARVED WOODEN CANDLE HOLDER. Presented by the Latvian Community.

HANDCRAFTED CEDAR CARVING. Presented by the Lebanese Dance Group.

REPLICA OF A LITHUANIAN VOTIVE (WAYSIDE) CHAPEL. Presented by the Sydney Lithuanian Community.

JEWISH OLD TESTAMENT. Presented by the Great Synagogue, Sydney.

HANDMADE HOLY BREAD SEAL, A TROUVAS (HANDWOVEN EMBROIDERED HUNTER'S SACK), A BOUKLA (ANTIQUÉ GOLD BROOCH—PART OF TRADITIONAL COSTUME). Presented by the Nancy Caruana Greek Dancers.

HANDCRAFTED HUNGARIAN PAINTED POTTERY JUG WITH MATCHING PLATES ON TRAY, HANDWOVEN TABLECLOTH. Presented by Palotas (University Folk Dance Group).

IRISH BELLEEK CHINA HARP, TRADITIONAL EMBROIDERED SHAWL. Presented by the Ransley Celtic Irish Dancers.

TRADITIONAL ITALIAN CARVED STATUETTE. Presented by the Roy Viterra Italian Dancing School.

BALALAIKA. Presented by the Russian National Ensemble of Sydney.

THE HOLY SEE OF ETCHMIATZIN (INSCRIBED SILVER PLATE). Presented by the Sevan Armenian Dance Group.

ORNAMENTAL BRASS COWBELL. Presented by the Swiss Yodlers of Sydney.

DOLLS FROM CRACOW. Presented by the Syrenka Polish Ensemble.

BANDOURA (UKRAINIAN MUSICAL INSTRUMENT). Presented by Boyan (Ukrainian Musical Society).

ESTONIAN HANDWORKED SILVER BROOCH. Presented by Virmalised (Estonian Folk Dancing Group).

BAHA'I WORLD FAITH. Presented by the National Spiritual Assembly of the Baha'is of Australia Inc.

NEW TESTAMENT (R.S.V. CATHOLIC EDITION). Presented by the Singers of David.



Girl listening to Music by Charles Blackman.



Oedipus 2  
by William Turnbull.



Antique Sepik Mask.

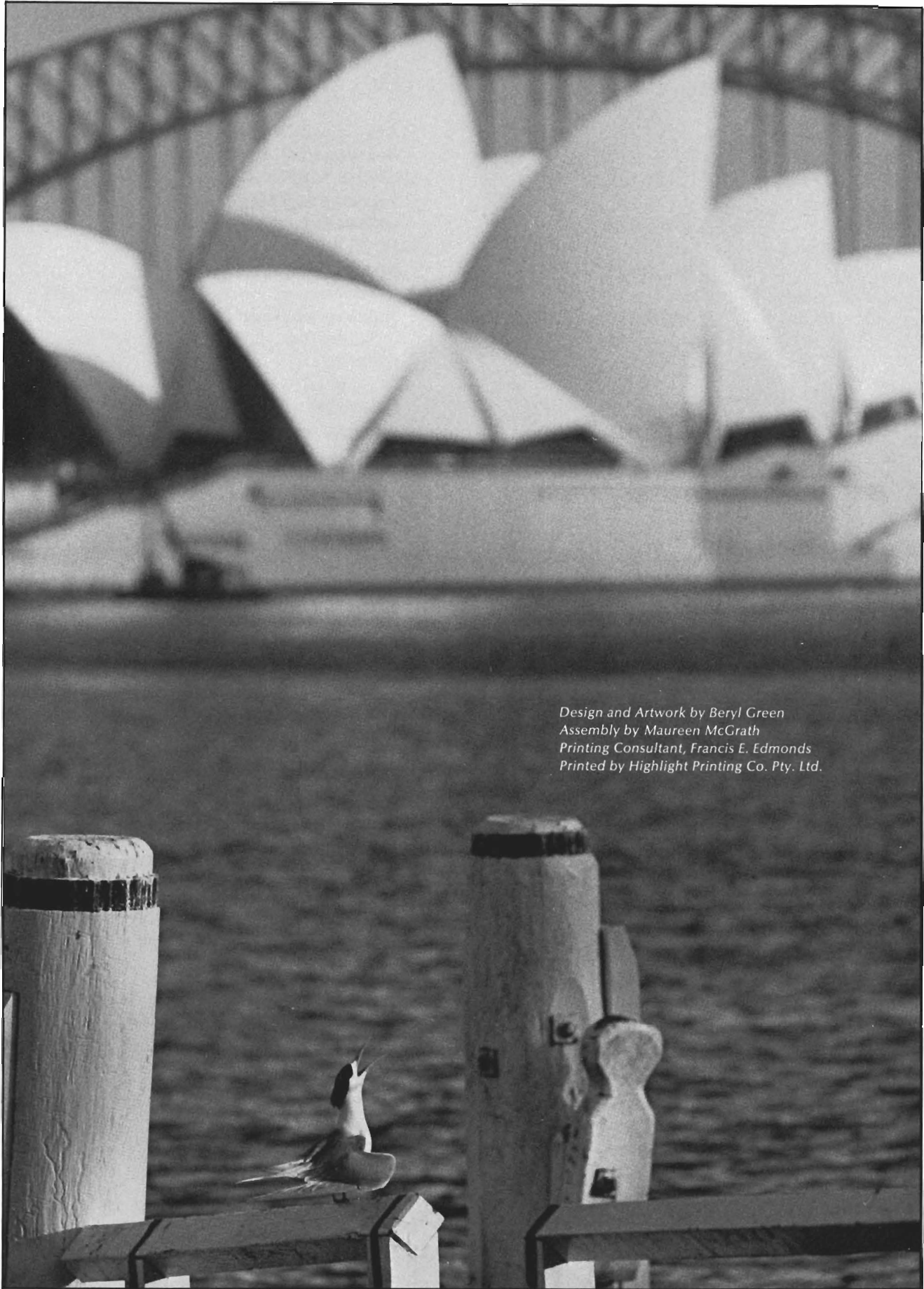


Blue Between  
by Philip King.

1973/74		CONCERT HALL			OPERA THEATRE			DRAMA THEATRE			MUSIC ROOM			EXHIBITION HALL		RECEPTION HALL		RECORDING HALL		TOTAL		
		Events	Attendance	% of Capacity	Events	Attendance	% of Capacity	Events	Attendance	% of Capacity	Events	Attendance	% of Capacity	Events	Attendance	Events	Attendance	Events	Attendance	Events	Attendance	% of Capacity
OPERA	Subscription				95	140,397	96													95	140,397	96
	Non Sub.	5	11,249	84	40	55,459	90													45	66,708	89
BALLET/DANCE	Subscription				59	82,747	91													59	82,747	91
	Non Sub.	12	16,268	50	8	11,318	91	15	4,341	53										35	31,927	60
DRAMA/RECITATION	Subscription				39	36,223	60	238	115,787	90										277	152,010	81
	Non Sub.				12	14,492	78	20	9,693	89	12	2,689	53							44	26,874	56
ORCHESTRAL (inc. Choral)	Subscription	57	145,898	95																57	145,898	95
	Non Sub.	31	74,104	89							2	817	97					1	75	34	74,996	89
SCHOOLS PERFORMANCES		42	86,502	77	2	2,433	79	1	444	82	42	5,843	33							87	95,222	71
CHAMBER CONCERTS	Sub.	5	12,502	93							11	3,212	70							16	15,714	87
	NonSub	5	12,880	96	1	1,155	75				23	6,545	68					3	306	32	20,886	84
RECITALS	Subscription	10	23,021	86																10	23,021	86
	Non Sub.	4	7,592	71	1	1,543	99				18	5,592	74					4	750	27	15,477	74
LIGHT CONCERTS/JAZZ/ VARIETY		92	184,431	75	2	3,094	100				31	6,640	51			1	250	2	450	128	194,865	74
FILMS		87	72,219	31							429	72,556	40			19	331			535	145,106	35
MARIONETTES											34	13,587	95							34	13,587	95
MUSIC ON THE HOUR																		210	22,123	210	22,123	N/A
EXHIBITIONS														14	9,907+	3	650	1	N/A	18	10,557	N/A
CONVENTIONS, MEETINGS ETC.		10	19,110	82				2	1,088	100	28	8,669	62			20	2,154	3	600	63	31,621	73
RECEPTIONS		22	12,480	N/A	20	6,401	N/A	4	331	N/A	10	2,728	N/A	14	3,777	115	16,102	14	4,055	199	45,874	N/A
RECORDING & FILMING SESSIONS		6	2,600	N/A	1		N/A	1	544	100								40 37	825 No Audience	48	3,969	100
SPEECH DAYS		4	8,278	77							1	50	N/A							5	8,328	77
FASHION PARADES/BALLS		2	2,485	76	2	1,230	N/A				1	376	90							5	4,091	79
CONTESTS, COMPETITIONS					1	1,000	65											2	100	3	1,100	65
AUCTIONS		1	N/A	N/A							1		N/A			1	N/A			3	N/A	N/A
TOTAL		395	691,619	69	283	357,492	87	281	132,228	88	643	129,304	47	28	13,684	159	19,487	280	29,284	2,069	1,373,098	71

N/A Not Applicable

Average number of people attending over 298 operating days = 4607 per day



*Design and Artwork by Beryl Green  
Assembly by Maureen McGrath  
Printing Consultant, Francis E. Edmonds  
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# SYDNEY OPERA HOUSE TRUST MANAGEMENT ACCOUNT

STATEMENT OF RECEIPTS AND PAYMENTS FOR THE YEAR ENDED 30TH JUNE, 1974

	RECEIPTS		PAYMENTS	
	\$	\$		\$
STATE GOVERNMENT—			STATE GOVERNMENT—	
Statutory Endowment—			Repayment of Advances	841,295.00
Sydney Opera House			OPENING SEASON—	
Trust Act, 1961,			Subsidies and Grants to	
Section 20	2,511,000.00		various Organisations, etc.	529,648.18
Special Supplementary			EXPENSES—	
Endowment	841,295.00		Salaries, Wages and	
Additional Allocation—			Allowances	2,388,900.84
Opening Season	300,000.00	3,652,295.00	Superannuation and	
			Payroll Tax	115,045.25
ACTIVITIES—			Cleaning	396,012.33
Rentals—Halls, etc.	854,292.99		Electricity	372,819.64
Concessions—Catering, etc.	328,870.00		Insurances	149,660.57
Trust Promotions	23,424.37		Publicity and Advertising	127,930.66
Park and Ride	73,998.00		Fees for Services Rendered	136,430.05
Publications, etc.	58,356.31		Plant, Furniture, Equipment	
Tours	150,149.25		and Stores	57,891.38
Commission—			Printing and Stationery and	
Programme Sales	24,307.67		Office Requisites	74,096.15
Fees—Services Rendered	59,897.16	1,573,295.75	Park and Ride	152,245.07
			Building—Repairs,	
ADVANCE SALES, ETC.—			Maintenance Alterations	
Tickets	83,841.67		and Rates	133,914.87
Hirers' Deposits	20,293.00		Travelling, Removal and	
Programmes, etc.	2,993.20	107,127.87	Motor Vehicle Expenses	7,953.33
			Postal and Telephone	26,333.52
		5,332,718.62	Receptions and Catering	15,443.16
			Trust Promotions	27,331.33
			Miscellaneous	36,235.81
BALANCE—1st July, 1973			BALANCE—30th June, 1974	5,589,187.14
Bank	366,932.19		Bank	108,013.67
Cash on hand	100.00	367,032.19	Cash on hand	2,550.00
		<u>\$5,699,750.81</u>		<u>\$5,699,750.81</u>

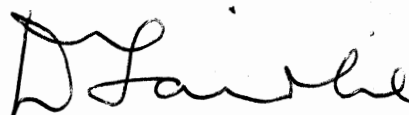


Chairman



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, 1974, is a correct record of transactions as shown by such accounts.

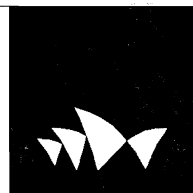


Auditor-General of New South Wales

SYDNEY, 24th September, 1974.

**REFP32-74A**

**Sydney Opera House - Annual Report, 1973 - 1974**



**Author**

**Material Type**    **Serial**

**SOH 7 (Research Room)**

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**ANNUAL REPORT OF THE SYDNEY OPERA HOUSE TRUST 1973-1974**