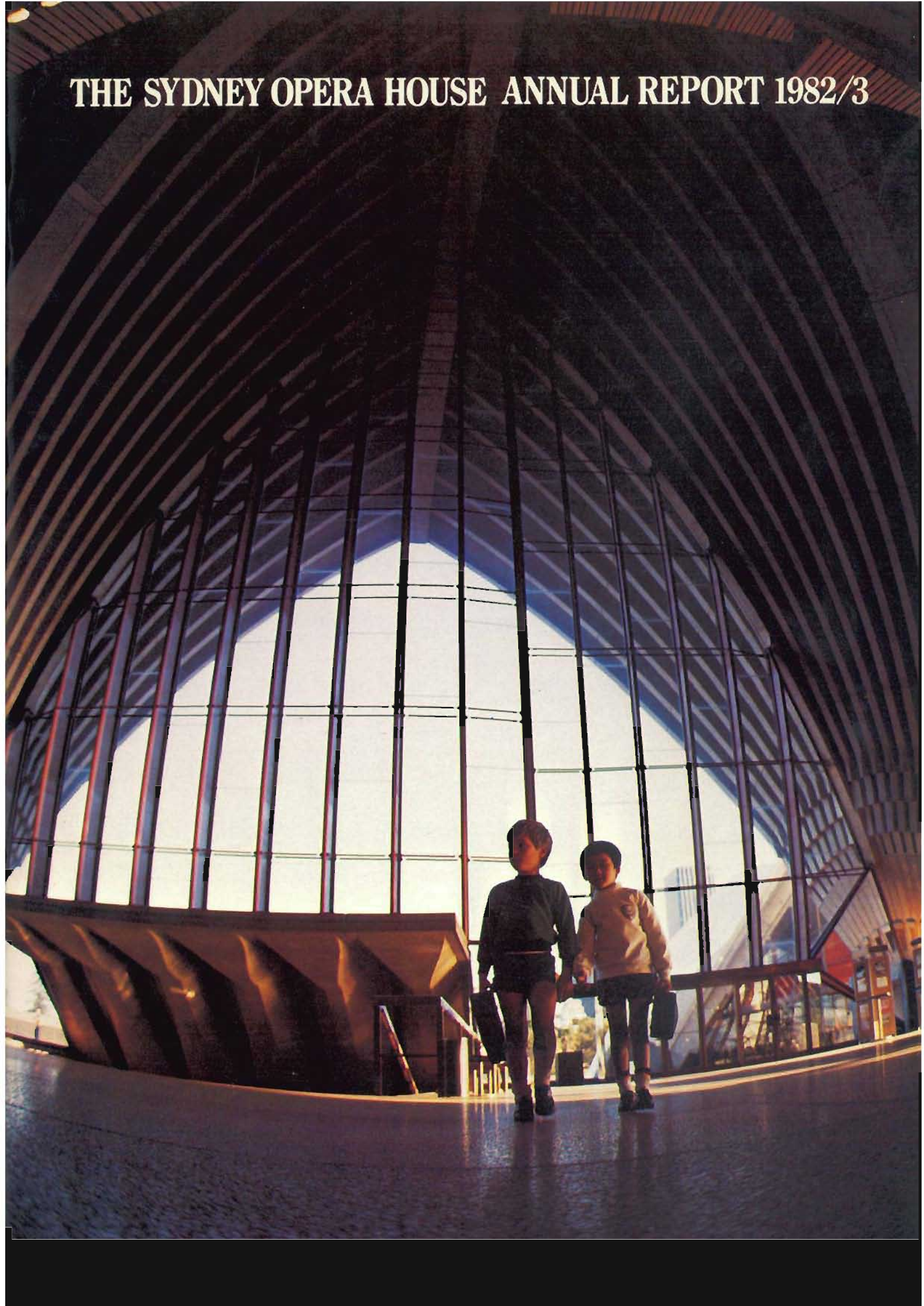
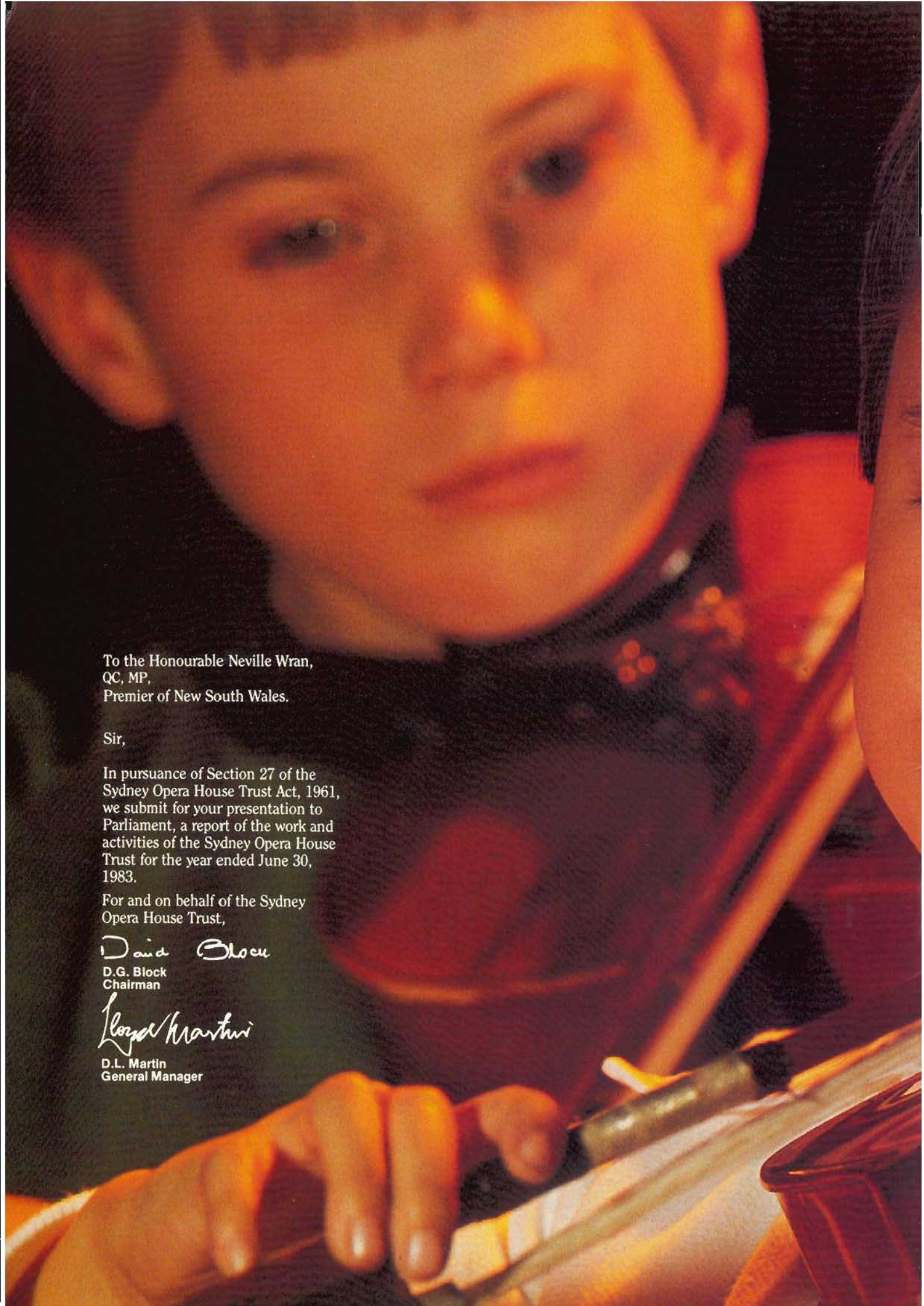


THE SYDNEY OPERA HOUSE ANNUAL REPORT 1982/3





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

Sir,

In pursuance of Section 27 of the
Sydney Opera House Trust Act, 1961,
we submit for your presentation to
Parliament, a report of the work and
activities of the Sydney Opera House
Trust for the year ended June 30,
1983.

For and on behalf of the Sydney
Opera House Trust,

David Block

D.G. Block
Chairman

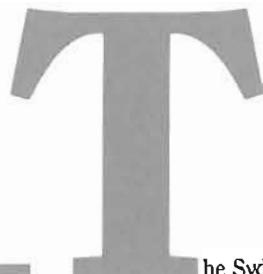
Lloyd Martin

D.L. Martin
General Manager



When you're five and you're playing at the Opera House for the first time, it's a little trying on your concentration.

THE CHAIRMAN'S REVIEW OF THE YEAR 1982/3



The Sydney Opera House Trust is pleased to report an excellent result for the 1982-1983 financial year. This result was achieved despite a significant downturn in the economy which affected some sections of the performing arts.

The financial year started in difficult circumstances, with salaries and wages still rising and other costs increasing at a high rate.

However, forward management planning, improved cost accounting, high receipts from the box-office and theatre rentals, increased revenue from the Trust's catering activities, an expansion of the Trust's entrepreneurial role, and generally harmonious industrial relations enabled the Trust to produce a most satisfactory final result.

Total income rose by 16.0%, from \$16,856,351 to \$19,561,368 including the Statutory Endowment from the NSW Government of \$8,100,000. Expenditure increased by 12.9% from \$17,021,782 to \$19,224,526. The Trust was able to contain the increase in expenditure because of the predictability of salaries, the largest individual item of expenditure, as a result of the wages pause during the latter half of the financial year.

The Trust's earned income rose by approximately 20.6%, from \$9,454,351 to \$11,399,935.

The catering operations recorded a steady and encouraging contribution to the Trust's income. Total revenue increased by 8.9% to \$5,417,189, but expenditure increased by only 5% to \$4,909,280, returning an income of \$507,909 compared to \$297,132 for last year, an increase of 70.9% for this year.

Community Relations

The Sydney Opera House consolidated its claim to the title of Australia's premier tourist attraction, and continued to live up to its reputation as one of the world's busiest international performing arts complexes. Open for an average 15 hours per day for 363 days of the year, it was the venue for a total of 3,400 events during the 1982-1983 financial year.

The Trust has always worked in close co-operation with its major hirers — the ABC, The Australian Ballet, The Australian Opera, Musica Viva Australia and the Sydney Theatre Company. The Trust is appreciative of the cordial relationships developed and maintained over the past ten years, and recognises that the success enjoyed by the Sydney Opera House owes much to the fine entertainment presented by these organisations.

An active policy of co-operation with private sector sponsors has been undertaken in areas where such sponsorship assists the Trust in achieving its objective of presenting entertainment of the highest quality at prices affordable by the public. In particular CSR Limited which sponsors the Bennelong Programme and Shell Australia Limited which through the Shell Opera House Foundation presents the National Folkloric Festival have provided funds to promote both these long running programmes.

Tenth Anniversary

The Sydney Opera House celebrates its 10th anniversary during 1983. The official opening day was October 20, 1973. The birthday activities are planned for the whole of 1983 but two outstanding events have taken place during the period covered by this report. The first was the contribution by The Australian Opera in arranging the successful visit by the world famous tenor, Luciano Pavarotti, and his outstanding concert with Dame Joan Sutherland and Richard Bonyngé which was simulcast throughout the country by the ABC and viewed by more than six million Australians. Second, there were the sold-out concerts by the London Symphony Orchestra under the baton of its Principal Conductor, Claudio Abbado, presented by the Sydney Opera House Trust in association with the Victorian Arts Centre Trust.

Refurbishing

During the ten years of continuous operation more than 20,000,000 patrons and visitors have made use of the complex which is exhibiting steadily increasing signs of wear and tear. General maintenance and replacement programmes will be an increasing cost to the Trust in the future.

Appreciation

On behalf of the Trust I wish to express my appreciation to the management and staff of the Opera House for their support in what has been an extremely difficult year.

The Trust is especially grateful to Opera House patrons and visitors. Active support from the community is the input needed to assure success in any performing arts centre. Without its patrons and visitors, and their continuing interest in the House and its attractions, the Sydney Opera House could not have achieved its international renown for Sydney, the State of New South Wales or Australia.

Financial and Statistical Summary 1978-1983

	1978/79	1979/80	1980/81	1981/82	1982/83
Total income	12,116,970	13,282,687	14,744,039	16,856,351	19,561,368
Total expenditure	11,877,227	13,063,675	14,708,134	17,021,782	19,224,526
Surplus (or deficit)	239,743	219,012	35,905	(165,431)	336,842
Earned income	6,156,970	7,029,592	8,014,539	9,454,351	11,399,935
NSW Government subsidy	5,950,000	6,252,000	6,701,000	7,331,000	8,100,000
Private sector and other sponsorship	10,000	1,095	28,500	71,000	61,433
Total number of events presented inside the Opera House	3,011	3,103	3,310	3,248	3,327
Total number of programmes of outdoor entertainment	76	77	82	80	73
Total attendance at events inside the Opera House	1,352,361	1,439,131	1,419,742	1,480,293	1,406,390
Total attendance at events presented outside the Opera House	430,529	660,747*	415,964	427,977	436,950
Total number of events presented inside and outside the Opera House	3,087	3,180	3,392	3,328	3,400
Total attendance at events presented inside and outside the Opera House	1,782,890	2,099,878	1,835,706	1,908,270	1,843,340

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



Chairman, David Black, AO.

THE SYDNEY OPERA HOUSE TRUST, ITS HISTORY AND ROLE

T

he Sydney Opera House Trust, constituted as a body corporate under the Sydney Opera House Trust Act, 1961-1973, operates the Sydney Opera House on behalf of the Government of New South Wales. The Ministerial Head of the Trust is the Premier, the Hon Neville Wran, QC, MP. The Sydney Opera House, as with other State cultural organisations, is associated with the Division of Cultural Activities within the Premier's Department.

The objectives of the Trust, as defined in the Sydney Opera House Trust Act, include the following:-

- (a) the administration, care, control, management and maintenance of the Opera House;
- (b) the management and administration of the Opera House as a theatre, concert hall and a place of assembly to be used for the presentation of any of the branches of the musical, operatic, dramatic, terpsichorean, visual or auditory arts or as a meeting place in respect of matters of international, national or local significance;
- (c) the promotion of artistic taste and achievement in any of the branches of the arts referred to;
- (d) scientific research into, and the encouragement of, new and improved forms of entertainment and methods of presentation and entertainment.

The current Sydney Opera House Trust is the successor to the original Opera House Committee established in 1954 by the then Premier of New South Wales, to advise the government on ways of providing Sydney with an "Opera House".

In 1957, the year Jørn Utzon won the Sydney Opera House design competition, the Committee's name was changed to the Opera House Executive Committee. The Executive Committee, which had no statutory or other legal standing, saw construction of the Sydney Opera House begin in 1959.

Legality was bestowed on the Committee by the enactment of the Sydney Opera House Trust Act, 1961, which created the first Sydney Opera House Trust. The Trust comprised 15 members, together with the Premier of New South Wales as President and the Lord Mayor of Sydney as Vice-president.

In 1969 this somewhat large Trust was disbanded and a new Trust of eight members, without the Premier and the Lord Mayor, was constituted. The present Trust is the lineal descendant of this eight-member body.

Today members of the Trust are appointed by the New South Wales Government for a renewable period of four years.

The Trust sees its duties to the government and the people in the broadest terms. Policies and objectives, although remaining within the ambit of the Act, are interpreted and applied in a manner which recognises the changing needs of the community.

The Trust ensures that the Opera House is suitably maintained, and operated as efficiently and cost effectively as possible.

As wide a range of performances, activities and events as is practical is presented by the Trust so that these entrepreneurial



(L to r): Chairman, David Block, AO (foreground), The Hon

presentations, together with the presentations of hirers, encourage as many people as possible to patronise the complex.

Membership of the Trust (as at 30/6/83)

David Block, AO (Chairman) Executive Director, Lloyds International Limited; Director, CSR Limited; Member of the Senate of the University of Sydney

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

Rosita M. Holenbergh*
Lecturer in Education, Macquarie

University; Consultant to the Ethnic Affairs Commission of New South Wales

John F. O'Neill*

Secretary of the New South Wales Public Service Professional Officers Association; Chairman, Combined Public Service Unions of New South Wales; Part-time Commissioner, Legal Services Commission of New South Wales

Gregory F. Coote, AM

Managing Director, Network Ten; Director, United Telecasters Sydney Limited; Director, Austarama Television Pty Ltd; Director, Australian Programme Service Pty Ltd; Director, 2 DAY FM Limited

Appreciation

The Sydney Opera House Trust wishes to express its appreciation to Emeritus Professor Sir Rupert Myers, KBE, and the Hon Justice Elizabeth Evatt, Chief Judge of the Family Court of Australia, both of whom retired on April 30, 1983, after long and dedicated service to the Trust.

Sir Rupert was appointed to the Trust in 1976 and served on the Finance and Administration Committee, and the Programme Committee. Justice Evatt was appointed to the Trust in 1977 and served on the Programme Committee.

Both served the Trust and the Opera House

Finance and Administration Committee

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

10 meetings were held during the year.

Programme Committee

The Hon Mr Justice Fisher (Chairman)
Rosita M. Holenbergh
Carl H. Harbaum, MBE

11 meetings were held during the year.

Public Amenities Committee

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

Nine meetings were held during the year.

Sydney Opera House Appeal Fund

During the year, the Sydney Opera House Appeal Fund was reconstituted and continued its activities under a new constitution. The Fund is charged with accepting donations of money for a variety of purposes connected with the House. Objectives include beautifying, improving or furnishing the Sydney Opera House, and purchasing musical instruments and works of art.

Library Subcommittee

(as at 30/6/83)

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

* Chairmanship accepted by Mr Doust following the death of Mr J. Wars, May 29, 1983.

A Tribute to the late Mr John Wars

The Trust was saddened by the death, on May 29, 1983, of Mr John Wars, Chairman of the Library Subcommittee. Mr Wars' long association with the Sydney Opera House began before its opening in 1973. He was appointed to the Subcommittee in 1974, and became its chairman following the retirement of Sir Philip Baxter, in 1977.

The Trust records its deepest appreciation of Mr Wars' services to the Sydney Opera House, and expresses its condolences to Mrs Wars.



Justice Fisher, Rosita M. Holenbergh, Gregory F. Coote, AM, John F. O'Neill, Carl H. Harbaum, MBE, and Kim Santow.

Carl Harbaum, MBE

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

Kim Santow+

Solicitor

12 meetings of the Trust were held during the year.

* Re-appointed to the Trust for a further term of four years from May 1, 1983.

+ Appointed to the Trust for a term of four years from May 1, 1983.

in many ways relating to the policy objectives of the Trust and especially in the area of entrepreneurial activity; their commitment to the House was most effective and complete. The Trust records with gratitude the contribution of Sir Rupert and Justice Evatt to the success of the Sydney Opera House as a centre for all the performing arts.

Committees of the Trust

(as at 30/6/83)

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

THE EXECUTIVE MANAGEMENT, ITS STRUCTURE AND AREAS OF OPERATION

T

he Trust is responsible for ensuring that the Opera House is maintained in good working order, and that the complex is operated as efficiently and inexpensively as possible. The Trust is also responsible for ensuring presentation of the widest possible range of events, thereby encouraging maximum public interest in the complex.

Management and staff

To carry out its objectives, the Trust has a permanent staff of about 300. The chief executive is the General Manager of the Opera House, Lloyd Martin. The members of the executive are listed on page 7 and the senior staff who co-ordinate the work of Opera House departments are listed on page 36.

Tenth anniversary

During the year the Trust commissioned a special logo to mark the 10th anniversary



Deputy General Manager Lyndon Compton, AO, OBE and Assistant General Manager Ian Stephens

year and identify presentations with that particular event. Hirers were given the opportunity to use the logo with their own presentations, and coupled with its use on all Trust promotional and programme material, it has had the effect of creating a unifying theme which has engendered public awareness.

A 10th anniversary poster design by the noted Australian poster artist, Martin Sharp, was also commissioned. The poster has proved very popular with both Australian and overseas patrons and visitors.

As part of the 10th anniversary celebrations the Sydney Opera House Appeal Fund is conducting a competition which involves the creation of designs relevant to the House and its role in the performing arts. Selected designs might be used in a commercial context for such things as jewellery, fabrics, ceramics and other art forms.

The Fund will provide a total of \$2,500 in prize money.

A major ongoing project which has paralleled other Trust activities during 1983 is the making of a 10th anniversary film in conjunction with Channel 10, Sydney. The film is currently being edited for its television debut in October this year.

The film examines the Sydney Opera House and its impact on the performing arts in Australia in a 10 year "retrospective". Not



only does it analyse the Opera House's role as a unique 20th century architectural masterpiece, but it also provides a wide-ranging and detailed perspective of the House as a performing arts complex. Artists taking part include: Dame Joan Sutherland, Sir Robert Helpmann, Richard Bonyng, Sir Charles Mackerras and the Sydney Symphony Orchestra, William Reid and the Elizabethan Sydney Orchestra, Anson Austin, Glenys Fowles, Marilyn Rowe Maver, Gary Norman, Robyn Nevin, Peter Carroll and Richard Clayderman.

Simulcasts

This financial year The Australian Opera and the ABC have presented two memorable television and radio simulcasts. The first was the popular presentation of Die Fledermaus starring Joan Sutherland and the second was the outstanding concert featuring Joan Sutherland and Luciano Pavarotti. These two simulcasts were the first in the series "Live from the Sydney Opera House" which it is intended will become a regular feature of the opera seasons at the house. The Trust is delighted to be able to collaborate with both The Australian Opera and the ABC in this very worthwhile venture.

The Trust at all times strives to provide the necessary facilities and expertise to assist all our hirers in presenting the finest in

world class entertainment whether it be opera, ballet, drama, music or variety.

Catering

The Trust's catering operations which are managed by the Sutcliffe Catering Group comprise the internationally known "Bennelong Restaurant", the "Cafe Mozart", the self-service "Harbour Restaurant", the artists' Green Room, six theatre bars and various function facilities. These growing catering services now play a most important role in the Trust's total operations providing a wide range of menus for theatre and concert patrons as well as the many tourists who visit the Opera House from all over the world.

Tourism

The Opera House continues to be Australia's greatest tourist attraction.

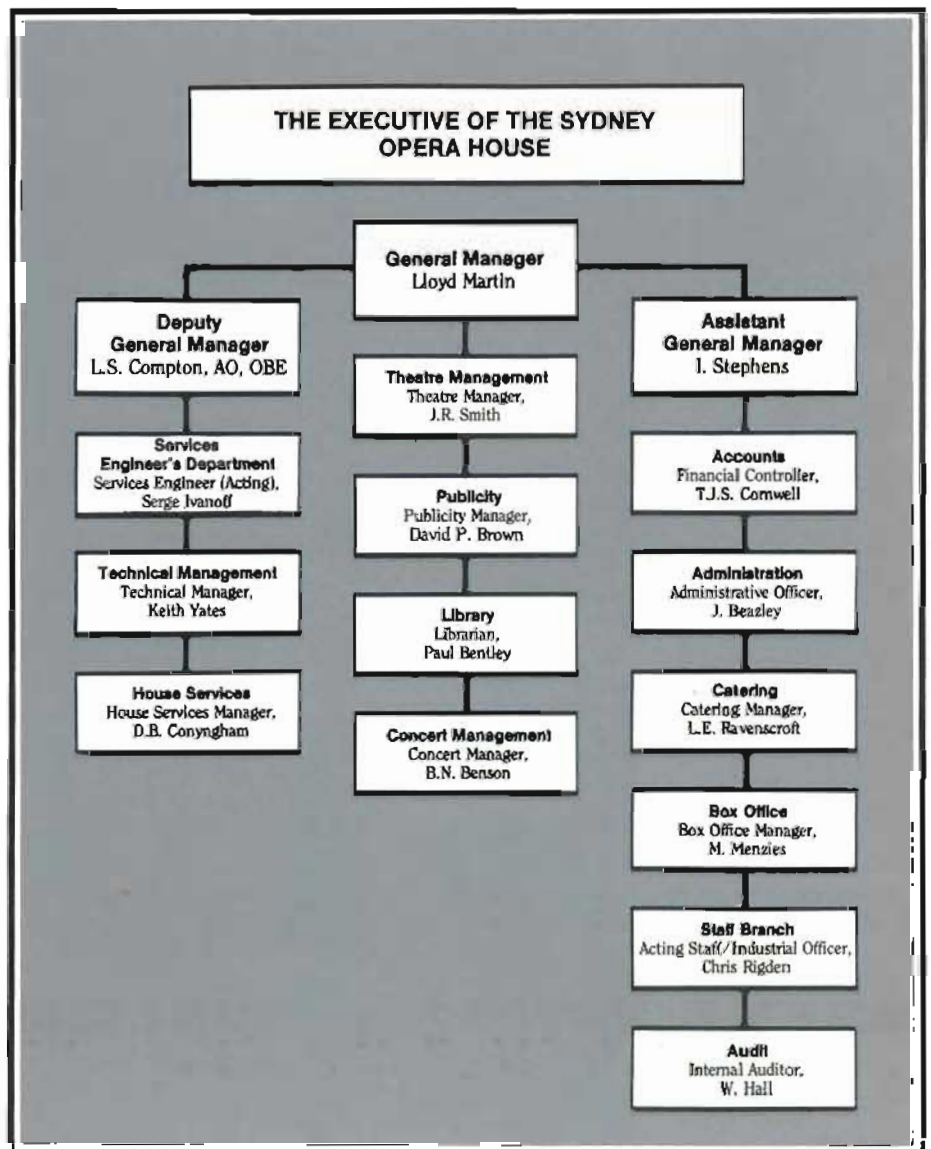
During the year the Australian Tourist Commission released the results of a survey that showed that more than 44 per cent of all visitors to Australia come to the House either to see a performance, visit a restaurant, take a tour or simply to stroll around the building and take photographs.

In order to capitalise on the income to be earned for the performing arts from the tourist industry, the Trust established six years ago a tourism and marketing section which arranges a variety of packages including performances, tours and meals for our Australian and overseas visitors.

Today the Opera House has become a symbol of Australia that is instantly recognised throughout the world and as its 10th birthday approaches it takes its place amongst the renowned national monuments.



Lloyd Martin.
General Manager,



O

f the 3,400 events held at the Opera House during the year, the Trust presented 680. Many of these attractions were presented with the generous assistance of sponsors from the private sector and in association with members of the Confederation of Australian Arts Centres of which the Sydney Opera House is a foundation member. This organisation also includes the Victorian Arts Centre, the Adelaide Festival Centre, the Perth Concert Hall, the Canberra Theatre Centre, the Queensland Performing Arts Centre, the Tasmanian Theatre Company, the Adelaide, Perth and Sydney Festivals, the Australian Elizabethan Theatre Trust and Musica Viva Australia.

Members of the Confederation collaborate in sponsoring entrepreneurial activities and undertake the interstate presentation of attractions brought to Australia for the various festivals. The Confederation is also mindful of the assistance provided to the performing arts by private sector involvement as sponsors. This private and public sector co-operation assisted in the expansion of the Sydney Opera House's entrepreneurial role in the year under review.

Sponsorship by organisations such as Rank Xerox, the British Council, the Utah Foundation, CSR Limited, Streets Ice Cream, Shell Australia Limited and Philips Industries Holdings Limited, together with input by performing arts bodies, the Victorian Arts Centre Trust, the Festival of Perth and Musica Viva Australia, enabled the Sydney Opera House Trust to present quality attractions which have broadened the public's perspective of the Sydney Opera House as a community centre for the performing arts.

The tours by the Chamber Orchestra of Europe and the London Symphony Orchestra, both special 10th anniversary events, were only made possible by this partnership between the two sectors. The London Symphony Orchestra was one of the most successful presentations ever mounted by the Trust; a first-class promotional campaign, strong media interest and public response, plus the orchestra's famous name and outstanding quality, created two evenings of delight for capacity audiences.

Future events for the 10th anniversary year of 1983 include two other presentations made possible by the involvement of the British Council, the Choir of King's College, Cambridge, and the Academy of St Martin in the Fields. Both ensembles will be presented by the Trust in association with Musica Viva Australia.

Further highlights of the financial year 1982-1983 included: the very popular annual series "Mostly Mozart", now in its third season; a greatly expanded "Bennelong Programme", an educational and performing arts series which creates an interest for all who may not have had previous exposure to the performing arts, and is within financial reach of all sections of the community; concerts by the Hong Kong Orchestra, and the Philip Jones Brass Ensemble; performances by two of the world's most celebrated organists, Martin Haselbock of Austria, and Peter Hurford of England, who also appeared in concert with the world-famous Australian guitarist, John Williams; the annual production of "Christmas at the Opera House" and the "Shell National Folkloric Festival", now in its eleventh season.

The Trust also presented the free, weekly, community involvement programmes "Free Outdoor Entertainment" and "Midday Music", the latter in association with the

ACHIEVEMENT: THE TRUST'S ENTRE- PRENEURIAL ACTIVITIES AND THE SUCCESS IT HAS ACHIEVED



Bennelong Programme's Behind the Mask, with Russell Cheek.



Bennelong Players performing in the Bennelong Restaurant.



The Box Office.

ABC; and many joint ventures with a variety of cultural and educational organisations including exhibitions, chamber music, recitals and lectures.

Taking into account the total number of individual groups and solo artists, the Sydney Opera House Trust was responsible for presenting the greatest number of attractions at the House. In achieving these results, the Sydney Opera House executive would like to acknowledge the media's valuable contribution. Without their continuing interest, the complex, the programmes, and the artists could not have been brought to the attention of the House's Australia-wide audience.

Mostly Mozart

January, 1983 marked the third presentation of the very successful "Mostly Mozart" Festival. The season, which lasted one week, saw the presentation of 17 events:

- Seven major Concert Hall performances;
- Two outdoor recitals;
- A one day seminar;
- Five lunchtime recitals (in association with the ABC); and
- Two "Midday Music" concerts (in association with the ABC).

The orchestras and soloists featured in the seven major Concert Hall concerts were:

The Australian Chamber Orchestra;
Conductor: Dene Olding, Guest artists: Winsome Evans, Pamela Page, Max Olding, Michael Dudman, John Gaden; Soloists: Dene Olding, Geoffrey Collins.

The Elizabethan Sydney Orchestra;
Conductor: William Reid, Soloists: Ladislav Jasek, Robert Johnson.

St Phillip's Chamber Orchestra;
Conductor: Michael Dyer, Guest artists: Elizabeth Powell, Angela Denning.

The Sydney String Quartet; Soloist: Hector McDonald.

The Elizabethan Sydney Orchestra appeared by arrangement with the Australian Elizabethan Theatre Trust, and the Sydney String Quartet by courtesy of the New South Wales State Conservatorium of Music.

The Grand Organ

The Grand Organ, situated in the Concert Hall was featured in recitals by several eminent organists:

English organist, Peter Hurford, together with guitarist John Williams, appeared in a "sell out" Bach concert, presented by the Trust in association with the ABC during September.

Also in September, Peter Hurford appeared in recital.

In May, the Austrian organist Martin Haselbock appeared in recital in a joint venture presentation by the Trust and the Victorian Arts Centre Trust.



Conductor, Claudio Abbado and Leader Michael Davis - London Symphony Orchestra Rehearsal.

Christmas at the Opera House

December marked the ninth annual presentation of "Christmas at the Opera House". This year saw an entirely new production; staged in the Opera Theatre for the first time, the 17 performance season was a complete "sell out". Produced by Victor Carell, "Christmas at the Opera House" was a joint venture by the Trust in association with "The Sun" newspaper, and Radio Station 2CH.

The Chamber Orchestra of Europe

This brilliant, youthful and highly acclaimed orchestra performed in the Concert Hall during March. The presentation was a joint venture with the Festival of Perth and was sponsored by the Utah Foundation.

The Philip Jones Brass Ensemble

The Trust, in association with Musica Viva Australia, presented the celebrated Philip Jones Brass Ensemble during the month of July 1982 in a Concert Hall performance.

The Hong Kong Orchestra

This orchestra of over 70 players, toured in September 1982. With a wide repertoire of modern and traditional Chinese music, the orchestra attracted a cosmopolitan audience to the Concert Hall.

Midday Music

Presented by the ABC and the Sydney Opera House Trust, the programme is performed in two sessions every Sunday. The latter session, at noon, is broadcast live by the ABC. The series is strongly chamber



London Symphony Orchestra

Regarded by many as the musical highlight of 1983, the two concerts in the Concert Hall by the London Symphony Orchestra under maestro Claudio Abbado created an attendance record on May 9 and 10. The May 9 concert was videotaped and televised on the ABC. The tour, which also included two Melbourne concerts, was a joint venture between the Sydney Opera House Trust and the Victorian Arts Centre Trust. It was sponsored by Rank-Xerox and the British Council.

music oriented and provides opportunities for a great number of artists to display their talents. The programme is performed in the Recording Hall, admission is free.

Free Outdoor Entertainment

Every Sunday and public holiday Monday, the Trust presents a series of free entertainments on the broadwalks around the House. The day's events usually commence with a brass band around noon, and toward evening conclude with a jazz band. In the interval between noon and late

afternoon, there can be community bands, street-theatre, strolling players, folk, bush and other bands, puppets, clowns and folkloric groups. Many cultural groups celebrate their national day with a concert in the Opera House Forecourt.

Workers' Educational Association

The Trust has continued its association with the WEA and has co-operated in the presentation of the following adult education programmes during the last year. Music Theatre, Jazz, Wagner, Film



Appreciation, Theatre, ABC Concert Series, Drama, Bach, Music Appreciation and seminars on Mozart and Beethoven.

The Bennelong Programme

Continuing sponsorship by CSR Limited has enabled the Bennelong Programme to increase the number of performances each year, and to offer a greater variety of artists and events.

From an 11 performance series in 1978, the Bennelong Programme has grown to encompass over 70 performances this year. Similarly, audience capacity has grown from 37% in 1978, to currently 95%. What was once a series based on presentations staged by the major hirers has been broadened now to include more individual and innovative events. This year, the programme extended its examination of international cultures to include the dances of India, and the folk music of Asia.

The Bennelong programme now employs an education officer who can provide a broad service to schools, planning programmes which are geared to the individual school's needs. Special programmes have been organised for disabled children and adults, and for other "special needs" groups such as those learning English through the Department of Technical and Further Education (TAFE).

Shell National Folkloric Festival

The 10th Anniversary Festival attracted a cast of over 1,400 artists, representing over 40 countries of origin and nearly 65 cultural groups. The first Shell National Folkloric Festival was presented during the opening celebrations of the Sydney Opera House and featured a cast of 700 representing 21 countries of origin. It is of interest to note the almost 100% increase in both the number of artists and the cultural groups represented during the 10 year period.

The official opening of the 1983 Festival took place in the Opera House Forecourt on Saturday, June 4, when, following a parade from Circular Quay west, artists presented a

short programme of music and dance. The Festival commenced indoor performances the following day, Sunday, June 5. Four performances were presented in the Recording Hall, three in the Concert Hall; the Festival finished on Monday, June 13.

As ever, the Festival proved a huge success, bringing together a multitude of performers and patrons in a multicultural delight. The 11th annual Shell National Folkloric Festival, presented in the Opera House's 10th anniversary year, was another high quality production from producer/director Guillermo Keys-Arenas. His knowledge and expertise, gained in a truly international career, ensures the consistently high standard of this Sydney Opera House Trust/Shell Australia Limited joint-venture.

Guided Tours

Opera House Guided Tours attracted a total of 203,000 tourists in addition to the 1,843,340 patrons who attended events inside and outside the House. The majority of those undertaking guided tours of "front-of-house" and "backstage" were international visitors, together with a large proportion of interstate and country visitors, country and Sydney school groups.

Income generated through guided tours was \$398,768 for this financial year, compared to \$275,043 for 1981-1982, this represents an increase of some 45% over last year's income.



Sydney String Quartet.



Theatre Strings with Phillip Edmiston from the Bennelong Programme.



Christmas at the Opera House.

A rich and lovely mezzo ... is the way critic Maria Prerauer, writing for *The Australian* in January, 1983, described Bernadette Cullen's performance of the role of Dorabella in Mozart's *Così fan Tutte*. It's times like these when all the sacrifices made by a one-time penniless young Queensland-born opera student appear worthwhile.

Not that all the hard work associated with being an opera singer ceased when Bernadette graduated from the Sydney Conservatorium Opera School. A finalist in the Sun Aria competition and winner of the Metropolitan Opera Auditions Australia in



A DAY IN THE LIFE OF AN OPERA STAR

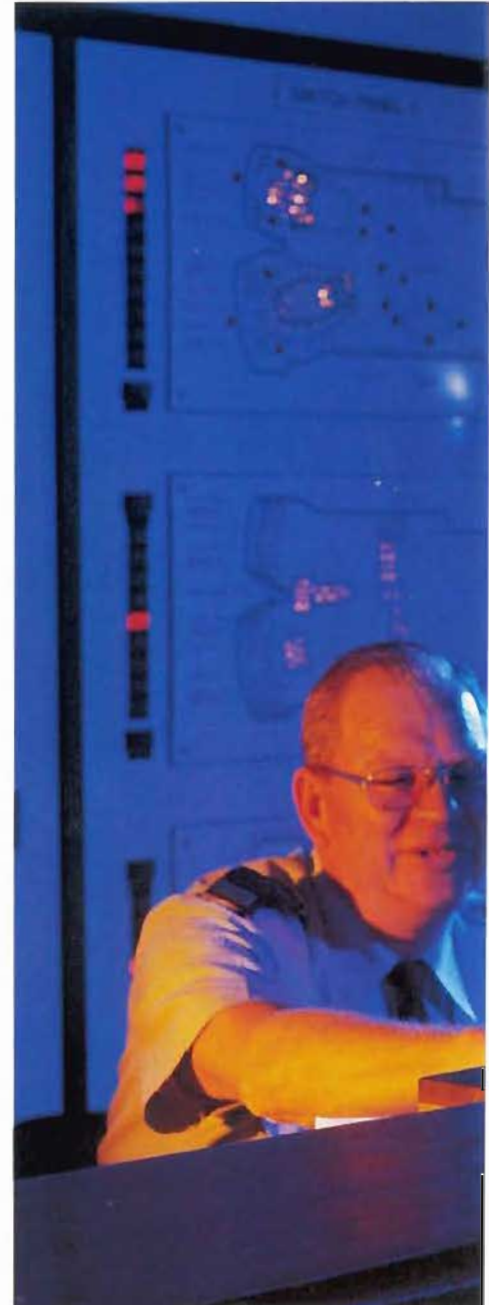


the same year, 1979, Bernadette was the Pan-Pacific finalist in the Metropolitan Opera competition in Honolulu.

Now, as a principal singer with The Australian Opera, Bernadette, like any other top-line young artist, continues her personal fight for even higher standards of excellence.

From Cremorne, across the harbour, to the Opera House, is no great distance, but Bernadette has to arrive well before the curtain rises.

Preparation for a performance is long and involved. Arriving at the Stage Door Bernadette checks in. From there it's up to her dressing room to make-up, and with some expert assistance from her dressers, dons her costume and wig. The fairy tale transformation complete, Bernadette emerges into the limelight as Dorabella.





ACHIEVEMENT: MAINTAINING THE EIGHTH WONDER OF THE WORLD — OUR GREATEST TOURIST ATTRACTION

B

ary Benson, Concert Manager and Shirley St Clair, Assistant Concert Manager, form the staff of the small but important Concert Department. It is involved in the planning and co-ordination which is essential to the success of the Trust's entrepreneurial activity.

The work involves submitting programme ideas, together with a budget estimate to the Trust, auditioning and engaging artists, liaising with other departments in connection with theatre and technical facilities, marketing and promotion, ticketing and sales outlets.

Overseas artists, companies and orchestras presented by the Trust are the department's responsibility. Travel and hotel arrangements as well as freight transport, are all "part of the day's work". The department is also involved in the handling of commercial interests requesting use of the complex's exterior areas.

Theatre Manager's Department

The eight-member department, co-ordinated by the Trust's Theatre Manager, Justin Smith, is responsible for rostering ushers, programme-sellers and other front-of-house staff for all performances. Several new intakes of staff have been made during the year, and the current complement forms a well-trained and experienced group.

The department is also responsible for the day-to-day booking of the halls and theatres by hirers, providing Theatre Managers for the performances, arranging contracts, technical liaison and other ancillary services such as ticket printing. During this year the level of bookings has remained high. Future bookings — for the remainder of 1983 and for 1984 — are proceeding at a satisfactory level.

Technical Manager's Department

The department provides the staff who work in the theatres as stage managers; sound, lighting and electronic technicians; stage crew and film projectionists.

The department has a complement of about 70 staff, and is under the co-ordination of Keith Yates. Working in close co-operation with all the performing arts companies and hirers of Opera House facilities, the department provides all the technical services.

Provision and operation of lighting and sound equipment for all performances and rehearsals forms part of the department's work. Lighting design for performances has become a science in its own right, and with the introduction of the more sophisticated and advanced technology a greater

responsibility for excellence falls to the lighting section of the department.

In December, the first of the three new "Galaxy" lighting control panels was installed in the Opera Theatre; this was followed in March and April by the installation of similar equipment in the Drama Theatre and Concert Hall.

The installation of these "Galaxy" systems will provide each theatre with a very comprehensive, low operating cost unit, and brings the Opera House into line with other Australian performing arts centres having the same equipment.

In the area of sound requirements, a new portable sound mixing desk has replaced the original "Neve" desk in the Concert Hall. The desk is used to test and balance the sound throughout the auditorium so that during performance, sound is distributed equally to all parts.

The "setting up" of stage machinery and the provision of sound and television in the foyer are but two other of the many areas of technical expertise required of this department.

Work is continuing on the rewiring of the closed-circuit television system, with the possibility of a complete network of colour distribution throughout the foyers as an end result.



Shell National Folkloric Festival.

Services Engineer's Department

Maintaining, repairing, refurbishing and repainting the exterior and interior of the Opera House is the main area of responsibility for this department. In addition it has responsibility for ensuring the perfect operation of the House's air-conditioning, plumbing and electrical systems.

On the retirement of Fred Callaway, who served the Sydney Opera House from July 27, 1970 to July 23, 1982, the department came under the co-ordination of Serge Ivanoff as Acting Services Engineer, with a staff of about 70 who are employed on a 24-hour shift basis.

The coming on line of a fully computerised "Building Monitoring Control System" later in 1983, will improve economy of operation in the House's air-conditioning system. The new equipment will provide greater flexibility and precision than the current electro-mechanical monitors.

The introduction of the Ensemble Theatre into the Cinema for a six month period —

while the company's North Sydney theatre is being reconstructed — led to the construction of a demountable extension to the Cinema stage, and to some permanent backstage modifications.

After 10 years of operational use, the complex is showing some signs of wear and tear which are related to the fact that it is one of the world's busiest performing arts centres.

The Northern Foyer of the Opera Theatre and the loge areas will be recarpeted in the near future. The silicone joint sealer between each glass wall on the northern end of the building has been renewed because of the breakdown of the original sealer. All other joint seals are being progressively examined and replaced where necessary.

Floodlight masts in the Forecourt were also showing the effects of 10 years in the Australian weather. Special scaffolding was erected around the 24 metre masts (and used by the House photographer as a view with a new perspective) while new protective paint was applied.

Requests for technical tours by groups from colleges and universities are still met at the rate of some three per month. Depending on the particular areas of expertise required, some of these tours are shared with the Technical Manager's Department.

Accounts Department

The department is responsible for managing the financial accounts of the Sydney Opera House Trust. Co-ordinated by the Trust's Financial Controller, Stan Comwell, the department has a permanent staff of about 17.

The department's work also involves the preparation of the Sydney Opera House Trust annual financial statement, dealings with hirers' accounts and Opera House staff wages.

The cost of operating the House is now closely monitored through the implementation of a new revenue and cost monitoring programme. The seven operating, service and administrative areas which had been the basis of accounting since the House opened in 1973, have now been expanded into 27 cost centres, each of which receives monthly reports on its expenditure and income.

Catering Department

The Trust, in association with the Sutcliffe Catering Group, operates four restaurants with different facilities and six foyer bars. Catering is also carried out for conventions, receptions and parties. During 1982-1983, a total of 357 receptions, weddings, conventions and parties were held in the various function areas of the House; the number is slightly down on last year's figures, due to the lack of available foyer space during times of high performance activity in the Concert Hall and Opera Theatre.

The Trust has reaffirmed its confidence in the management skills of Sutcliffe Catering by renewing the contractual arrangement during this financial year for a further period of 2 years. A substantial contribution to the financial success of the catering area was derived from reductions in the direct costs of operation.

The Trust's small catering department includes Lloyd Ravenscroft, Catering Manager; Stephen Boggs, Assistant Catering Manager and Wendy Hunter, Secretary. Recently, the team was augmented by the arrival of Kathy Hobbins, a marketing consultant who has been retained to promote optimum use of daytime space.

The Sutcliffe group has a staff of about 120



employed at the House, including chefs, bar staff and administration. All are involved in meeting the catering requirements of Opera House patrons, artists, staff and visitors.

The Box Office Foyer's Café Mozart has been provided with a new preparation room and serving area at a cost of \$50,000. These alterations will ensure an improved "kitchen to table" service for patrons.

The Harbour Restaurant was refurbished in late 1982; wall panels, photographs and new chairs were installed, and cooking facilities were extended. Shrubs and plants were a recent addition.

Lloyd Ravenscroft is also responsible for liaising with the Trust's contract cleaners who attend to all cleaning matters in and around the complex. The cleaning staff operates on a 24 hour shift basis, seven days per week throughout the year.

Publicity Department

The work of this department is co-ordinated by David Brown, assisted by three professional staff, a photographer and clerical staff. The department not only promotes the Trust's entrepreneurial activities, but also supports the hirers by way of producing promotional materials and through international and national media coverage.

The department is responsible for the concept, artwork, preparation and distribution of all Trust publications. These include the Trust's Opera House Diary, brochures, leaflets, posters and programmes. Many publications of the Sydney Opera House Trust have a world-wide distribution.

The department's role as the Trust's publicity, public relations, advertising and promotional division means that its prime objective is to generate and maintain continual interest in the activities presented at the Sydney Opera House, the image of the House as a major international performing arts centre, a unique piece of modern sculpture and Australia's number one tourist attraction.

The department is also responsible for the preparation and placement of all forms of advertising required for the promotion of Trust activities and often collaborates with hirers during joint venture presentations.

Although the 10th anniversary of the House will climax in October 1983, media interest in the Sydney Opera House's 10th anniversary year has been active since January 4, 1983, when the Sydney Morning Herald published a colour wrap-around supplement.

The department is fully appreciative of the media support given over the past 10 years. Australian and international critics, arts and news journalists, radio and television journalists, have all kept the House and its activities well in the public eye.

Box Office Manager's Department

The major innovation in the department during the year was the introduction of the new trading hours which were implemented in early 1983. Advance telephone, mail and over-the-counter bookings may now be made from 9am to 8.30pm Monday to Saturday, and from 9am to 4pm on Sundays. The Box Office remains open after 4pm on Sundays only for over-the-counter sales for the Sunday night attractions.

The 9am start has improved public access to the Box Office. The 4pm closure on Sundays has caused no public inconvenience but provided a much-needed pause in the long hours worked in the Box Office by staff.

The Box Office currently operates with four permanent staff, 10 casual staff and three seasonal assistants; the department is co-ordinated by Marshall Menzies.

During the year, the Box Office's Instant Charge service again proved to be the most popular method of reserving seats. As well as telephone bookings the office also processes mail bookings, party bookings and over-the-counter bookings. In the year under review, a total of 374,717 tickets, valued at \$4,611,311, were sold through the Box Office. The total value of tickets sold last year was \$4,226,519.

Dennis Wolanski Library and Archives of the Performing Arts

The Library was established in 1973 with a

generous gift of \$10,000 from Mr Dennis Wolanski. Over the last ten years Mr Wolanski has been very interested and deeply involved in the development of the Library, serving as a member of the Library Subcommittee since its inception. The Trust is indebted to Mr Wolanski and is delighted to learn that he intends to continue his financial support in the future.

The work of the Library staff is co-ordinated by Paul Bentley, assisted by three permanent staff and about 33 volunteers. The Library has, as a prime objective, the collection of archival material with special emphasis on Australia's musical and theatrical heritage relevant to the evolving history of the Sydney Opera House, including as much audio and visual material as possible.

The Trust has decided that this role is most important in the development of the Library because of the need to preserve the many valuable records that have been created since the time the idea of the Opera House first evolved. In this regard it is intended that a collection of oral histories be established.

The Library provides assistance to Opera House departments, primarily Publicity and Concert Manager's, in terms of biographical information about composers and artists, annotations for various works and other performing arts information. The Library also prepares the statistics which appear in each annual report of the Sydney Opera House Trust. The staff, with the aid of volunteers, keeps the department's extensive press clipping files up to date and catalogues new donations.

The Library is a source of research material



for those seeking information about the performing arts for the purposes of radio, television, film, press, school and university projects, stage productions and literature.

Over 100 collections of book and non-book material, covering many aspects of entertainment in Australia and worldwide were donated. The "New Theatre" collection, 1932 - 1982, comprising 107 panels of material relating to the theatre's history, was donated at the finish of the theatre's 50th anniversary exhibition in the Opera House Exhibition Hall.

"Photography in the Performing Arts"; 349 photographs originally exhibited in the House at the Sydney International Exhibition of Photography during 1973, and covering aspects of the performing arts in some 22 countries, was presented to the House.

Also donated during the year was a collection of over 150 photographs relating to the Borovansky Ballet including many unpublished production shots.

The support of the Ladies' Committee of the Sydney Opera House Appeal Fund and of the Library volunteer helpers is gratefully acknowledged. The Committee's gift of \$6,500 toward the purchase of a new photocopier, and the voluntary labour of the helpers, have been vital in the successful operation of the Library.

House Services Department

This department, under the co-ordination of Don Conyngham, is responsible for security and fire prevention at the House, provision of first-aid services for patrons, artists and staff, monitoring of the parking of cars and traffic control, crowd control and protection of VIPs. To achieve this, the department liaised with the NSW Special Branch, the Tactical Response Group, the NSW Fire Brigades, the NSW Ambulance Service and the NSW Police. The department is also responsible for the administration of lost property, lost children, staff and artists' parking permits, issuing of identity cards and staff training in emergency procedures.

The department has a current roster of 38 security attendants working on a 24 hour shift roster to provide around the clock security.

165,208 vehicles parked on site, including 7,425 vehicles with disabled drivers. The yearly figure does not include "passing traffic", taxis, buses or cars dropping off or picking up patrons, goods and equipment.

First-aid for staff, artists and patrons was maintained for 16 hours per day every day of the year. A total of 4,668 illnesses were

dealt with, including 75 accidents and 57 transfers to hospital for further medical treatment.

The Fire Officer and firemen reported 31 fire alarms during the year, of which only 13 proved positive. The ongoing emergency procedures exercised were continued and instruction was given to staff in this regard.

Administrative Officer's Department

This department is co-ordinated by the Trust's administrative officer, John Beazley, and has a staff of about 22 permanent members. The department is responsible for co-ordinating the varied administrative functions of the House. These include purchasing, records, minutes secretary (to the Trust), reception, switchboard, guides and responsibility for Tourism and Marketing.

Staff Branch

The work of this branch is co-ordinated by Chris Rigden, assisted by a permanent staff of about 10 members. The department is responsible for the industrial aspects of the Trust's operations.

The House now has a permanent staff ceiling of some 300 members, who are predominantly members of the Australian Theatrical & Amusement Employees Association, with some Public Service Association members and a minority of members of the Australian Journalists' Association.

Severe financial constraints on staff recruitment have made it impossible to maintain the full staff number during the year. However, the Trust has been able to use casual and seasonal labour to meet additional hirers' demands in some areas. These costs are recovered.

Continuing emphasis has been placed on the implementation of principles relating to equal employment opportunities. Ava Hubble, Deputy Publicity Manager, was appointed spokeswoman for the female staff at Sydney Opera House. An increasing number of staff availed themselves of the advantages of maternity leave, and part-time work following such absences.

Discussions on the 38-hour week with the AT&AEA were halted as a result of the wages pause. Negotiations regarding a log of claims on wages and conditions are continuing, with agreement in some areas. Arising from these discussions, the Green Room Committee was reconstituted; its purpose was to hear reports from staff and others concerning amenities and catering. The committee has proved to be a successful forum for communication

between staff, artists, musicians and Opera House management.

Negotiations commenced with the AT&AEA over re-organisation of the Services Engineer's and Technical Manager's Departments. However, because of the complexity of the matter, the Public Service Board's Management Consultancy Division has been asked by management to undertake a total organisational review of all departments in the House.

There were a number of industrial disputes during the year which related to fibreglass scenery, salaries for Guides, and Sunday work. All matters were resolved without loss of time.

In general, management and the unions were able to work in an harmonious relationship, to the mutual benefit of all parties.

Tourism and Marketing

During the year about 18,000 package tours were organised. The most popular proved to be "An Evening at The Sydney Opera House", which includes a guided tour, pre-theatre dinner in the Bennelong Restaurant and tickets to at least one of the current performances. This package showed a growth increase of 11.6% over that of the last financial year.

The international patrons buying "An Evening at the Sydney Opera House" package mainly come from the United States of America and New Zealand. In total some 11,720 of these packages were sold at an average price of \$50 per client.

As well as packages for the international patron, package tours were arranged for interstate and country patrons, and for schoolchildren from interstate and country. "Sydney in a Day", a tour for adults, attracted 2,105 patrons, while other functions, such as those for school-children, attracted 3,490.

Major promotions to schools were discontinued however, as the Bennelong Programme increased its coverage of this section of the market in the first quarter of 1983. Consequent to this shift in its market base, Tourism and Marketing re-evaluated its promotional activities and redirected them toward the goal of gaining a greater share of the international tourist market.

A promotion in Japan (February 1983) resulted in a definite growth in the number of Japanese tourists visiting the complex, and it is anticipated that the number of Japanese and American visitors to the Opera House will continue to increase during the next financial year as a direct consequence of the promotions which were undertaken in the latter half of this financial year.

ACHIEVEMENT: HIRERS OF THE OPERA HOUSE FACILITIES

P

rincipal hirers of the Opera House theatres and facilities this year were: The Australian Opera, The Australian Ballet, the ABC, the Sydney Theatre Company, Musica Viva Australia, the Sydney Dance Company, and the New South Wales Public Schools Concert Committee.

The Australian Opera

The Australian Opera achieved a record year of artistic and financial success, and utilised the resources of the Opera House for almost three-quarters of that time. To a great extent the success of the company is synonymous with that of the Opera House; the Sydney Opera House Trust congratulates the company on its outstanding year.

The company presented the following:

Operas

Alcina Handel, *Boris Godunov* Mussorgsky, *Così Fan Tutte* Mozart, *Falstaff* Verdi, *Il Trittico* Puccini, *Il Trovatore* Verdi, *La Bohème* Puccini, *La Traviata* Verdi, *Lucia di Lammermoor* Donizetti, *Madama Butterfly* Puccini, *Manon* Massenet, *Norma* Bellini, *Patience* Gilbert & Sullivan, *Romeo et Juliette* Gounod, *Salome* R. Strauss, *The Magic Flute* Mozart, *The Rise and Fall of the City of Mahoganny* Weill/Brecht, *Tosca* Puccini, *Tristan and Isolde* Wagner.

A total of 157 performances.

Other

Gala Concert with *Joan Sutherland*, special guest, *Luciano Pavarotti*, and the *Elizabethan Sydney Orchestra* conducted by *Richard Bonyngé*.

The Australian Ballet

1983 saw the company celebrate its 21st birthday. The event was highlighted by a special 21st Anniversary Programme during the autumn season in the Opera Theatre.

In January the directors of the ballet appointed Maina Gielgud to the position of Artistic Director. The Sydney Opera House Trust wishes Miss Gielgud every success, and looks forward to the company proceeding from strength to strength.

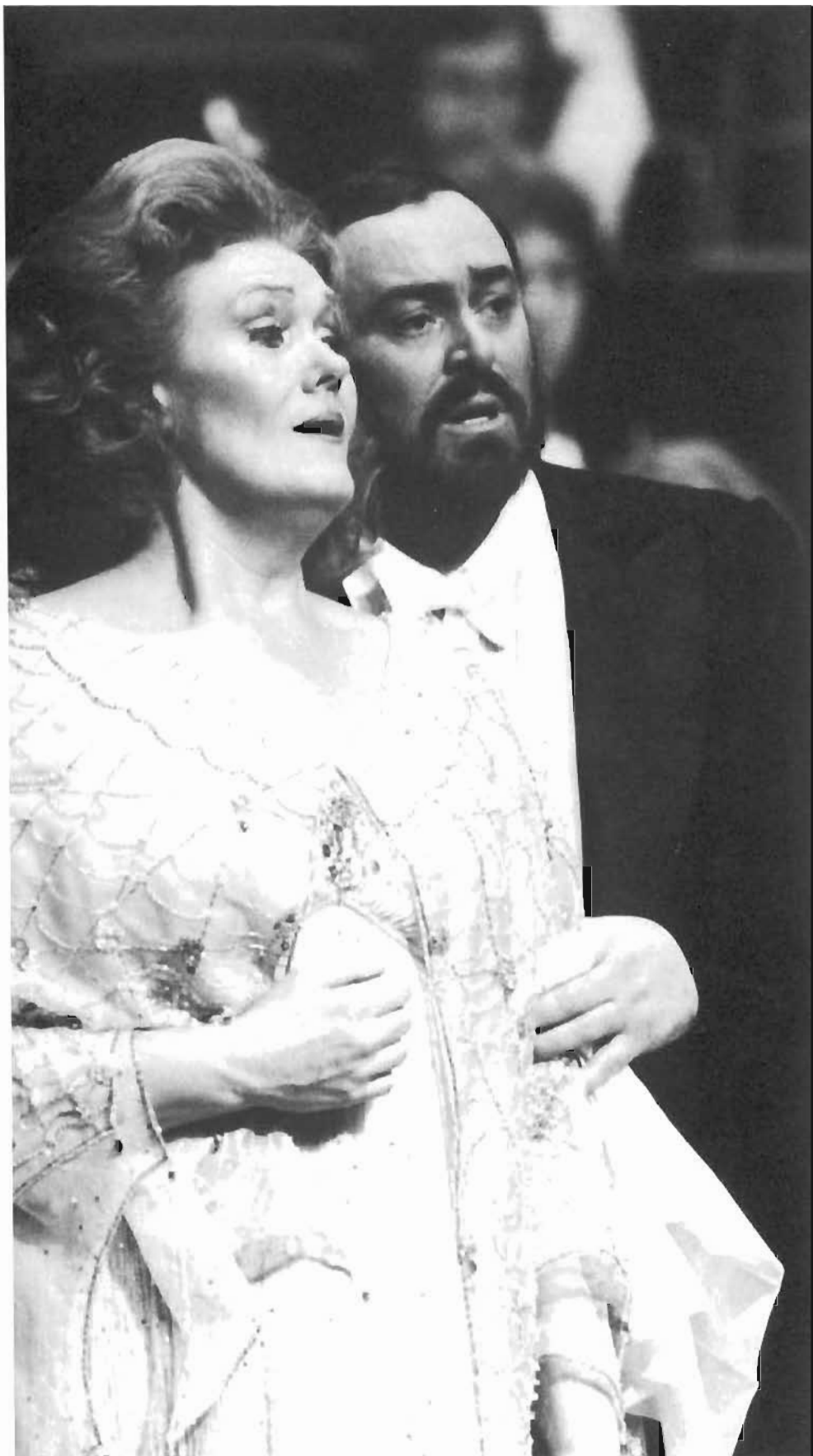
The Australian Ballet presented the following:

Triple Bill:

City Dances — Choreography by Robert Ray. *Return to the Strange Land I* — Choreography by Jimi Kylian. *The Lady and The Fool* — Choreography by John Cranko.

Nutcracker — Choreography by Leonid Kozlov and Valentina Kozlova.





Gala Concert with Dame Joan Sutherland, Luciano Pavarotti and Richard Bonynge. AO.

Swan Lake — Choreography for Acts I and IV by Anne Woolliams, choreography for Act II after Lev Ivanov, character dances for Act III by Ray Powell.

Spartacus — Choreography by Laszlo Seregi.

21st Anniversary Programme:

The Display — Choreography by Robert Helpmann. *Beyond Twelve* — Choreography by Graeme Murphy. *Le Conservatoire* — Choreography by August Bournonville.

Celebration Triple Bill:

The Concert — Choreography by Jerome Robbins. *Suite Saint-Saens* — Choreography by Gerald Arpino. *Pillar of Fire* — Choreography by Anthony Tudor.

A total of 101 performances.

The ABC

The Australian Broadcasting Corporation, as it will be known, is the major hirer of the



Paul De Masson and The Australian Ballet Corps - *The Display*.



Principal Hirers Continued

Concert Hall. The Corporation presents about 100 concerts and recitals each year to its subscription audiences, the general public, special youth audiences and very many school children.

The Sydney Opera House Trust considers the development of future audiences to be a prime objective and is pleased to be associated with the ABC in a special arrangement to provide concerts for school children. ABC performances feature the Sydney Symphony Orchestra, the ABC Sinfonia, Australian and international soloists and conductors. Sir Charles Mackerras was the Chief Conductor of the Sydney Symphony Orchestra during the year.

Sydney Symphony Orchestra
Chief Conductor:
Sir Charles Mackerras

Concertmaster:
Donald Hazelwood, OBE

Guest Conductors:
Sergiu Comissiona
Franz-Paul Decker
Myer Fredman
Louis Fremaux
Piero Gamba
Omri Hadari
John Hopkins
Henry Krips
Wilfred Lehmann
William Reid
Leif Segerstam
Patrick Thomas

Guest Artists, Associate Artists and Accompanists:
Vladimir Ashkenazy
Australian Rosny Children's Choir
Anson Austin
Beverley Bergen
Pearl Berridge
David Bollard
Michele Campanella
Joan Carden
Robert Dawe
Grant Dickson
Margreta Elkins
Lauris Elms
Nikolai Evrov
Birgit Finnila
Peter Fraser
James Galway
Erich Gruenberg
Hakan Hagegard
John Harding
Rita Hunter
Peter Hurford
Timothy Kain
John Lill
Raymond McDonald
Noel Mangin
Daniel Mendelow

Raymond Myers
Jolanta Nagajek
Andre Navarra
Kerrie O'Connor
Dennis Olsen
Geoffrey Parsons
Edith Peinemann
Michael Ponti
Alberto Remedios
Marilyn Richardson
Rostal and Schaefer
Thomas Schuback
Donald Shanks
Henryk Szeryng
The Sydney Philharmonia Choir
Patrick Thomas
Geoffrey Tozer
Rachel Valler
John Williams
Margaret Winkler
Mark Zeltser

A total of 119 performances.



Tiny Tim in Concert - Opera Theatre.

The Sydney Theatre Company

Under the direction of Richard Wherrett, the company has established itself as the leading drama company in New South Wales; not only is it the major hirer of the Drama Theatre, but also it regularly presents performances at venues other than the Opera House.

The company's Drama Theatre programme consisted of many fine plays, of which two, *The Perfectionist* by David Williamson and the restoration comedy *The Way of the World* by William Congreve, played to standing-room-only audiences.

The Sydney Theatre Company presented:

A Happy and Holy Occasion John O'Donohue. *As You Desire Me* Luigi Pirandello. *Gossip From the Forest* Thomas Keneally. *Macbeth* William Shakespeare. *The Fields of Heaven* Dorothy Hewett. *The Portage to San Christobal of A.H.*

adapted for the stage by Christopher Hampton from the novel by George Steiner. *The Perfectionist* David Williamson. *The Way of the World* William Congreve.

A total of 329 performances.

Musica Viva Australia

The "largest" entrepreneur of chamber music in the world, Musica Viva Australia presents concerts throughout Australia and arranges international tours for many of Australia's leading music groups.

Musica Viva Australia presented the following:

Frankl/Pauk/Kirchbaum Trio
Franz Liszt Chamber Orchestra
Gagaku Ensemble of Tokyo, music direction, *Masatomo Togi*
Philip Jones Brass Ensemble
Die Kammermusiker Zurich





Leona Mitchell, Benevolent Concert – Australian Opera.

La Salle Quartet
The Choir of St John's College, Cambridge, directed by Dr George Guest, Adrian Lucas, organ
Sydney String Quartet
Tokyo Quartet
Trio di Milano
Vienna Chamber Orchestra, Jorge Demus, piano

A total of 10 performances.

The Sydney Dance Company

The company continued to present programmes of contemporary dance in spite of financial reverses suffered during the year. The company's affairs were re-arranged and an administrator appointed. As a consequence, the company staged two programmes in the Opera Theatre.

The Sydney Dance Company presented:

Boldest and Best of Graeme Murphy:

1. *Wilderness, Daphnis and Chloe.*
2. *An Evening with Geraldine Turner.*

A total of 12 performances.

New South Wales Public Schools Concert Committee

The Committee is the second greatest user of the Concert Hall, arranging performances by young musicians and singers from

The Canadian Brass, Ali Akbar Khan, Joni Mitchell, Lata Mangeshkar, Mary O'Hara, John Parios and Litsa Diamanti, Richard Clayderman, Don McLean, Tiny Tim.

Sydney Opera House Trust

Sydney Opera House Trust presentations included the following Australian and overseas artists and ensembles*.

A programme of *Theatre Organ Music.*

Organ recital by *Peter Hurford.*

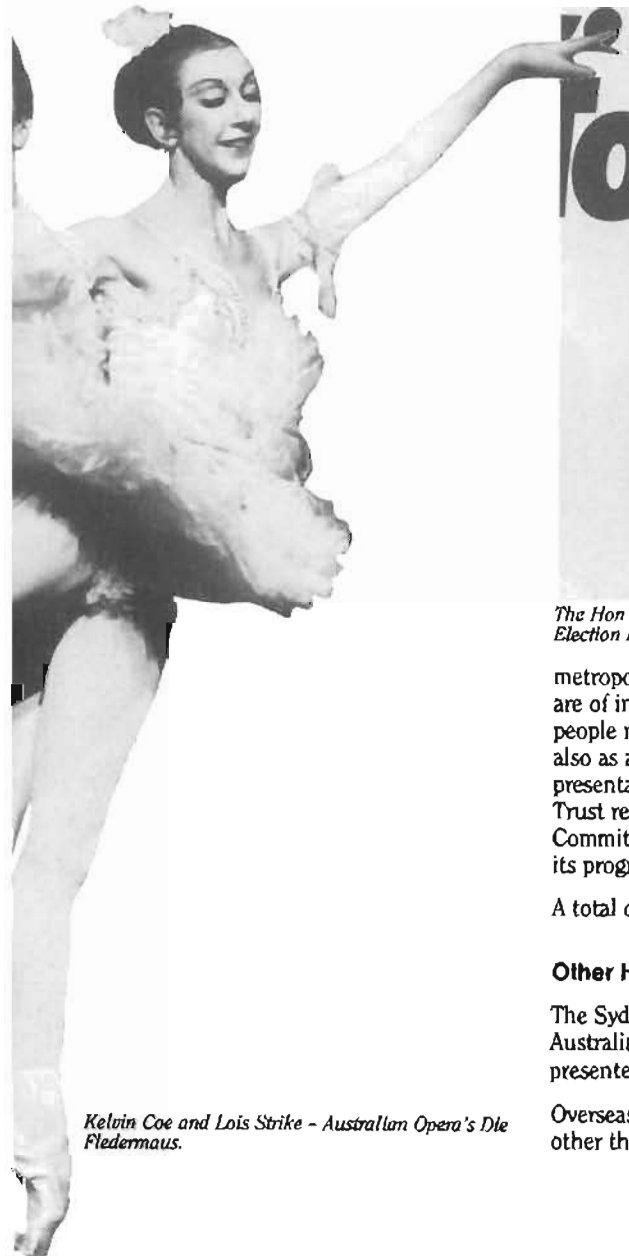
The Sydney Opera House Trust and the ABC present a special joint recital by *Peter Hurford*, organ, and *John Williams*, guitar.

Christmas at the Opera House.

Mostly Mozart Series:

Australian Chamber Orchestra, leader,

Dene Olding



Kelvin Coe and Lois Strike – Australian Opera's Die Fledermaus.



The Hon Neville Wran, QC, MP Premier of New South Wales, greets Mr Bob Hawke MP Labour Party Election Rally, February, 1983.

metropolitan schools. These performances are of inestimable value, involving young people not only as a passive audience but also as active participants in the presentation. The Sydney Opera House Trust regards its association with the Committee as a most important element in its programmes for youth.

A total of 17 performances.

Other Hirers

The Sydney Philharmonia Society, one of Australia's leading choral organisations, presented a total of 7 performances.

Overseas artists presented by entrepreneurs other than the major hirers included:

Dene Olding, violin, *Winsome Evans*, harpsichord, *Geoffrey Collins*, flute.

St Philip's Chamber Orchestras, conductor *Michael Dyer*, *Elizabeth Powell*, piano, *Angela Denning*, soprano, *Roslyn Streckfuss*, violin, *Sue Isaacs*, recorder.

Sydney String Quartet, *Hector McDonald*, horn.

Australian Chamber Orchestra, conductor, *Dene Olding*, *Pamela Page* and *Max Olding*, pianos, *Michael Dudman*, organ, *John Gaden*, narrator.

Elizabethan Sydney Orchestra, conductor, *William Reid*, *Ladislav Jasek*, violin.

Elizabethan Sydney Orchestra, conductor, *William Reid*, *Robert Johnson*, horn.

Principal Hirers Continued

Australian Chamber Orchestra, conductor, *Dene Olding*.

Mostly Mozart Free Lunchtime Recitals:
Pamela Le Nevez, piano.

Narelle Tapping, mezzo-soprano, *Grace Edwards*, piano.

Roslyn Streckfuss, violin, *John Martin*, piano.

Peter Kneeshaw, chamber organ.

Tony Fenner, flute,
Ulpi Erdos, harp.

Chamber Orchestra of Europe, conductor,
Jasek Kasprzyk, *Bernard d'Ascoli*, piano.

Tessa Birnie, piano.

London Symphony Orchestra, conductor,
Claudio Abbado, *Douglas Cummings*,
cello.

London Symphony Orchestra, conductor,
Claudio Abbado.

Martin Haselbock, organ.

*The 10th Anniversary Shell National
Folkloric Festival.*

*Does not include the artists and groups
taking part in the weekly Free Outdoor
Entertainment or the ABC/SOHT weekly
joint venture Midday Music.*

**Bennelong Programme
Presentations**

Macbeth: Action Replay.
Sydney Wind Quintet.

***Early Music Duo* —**
The Delightful Companion.

***Sydney Theatre Company* —**
A Playwright at Work.

***Mark Furneaux* — *Clown* —**
How to Throw a Cream Pie.

Peter Hurford presents . . .

Alastair Duncan: Dickens Programme
— The Best and Worst of Times.

***The Australian Opera* —**
Inside Opera.

***Sydney Symphony Orchestra* —**
conducted by Patrick Thomas.
Music of Magic and Fantasy.

***Julian Lee Quartet* —**
Spin a Record: Make a Disk.

***The Australian Ballet* —**
Let's Make a Ballet.

The Actor Alone
with Richard Huggett.

Sydney Dance Company.
***Sydney Youth Orchestra* —**

conducted by Richard Gill.
Music for the Very Young.

***Sydney String Quartet* —**
Strings Sing.

Behind the Mask
with Russell Cheek.

Theatre Strings
with Phillip Edmiston.

Australian Chamber Orchestra.
***Sydney Youth Orchestra* —**
conducted by Richard Gill.
Music Working.

The Cinema

The Ensemble Theatre took up residence in the Cinema during June, 1983. The company will play in the Cinema for a period of approximately six months, while its North Sydney theatre is being rebuilt.

Extensive modifications to the Cinema stage area created a new and interesting venue for live theatre at the Opera House. The Cinema is now an "intimate" theatre with a seating capacity of around 380. When not in use as a "live theatre" the Cinema can be converted back to its original function.



John Gaden and David Downer - Way of the World.



Sir Charles Mackerras.



Lauris Elms and Jonathan Summers - *Il Trovatore*.



Janet Vernon and Ross Philip - *Daphnis and Chloe*.

Films presented prior to the Cinema's conversion ranged from art-films and adventure-documentaries through "Hollywood oldies" to surfing movies:

Not a Love Story/Prostitute.

Jack and the Beanstalk.
Chomps.

"Hollywood at the Opera House".

From Dream to Reality.

Crystal Eyes.

Wizards of the Water.

Stormbreaker: A Quest for Paradise.

Storm Riders.
Adventures in Paradise.

Atomic Cafe.

Muddy River.

First Contact.

The Sharkcallers of Kontu.

Ensemble Theatre Presentation:

All My Sons Arthur Miller.

Exhibitions

The Sydney Opera House Trust was associated with several groups in the mounting of exhibitions during the year.

Exhibitions included:

50 New Years: 1931 — 1982. **

Presented by the New Theatre.

Gustav Mahler Exhibition. **

Presented by the Austrian Embassy and the Canberra School of Music.

The Quilt and Sheet Show, an installation by Lorraine Hepburn. Presented by the Adelaide Festival Centre Gallery.

The First 100 Years of Sailing Ships in Australia.

Presented by George Styles Gallery.

Marist Festival Art Exhibition.

Presented by Marist Brothers Combined Schools.

Profiles.

Presented by Phil Somerville, Helen Young and Roger Marchant.

Carl Orff Exhibition.

Presented by The Orff Schulwerk Association.

2nd Annual Patchwork Quilt Exhibition.

Presented by Diana Challinor.

The Nutcracker 1892 — 1982. **

Presented by The Australian Ballet.

Art Exhibition.

Presented by the Department of Tourism of the Republic of Vanuatu, in association with Air Vanuatu.

Portrait Sculpture in Bronze, an exhibition by Australian sculptor, Peter Latona. Presented by the Sydney Opera House Trust.

Designing Minds III. **

Presented by The Designers Association in the Performing Arts.

Stamp and Coin Fair.

Presented by Lighthouse Philatelics Pty Ltd.

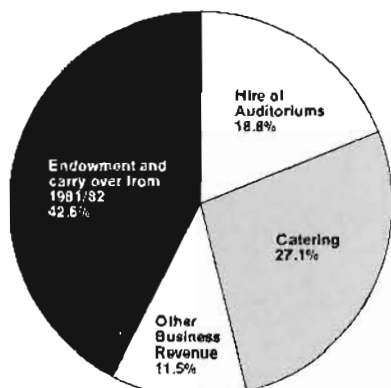
** in association with the Sydney Opera House Trust.



WHERE THE FUNDS CAME FROM

	\$'000
A. Funds from 1981/82 brought forward	422
B. Endowment for 1982/83	8,100
C. Catering	5,417
D. Hire of auditoriums —	
Concert Hall	901
Opera Theatre	894
Drama Theatre	261
Cinema	161
Recording Hall	83
Reception Hall	20
Rehearsal & other areas	64
Labour & electricity recovered	<u>1,369</u>
	3,753
E. Other Business Revenue —	
Promotions	682
Guided tours	399
Park and Ride	340
Booking Fees	245
Interest on Investments	245
The Shop	97
Publicity	22
Miscellaneous Receipts	<u>262</u>
	2,292
F. Total Income	<u>19,562</u>
	<u>19,984</u>

All amounts in thousands of dollars



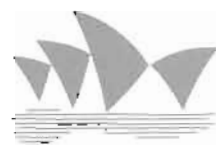
THE 1982/3 FINANCIAL STATEMENTS OF THE SYDNEY OPERA HOUSE TRUST

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

In my opinion, the Statement of Receipts and Payments on pages 26 and 27 of this report sets out a true and fair view of the financial position at 30th June, 1983 and the transactions for the year then ended.

AUDITOR-GENERAL
OF NEW SOUTH WALES

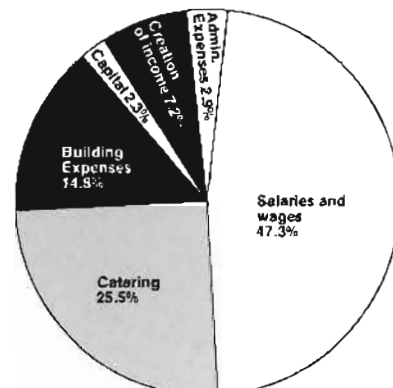
SYDNEY,
9th September, 1983



HOW THE FUNDS WERE USED

	\$'000
A. Salaries, Wages and related Costs	9,090
B. Catering Expenditures	4,909
C. Building expenses —	
Electricity	1,009
Repairs and Maintenance	906
Cleaning	735
Insurances	<u>193</u>
	2,843
D. Capital Expenditure	432
E. Expenses in creating income —	
Promotions	779
Park and Ride	442
Publicity	<u>163</u>
	1,384
F. Other Administrative Expenses	<u>567</u>
G. Total Expenditure	19,225
H. Funds carried forward for 1983/84	<u>759</u>
	<u>19,984</u>

All amounts in thousands of dollars



Every night is opening night to an opera singer -
waiting in the wings - butterflies in the tummy.
"What's the audience going to be like tonight, I wonder?"

RECEIPTS: THE AMOUNTS RECEIVED IN 1982/83 WERE A RECORD

	1982/83 \$	\$	1981/82 \$
Balances, 1st July, 1982			
Bank	163,845		162,601
Cash	5,050		5,050
Investments — Interest Bearing Deposit	1,050,000		1,050,000
	<u>1,218,895</u>		<u>1,217,651</u>
Less Advance Sales, Hirers' Deposits, etc.	706,849		540,174
		512,046	677,477
Statutory Endowment — Sydney Opera House Trust Act, 1961, Section 20		8,100,000	7,331,000
Activities —			
Rentals, Halls, etc.	2,383,982		1,964,188
Labour, Electricity and Other Costs Recovered	1,493,495		1,008,387
Booking Fees	245,352		176,245
Concession	96,719		78,555
Commission — Programme Sales	53,871		44,926
Guided Tours	398,768		275,043
Miscellaneous	57,283		47,837
		4,729,470	3,595,181
Catering Receipts	5,417,189		4,972,025
Less Payments	4,909,280		(4,674,893)
		507,909	297,132
Grants —			
Shell Company of Australia Ltd.	31,433		31,000
CSR Ltd	30,000		25,000
Bank of New South Wales	—		15,000
		61,433	71,000
Interest on Investments		245,023	215,027
		<u>14,155,881</u>	<u>12,186,817</u>

The accounts have been prepared on a receipts and payments basis in accordance with present Governmental accounting conventions and do not include amounts owed to or by the Trust at the close of the year.

D.G. Block

D.G. BLOCK, Chairman

D.L. Martin

D.L. MARTIN, General Manager
31st August, 1983

	1982/83	1981/82
	\$	\$
Expenses —		
Salaries, Wages and Allowances	7,991,776	7,097,426
Superannuation	495,286	440,469
Payroll Tax & Workers' Compensation Insurance	603,035	515,451
	9,090,097	8,053,346
Cleaning	734,443	691,130
Electricity	1,009,119	642,530
Building — Repairs and Maintenance	905,655	732,734
Alterations and Additions	343,186	494,484
Plant, Furniture and Equipment	138,432	94,681
General Insurances	193,312	202,374
Publicity and Advertising	162,981	163,658
Less Amount Recovered	22,194	(25,461)
Park and Ride Service	441,993	269,777
Less Amount Recovered	339,704	(222,792)
Telephone and Postage	103,683	89,631
Less Amount Recovered	12,739	(9,206)
Fees for Services Rendered	60,149	65,848
Less Amount Recovered	13,421	(9,554)
Miscellaneous Administrative Expenses	353,521	333,456
	<u>13,148,513</u>	<u>11,567,636</u>
Trust Promotions and Exhibitions —		
Payments	707,117	442,882
Less Receipts and Interest	620,195	(406,105)
	86,922	36,777
Payments Against Grants	71,558	70,358
	<u>158,480</u>	<u>107,135</u>
Balances, 30th June, 1983		
Bank	452,912	163,845
Cash	5,070	5,050
Investments — Interest Bearing Deposits	1,050,000	1,050,000
	1,507,982	1,218,895
Less Advance Sales, Hirers' Deposits, etc.	659,094	706,849
	<u>848,888</u>	<u>512,046</u>
	<u>14,155,881</u>	<u>12,186,817</u>

**EXPENSES:
OUR COSTS
INCREASED
LESS THAN
OUR REVENUE
INCREASED**

DETAILS OF THE RECEIPTS AND EXPENSES FOR THE SYDNEY OPERA HOUSE

1 Hire of Auditoriums

All auditoriums have produced results which equalled or exceeded what seemed at the time the year's budget was prepared to be optimistic. The two major theatres, the Concert Hall and Opera Theatre, showed an increase in revenue from rentals of 21% (25% for the Concert Hall and 17% for the Opera Theatre.)

2 Booking Fees

Booking fees, which are charged on each ticket sold through the Box Office, are an essential source of income to help meet the costs of providing the extended hours of opening of the Box Office. Income from this source increased by 39%.

3 Guided Tours

Guided tours of the complex continue to attract large numbers of visitors and are an important source of income - a 45% improvement over the previous year.

4 The Shop

The Shop which is operated as an independent business under license, was put out to tender on expiration of the term of the previous licensee. Despite an expectation that the new licensees would require a settling in period to establish a substantially different market they have been highly successful and income to the Trust has increased by 23%.

5 Catering

Catering, which is a substantial business undertaking in its own right, has produced highly satisfactory results for this financial year. The net return from catering which contributes significantly towards other, less conspicuous operational areas of the House, increased by 71%. This improvement was achieved notwithstanding

a noticeable downturn in the catering industry in the second half of the financial year which had less impact than was expected on the Opera House. However a principal contributor to the improvement was the close monitoring of direct costs and the continued refinement of management practices by Sutcliffe Catering (NSW) Pty. Ltd. The income from catering for the year was \$507,909.

6 Total Revenue

Overall, revenue increased 16.0% over the previous year.

7 Salaries and Related Expenditure

Salaries and related expenditure accounts for 48% of total expenditure. The wages pause helped immeasurably in determining with some precision the wages cost for the year. A difference of approximately \$40,000 between budgeted salaries and wages and the actual expenditure derives from small savings in a number of areas through positions being unfilled for longer than expected. In addition to those small economies, there has been a higher than usual direct use of Opera House staff by our hirers - directly associated with the higher level of use of the halls. These labour costs which are recovered in total from the hirers have increased by 38.5%.

8 Electricity

The performing arts industry is, by its very nature, both labour and energy intensive. The source of energy for the building itself, that is, for its services and lighting and for performances, is electricity. Gas is used only in a limited way in the catering area.

It is because the Opera House is heavily dependent on this form of energy that the recent major increases in electricity costs have had such a profound impact — energy costs have increased 57% in a single year. Although a small part of this cost is recovered from the hirers and efforts are being made wherever it can be done without inconvenience to the theatre-going public, to contain the costs, it is evident that energy costs will become an increasingly significant item of cost despite the price stability now achieved for

alternative forms of energy.

The net cost of electricity for the year was \$923,821.

9 Insurances

With the assistance of Reed Stenhouse (NSW) Pty. Ltd., the Trust's insurance consultants, it was possible to contain the general insurance costs to less than the previous year with a major increase in the cover afforded by the policies.

10 Trust Promotions

The Trust had a highly successful year as a promoter with the Peter Hurford/John Williams concert and the London Symphony Orchestra performances. Both attracted capacity audiences and contributed profit.

11 Capital Expenditure

Installation of the lighting desks in the three larger theatres was virtually completed during this year allowing all but a small residue to be paid. Both "building" and "equipment" funds were spent on the revitalizing of the Cafe Mozart which now has considerably enhanced access to the Bennelong kitchen and should be able to provide an improvement in the quality of service to the Cafe Mozart patrons. The expenditure of \$50,000 should be recovered quickly from increased sales through this outlet.

12 Publicity

Expenditure on publicity was contained within closely monitored limits and extraordinary expenditure which had been budgeted for on the Sydney Opera House 10th Anniversary film and on the book "More than an Opera House" was not required in this financial year. However, some expenditure on the development of an edited version of the film will be required in this year.

Net expenditure on publicity was \$140,787.

13 Park & Ride Service

Given the constraints within which it must operate, Park and Ride provides a reasonable service at modest cost. Even at its most efficient, it is less satisfying for the patrons than adequate parking facilities within convenient walking distance of the House. The deficit for this financial year includes a carry-over liability of \$52,220 from the previous year. The net cost of \$50,069 was borne by the Trust as part of its services to patrons and the community. The cost of buses has risen appreciably in recent years, partly through increasing fuel costs, but primarily through increases in award wages which are passed on to the Trust and of necessity in turn to the patrons.

The Council of the City of Sydney has most graciously stabilized its charges for the use of the Domain Parking Station in recent years.

Net expenditure on Park & Ride was \$102,289 including the \$52,220 carry-over commitment from the previous year.

14 Repairs & Maintenance

The complex is now in its 10th year of continuous public usage and, as might be expected, the early gloss of a new and in many respects, experimental building, has begun to fade. The unusual style and construction of the building creates its own difficulties where maintenance is concerned, quite apart from the ordinary effects of every-day wear and tear. It is therefore no surprise that maintenance expenditure rose by 24% and will increase in the future. It is imperative that this level of expenditure be maintained if obvious signs of deterioration are to be avoided and these expenditures can not continue to be deferred.

15 Carry forward

The Trust was required to carry forward funds of \$422,000 from the previous year which were substantially provided to meet wages and salary increases which were awarded in mid 1982 but which were not paid before the end of that year. The greater part of this commitment was met early in the present financial year, followed by a period of highly welcome wages stability.

THE CHART OF ATTENDANCES OF SYDNEY'S OPERA HOUSE 1982/83

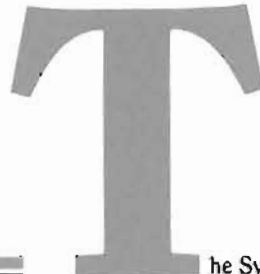
Item	Concert Hall			C.H. Foyer		Opera Theatre	
	Perfs.	Att'dce	%	Perfs.	Att'dce	Perfs.	Att'dce
Opera (subscription)	9	16,053	86			123	176,920
(subs. matinees)						21	28,350
(non-subs.)	2	4,676	92			2	3,138
(non-sub. matinees)							
(youth subs.)							
(previews & invited aud.)	1	1,750	N/A			12	10,557
Ballet/Dance (subscription)						84	113,018
(subs. matinees)						14	19,382
(non-subs.)	9	16,312	96			11	10,113
(non-sub. matinees)	1	1,786	94			4	2,449
(previews & invited aud.)	1	1,120	N/A			4	4,798
(school matinees)							
Drama/Speech (subscription)							
(subs. matinees)							
(non-subs.)							
(non-sub. matinees)							
(school matinees)							
(previews & invited aud.)							
Orchestral Concerts (subscriptions)	50	126,388	94				
(non-subs.)	14	33,811	90				
(youth subs.)	12	21,382	66				
(matinees)	1	2,134	84				
School Concerts	41	94,473	87				
Chamber Orchestral (subscription)	3	7,656	94				
(non-subscription)	6	8,107	50				
Chamber Music (subscription)	6	14,509	90				
(non-subscription)	3	5,269	65				
(youth subs.)							
Recitals (subscription)	10	14,657	54				
(non-subs.)	13	27,715	82	6	2,780	2	2,791
Choral	2	3,675	68				
Choral Orchestral (subscription)	7	12,903	73				
(non-subs.)	7	14,169	83				
Light concerts/jazz/variety (evenings)	22	44,316	76			14	19,585
(matinees)	6	11,448	74			4	5,738
(private audience)	3	275	N/A			2	43
Films (evenings)							
(matinees)							
(children's matinees)							
(school matinees)							
(private screenings)							
One Man/One Woman Shows (evenings)							
(matinees)							
(schools)							
Marionettes (evenings)							
(matinees)							
Midday Music							
Poetry Readings							
Exhibitions							
Conference/Conventions							
Seminars							
Lectures/Demonstrations	19	23,668	57	13	588	9	4,070
Meetings	3	2,550	N/A	8	659	1	1,400
Debates							
Receptions				132	27,606		
Recording Sessions	13	—	N/A				
Speech Days	5	11,138	83				

**TRUST ATTRACTIONS
1982/83**

Item	Concert Hall			C.H. Foyer		Opera Theatre	
	Perfs.	Attdee	%	Perfs.	Attdee	Perfs.	Attdee
Fashion Parades							
TV Shows							
Auditions	5	38	N/A				
TV/Commercials/Filming (days)	1	—	N/A	2	—		
Auctions							
Recorded Music							
Competitions/Contests	18	12,778	27			1	1,037
Balls				1	542		
Orchestral (subs. matinees)	5	9,401	70				
Sunday Entertainment							
Outdoor Entertainment							
Sub-total	298	544,157	77	162	32,175	308	403,369
Rehearsals	458			—		606	
Total	756	544,157		162	32,175	914	403,369
Percentage of Capacity		77%			N/A		88%
Arts Access	3	108	N/A	13	588	6	126
Aurore Puppet Theatre							
Beethoven Seminar							
Bennelong Programme	8	14,668	75			3	3,944
Chamber Orchestra of Europe	1	1,122	42				
Christmas at the Opera House						17	24,643
Conferences							
Exhibitions:							
Designing Minds 3							
50 New Years							
Gustav Mahler							
Nutcracker 1892-1982							
Portrait Sculpture in Bronze							
Quilt and Sheet Show							
Film Screenings							
Film Screenings (private)							
Haydn Marathon							
Lectures							
London Symphony Orchestra	2	5,424	100				
Lunchtime Happenings:							
Film Screenings							
Meetings							
Midday Music							
Mostly Mozart — Concerts	7	11,540	61				
— Lunchtime Recitals				5	2,700		
Organ Recitals	2	2,619	56				
Outdoor Entertainment							
Receptions				19	4,512		
Recitals	2	3,690	75				
Recording Sessions							
Seminars							
Shell National Folkloric Festival	3	6,428	80				
Shell National Folkloric — Auditions							
— Opening Cerem.							
Summer Sunday Serenades							
Sunday Entertainment							
WEA Lectures							
Sub-total	28	45,599	71	37	7,200	26	28,713
Rehearsals	—			—		—	
Total	28	45,599		37	7,800	26	28,713
Percentage of Capacity		71%			N/A		92%

O.T. Foyer		Drama Theatre			Cinema			Exhibit Hall			Reception Hall			Recording Hall			Rhs/ Room	Totals			Outdoor Activities
Perfs.	Att'dce	Perfs.	Att'dce	%	Perfs.	Att'dce	%	Events	Att'dce	Events	Att'dce	%	Events	Att'dce	%	% of Capacity		Perfs.	Att'dce		
										1	120	N/A				N/A	1	120			
		7	224	N/A									2	—	N/A	N/A	14	262			
								1	125	1	300	N/A				N/A	3	—	10/—		
																N/A	2	425			
					55	3,040	13			28	672	10	21	583	8	21	123	18,110			
																N/A	1	542			
																70	5	9,401			
																			40/513,500		
																			6/68,000		
143	10,588	365	151,049	81	1,305	117,897	21	88	87,615	345	25,772	30	313	33,768	43	63	3,327	1,406,390	73/436,950		
—	—	447	—	—	17	—	—	—	—	18	—	—	617	—	—	—	2,163	—	—		
143	10,588	812	151,049	—	1,322	117,897	—	88	87,615	363	25,772	—	930	33,768	—	—	5,490	1,406,390	73/436,950		
	N/A		87%			21%		N/A			30%			43%			63%				
30	815	5	179	N/A				4	174	8	456	N/A				N/A	69	2,446			
													15	2,258	50	50	15	2,258			
										1	104	N/A				N/A	1	104			
		7	2,555	67	18	5,842	78			2	435	87	28	9,068	95	81	66	36,512			
																42	1	1,122			
																93	17	24,643			
										2	48	N/A				N/A	2	48			
								1	10,000							N/A	1	10,000			
								1	1,700							N/A	1	1,700			
								1	14,300							N/A	1	14,300			
								1	20,500							N/A	1	20,500			
								1	5,000							N/A	1	5,000			
								1	16,900							N/A	1	16,900			
					145	7,761	13									13	145	7,761			
					2	238	N/A	1	25	9	620	N/A	1	50	N/A	N/A	13	933			
													1	350	100	100	1	350			
		1	11	N/A						5	175	14	1	60	17	15	7	246			
																100	2	5,424			
					16	4,616	69									69	16	4,616			
										1	20	N/A				N/A	1	20			
													102	11,780	33	33	102	11,780			
																61	7	11,540			
																N/A	5	2,700			
																56	2	2,619			
																			6/41,100		
7	924				1	235	N/A	2	111	8	463	N/A				N/A	37	6,245			
										1	200	80	1	314	90	76	4	4,204			
													3	—	N/A	N/A	3	—			
										1	120	N/A				N/A	1	120			
													4	1,232	99	82	7	7,660			
													2	—	N/A	N/A	2	—			
																			1/10,000		
													3	282	27	27	3	282			
																			40/340,000		
								45	1,127	53	2,631	N/A				N/A	98	3,758			
7	1,739	13	2,745	67	182	18,692	24	58	69,837	91	5,272	41	161	25,394	48	53	633	205,791	47/391,100		
—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—		
7	1,739	13	2,745	—	182	18,692	—	58	69,837	91	5,272	—	161	25,394	—	—	633	205,791	47/391,100		
	N/A		67%			24%		N/A			41%			48%			53%				

OUR GRATEFUL ACKNOWLEDGEMENTS OF THE DONATIONS OF OUR BENEFACTORS



The Sydney Opera House Trust is extremely grateful to the following people and organisations for their interest in the library, and for their generous donations:

Mrs A.E. Alton
Australia Music Centre
The Australian Opera
Miss Katrina Bard
Miss Lillian Beaven
Mrs I. Bennett
Mrs M. Bird
Mr R. Bott
Miss M. Breen
Mr David Brown
Canberra Philharmonic Society
Mrs Ruth Catts
Ms Patricia Clare
Mr Geoffrey Colson
Mr Kevin J. Cork
Miss Ailsa Cree
Mr E.A. Crome
Ms Gabrielle Dalton
Mrs Alice De Senarclens
Mr Robert Dein
Mr Larry Eastwood
Miss Lauris Elms, OBE
Mr Nicholas Enright
Mrs Judy Farr
Mrs A. Faul
Mrs Barbara Firth
Mr E. Fleetwood
Miss Joan Fry
Ms Modeste Gentile
Mr David Gray
Mr & Mrs Frank Harris
Mrs D.J. Horn
Mrs Ava Hubble
Ms Dorothy Hutchinson
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Australian Centre
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Mrs Gloria James
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Mrs Dorothy Kost
Mrs D. Linder
Dr J. Llewellyn (deceased)
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Mr Donald McSween
Miss T. Mallos
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Dr A. Meadows
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Mr Mike Mullins
Mrs Christine Neild
New Theatre
Nimrod Theatre
Miss E. Norra
Dorothy Oatley
Mrs E.C. O'Neill
Mr William Passmore
Ms Merle Peters
Mr B.J. Pocock
Mrs Norma Polonsky
Miss L. Purcell
Miss Susan Richards
Mr Ian Robinson
Mr David Rosemergy
Mr Mark St. Leon
Mrs F. Shaw
Mr Graham Shirley
Mr James Sim
Mr Ken Southgate
Mr & Mrs W. Spencer
Mr Damien Stapleton
Miss E.J. Stiles
Mr David Stone
Mr Mike Sutcliffe
Mr Ray Swanwick
Sydney International Exhibition of
Photography
Ms Chris Talbot
Track Cinema
Mrs R. Van Huyszen Muusze (deceased)
Mrs Eva Wagner
Mrs Josephine Wall
Mr Dennis Watkins
The Misses T & G Weatherly
Mrs J. Windt
Mr Allan Wingam
Mr Edward L. Wohlfarth
Mr Neville Wright
Mr Frederick Wrobel
Mrs J. Young

Opera House art on permanent loan

The Sydney Opera House Trust agreed to the request by the Art Gallery of New South Wales that the Alistair McAlpine gift — comprising three sculptures by the contemporary English sculptors, William Turnbull, William Tucker and Philip King — should be placed on permanent loan to the gallery. The Trust considered the sculptures would be more suitably placed in the gallery as they would not be exposed to the elements and they would be made more accessible to the public view.

"Still Life"

One of the spectacular snow sculptures at the 34th Sapporo Snow Festival in Japan, was a reproduction of the Sydney Opera House.



Donation of Goossens bust

The 6.30 Committee (of young Australian Broadcasting Corporation subscribers) presented this bronze bust of English composer and conductor, Sir Eugene Goossens, to the Sydney Opera House Trust. The bust was commissioned from the Sydney sculptor, Peter Latona, by the Committee.

Sir Eugene, director of the NSW State Conservatorium of Music, and Chief Conductor of the Sydney Symphony Orchestra from 1947 to 1958, is credited with being the individual responsible for having convinced the late Premier of NSW, J.J. Cahill, that Sydney needed an Opera House, and that the government should build it.

Fred Callaway

Services Engineer, Fred Callaway, retired July 23, 1982 after twelve years at the Opera House. Prior to his joining the Opera House staff, Fred had served 17 years with the Public Works Department. While the Opera House was being constructed he understudied the contractors installing the electrical and mechanical services; as the contractors "finished up", so Fred "took over".

He well remembered the six months prior to the official opening. "We had to stay on the job until all hours, sometimes working 24 hours a day - many's the time I've slept on the couch in my office. When the excitement of the official opening hit us, together with the realisation that we had taken part in the building of something new to Australia - then the hard work seemed worth the effort!"



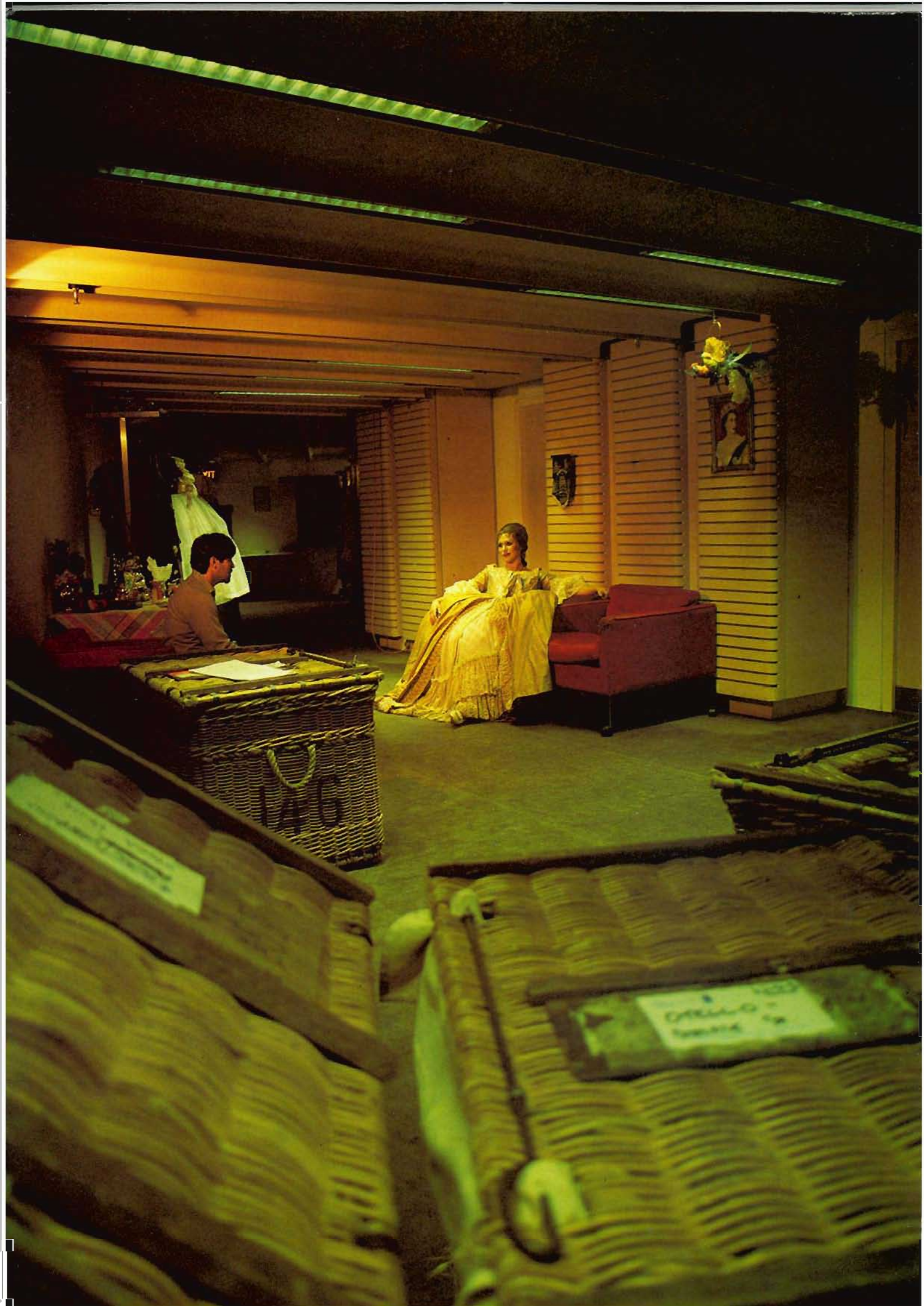
"From a friend"

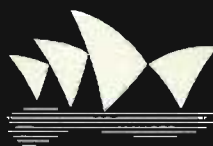
Lin Utzon, daughter of the Opera House architect, Jørn Utzon, was in Australia recently for exhibitions of her porcelain, which she makes as well as designs. Lin is seen here with the bowl which was bought by an unknown aficionado and delivered as a gift to the Opera House. The accompanying card was simply inscribed - "From a friend".



SENIOR STAFF (30th June, 1983)

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





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