



Chilean group — Shell National Folkloric Festival.

Sydney Opera House Trust

Annual Report 1980/81

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

Sir,
In pursuance of section 27 of the
Sydney Opera House Trust Act, 1961,
we submit for your presentation to
Parliament, a report of the work and
activities of the Sydney Opera House
Trust for the year ended 30th June,
1981.

For and on behalf of the Trust.

Dave Brown

Chairman

Lynda Martin

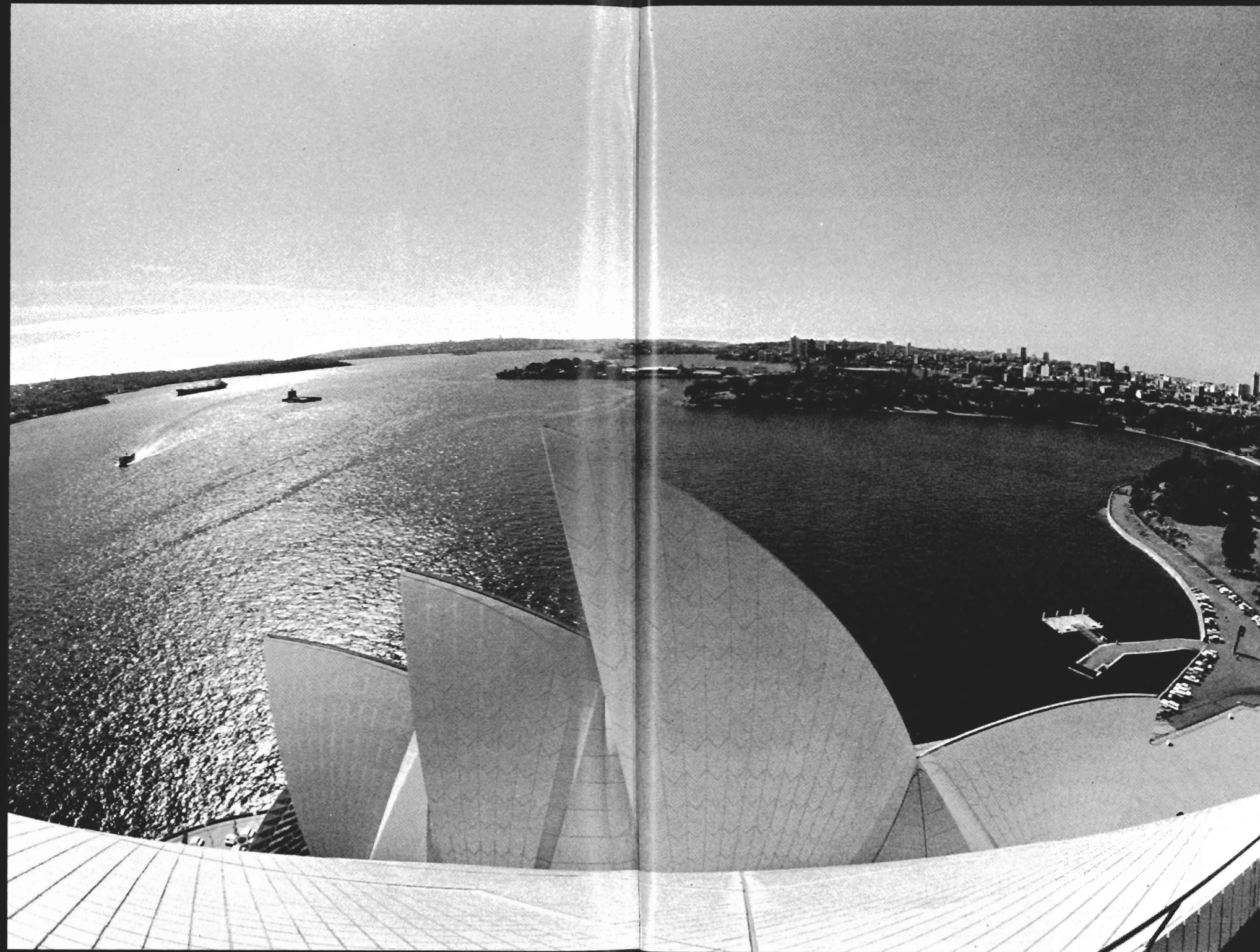
General Manager

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Sydney Opera House Trust

Sydney Opera House Trust	D.G.Block, Chairman G.F.Coote The Hon Justice Elizabeth Evatt The Hon Justice Fisher Ms R.M.Holenbergh Young Professor Sir Rupert Myers, KBE J.F.O'Neill	Twelve meetings of the Trust were held during the year. D.G.Block was appointed a member and Chairman of the Trust and G.F.Coote was appointed a Trustee on May 22,1981.
	The Chairman of the Trust is an ex-officio member of the Programme	Committee and the Public Relations and Amenities Committee.
Committees of the Trust		
Finance and Administration Committee	D.G.Block, Chairman The Hon Justice Fisher Professor Sir Rupert Myers, KBE J.F.O'Neill	Eleven meetings were held during the year.
Programme Committee	The Hon Justice Fisher, Chairman The Hon Justice Elizabeth Evatt Ms R.M.Holenbergh Young Professor Sir Rupert Myers, KBE	Twelve meetings were held during the year.
Public Relations and Amenities Committee	Ms R.M.Holenbergh Young, Chairman G.F.Coote J.F.O'Neill	Eleven meetings were held during the year.
Advisory Panel to the Library Sub-Committee	J.Wars, MBE, Chairman R.F.Doust M.Draheim C.G.Meckiff Mrs H.S.Simblist Z.D.Wolanski	Two meetings were held during the year.

Responsibilities of the Sydney Opera House Trust

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

Three sub-committees of the Trust meet with management to discuss and advise on the finance and administration of the complex (Finance and Administration Committee); programmes and performances including educational activities, (Programme Committee); publicity, advertising and improved facilities, (Public Relations and Amenities Committee).

Departmental heads meet once a fortnight for the General Manager's Advisory Committee meeting. All aspects of the administration of the complex are discussed.

In its administrative capacity, the Trust hires the theatres, halls, reception rooms, foyers and Opera House surrounds to performing companies and other organisations for a wide range of purposes including performances, films, exhibitions, conventions, seminars, lectures and receptions.

The Trust's main responsibility is to ensure that every aspect of the complex is utilised for the presentation of all performing arts. The Trust itself acts as an entrepreneur when it is felt there is a need to promote a particular performing art. The Trust's role as an entrepreneur has been increasing each year.

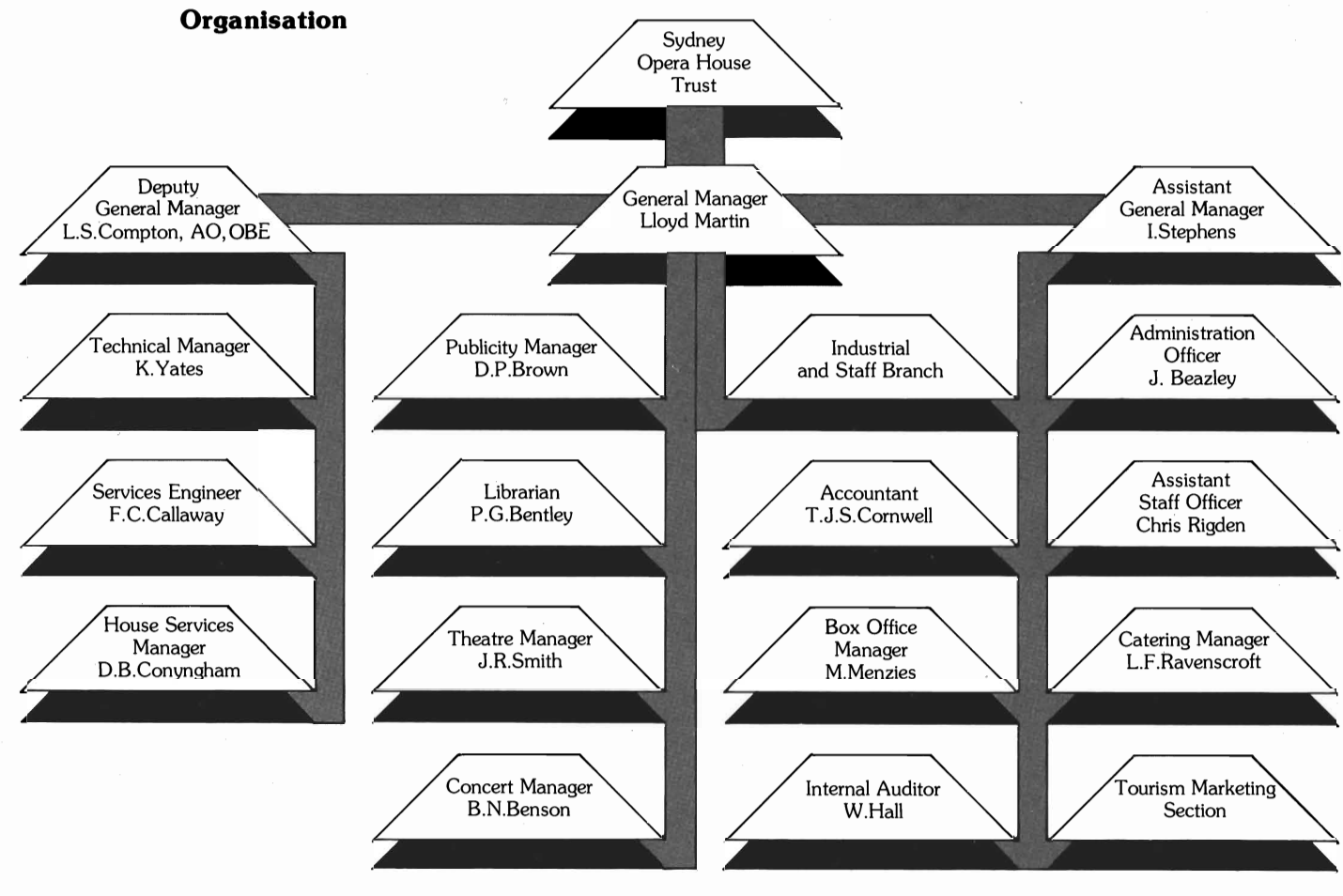
When the Trust presents a performance, it does not attempt to compete

with other entrepreneurs who are hiring Opera House theatres. The performances which are presented by the Trust are staged in an endeavour to:

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

Performances and Other Events

The Sydney Opera House Trust is gratified to observe that the number of performances presented each year and the size of audiences attending these performances, is steadily increasing —



a manifestation of wide acceptance by the community that the Opera House is an excellent venue for many kinds of attractions.

The presentations included opera, ballet, symphony and chamber music concerts, drama, modern dance, contemporary music concerts, recitals, organ concerts, jazz and pop concerts, multi-cultural music and dancing, variety and light entertainment, marionette theatre, children's programmes ranging from introductory sessions on the performing arts to symphony concerts, free activities, lectures, seminars, conventions and a variety of private functions.

In the Concert Hall, which seats 2,690 and is the largest theatre in the complex, 286 events were presented. These included many popular attractions and school performances as well as presentations by the major

hirer, the Australian Broadcasting Commission. The Opera Theatre (1,547), the Drama Theatre (544) and Cinema (419) were fully occupied.

Live performances and receptions were held in the Recording Hall, Reception Hall, Exhibition Hall and theatre foyers. Activities were also presented outdoors in the forecourt and around the promenade.

Appreciation

The Trustees would like to take this opportunity of thanking the staff of the Opera House (many of whom have worked in the complex since the building opened in 1973), for their fine record of service. The Trust considers itself extremely fortunate in having so many people working with us who are not only acknowledged experts in their fields, but who consider it a privilege, as we do, to be so closely associated with the Opera House, its patrons and the performing arts.

The Trustees would also like to thank the many other people who have contributed so much to the continuing success of the Opera House.

We are particularly grateful to our patrons for their continuing interest and active support of Opera House programmes.

We would also like to acknowledge the debt we owe to the entrepreneurs who have constantly hired Opera House theatres for their attractions; to the great artists who have continually attracted capacity houses, and to the media, which has made the Opera House internationally famous through its continuing interest in activities at the complex.

Thank you.

Principal Hirers

Australian Broadcasting Commission

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

The Sydney Symphony Orchestra performed under the baton of its Chief Conductor, Louis Fremaux. The Orchestra's Concertmaster is Donald Hazelwood.

Guest conductors were: Brian Buggy, Franz-Paul Decker, Harold Farberman, Sir Charles Groves, Thomas Mayer, Jorge Mester, Claudio Scimone, Peter Seymour, Patrick Thomas and Nicklaus Wyss.

Guest artists, associate artists and accompanists included:
 Monique Brynnel, soprano
 Melisande Chauveau, piano
 Aldo Ciccolini, piano
 Peter Clinch, saxophone
 Deborah Cook, soprano
 Barry Crocker, popular entertainer
 Christopher Dearnley, organ
 Grant Dickson, baritone
 Catherine Duval, soprano

Margreta Elkins, mezzo-soprano
 Lauris Elms, contralto
 Nance Grant, soprano
 Sonya Hanke, piano
 Donald Hazelwood, violin
 Claude Helffer, piano
 Mark Lubotsky, violin
 Ronald Maconaghie, baritone
 Geoffrey Douglas Madge, piano
 Takako Nishizaki, violin
 David Parker, tenor
 Geoffrey Parsons, piano
 Howard Penny, cello
 Beryl Potter, piano
 Ruggiero Ricci, violin
 St Hedwig's Cathedral Choir,
 (Roland Bader, conductor)
 Jiri Tancibudek, oboe
 The Sydney Philharmonia Choir
 Paul Tortelier, cello
 Laszlo Vidak, viola
 Jon Weaving, tenor
 Mark Westcott, piano
 Donald Westlake, clarinet
 John Williams, guitar
 John Winther, piano
 John Wion, flute.
 A total of 103 performances.

The Australian Opera

The Australian Opera presented:
 Manon Lescaut (Puccini), I Masnadieri (Verdi), Rigoletto (Verdi), Katya Kabanova (Janacek), The Barber of Seville (Rossini), Lucia di Lammermoor (Donizetti), The Magic Flute (Mozart), Fra Diavolo (Auber), Boris Godunov (Mussorgsky), A Midsummer Night's Dream (Britten), Don Giovanni (Mozart), The Rape of Lucretia (Britten), Otello (Verdi), The Beggar's Opera (Gay), La Boheme (Puccini), Tosca (Puccini), La Traviata (Verdi), Alcina (Handel)

A total of 144 performances.

The Company's Musical Director is Richard Bonyngue, CBE.

The Australian Ballet

The Australian Ballet presented:
 The Three Musketeers (Andre Prokofsky), Suite en Blanc (Serge Lifar), Carmen (Roland Petit), Kettentanz (Gerald Arpino), Onegin (John Cranko), Variaciones Concertantes (Choo San Goh), Poems (Robert Ray), Monotones (Frederick Ashton), Afternoon of a Faun (Jerome Robbins).

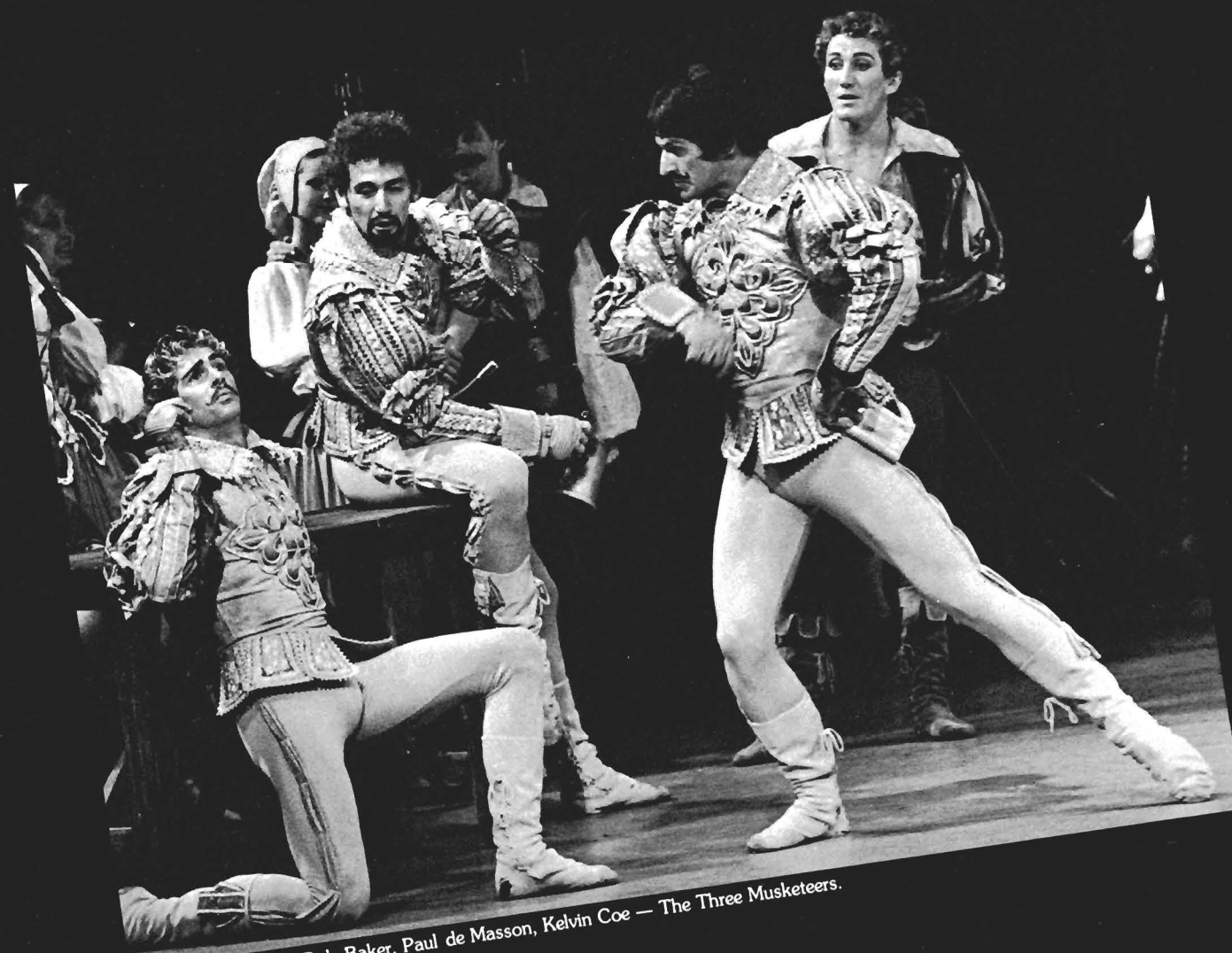
A total of 90 performances.

The Company's Artistic Director is Marilyn Jones, OBE.

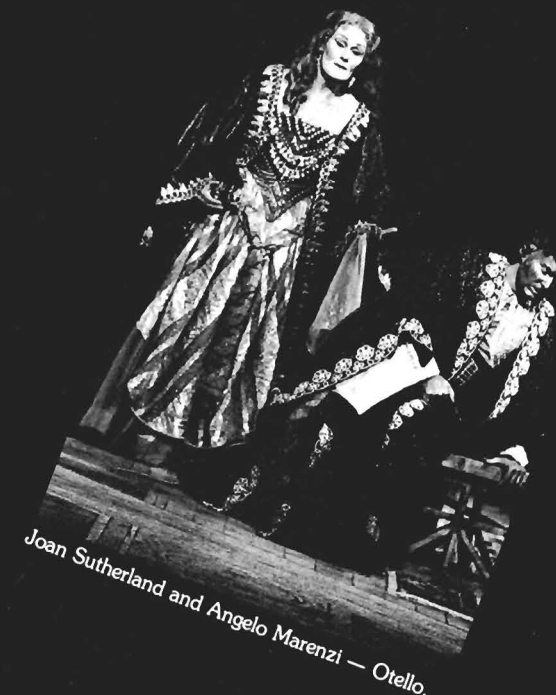
The Sydney Symphony Orchestra.



The Australian Opera chorus — Tosca.



L to R. David Burch, Dale Baker, Paul de Masson, Kelvin Coe — The Three Musketeers.



Joan Sutherland and Angelo Marenzi — Otello.

Sydney Theatre Company

The Sydney Theatre Company presented: *Cyrano de Bergerac* (Edmond Rostand. Translated by Louis Nowra), *The Merry Wives of Windsor* (William Shakespeare), *The Precious Woman* (Louis Nowra), *Beauty and the Beast* (Jean Cocteau), *The Man from Mukinupin* (Dorothy Hewett), *Hamlet* (William Shakespeare), *Chicago* (Fred Ebb, Bob Fosse and John Kander). A total of 278 performances.

The Company's Artistic Director is Richard Wherrett.

Sydney Dance Company

The Sydney Dance Company presented two separate seasons: the first in the Drama Theatre and the second in the Opera Theatre.

The works presented were: *Daphnis and Chloe*, *Viridian*, *Sheherazade*, *Rumours*, *An Evening* (Graeme Murphy); *Dialogues* (Barry Moreland); *Interiors* (Paul Saliba); *Animus* (Joseph Scoglio). A total of 35 performances.

The Company's Artistic Director is Graeme Murphy.

The Sydney Dance Company made two highly acclaimed overseas tours during the last financial year. In November it visited Italy and in May and June, the United States of America, performing in New York, Washington and the Spoleto Festival USA, which was held in Charleston, South Carolina.

Musica Viva Australia

Musica Viva Australia presented: Barry Tuckwell Wind Quintet, Australian Chamber Orchestra, The Choir of King's College, Cambridge (Philip Ledger, Director), *Quartetto Italiano*, *The Songmakers' Almanac*, *The Zagreb Soloists*, *Bartok Quartet*, *The New York Kammermusiker*, *Franz Schubert Quartet of Vienna*. A total of 9 performances.

The Marionette Theatre of Australia

The Marionette Theatre of Australia presented *The Magic Pudding* (Norman Lindsay). A total of 36 performances.

The Artistic Director is Richard Bradshaw.

Sydney Philharmonia Society

Sydney Philharmonia Society presented: The Sydney Philharmonia Choir (John Hopkins, conductor), The Sydney Philharmonia Motet, Australian Chamber Orchestra (Peter Seymour, conductor). A total of 2 performances.

The Musical Director is Peter Seymour.

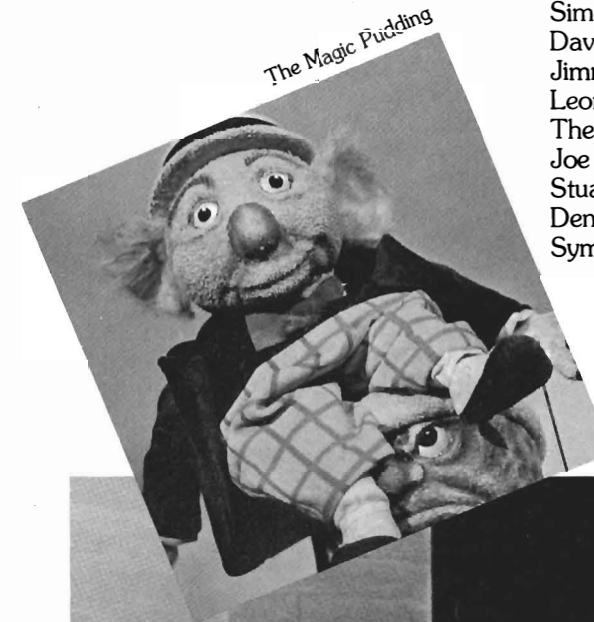
Performing Artists

Australian and international artists and groups appearing at the Sydney Opera House during the year included: Aboriginal and Islander Dance Theatre, Kirri Adams, Julie Anthony, Pam Ayres, Allan Caswell, Slim De Grey, Val Doonican, Brian Doyle, Allison Durban, Simon Gallagher, Elizabeth Garnett, David Gray, Wayne Horsburgh, Jimmy Little, Ricky May, Leonard Teale, The Four Kinsmen, The Oscar Peterson Quartet with Joe Pass, Umberto Tozzi, Stuart Wagstaff, David Ward, Denis Walter and the Willoughby Symphony Orchestra.



Oscar Peterson

L to R. Judi Farr, John Gaden, Ron Haddrick, Noni Hazelhurst, Jane Harders, Maggie Dence — *The Man from Mukinupin*.



Janet Vernon, Geraldine Turner and members of the Sydney Dance Company — *An Evening*.



Trust Entrepreneurial Activities

During the year a total of 797 attractions were presented by the Trust both inside the Opera House and around the promenade.

Some of these attractions were presented in association with other entrepreneurs.

Concert Hall Organ

Peter Hurford, the Trust's organist-in-residence, returned to the House for a second series of performances in October.

Since his previous visit, Peter Hurford had won the coveted Gramophone Award. He was the first-ever organist to win this award.

The first of his performances, an all Bach programme, took place on Wednesday, October 8. On Friday, October 31, Peter Hurford was joined by the ABC Sinfonia under the musical direction of Leonard Dommett in a programme of works by Bach, Haydn, Handel, Sweelinck, Bizet and Vaughan Williams. The organist also played one of his own compositions.

During the visit, Peter Hurford presented a Sunday Midday Music programme followed by a master class. He also participated in the daytime Besselong Programme.

Some of the Wales Free Lunchtime Happenings were also presented on the Concert Hall organ during the month of October. The organists taking part were David Parsons, Cliff Bingham, Dale Ringland and Eric Smith.

In May, Piet Kee from The Netherlands, Christopher Dearnley, the organist of St Paul's Cathedral, London and in June, Martin Haselbock, organist of St Augustine's Church, Vienna, presented recitals in the Concert Hall.

Christopher Dearnley's visit was well publicised because of his association with St Paul's and the fact that he was to play the organ for the marriage of His Royal Highness The Prince of Wales and Lady Diana Spencer in July.



Christopher Dearnley

On Sunday, March 22, the ABC presented a direct radio satellite broadcast to the United Kingdom and Europe. It was the first satellite broadcast of a performance in Australia direct to Europe. The Sydney Symphony Orchestra was conducted by its chief conductor, Louis Fremaux, with organist Michael Dudman as soloist. A feature of the programme was the Symphony No.3 in C Minor, Op.78 (organ) by Camille Saint-Saens. The concert was heard by several million listeners.

The organ is now a regular feature of performances in the Concert Hall and continues to receive an enthusiastic reception from performers, critics and audiences.

Piano Recitals

International Stage Attractions Pty Ltd in association with the Sydney Opera House Trust, presented Australian pianist Roger Woodward in his Salute to Poland with a programme of works by Frederic Chopin in the Concert Hall on Friday, September 26.

In December, the Trust by arrangement with the Adelaide Festival Centre, presented the pianist Stephen Bishop-Kovacevich in a recital in the Concert Hall. His all-Beethoven programme played to a near capacity house.

Christmas at the Opera House

Christmas at the Opera House, which is presented by the Sydney Opera House Trust, radio station 2CH and the Sydney newspaper, The Sun, has become a popular annual event since its introduction in 1974. Again, the 12 performances presented played to capacity houses.

The programme, which was written and produced by Victor Carrell, features Christmas stories, music, carols and dance. The performances were presented between Saturday, December 13 and Christmas Eve, Wednesday, December 24 and featured: The Conservatorium Choir, conducted by Richard Gill, Roger Bush, Wilbur Kentwell, Helen Zerefos, Guillermo Keys-Arenas, Vadim Laptev, Cheryle Stone, Satyanarayan Charka and Maureen Wright with The Ransley Dancers.

Wilbur Kentwell had participated in all the recent Christmas at the Opera House presentations, so it was with great sadness that the Trust learnt of his death in January.

New Year's Eve Celebrations

The Festival of Sydney is launched with a free outdoor concert each year. Following the disturbances and injuries experienced at the launching of the 1980 Festival, the Trust in collaboration with the Festival of Sydney committee, agreed that steps to avoid a similar occurrence had to be taken this year.

The launching of the Festival focused attention on the forthcoming Year of the Disabled.

Admittance to the forecourt and surrounding areas was by ticket only. A fence was erected across the entrance to the forecourt thereby ensuring that the crowds would be controlled, and a repetition of the previous year's disturbances avoided.

The music presented during the evening was programmed as family entertainment. At midnight a fireworks display heralded the new year.

Among those attending the evening's celebrations were a number of disabled people.

Mostly Mozart



Mostly Mozart poster

Mostly Mozart

The Trust, anxious to participate in the Festival of Sydney in a most positive way, decided to introduce concerts patterned on New York's Mostly Mozart series as its contribution to the month-long activities.

Two Concert Hall performances were presented featuring the Australian Chamber Orchestra under the artistic direction of John Harding. The first concert on Wednesday, January 7, played to a near capacity house and to a capacity house on Friday, January 9. The event was an undoubted success.

Admission prices were kept at a minimum to encourage family attendance.

The title of the series was aimed to create an informal atmosphere: 'Mostly Mozart, Barely Bach and Never Neckties'.

Other Mostly Mozart attractions presented during the Festival included a Midday Music programme and a free outdoor concert.

An all-day seminar, which the Trust presented with the Workers' Education Association, on the life, times and music of Mozart, attracted more than 200 people.

Festival of Folklife

The Trust and the Festival of Sydney committee gave support to a series of Festival of Folklife performances in the Concert Hall.

The artists taking part included:

- January 4: Mike and Michelle Jackson, Bernard Bolan, The Rum Cull's Band, Sedenka and Marcus Turner, Alec Richards, Walter McLaughlan Joe Weatherby, Higgin's Municipal Band, Alex Hood, Dave de Huggard and compere Warren Fahey.
- January 5: The Early Music Duo, Roy Harris and Eric Bogle.
- January 6: Joe Heaney, Robin Williamson, Cathie O'Sullivan, The Celtic Dancers and Raglan Road.
- January 8: Gove Scrivenor, Chris Duffy and Country Express and the East Neasden Spasm Band.
- January 10: Jeannie Lewis and Nathan Waks of the Sydney String Quartet.
- January 11: Gove Scrivenor, Robin Williamson and Dennis Tracey.

2CH

The Trust was delighted with the success of A Tribute to Glenn Miller, presented by radio station 2CH, with Tex Beneke and his Orchestra, many of them original Miller musicians.

Three Concert Hall performances were scheduled in June and following the enthusiastic response, an additional two performances were programmed. All performances were sold out.

Tex Beneke's music combines the sound of Glenn Miller with his own unique tenor-sax style and unforgettable vocals. He was supported by Paula Kelly Jnr and The Modernaires. Other artists taking part in the 'Tribute' concert were Linda Nagle and Max Lambert.

Contemporary Music at the Opera House

The Trust in association with the Australian Broadcasting Commission, again presented Contemporary Music at the Opera House in the Recording Hall in January.

There were three performances featuring the Australian Wind Virtuosi, the University of New South Wales Ensemble and The Strings of the Sydney Symphony Orchestra conducted by Patrick Thomas.



Harbour Restaurant

Australian composers including Larry Sitsky, Don Banks and Malcolm Williamson were represented in the performances.

Attendances increased on the previous year's presentation. The artists in performing this rarely heard music, enabled it to be recorded.

Lieder Recitals

The Trust in association with the National Lieder Society of Australia presented four performances in the Recording Hall.

- August 3: David Bollard and Margaret Baker-Genovesi.
- August 31: Werner Baer, Pearl Berridge, Elaine Blighton, Ronald Dowd, Lauris Elms, David Miller, Raymond Myers, Linda Parker.
- September 28: Ronald Dowd, Linda Parker introduced by Angela Mende.
- October 26: Anson Austin, Sharolyn Kimmorley.

Sunday Afternoon Concerts

A new series of Sunday Afternoon Concerts, featuring some of Sydney's leading suburban and youth orchestras, was introduced in the Concert Hall on Sunday, June 28.

The Trust considers members of these orchestras to be extremely talented, dedicated and exceptionally enthusiastic musicians. They deserve to become more widely known through performances at Australia's premier performing arts centre.

Tickets for the concerts were priced at \$2 for adults and accompanied children were admitted free. Tickets for pensioners and students only cost \$1.

The Trust in association with the Conservatorium Association presented The Damnation of Faust by Hector Berlioz on Sunday afternoon, May 17.

The performance featured the Conservatorium Symphony Orchestra, the Conservatorium of Music Choirs and the Conservatorium High School Choir with soloists Lauris Elms, Neil Easton, Ronald Dowd and Paul Thomson. The choral director was Richard Gill and the musical director and conductor was Ronald Smart.

Gilbert & Sullivan

The Gilbert & Sullivan Society in association with the Sydney Opera House Trust, presented The Dukes' Dilemma or How to make a Million in a Hurry at two performances in the Recording Hall on Sunday, June 21.

The surplus proceeds from these performances were donated to the Opera House Library.

Daytime Variety

The Old Fashioned Show series was introduced to provide nostalgic entertainment for senior members of the community. These performances have always proved most popular and over the years have built a very loyal following.

During the year under review, the Trust presented two similar types of shows, the Touring Theatre Company of Sydney in Musical Memories in November and then in June, stars of the Old Fashioned Show in Thanks for the Memory.

Artists taking part in Musical Memories were:

Leonard Lee, Valerie Hanlon, Yusef Kayrooz, Bill Kirwin, Ken Plant, Barry Strong, Eric Smith, Stuart Hearne and Werner Baer.

The Thanks for the Memory cast was: Nancye Bridges, Angelina Arena, Queenie Ashton, Reg Black, Babe Bridges, John Brosnan, Smokey Dawson, Dick Fair, Len London, Buster Noble, Marie Tysoe, The Dorothy Kerr Dancers and Company, Police Band and the Police Pipe Band.

The Police Band and the Police Pipe Band appeared by courtesy of the New South Wales Police Commissioner.

Both these presentations attracted large, appreciative audiences and the Trust, aware of the need for such entertainment, intends to continue to programme performances in the future. Tickets were priced at \$3.50.

Buster Noble with Mrs Rita Barnes (left) and Mrs Lila Harrison at Musical Memories.



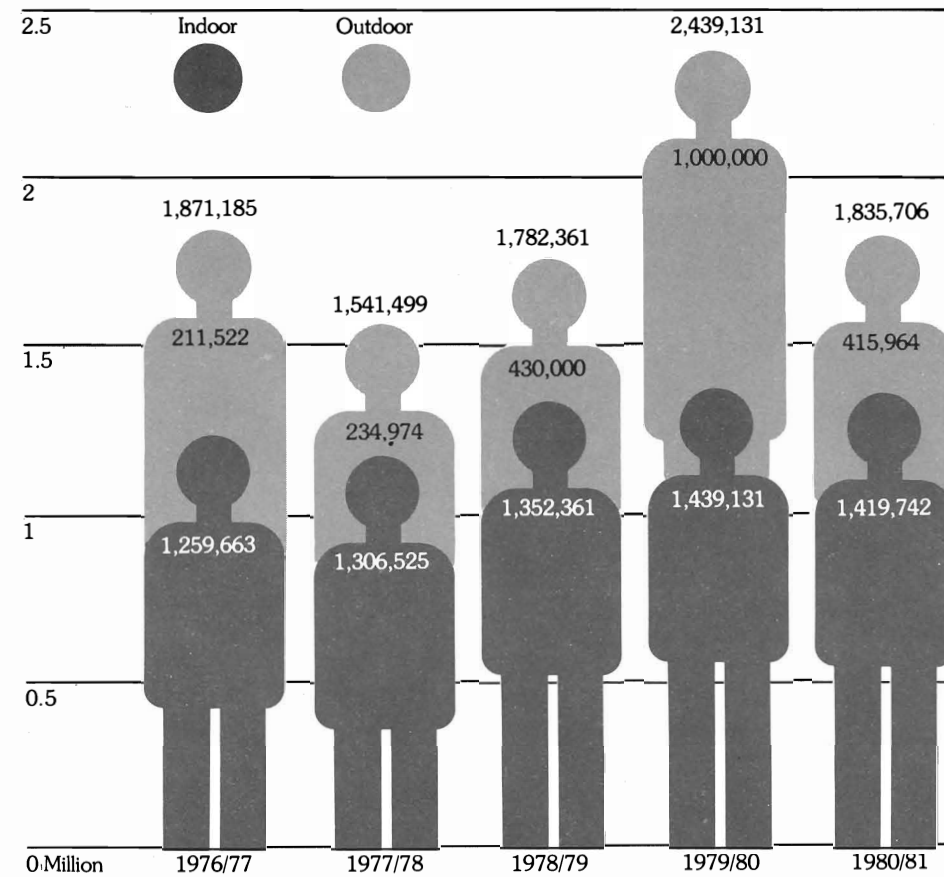
Attendances

Approximately nine events a day were presented at the Opera House during the year. A total of 3,310 events ranging from opera to film were presented in the building during 1980/81.

The total number of events presented inside the building during 1979/80 was 3,103 and 1978/79, 3,011.

The total number of free outdoor programmes of entertainment presented around the building's promenade during 1980/81 was 82. The total for 1979/80 was 77, and 1978/79, 76.

A total of 1,419,742 patrons attended events inside the Opera House during 1980/81. The figure for 1979/80 was 1,439,131 patrons and for 1978/79, 1,352,361.



Guided Tours

In addition to the 1,835,706 people who attended attractions inside and outside the Opera House during 1980/81, 202,193 patrons went on guided tours of the complex compared with 208,153 during 1979/80, and 180,000 during 1978/79.

The number of patrons who went on backstage tours was 2,959. These tours were introduced on June 29, 1980.

Accounts

The income from all sources for 1980/81 totalled \$14,740,994*, an increase of 10.98% on 1979/80, when total income was \$13,282,687. Income for 1978/79 was \$12,116,970.

Income for 1980/81 came from a subsidy from the New South Wales Government, catering receipts, theatre rentals, ticket sales and percentage of ticket sales, guided tours, sale of publications, concessions and interest on investments.

The 1980/81 subsidy from the New South Wales Government increased by 7.1% on 1979/80, from \$6,252,000 to \$6,700,000. The 1978/79 subsidy was \$5,950,000.

Earned income from other sources increased by 14.37% on 1979/80 from \$7,030,687 to \$8,040,994. Earned income from other sources for 1978/79 was \$6,166,970.

The Trust expenditure for the year was \$14,705,089* resulting in a surplus of \$35,905.

Expenditure increased by 12.56% on 1979/80's total of \$13,063,675 when the surplus was \$219,012. The 1978/79 expenditure was \$11,877,227 showing a surplus of \$239,743.

Expenditure included payment for salaries and wages, catering costs, expenses involving mounting performances, educational programmes and exhibitions presented by the Trust, maintenance expenses and the cost of subsidising the Park and Ride service.

The Trust continues to operate well within its income — the major part of which continues to be earned income.

The Opera House remains Australia's premier tourist attraction and surveys show that the complex is helping to attract increasing numbers of visitors to Australia each year.

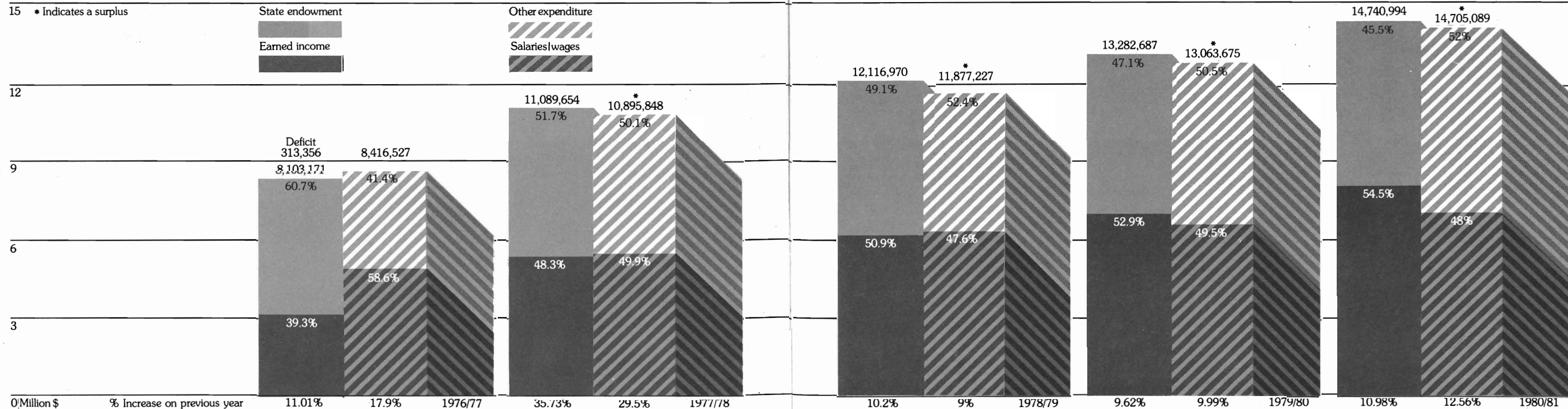
Needless to say, only a tiny percentage of the income the complex is helping to attract to Australia is spent at the Opera House. The major portion is of direct benefit to the travel and hotel industries — but indirectly, of course, of benefit to all Australians.

The Opera House continues to be open to the public (and operating consistently at maximum capacity) for 16 hours a day, 363 days a year. Consequently, it helps to attract tourists to Australia throughout the year.

*The audited accounts indicate total receipts of \$14,744,039 and total payments of \$14,708,134 whereas the text refers to \$14,740,994 and \$14,705,089 respectively — a difference in each case of \$3,045. In the figures in the text the proceeds from the sale of a motor vehicle (\$3,045) were deducted from the purchase price of a new vehicle, whereas in the audited accounts the full purchase price is included as expenditure and the proceeds from the sale as a receipt.

5 Year Financial Summary

15 * Indicates a surplus



Receipts and Payments

1979/80	Receipts	1980/81	Total
	Statutory endowment Sydney		
6,252,000	Opera House Trust Act 1961, section 20		6,700,000
	Activities		
1,622,173	Rentals, halls, etc	1,689,867	
59,667	Concessions	70,458	
235,953	Park and Ride	189,590	
24,849	Publications	24,685	
251,125	Guided tours	246,258	
34,580	Commission — programme sales	39,653	
1,023,246	Fees and charges for services rendered	1,057,217	
1,405	Sale of assets	18,111	
3,315,280	Catering	4,188,972	
52,462	Miscellaneous	51,200	
	6,620,740		7,576,011
	Trust promotions and exhibitions		
1,095	Grant towards expenses — Aust. Council	—	
—	New South Wales Government	1,000	
—	Bank of New South Wales	13,500	
—	Shell Company of Australia Ltd	15,000	
310,895	Operating Receipts	277,948	
	311,990		307,448
	97,958 Interest on Investment		160,580
	Balances as at July 1, 1980		
725,967	Bank	466,645	
4,678	Cash on hand	4,950	
50,000	Investments — interest bearing deposits	550,000	
780,645		1,021,595	
	Less		
356,926	Advance ticket sales, hirers deposits, etc.	380,023	
	423,719		641,572
	\$13,706,407 Total		\$15,385,611

1979/80	Payments	1980/81	Total
	Expenses		
5,772,438	Salaries, wages and allowances	6,287,700	
582,234	Cleaning	619,558	
493,561	Electricity	544,455	
267,604	Insurances	297,193	
130,946	Publicity and advertising	183,359	
43,880	Fees for services rendered	47,260	
90,336	Plant, furniture, equipment and stores	179,402	
57,233	Printing and stationery	57,467	
252,207	Park and Ride	268,626	
	Building — repairs and maintenance, alterations, rates and rent	1,023,090	
999,322	Travelling, sustenance, motor vehicle	18,116	
16,102	Telephone and postage	70,501	
73,945	Trust entertaining	11,695	
8,157	Superannuation and payroll tax	678,934	
628,863	Catering	3,915,712	
3,143,647	Miscellaneous	133,844	
123,274			
	12,683,749		14,336,912
	Trust promotions and exhibitions		
	378,831 Operating expenses		349,945
	2,255 Payments against grants		21,277
	Balances as at June 30, 1981		
466,645	Bank	162,601	
4,950	Cash	5,050	
550,000	Investments — interest bearing deposits	1,050,000	
1,021,595		1,217,651	
	Less		
380,023	Advance ticket sales, hirers deposits, etc.	540,174	
	641,572		677,477
	\$13,706,407 Total		\$15,385,611

Box Office Receipts

During the course of the year the Box Office processed the sales of tickets over the counter and through the mail totalling \$3,929,847, an increase of 8.9% over the previous year.

D.G. Block

D.G. Block, Chairman
August 31, 1981.

Receipts and Payments

Sydney Opera House Trust management account. Statement of Receipts and Payments for the year ended June 30, 1981.

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

D.L. Martin

D.L. Martin, General Manager

In my opinion, the above Statement of Receipts and Payments sets out a true and fair view of the financial position at June 30, 1981, and the transactions for the year then ended.

J. O. Smith

Auditor-General of New South Wales
Sydney, September 21, 1981.

Mostly Mozart

the Bennelo program

MUSIC

DRAMA

IRIST

Mostly Mozart

Damnation of Faust

Advance booking details
An evening at the Sydney Opera House
Programme Guide 1981

CONCERT HALL ORGAN

THANKS FOR THE M1

THE ART & TECHNOLOGY OF MAKE-UP EXHIBITIC

CONTEMPORARY MUSIC AT THE OPERA HOUSE

Sunday Afternoon Concerts

SYDNEY OPERA EXHIBITION JUNE 12TH TO 1981 9AM TO

Free Story Time

MIDDAY MUSIC

SYDNEY OPERA HOUSE SUNDAY OUTDOOR FREE ENTERTAINMENT

SYDNEY OPERA HOUSE JULY - OCTOBER 1981 PROGRAMME GUIDE

SYDNEY OPERA HOUSE OCTOBER 1 - DECEMBER 31, 1981 PROGRAMME GUIDE

SYDNEY OPERA HOUSE JULY - OCTOBER 1981 PROGRAMME GUIDE

HUNGARY ARMENIA HOLLAND ENGLAND FIJI BULGARIA NEW ZEALAND cyprus GERMANY CROATIA Chile TURKEY RUSSIA SCOTLAND KURDISTAN MEXICO China IRAN AUSTRALIA POLAND PERU Polynesia GREECE ITALY AFRICA Equador BRAZIL Japan LITHUANIA SERBIA URUGUAY LAMOS BGYT ARGENTINA INDONESIA PHILIPPINES

Wales

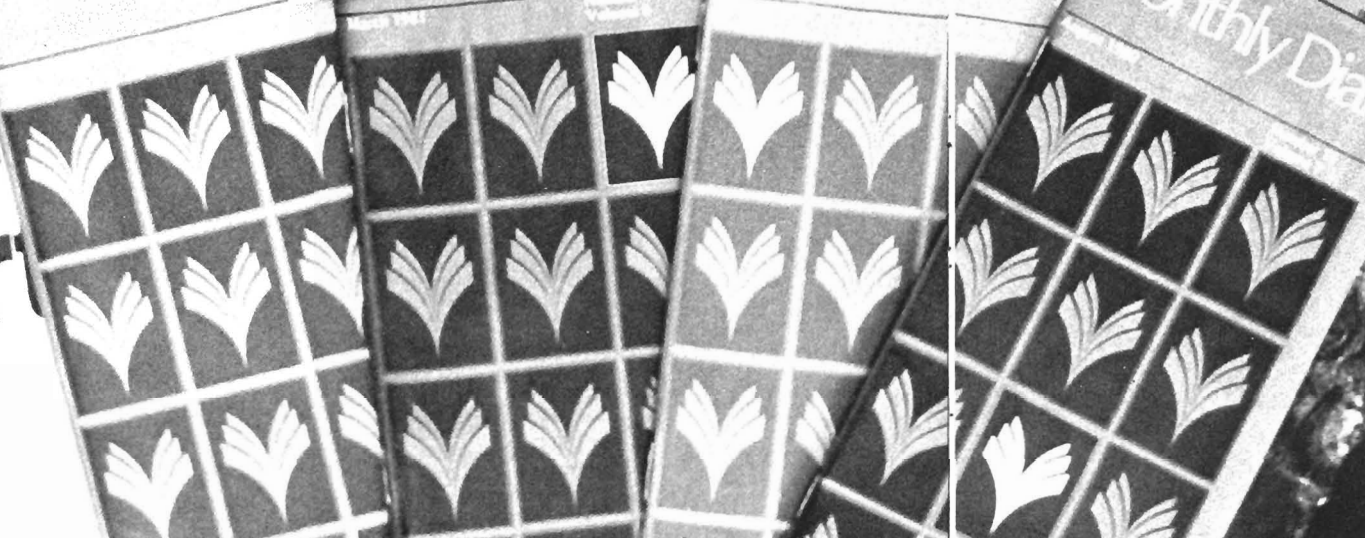
SYDNEY OPERA HOUSE CINEMA JULY AND AUGUST 1981

FREE Lunchtime Happenings

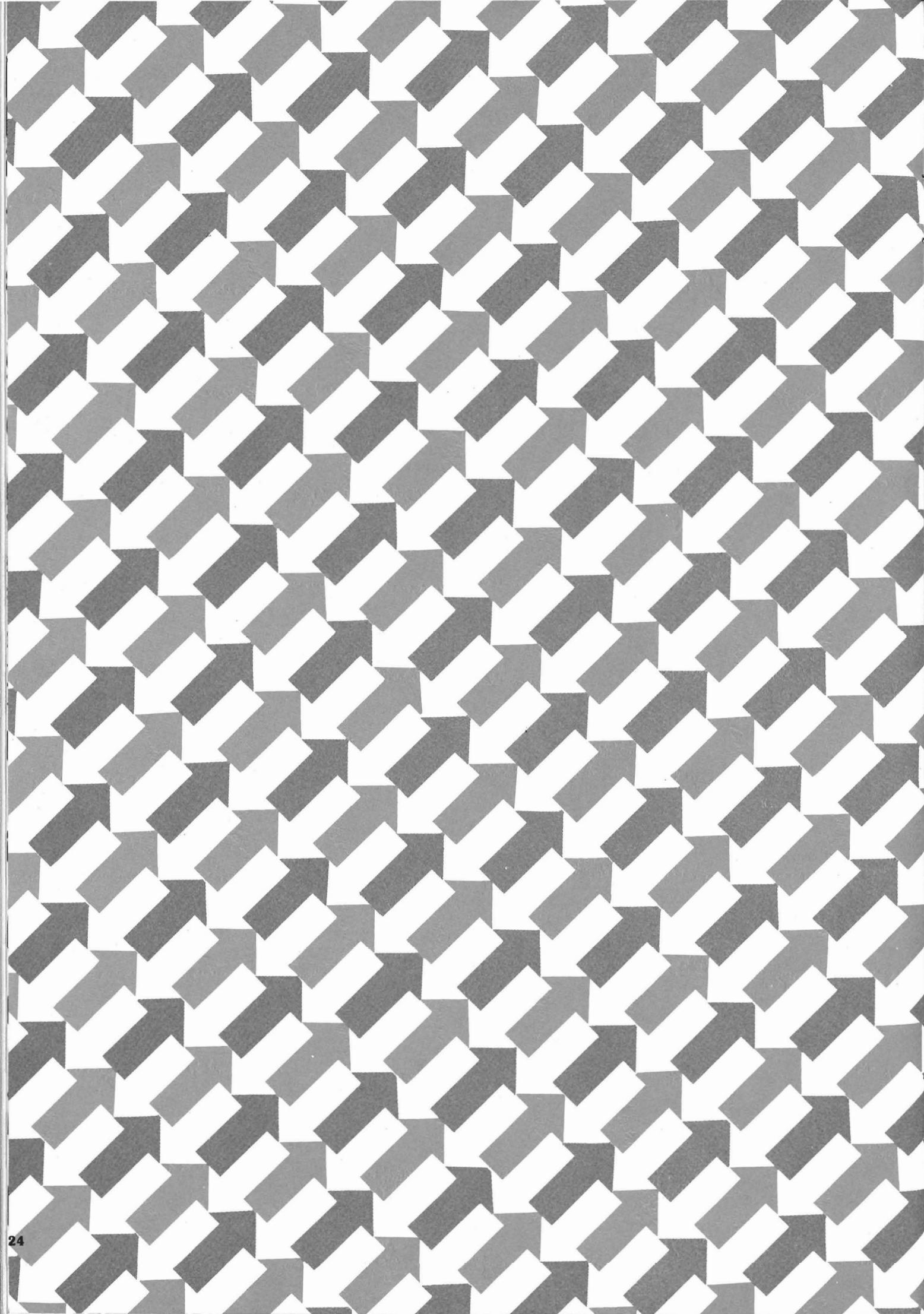
ROGER WOODWARD SALUTES POLAND FREDERIC CHOPIN

GETTING TO KNOW ABOUT DRAMA

Monthly Diary



SYDNEY OPERA HOUSE MAY PROGRAMME



Getting to Know About Drama.



Jane Vallis, story reader — Storytime.

Shell National Folkloric Festival

More than 1,000 performers representing 40 cultural groups participated in the 9th Shell National Folkloric Festival in June.

Four performances were presented in the Recording Hall and three performances in the Concert Hall. Every Folkloric Festival attraction was sold out.

The official opening of the Festival took place on the forecourt on May 31, following a parade from Circular Quay West. Artists participating in the

Festival presented a short programme of music and dance. The fine day enabled thousands of visitors to enjoy this colourful free outdoor entertainment.

The producer/director of the Festival, Guillermo Keys-Arenas, continues in charge, his expert knowledge and assistance ensuring that the standard of each year's presentation surpasses all previous Festivals.

Holiday Attractions

The Trust's popular Getting to Know About . . . series continued to attract children from the age of 8 to 13 in finding out, in an entertaining way, the basic knowledge required for presentations of drama, opera and ballet.

Getting to Know About . . . is presented Monday to Friday during the school holidays.

Storytime. This free holiday entertainment is presented in the carpeted area of the northern foyer, Opera Theatre.

Stories, accompanied by appropriate illustrations, are read to family groups. Stories this year included Digit Dick on the Great Barrier Reef by Leslie Rees, the House at Pooh Corner by A.A. Milne and Norman Lindsay's The Magic Pudding.



Free outdoor entertainment, Western Broadwalk.

Midday Music

This half hour programme, comprising mainly chamber music, is presented by the Trust and the Australian Broadcasting Commission each Sunday at 11am and midday in the Recording Hall.

The series provides a great number of Australian artists with the opportunity to present classical works in an excellent environment. The midday performance is broadcast on the Australian Broadcasting Commission's 2FC.

Midday Music attracts a regular audience and the price of admission has remained at \$1.50 for adults and 30c for pensioners, students and children.

Among the groups and artists who performed in Midday Music were: ABC National Training Orchestra; ABC Sinfonia; Australian Chamber Orchestra; Australian Saxophone Quartet; Australian Wind Virtuosi; Antony Bonetti, violin; Nigel Butterley, piano; Patricia Byrne, flute; Canberra Wind Soloists; Francesca Chan, soprano; Harry Curby, violin; Ronald de Kant, clarinet; Raisa Dobrinsky, piano; Early Music Duo; Lauris Elms, contralto; John Gould, viola; Audley Green,

harpichord; Joyce Hutchinson, piano; Louise Johnson, harp; Dr Manfred Junius, sitar; Natalia Koloskova, violin; Olga Krasnik, piano; Dr Krishna Kumar, tabla; Leonine Consort; John McCabe, piano; Melodia Ensemble; Marilyn Minns, soprano; New England Ensemble; Maureen O'Carroll, cello; Piace Consort; Beryl Potter, piano; Elizabeth Powell, piano; Deborah Priest, piano; Pro Music Chamber Group; Gabor Reeves, clarinet; Renaissance Players; Louise Scott, piano; Michael Scott, flute; St Laurence Ensemble; Sydney Baroque; Sydney Symphony Orchestra Ensemble; Sydney Symphony Orchestra Soloists; Sydney Trio; Sydney Wind Quintet; Sydney Youth Chamber Orchestra; The Chamber Choir of Sydney University; Tintern Ensemble; Trio Australis; University of NSW Ensemble; Winners of the Hunter Valley Choral Competition; Ronald Woodcock, violin.

Free Outdoor Entertainment

Every Sunday commencing at midday, free outdoor entertainment is presented on the broadwalk around the Opera House.

Approximately 10,000 people visit the site every Sunday to hear community bands, folk, rock and jazz music. Amusements for children are also provided in the form of play equipment, street theatre, puppets and clowns. This entertainment is now a regular feature of activities for visitors to the city.

Many folkloric groups also participate in the outdoor activities and on several occasions large crowds have gathered for the celebration of a country's national day. Greek and Irish celebrations are now an annual Sunday event at the Opera House.

During the winter months, the Sunday programmes begin at noon and end at 4pm and during the months of daylight saving, from noon to 5pm.

The Bennelong Programme

The Bennelong Programme is an entertaining and educational daytime introduction to the performing arts.

For the first six months of the year, to December 1980, the programmes included:

The Clown Inside Us, which featured Mark Furneaux showing the traditions of the clown.

The Sydney Theatre Company, in Both Sides of the Mask, showed the actor and director at work in two contrasting plays, *Cyrano de Bergerac* by Edmond Rostand and *The Merry Wives of Windsor* by William Shakespeare.

And Then We Improvise. Pianist Judy Bailey backed by a group of musicians, explained the history, developments and mechanics of jazz.

The Marionette Theatre of Australia presented *The Power of Puppets*.

The Australian Opera with *Inside Opera*, gave audiences the rare opportunity to look behind the scenes of a production of an opera with a scene from Rossini's *The Barber of Seville*.

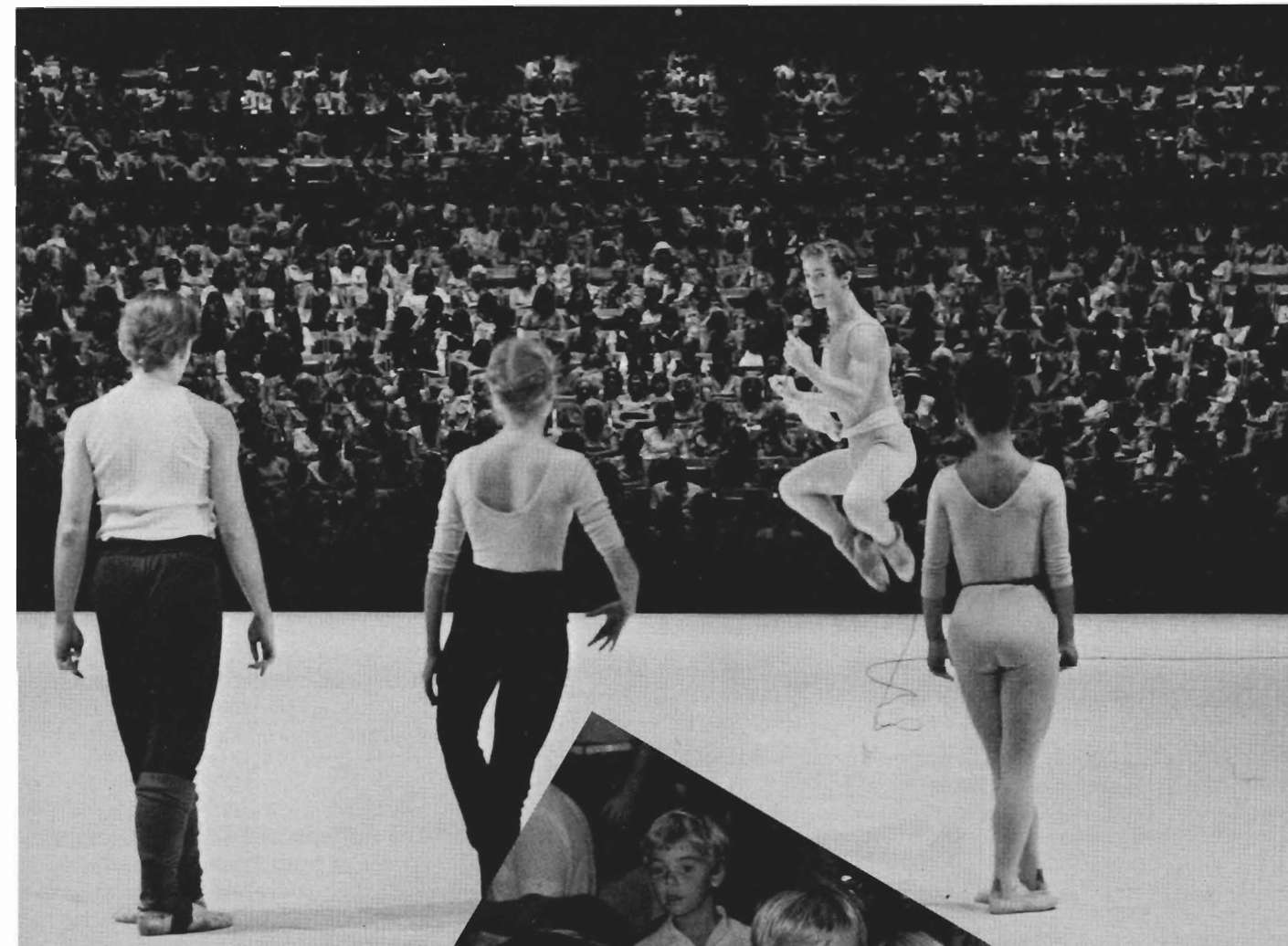
The Sydney Symphony Orchestra presented two concerts in the Concert Hall and Sydney's own vocal ensemble, the Leonine Consort, in *Voices Blend*, *Voices Weave*, demonstrated the contrasting sounds of voice ranges and textures.

The 1980 programme finished with The Australian Ballet's *Let's Make a Ballet*. The company was seen in class and rehearsal and the artistic director, Marilyn Jones, explained to the audience the process of preparing a ballet for presentation. The session finished with an act from the highly successful *Three Musketeers*.

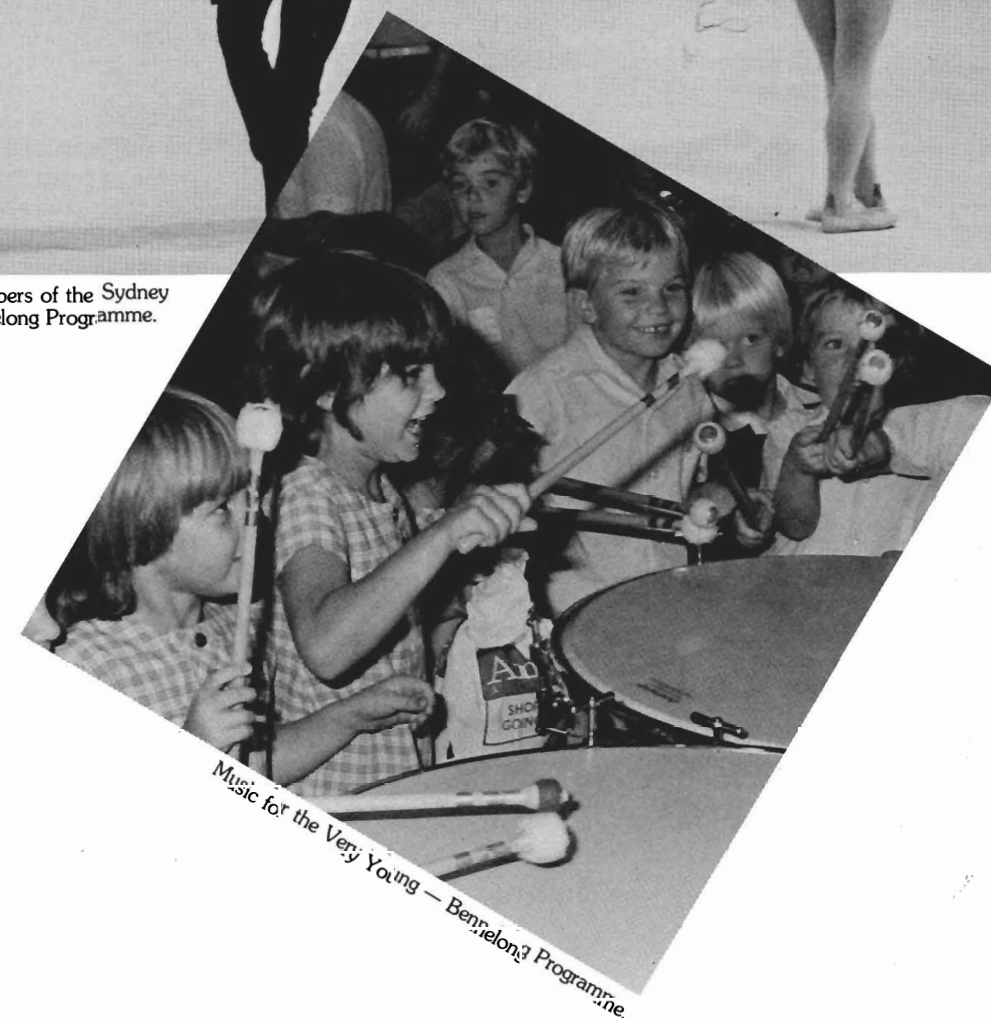
In preparing the presentations for the 1981 Bennelong Programme, it was decided to keep the admission prices at the same level. Tickets cost \$2 for adults and \$1.50 for pensioners, students and children.

The programme has become one of the most popular attractions presented in the House and the Trust is grateful for the assistance it receives from the participating artists and companies.

The 1981 programme commenced with John Champ presenting *Words and*



Graeme Murphy and members of the Sydney Dance Company — Bennelong Programme.



Music for the Very Young — Bennelong Programme.

Music. He looked at the development and interpretation of music through the ages.

The Sydney Dance Company presented *Behind the Dance*, Musica Viva Australia presented the Australian Chamber Orchestra, the Sydney Theatre Company presented *Hamlet Discovered* and *Hamlet: The Play*, the Julian Lee Quartet presented *Spin a Record: Make a Disk* which showed the way in which records are produced.

Music for the Very Young was a programme aimed at 2 to 6 year olds and was presented in the Recording Hall. Originally one programme was scheduled; however it was necessary to programme a further two and it would have been possible to present many more because of the great number of requests received.

There is a very clear need for presentations of this type; the Trust will be placing increased emphasis on activities for small children in the 1982 Bennelong Programme.

A scene from the documentary, *Frontline*.



The Trust also provides full-day programmes for schools or special interest groups tailored to individual requirements. This Arts Access programme, as it is known, caters for all age groups and study guides are available for use in schools. Practical experience in the techniques, use and development of drama, dance, opera, display and design and even pop, is presented by specially trained staff and on some occasions, artists.

In-service courses and training programmes have been requested by and offered to the Department of Education and independent schools and colleges. The courses encourage the use of integrated arts in curriculum development through the resources of the Sydney Opera House.

Wales Free Lunchtime Happenings

The generous support of the Bank of New South Wales enabled the Trust to continue its presentation of free lunchtime happenings in the Cinema, Recording Hall and Concert Hall.

The happenings mostly featured films about many countries around the world.

A small number of lunchtime recitals and organ performances, was also included in this popular series which attracts near capacity houses on Mondays and Wednesdays.

The happenings commence at 1.10pm and finish at 1.50pm and audiences are invited to enjoy their lunch while attending the attraction.

Workers' Education Association

The Trust was associated with the WEA in the presentation of a series of daytime and early evening lectures on film appreciation, medieval and renaissance music, Schubert's works, Puccini's operas, theatre production and the composers Bach, Beethoven and Brahms.

Cinema

The Australian Film Institute screened a number of internationally and Australian made feature films as well as documentaries and shorts.

Two highly successful documentaries drew critical acclaim and large audiences. They were *Frontline* by cinematographer/journalist, David Bradbury, and *Public Enemy Number One* on the life and times of Australian journalist, Wilfred Burchett. *Public Enemy Number One* was a nominee in the documentary division of the 1980 Academy Awards.

Surfing films were also screened in the Cinema in the summer and drew near capacity audiences of young people.

Conferences and Conventions

The Concert Hall and the Cinema are the theatres in the Opera House most used for conferences and conventions.

The Concert Hall, with 2,690 seats, is used mainly for opening and closing ceremonies; the Cinema, with 419 seats, has been successfully used for meetings, conferences and seminars.

The Reception Hall is also used for seminars and exhibitions. Its capacity is 200.

The Drama and Opera Theatres are in constant use for rehearsals and performances and are, therefore, more difficult to programme for meetings and conferences.

Package Tours

The Sydney Opera House continued to expand its role in promoting tours arranged by the Opera House's Tourism Marketing Division.

Special opera and theatre tours were arranged to attract New Zealanders to Australia; these tours proved to be immensely popular. Visitors joining the tours, besides attending two or three performances at the Sydney Opera House, remained in Sydney for seven days enabling them to see many other Sydney attractions.

Australian Opera and Theatre Tours were also arranged from the United States. These were promoted through American FM radio stations and travel companies; they attracted many groups to Sydney.

The Tourism Marketing Division is also responsible for organising the An Evening at the Sydney Opera House package, which includes a tour of the Sydney Opera House, dinner in the Bennelong Restaurant and tickets to the performance of the day. The cost of the package in 1980/81 has been between \$30-\$45, depending on the performance selected. This tour is proving to be one of the most popular tours offered to visitors to Sydney.

The Tourism Marketing Division of the Sydney Opera House joins with other tour operators in producing packages for tourists. A lunch at the Bennelong Restaurant and a guided tour of the Sydney Opera House is included in the Harbourside Sydney in a Day package. An evening meal in the Bennelong Restaurant is included in the evening tour called An Evening in Night Time Sydney.



His Royal Highness The Prince of Wales with the Premier of New South Wales, The Hon. Neville Wran and Mrs Wran at the State luncheon.

Two day package tours called Sydneyside Adventures are available for country school children. They are designed to enable the children to visit the Sydney Opera House for a tour of the building, to see a performance and to attend an Access to the Arts programme. Other sightseeing, meals and accommodation are also arranged.

The Tourism Marketing Division takes an active role in tourist promotion in Australia. Attendance at national and international tourist trade shows, travel conferences and the arranging of promotional visits to the Sydney Opera House for visiting travel agents and travel writers is carried out by this department. The department's activities assist in increasing tourism and revenue for Australia.

Catering

The Sutcliffe Catering Company, under the direction of the Trust, operates and manages the catering facilities in the Opera House.

Catering revenue increased by 26.35% over 1979/80 and costs increased by 24.56%. The Trust recorded a surplus of \$273,260 (on a turnover of \$4,188,972), for catering activities during 1980/81.

An advertising campaign was launched in January through the advertising agency, Schofield Sherbon Baker, for

the promotion of the Bennelong Restaurant. The campaign featured television commercials and advertisements in the print media. Pre-theatre dinners in the Bennelong Restaurant, especially on evenings when there are performances in all theatres, have been very popular. Luncheons and a la carte dinners after 8pm have shown a 20% increase in activity during the year. The Bennelong is open for lunch and dinner, Monday to Saturday.

The Harbour Restaurant, which is open from 11am to 8pm, seven days a week, provides an informal atmosphere for tourists and patrons attending performances in the House. It is particularly popular on Sundays when the free outside entertainment is presented.

Functions in the foyers and Reception Hall increased during the year. The Sutcliffe Catering Company provides a high standard of food in all these areas and this, combined with the unique surroundings and outstanding views, makes the Opera House an ideal venue for functions.

During the year, 246 functions including lunches, dinners, cocktail



Great Music Makers by artist Louis Kahan. 1. Lucia di Lammermoor, 2. Yehudi Menuhin, 3. Aaron Copland, 4. Henryk Shering, 5. Sir Bernard Heinze (presented to the Library by the Friends of the Israel Philharmonic Orchestra, November 1979).

parties and weddings, were held in the Opera House. They included receptions given by the Banque Nationale de Paris, Rank Australia, John G. Stephenson, Chalfont Chamber, General Motors Acceptance Corporation and Nicholls Commodities. The New South Wales Premier, Mr Wran, and Mrs Wran, were hosts at the State luncheon given in the Northern Foyer of the Concert Hall for HRH The Prince of Wales on April 14. It was the Prince's fourth visit to the Opera House.

Exhibitions

During the year, 17 exhibitions were presented in the Exhibition Hall. Several of these were presented by private hirers.

The Trust, in association with a number of organisations, presented the following exhibitions:

- Theatre in East Germany. In association with the Government of the German Democratic Republic.
- Designing Minds. In association with The Designers' Association in the Performing Arts.
- Realism: An exhibition of Graphics by German contemporary artists. In association with the Goethe Institut.
- The Path to Paradise. A photographic exhibition in association with the Goethe Institut.
- Great Music Makers by artist, Louis Kahan.

- The Bartok Centenary Exhibition. In association with the New South Wales State Conservatorium of Music and the Bartok Society.
- Italian Stage Design. In association with the Italian Cultural Institute.
- Books on the Move: German book exhibition. In association with the Goethe Institut.
- The Art and Technology of Make-up. In association with the Arts Council of NSW Ltd, 3 Arts Make-up Centre and the Australian Film and Television School.

Admission to exhibitions is free except in the case of the Art and Technology of Make-up exhibition, where prices were 80c for adults and 50c for pensioners, students and children. Daily demonstrations were given throughout

the run of the make-up exhibition. Thousands of visitors including students, came to this exhibition to observe at first-hand, the art of normal make-up and all aspects of theatrical make-up.

Trustees

Sir Robert Norman served as Chairman of the Trust from May, 1977 until April this year. He had been a member of the Trust for eight years before becoming its Chairman.

Sir Robert, a former General Manager of the Bank of New South Wales, brought a wealth of knowledge to the Trust and tirelessly supported and advised the management on many important issues prior to, during and following the opening of the complex.

His charming personality won him many friends and much respect from associates here in New South Wales and overseas. The Trust is grateful for his contribution to the continuing success of the Opera House.

Sydney businessman, Mr Alistair Urquhart, served as a member of the Trust from May, 1969 to April, 1981. Mr Urquhart was Chairman of the Public Relations Committee from October, 1972 to February, 1975 and the Finance and Administration Committee from May, 1977 to April, 1981.

Mr Arthur Edwards, OBE, who was appointed a member of the Trust in 1974, resigned in December, 1980 due to ill health.

The Trust also expresses its sincere appreciation for the work carried out by these former colleagues.

Assistant General Manager

Ian Stephens was appointed Assistant General Manager of the Sydney Opera House in May, 1981. He was formerly Secretary of the Goulburn College of Advanced Education.

Ian Stephens replaced Ted Wybrew who retired in April, 1981 after seven years as Assistant General Manager. He had particular responsibility for catering during a period of considerable growth and success. As Assistant General Manager, he was also responsible for administrative services at the House.

Senior staff as at June 30, 1981

Accounts Branch	Accountant	J.Wade
	Assistant Accountant	A.Maiolo
Administration	Assistant Administrative Officer	C.Boyd
	Officer-in-Charge, Records Switchboard Supervisor	Brenda Dwyer Peggy Seymour
Box Office	Deputy Box Office Manager	K.Dobinson
	Assistant Box Office Manager	N.Prendergast
	Senior Box Office Assistant (Agents sales)	Joan Blinman
	Senior Box Office Assistant (Party bookings)	Anne Warwick
Concert Management	Assistant Concert Manager	Shirley St Clair
Guided Tours	Chief Guide	Beverley Doyle-Ward
House Services	Chief Security Officer	J.O'Hara
	Deputy Chief Security Officer	A.Gurnett
	Fire Officer	R.Sedgwick
Library	Assistant Librarian	R.Bott
Publicity	Deputy Publicity Manager	Ava Hubble
	Assistant Publicity Manager (Advertising)	P.Cornwell
	Assistant Publicity Manager (Publications)	A.Hughes
Services Engineers	Deputy Services Engineer	S.Ivanoff
	Assistant Services Engineer	E.McWilliams
	Maintenance Supervisor	R.Smith
	Assistant Maintenance Supervisor	R.(Bob)Smith
	Building Foreman	D.Fraser
Technical Management	Deputy Technical Manager	D.Nisbet
	Assistant Technical Manager	P.Creevey
	Stage Master	F.Millane
	Deputy Stage Master	N.Karantzis
	Stage Managers	D.McNamara
		A.Cossey
		D.Smythe
	Lighting Master	A.Leinas
	Deputy Lighting Master	J.Champion
	Sound Supervisor	M.Harding
	Control Desk Operator, Grade 1 (Sound)	D.Gibson
	Electronics Supervisor	G.Wilson
	Electronics Technician, Grade 1	B.Gruit
	Installation Supervisor	J.Northeast
Theatre Management	Assistant Theatre Managers	D.Hensler
		F.King
		G.Tyrell
		Ann Wilkins

Staff

During the year, the staff number was increased to 316, although the number of established permanent positions available to be filled is 321.

There is no longer a permanent Industrial Officer located at the Opera House. This function is now being undertaken by the Division of Industrial Relations at the Public Service Board.

Theatre Management

Rotation of four assistant theatre managers has given all members of the department the opportunity to gain experience in every type of performance in each auditorium.

Throughout the year a number of new front-of-house staff were engaged and trained. This means that the department is achieving greater flexibility and familiarity with all aspects of the running of the theatres.

House Services

There are 43 security attendants under the direction of the chief security officer and deputy chief security officer who work on a roster basis to provide 24 hour security coverage for visitors, including members of the Royal Family. Some security operations are conducted as a combined operation with State and Federal police.

The security attendants were also responsible for supervising 162,388 vehicles which parked on the site during the year.

The first-aid department provides service to patrons and staff for 16 hours a day. During the past year a total of 4,516 illnesses were dealt with which included 91 accidents and 61 transfers to Sydney Hospital for further medical treatment.

Participation in the "Work Experience Programme"

This programme, which enables high school students to experience at first-hand all work associated with the running of the Opera House, has increased considerably in size, following many requests by schools.



The Gatehouse.

Modifications and Maintenance

A new gatehouse was designed by the New South Wales Government Architect. The building is a hexagonal-shaped structure in bronze and glass. It is air-conditioned and contains a washroom and other facilities for staff.

Members of the Trust's staff are required to man the gatehouse 24 hours a day, every day of the year.

A programme for the up-grading of the Opera House's facilities continued during the year. A new intermediate auditorium stage lighting bar was installed in the Drama Theatre. This bar is used on the fore or front stage or for angle lighting rather than flat or top lighting.

Advance planning for the replacement of the stage lighting controls in the Concert Hall, Opera Theatre and Drama Theatre was carried out and tenders were called. Results are being assessed.

The Green Room kitchen was retiled during the year and while this work was carried out, a re-arrangement of the servery area was also undertaken.

Marquis lights were installed at the entrances to the Cinema and Drama Theatre to provide a more theatrical atmosphere and make the public aware of the location of both theatres.

An order has been placed to have the existing semi-automatic building monitoring system replaced with a modern computerised system. This is intended to control the air-conditioning plant and other services more effectively and also to conserve energy.

Box Office

During the course of the year, the Box Office processed the sale of tickets over the counter and through the mail, totalling \$3,929,868, an increase of 8.94% over the previous year.

Changes were made to Box Office booking procedures following a decision by the major hirers to alter their method of releasing tickets for sale.

Previously, tickets generally went on sale six weeks in advance for mail bookings and three weeks in advance for counter sales.

Under the new system, tickets go on sale through the Box Office and agencies when the hirer presenting an attraction authorises their release.

For example, The Australian Opera released tickets for all the winter season performances (June to October) on Monday, May 18.

Telephone bookings are now accepted up to the day before the date of a performance (subject to availability of tickets). The Box Office advises the caller when the tickets should be collected. Tickets may be charged to American Express, Bankcard, Carte Blanche, Diners' Club, Mastercharge or Visa credit cards. These bookings are considered as final and no cancellations are accepted by the Box Office.

Library and Archives

Dennis Wolanski Library and Archives of the Performing Arts

The library now receives several thousand visitors each year. It is open from 9am to 5pm daily.

The library collection attracted stage directors, set and costume designers, publicists from theatre companies, actors, musicians, researchers from the radio, television and film industry, critics, authors, publishers, teachers and students from universities, colleges and high schools, as well as staff of the Sydney Opera House.

The increasing value of the library as a source of information on the performing arts is reflected in the very wide range of enquiries received.

Management

Formal links were established with the State Library of New South Wales and the Museum of Applied Arts and Sciences when representatives from these institutions became members of the Library Sub-Committee of the Trust.

Acquisitions

Notable acquisitions during the year included:

- Nimrod Theatre: prompt books and typescripts.
- Sydney Theatre Company: prompt books and typescripts.
- 25 theses relating to Australian theatre and drama.
- oil portrait of Clarice Lorenz and other material from the estate of the late Clarice Lorenz, OBE
- oil portrait of Lauris Elms, OBE.
- New York Public Library Dictionary Catalog of the Music Collection.
- model set, working drawings and research for The Sunny South designed by Ian Robinson.
- the Trust purchased a set, 20 volumes, of the New Grove Dictionary of Music and Musicians.

Financial Assistance

The Ladies Committee of the Sydney Opera House Appeal Fund donated \$4,255 for the purchase of the New York Public Library's Music Catalog.

The Trust expresses its sincere appreciation for the continued support given to the library and its staff by an able and helpful team of volunteers.

List of Donors 1980/81

A.R.T.S. Limited
Mrs H. Adams
Rod Allan
Australia Council
Australia Post
The Australian Ballet
Australian Broadcasting Commission
Miss L. Avramides
Mrs Edna Behrmann
Frank Bladwell
Fred R. Blanks
Ralph Bott
Bill Brennan
David Brown
Mrs Judith Campbell
The Canadian Consul-General
Dr T.H. Carroll
Gordon Clarke
Miss Dorothy M. Clayton
Mrs Nancy Coombs
Gordon Cooper
Mrs Stella Cooper
Alan Dawson
Mrs Marcel Dekyvere, CBE
Wendy Dickson
Sister Duchesne
Peter Duffy
George Duncan
David Durkin
Mr & Mrs Alwyn Elliott
Miss Lauris Elms, OBE
Scott Erickson
Frederick Esch
Mrs Geraldine Fennell
E. Fleetwood
Leagh Frazer
Genesian Theatre (Sydney)
Miss D. Goodman
Dr Stan Green
Mr & Mrs Frank Harris
Mrs P. Hay
Mrs Dorothy Hayes
Miss Sheila Helpman
Mrs D. Hosking
Independent Theatre
International Theatre Institute,
Australian Centre
Mrs Elsa Jacoby, MBE
Mrs N.W. Keep

Miss Evelyn Klopfer
Mrs C.M. Lorenz
Miss Betty Lucas
Helen McGregor
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Leo Schofield
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Damien Stapleton
Mrs Dulcy Steinlauf
Gary Stonehouse
Sydney Theatre Company
Mrs M.S. Treloar
University of Queensland
Ms A. Van Wienen
Victorian Arts Centre, Performing Arts
Museum
Alan Walker
Mrs Richard Walker
P.G. Webb
Miss C. Wheeler
Miss Beatrice Wraith

Library acquisitions: A dress worn by Gladys Moncreiff at her last public performance, Hamilton, New Zealand, 1961. Donated by Miss Moncreiff.

Photographs: Geraldine Farrar as Cio-Cio-San in Madama Butterfly (left) and Emma Calve as Carmen. Donated by George Johnston. Portrait of Mrs Clarice Lorenz, OBE, painted by Hayward Veal. Donated by her nephew, Charles Carroll. Crown designed by Anne Fraser from the Old Tote Theatre production of King Richard The Second. Sir Eugene Goossens grand piano purchased by the Sydney Opera House Trust.



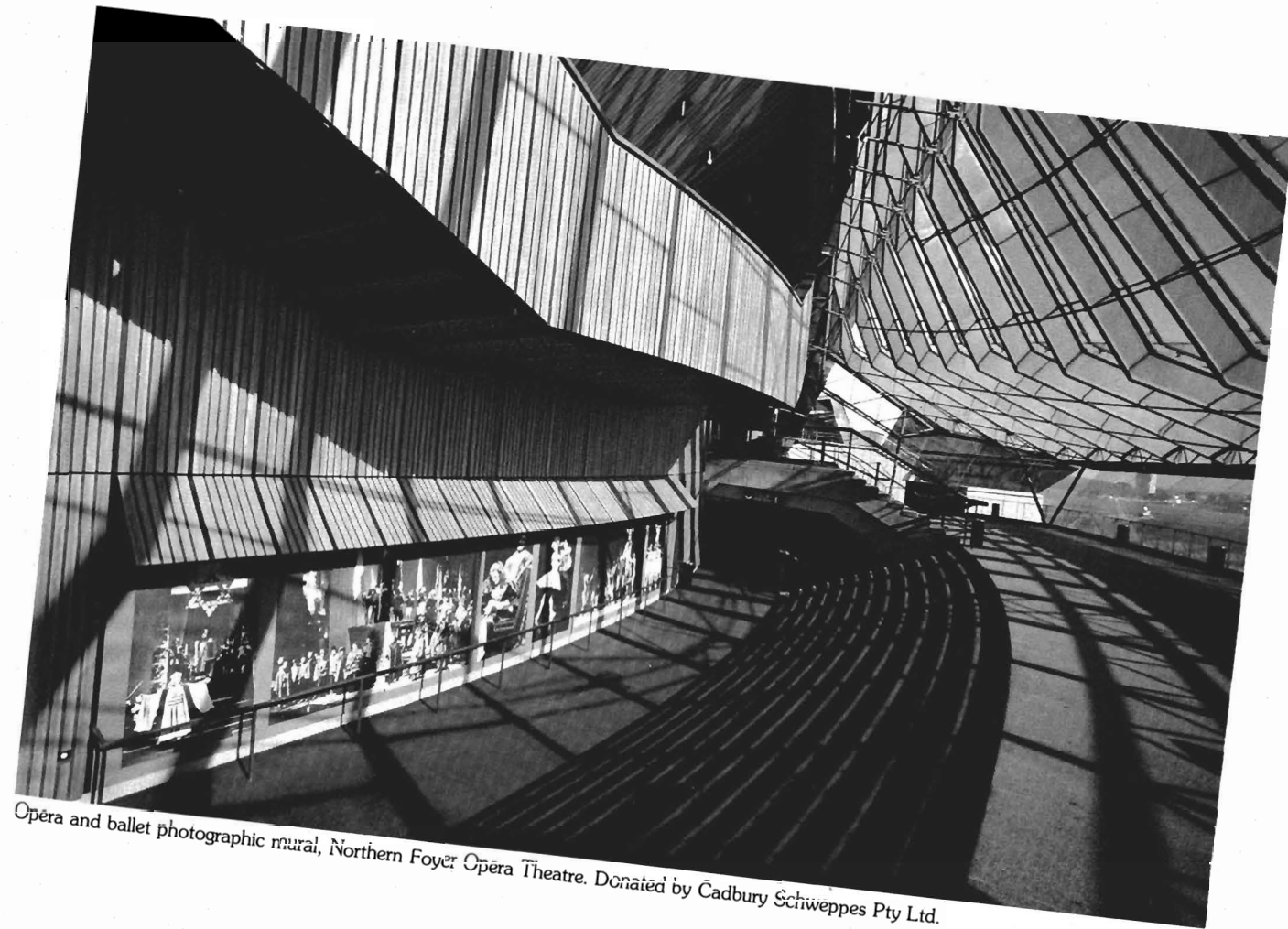
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and Phil Merchant — Daily Telegraph
(Musical Memories).

Cover Photograph

By courtesy of Bartel Photography
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Opera and ballet photographic mural, Northern Foyer Opera Theatre. Donated by Cadbury Schweppes Pty Ltd.

