

TRUST NEWS

DECEMBER 1994 - JANUARY 1995

VOLUME 94 - 7

LEVEL 4, 124 PHILLIP STREET, SYDNEY 2000

TEL 231-0699

PRIVILEGE BOOKING SERVICE

TELEPHONE CAROL MARTIN FOR HER USUAL EXPERT AND PERSONAL
SERVICE ON THE TRUST'S NUMBER (02) 231 0699

TP Trust Price

GP General Public Price

\$3.00 Handling Fee per ticket (Pensioner and Student tickets).

\$3.00 For all other tickets \$35.00 and under.

\$4.00 For all other tickets over \$35.00

\$1.00 Postage and Mailing (plus \$2.20 Ticketek fee if applicable).

SEE INSIDE FOR FORTHCOMING PRODUCTIONS

TRUST'S 40TH BIRTHDAY CONCERT

The roof of the Sydney Town Hall was raised from the rafters on 17th September this year. Over 1500 enthusiastic members of the audience at the Trust's inaugural Chalwin Concert sang lustily during an exceptionally fine programme of choral and instrumental music to mark the Trust's fortieth year of service to the arts in Australia.



Compering the concert, Chairman Lloyd Waddy thanked the daughters of the late Vivian Chalwin, Mrs Rosalind Dorsman and Mrs Jo Thomson, who had generously endowed the Chalwin Fund, which sponsored the concert and made it possible. Further thanks went to new Trust director Brad Cooper and FAI, who co-sponsored what turned out to be a most inspiring evening, and to all those who had

...Continued on back page

**FOR ONLY \$50
ANNUAL MEMBERSHIP, EVEN
MORE GREAT SAVINGS
IN THIS ISSUE ALONE**

Show	Trust Member's Savings Discount	Total (2 tkts)
	\$	\$
An Inspector Calls	14.20	28.40
Hello Dolly	11.20	22.40
Oscar's Turn to Sing	8.00	16.00
Crossing the Line	7.20	14.40
Zarzuela	8.20	16.40
West Side Story	11.20	22.40
Showboat Dinner Cruise	18.00	36.00
Patience	15.00	30.00
Tosca	22.00	44.00
Cinemas:		
Hoyts	2.50	5.00
Village	2.50	5.00
Greater Union	2.50	5.00
		\$245.00

*Why pay the full price for theatre and
cinema tickets, when you can be a
Trust member and be eligible for
these huge potential savings?
No need to wait in queues, tickets are
just a telephone call away.
Tell your friends to join today.
Just call Carol Martin on 231 0699.*

***Death of
Sir Ian Potter
A special
supplement is
included
commemorating the
life of Sir Ian.***

Trust News is published by the Australian Elizabethan Theatre Trust (ACN 008 394 250). Every effort is made to ensure that all information is correct at the time of printing but the Trust accepts no responsibility for the accuracy of the information herein. All enquires 231-0699.

AN INSPECTOR CALLS by J B Priestley

Royal National Theatre Company.

Her Majesty's Theatre, Quay Street, Railway Square.

Starring Barry Foster, Edward Peel, Louis Hilyer and Georgina Beer.

On a bleak and foggy night the celebrations of the prosperous Birling family are devastated by the entrance of the menacing Inspector Goole investigating the suicide of a vulnerable young woman. His revelations shatter the foundations of their lives and challenge us all to examine our own conscience. As Inspector Goole puts it as he turns to face the audience "We don't live alone we are members of the one society, we are responsible for each other".

Playing from Friday March 3rd to Saturday March 25th, 1995.

Mon to Sat Eves - 8 pm. Mats: Wed - 1 pm; Sat - 2 pm.

TP \$40.50 (Mon to Fri Eves & Mats)
\$54.70 (Sat Eves).

GP \$54.70 (Mon to Sat Eves & Mats).

WEST SIDE STORY (book by Arthur Laurents).

Music by Leonard Bernstein. Lyrics by Stephen Sondheim.

Capitol Theatre, Sydney.

Starring Marina Prior, Sean McDermott and Caroline O'Connor.

This new production of West Side Story stunned everyone who saw it in Melbourne and Adelaide. Internationally it has been hailed as the best production of West Side Story ever! With energy surging across the stage from the dancers, a spectacular set and technicolour costumes, it is strong vibrant music theatre.

Playing from Saturday February 25th to Saturday April 29th, 1995 (no extension possible).

Mon to Sat Eves - 8 pm. Mats: Wed - 1 pm; Sat - 2 pm.

Two great Trust Nights \$58.50

Mon 27 March 1995 8pm &

Wed 26 April 1995 8pm

GP \$69.70 (Mon to Sat Eves & Sat Mats).
\$59.70 (Wed Mats)

THE LIGHTS OF MARIAN STREET

THEATRE WILL SHINE AGAIN IN

FEBRUARY 1995

THE CHALK GARDEN by Enid

Bagnold.

Marian Street Theatre, Marian street, Killara.

Starring Googie Withers, John McCallum and Judi Farr.

Mrs St Maugham lives with her granddaughter and devotes her life to her garden and advertising for a companion for her granddaughter, interviewing applicants with no intention of ever hiring them, until one candidate is not so easily disposed of - Miss Madrigal is an expert gardener and such an excellent manager the butler dies in a fit of exasperation.

Playing from Tuesday, February 14th to Sunday April 2nd, 1995.

Tuesday to Sat 8.15 pm.

Saturday 5 pm & 8.30 pm.

Sunday 5 pm & Wed - 11 am.

TP \$25.00 (Tues to Thurs Eves & Mats)
\$30.00 (Fri & Sat Eves)

GP \$28.00 (Tues to Thurs Eves & Mats).
\$30.00 (Fri & Sat Eves).

FALLING FROM GRACE by Hannie

Rayson.

Sydney Theatre Company (Wharf Theatre).

Starring Diedre Rubenstein and Diane Smith.

When three powerful women - struggling to keep on top of their marriages, careers, waistlines and consciences - meet for coffee, the conversation can spin in an instant from world affairs to the application of lipstick.

It is a fiery, funny and supportive three-way relationship. But when loyalties are divided, and professional interests clash with their personal, just how far can a friendship stretch.

Playing from Wednesday February 8th to Saturday April 1st, 1995.

Mon to Sat - 8 pm. Mats: Wed - 1 pm; Sat - 2 pm.

TP \$35.00 (Mon to Thurs Eves).
\$38.00 (Fri & Sat Eves).

\$25.00 (Wed Mats).
\$27.00 (Sat Mats).

GP \$38.00 (Mon to Sat Eves).
\$27.00 (Wed Mats).
\$30.00 (Sat Mats).

"CATS" RETURNS

Her Majesty's Theatre, Railway Square.

A second chance to see T S Elliot's "Old Possum's Book of Practical Cats" brought to fantastical life by an acclaimed international production.

Come and see the characters and costumes, the songs and sets, the make-up and moves that have filled theatres throughout the world.

Playing from Saturday December 31st, 1994 to Saturday February 25th, 1995.

Mon to Sat Eves - 8 pm

Mats: Wed - 1 pm; Sat - 2 pm.

TP \$51.00 (All performances)

GP \$57.20 (All performances).

CINDERELLA

State Theatre, Market Street, Sydney.

Starring Jo Beth Taylor, Lockie Daddo, Bert Newton, Nancy Hayes, Bruce Spence and Paul Blackwell.

This is an invitation to experience real Pantomime like you would normally only see in London's West End with all the laughter, romance, music and popular stars from television and stage. You will be carried back to Once Upon a Time in a Faraway Land where Cinderella slaves for her Ugly Sisters, until a Handsome Prince discovers her. You will meet her Fairy Godmother and Buttons her friend and many others.

Keep your diary free for the greatest Pantomime of them all, and book now for the best seats at the ball.

Playing from Tuesday January 3rd to Saturday January 28th, 1995 (no performance on Australia Day).

Monday to Saturday 2.30 pm and 7 pm.

TP \$29.90 (All performances)
\$19.90 Child (3 to 15 years).

GP \$36.10 (All performances)
\$21.10 Child (3 to 15 years).

THE DRESSER

Kent Street Theatre (Genesian Theatre Company).

The story of a typical touring English drama company, where the wardrobe man is in awe of the star of the company, and the star is in awe of himself, a real insight into life backstage.

Playing from Saturday December 10th, 1994 to Saturday January 21st, 1995.

Thurs to Sat - 8 pm. Sun - 4.30 pm.

TP \$13.00

GP \$16.00

EMERALD CITY by David Williamson

Ensemble Theatre, Milson's Point.

Starring Noeline Brown, Peter Kowitz, Leonore Smith and Kym Wilson.

A film writer moves from Melbourne to Sydney where he is seduced by notions of wealth and power. His wife is aghast at the affect of Sydney on their lives. A crass Sydney hustler takes over the writer's life and the hustler's girlfriend takes over his thoughts.

Playing from Thursday January 12th to Saturday February 11th, 1995.

Tues to Sat Eves - 8.15 pm.

Mats: Sat & Sun - 5 pm.

TP \$25.00 (Tues to Thurs Eves & Mats).
\$28.00 (Fri Eves).

\$30.00 (Sat Eves).

GP \$28.00 (Tues to Thurs Eves & Mats).
\$31.00 (Fri Eves).
\$33.00 (Sat Eves).

HELLO DOLLY (Book by Michael

Stewart).

Music and Lyrics by Jerry Herman.

Her Majesty's Theatre, Quay Street, Railway Square.

Starring Jill Perriman, Warren Mitchell, Jackie Love, Jeremy Stanford, Josephine Mitchell and John Bowles

You are invited to share in the glitter, fun and romance of this spectacular musical; and fall in love - as Horace does with Dolly, an irresistible spirit who's happily match-making romances for everyone but herself. Dolly does eventually find her own match - but not before Jerry Herman's brilliant songs have brought laughter and tears along the way.

Playing from Thursday April 13th, 1995 for 10 weeks only.

Tues to Sat Eves - 8 pm.

Matinees: Mon & Wed - 1 pm; Sat - 2 pm.

TP \$53.00 (Tues to Thurs Eves).
\$49.00 (Mon, Wed & Sat Mats).

\$62.20 (Fri & Sat Eves).

GP \$59.20 (Tues to Thurs Eves).
\$55.20 (Mon, Wed & Sat Mats).
\$62.20 (Fri & Sat Eves).

Ticket prices if booked by mid-January 1995:

TP \$48.00 (Tues to Thurs Eves)
\$44.00 (Mon, Weds & Sat Mats)
\$62.20 (Fri & Sat Eves).

CROSSING THE LINE

Footbridge Theatre, Sydney University.
Starring Glynn Nicholas.

Fresh from Pirates of Penzance and Kissing Frogs, Glynn Nicholas in his brilliant new comedy, that crosses boundaries and barriers of belief and illusion, taking us into a realm of sheer delight. *Playing from Thursday January 5th, 1995 for 3 weeks.*

Tues to Thurs - 8 pm.

Friday - 6.30 pm & 9.30 pm.

Sat - 3 pm & 8 pm. Sun - 3 pm.

TP \$24.90 (Tues to Fri Eves & Mats).
\$36.10 (Sat Eves).

GP \$32.10 (Tues to Fri Eves & Mats).
\$36.10 (Sat Eves).

OSCAR'S TURN TO SING.

Sydney Opera House (Playhouse Theatre).
Starring Jackie Rees, Jacqui Rae, Natalie Mosco, Sharon Millerchip, Angela Toohey, Margi De Ferranti, Leonie Page and Karen Johnson.

This production is a song and dance tribute to 60 Great Oscar Winning Songs calling for extreme versatility from the musicians and performers, with songs like Flashdance! The Way We Were! Beauty and the Beast! and Fame! It promises to be an exciting musical spectacular with glitter, glamour, glorious melody and glossy dancing.

Playing to Saturday December 24th, 1994.

Return season Thursday February 9th to Saturday July 1st, 1995.

Tues to Sat Eves - 8 pm.

Mats: Wed - 1 pm; Sat - 2 pm.

TP \$30.50 (All performances)

GP \$38.50 (All performances) 1994

TP \$34.50 (All performances)

GP \$48.70 (All performances) 1995

THE PHANTOM OF THE OPERA.

Music by Andrew Lloyd Webber, Lyrics by Charles Hart.

Theatre Royal, King Street, Sydney (season continues).

Andrew Lloyd Webber's megahit is still going strong. Tender and beautiful; this legendary story comes alive in this glorious \$10 million production. *Mon to Sat Eves - 8 pm.*

Mats: Wed - 1 pm; Sat - 2 pm.

TP \$72

GP \$75

Tickets have been put aside for various dates to July 1995, Monday to Thursday evenings and matinees.

WHITE OAK DANCE PROJECT

(Baryshnikov Productions).

Capitol Theatre, Sydney.

Starring Mikhail Baryshnikov, Nancy Colahan, John Gardner, Patricia Lent, Keith Sabado and Ruthlyn Salomons.

Founded by Mikhail Baryshnikov and Mark Morris in 1990, the White Dance Project unites artists who have danced with a broad spectrum of companies, to create a dynamic ensemble unmatched world-wide. From New York to Paris, London to Tokyo, Los Angeles to Istanbul and now to Sydney, this production is a remarkable experience in dance. Don't miss this extraordinary event!

Seven Performances only:

February 1st, 2nd, 3rd, 4th,
10th & 11th at 8 pm.

February 5th - 2 pm.

A Reserve \$122.20

B Reserve \$ 92.20

C Reserve \$ 77.20

SANTA AND THE BUSHRANGERS.

CHRISTMAS AT THE OPERA HOUSE.

Sydney Opera House (Concert Hall).

Guaranteed to have something for everyone, a show to delight and entrance with plenty of opportunity for the audience to join in with traditional Christmas carol sing-a-longs and much more.

Playing from Friday December 16th to Saturday December 24th, 1995.

Every evening - 6.30 pm.

Mats: Sat - 17th & 24th; Sun - 18th;

Tues - 20th; Thurs - 22nd at 2.30 pm.

Adults \$17.00

Children \$9.00

Concessions \$12.00

SOLOS (Fieldworks Performance Group).

Wharf Studio, Hickson Road, Walsh Bay.

Cast includes Jim Hughes, Bill Handley, Warwick Long and Sue Peacock.

A collection of solo works choreographed and performed by four leading Australian dancers, individual thematic and stylistic influences to produce an eclectic, thoughtful and engaging event.

Playing from Wednesday February 1st to Saturday February 4th, 1995.

Wed, Thurs, Fri & Sat - 7.15 pm.

Mat: Sat - 2.15 pm.

TP \$20.00 (All performances).

GP \$27.20 (All performances).

THE SHAUGHRAUN by Don Brouicault.

Presented by the Sydney Theatre Company and Melbourne Theatre Company.

Drama Theatre (Sydney Opera House).

Starring Marcus Graham, Eugene Gilfedder, Jonathon Hardy, Anne Looby and Joan Sydney.

In the village of Suil-a-Berg, in Ireland's County Sligo, the landlord Kinchela determined to win the fiancée of local favourite son Robert, engineers the hero's removal to Australia as a convict, but Robert escapes and returns home, only to fall prey to more of Kinchela's plotting - and to find his sister in love with an English officer sent to recapture him.

Playing from Thursday January 5th to Saturday February 18th, 1995.

Mon to Sat Eves - 8 pm.

Mats: Wed - 1 pm; Sat - 2 pm.

TP \$36.00 (Mon to Thurs Eves).

\$40.00 (Fri & Sat Eves).

\$27.00 (Wed Mats).

\$29.00 (Sat Mats).

GP \$40.00 (Mon to Sat Eves).

\$29.00 (Wed Mats).

\$30.00 (Sat Mats).

MISS SAIGON - A musical by Alan

Boublil and Claude-Michel Schonberg.

Capitol Theatre, Sydney.

A powerful production of inspiring humanity. In a society torn apart by the aftermath of war, the American dream becomes a symbol of salvation and two people the victims of fate. The classic love story of our time in a show that is already a legend.

Playing from July 1995.

Mon to Sat - 8 pm.

Mats: Wed - 1 pm; Sat - 2 pm.

TP \$71

GP \$75

Tickets have been put aside for members Monday to Thursday evenings and matinees on selected dates only. Please ring the Trust for available dates.

SYDNEY SHOWBOAT DINNER CRUISE

Departs Campbells Cove (The Rocks) 7.30 pm daily.

Enjoy a wonderful cruise on the harbour with dinner followed by a spectacular cabaret show with Australian and International performers.

TP \$72.00 (daily).

GP \$90.00 (daily).

A MIDSUMMER NIGHT'S DREAM by William Shakespeare

Royal Botanic Gardens - Sydney.

The Gardens themselves will be the star! Puck somersaults and tumbles across the lawn and the star-crossed lovers really do fall asleep in the woods. The crickets, frogs and birds contribute to the music and the possums join in the fun.

It's an event not to be missed. Bring a blanket, optional cushion and picnic hamper.

Playing from Thursday January 5th 1995 to the end of March.

From Thursday January 5th 1995 - Sunday to

Friday Eves - 8pm

Monday January 23rd 1995 - Tuesday to

Sunday Eves - 8pm

Sunday March 5th 1995 - Tuesday to

Sunday Eves - 7pm

TP \$26.90 (Mon to Thurs Eves)

\$37.10 (Fri & Sun Eves)

\$38.10 (Sat Eves)

GP \$33.10 (Mon to Thurs Eves)

\$37.10 (Fri & Sun Eves)

\$38.10 (Sat Eves)

SYDNEY SHOWBOAT "DIXIE" JAZZ LUNCHEON CRUISE.

Departs Campbells Cove (The Rocks) 12.30 pm.

While listening to the Harbour City Jazz Band, enjoy a deluxe buffet lunch.

TP \$32.00 (daily).

GP \$39.50 (daily).

Bookings for the above cruises to be made only through CAROL MARTIN at the Trust.

CINEMA

Film vouchers for Greater Union, Village and Hoyts cinemas may be purchased from the Trust office for only \$9 (a \$2.50 discount on the general public ticket price).

Vouchers are open dated and are exchanged for tickets at the cinema box office. No handling fee is charged, nor is there any limit to the number of tickets members can buy, so they also make perfect birthday gifts.

Discounts are also offered at the Valhalla (Glebe), Bondi Plaza, United Cinemas, Roseville Family Cinema, Manly Twin, the Mandolin Cinema and the Dendy at Martin Place, on presentation of the membership card at the box office.

JOIN US FOR SOME GREAT AUSTRALIAN OPERA TRUST NIGHTS...

PATIENCE

Friday - February 3rd, 1995 - 7.30 pm.
Tuesday - February 28th, 1995 - 7.30 pm.

TP \$55.00 (A Reserve)
GP \$70.00 (A Reserve)

TOSCA

Wednesday - March 1st, 1995 - 7.30 pm.

TP \$80.00 (A Reserve)
GP \$102.00 (A Reserve).

AUSTRALIAN OPERA

THE MAGIC FLUTE by Mozart.

(Sung in English).

Sydney Opera House (Opera Theatre).

Cast includes Jennifer McGregor, David Hobson & Angus Wood.

This opera delivers one of the supreme testaments as two young couples undergo trials as they journey from darkness to light.

Playing: February 2nd, 7th, 11th (Mat), 15th, 18th, 21st, 24th & 27th.
March 2nd, 4th, 6th & 8th.

TURANDOT by Puccini.

(Sung in Italian with Surtitles).

Sydney Opera House (Opera Theatre).

Cast includes Leona Mitchell, Horst Hoffmann and Amanda Thane.

The ice princess Turandot will only submit to the man who can answer three riddles - and failure means death! Calaf, the exiled prince dares to seek her love.

Playing: January 3rd, 7th, 10th, 13th, 19th, 25th, 28th (Mat).
February 1st, 4th (Mat) & 6th.

TOSCA by Puccini.

(Sung in Italian with Surtitles).

Sydney Opera House (Opera Theatre).

Cast includes Barbara Daniels, Kenneth Collins and John Wegner.

Set against the background of Napoleon's advance on Rome, Tosca brilliantly combines a passionate and stirring personal tragedy with a political thriller of extraordinary dramatic force.

Playing: February 13th, 16th, 20th, 23rd and 25th.
March 1st, 4th (Mat) & 7th.

PATIENCE by Gilbert & Sullivan.

(Sung in English)

Sydney Opera House (Opera Theatre).

Cast includes Jennifer Bermingham, Roxane Hislop, Graeme Ewer, Dennis Olsen and special guest star Anthony Warlow.

This landmark production directed by John Cox is one of the most acclaimed ever presented by the Australian Opera. Gilbert & Sullivan's tongue-in-cheek world of languid ladies, artistic pretension and confused military.

Playing: January 21st, 24th, 27th & 30th.
February 3rd, 9th, 10th, 11th, 14th, 17th, 18th (Mat), 22nd, 25th (Mat) & 28th.
March 3rd.

KATYA KABANOVA by Janacek (New Production).

(Sung in English).

Sydney Opera House (Opera Theatre).

Cast includes Eilene Hannan, Lone Koppel and Suzanne Johnston.

A drama set in a provincial Russian village. Katya led by her impulsive nature, distances herself from her husband and is enticed into an affair with a sophisticated young man.

Playing: January 12th, 17th, 20th, 23rd, 28th and 31st.
February 4th & 8th.

Please ring the Theatre Trust office for price details for the 1995 Australian Opera Season.

SYDNEY FESTIVAL

ACROBATIC CIRCUS

Entertainment Centre, Haymarket.

Starring the Guangdong Acrobats of China.

Quite simply the best acrobatic circus of its kind in the world. Champions in many fields, fantastic aerial tricks, balancing the unbalanceable, magicking marvels, taming lions and dragons and generally clowning around. A great family show for kids of all ages.

Two breathtaking hours of gravity-defying circus with lots of colourful glittering costumes.

Playing: January 3rd, 4th, 5th, 6th, 10th, 11th, 13th 7 & 16th at 8 pm.
January 4th, 5th, 6th, 10th, 11th, 13th, 16th & 17th at 2 pm.
January 7th, 8th, 14th & 15th at 5.30pm.

Adults: \$29.90 Children: \$18.20

Family: \$78.80 (2 adults & 2 children under 16).

Trust Performances:

Saturday January 7th - 1 pm.

Sunday January 8th - 1 pm.

Friday January 13th - 8 pm.

Adults \$23.00 Children \$17.00

CLOUDSWING with Scott Grayland.

The Northern Void of Sydney's Queen Victoria Building will be transformed into a circus big top as Scott Grayland flies through the air during his solo aerial acrobatic routine, which has mesmerised audiences worldwide.

January 12th, 13th & 14th at 12 noon and 2 pm.

January 15th at 2 pm.

Admission free.

AT THE BLACK PIG'S DYKE (Druid Theatre Company).

Seymour Centre (York Theatre).

Starring Stella McCusker, Diane Kelly, Brendan Laird, Raymond McBride and Brendan O'Regan.

This is Irish Theatre at its absolute best - moving, powerful but also very funny. An epic story of murder, mystery and Celtic mythology, exploring life in an Irish border town, focusing on an individual story of Catholic/Protestant love.

Originally opening in Galway in 1992, it has since played in London, Glasgow and Toronto and won the 1993 Entertainment Media Arts Award.

Playing from Monday January 9th to Saturday

January 28th, 1995.

Mon to Sat Eves - 8 pm. Mats: Wed & Sat - 2 pm.

TP \$33.00 (All performances).

GP \$37.20 (All performances).

TRESNO - Chamber Made Opera (World Premiere).

Wharf 2, Hickson Road, Walsh Bay.

Cast includes Cazerine Barry, Paul Batey, Michael Collins, Deanne Flatley and Miki Oikawa.

Set in a disintegrating colonial ballroom, Tresno is a seductive fusion of dance and opera combining the musical influence of Italian Baroque and traditional Javanese music. With dancers, opera singers, and a string quartet. A highly original, sensual, confronting and evocative performance.

Playing from Friday January 6th to Saturday January 14th.

Mon to Sat Eves at 7.15 pm.

Mats: Wed - January 11th at 1.15 pm. Sats - 2.15 pm.

TP \$20.00 (All performances).

GP \$27.20 (All performances).

ANTOLOGIA DE LA ZARZUELA

Sydney Opera House (Concert Hall).

Spellbinding singing, fiery flamenco, thrilling dance, comedy and 900 glorious costumes..... Direct from Madrid some 80 dancers, singers and musicians perform highlights from the Zarzuela, Spain's most popular form of musical story-telling which mixes ballet, operetta, folk song and flamenco with all the glitter of a Broadway musical.

Playing from Thurs January 12th to Sat. January 21st.

January 12th, 13th, 14th, 16th, 17th, 18th, 19th, 20th & 21st - 8 pm.

January 14th, 18th & 21st - 2 pm.

January 15th - 1 pm & 4 pm.

TP \$49.00 (Mon to Thurs Eves & Mats).

\$57.20 (Fri & Sat Eves).

GP \$57.20 (All performances).

DREAM HUNTERS (Expressions Dance Company).

Wharf 2, Hickson Road, Walsh Bay.

Cast includes Rumini Atma, Simone Atthow, Tracey Carrodus, Nik Hills, Tammy Meeuwison and Jaime Redfern.

This mysterious and surreal dance theatre experience uses striking visual images to explore the dark and fascinating human mind. Dangerous, disturbing and dreamlike.

Playing from Thursday January 19th to Saturday

January 28th, 1995.

Tues to Sat - 7.15 pm.

Mats: Sat - 2.15 pm.

TP \$20.00 (All performances).

GP \$27.20 (All performances).

TRUST'S 40TH BIRTHDAY CONCERT

Continued from front page...

helped to bring the concert about.

The theme of the concert was the musical celebration of the words "Elizabethan" and "Australian" in our name.

The first half of the concert marked forty years of The Queen's patronage, after whom the Trust was named 40 years ago, following the first royal tour by a reigning monarch in 1954. The Trust is the only Australian arts body to enjoy the personal patronage of the monarch.

The second half celebrated the fulfilment of the Trust's forty years service to the arts "in Australia, by Australians, for Australians." It was deliberately more musically light-hearted!

Fine performances were given by the Sydney Philharmonia Choir, under the direction and baton of Anthony Walker, and Mr David Drury at the Grand Organ. These included stirring anthems from the coronation and arrangements for organ of Walton's "Crown Imperial" and Elgar's "Pomp and Circumstance".

Two additional highlights of the first half were the splendid rendition by young soprano Shu-Cheen Yu of Handel's "Let the Bright Seraphim", with Paul Goodchild on trumpet, and The Sydney Brass Ensemble's baroque and Elizabethan music for brass quintet.

The Brass Ensemble also began the second half with a hilarious rendition of "The Pub with No Bourbon" and then Australian composer Percy Grainger's "Shepherd's Hey".

We were then joined by the well-known star of stage and screen Mr Peter Cousen's who was warmly received. His items included settings by Alfred Hill of poems by Henry Lawson and "Comrades of Mine" by W.G. James, "Bless This House" by May Brahe and "Six Ribbons" by Jon English, the latter backed by the choir. "Clancy of the Overflow", "The Song of Australia" and C.J. Dennis's "Australaise" completed a programme which concluded with "Waltzing Matilda" and the Town Hall on its feet!

It was truly a night to remember and a worthy opening to our fortieth year celebrations.



AUSTRALIAN ELIZABETHAN THEATRE TRUST

ACN 008 394 250

NEW MEMBER / GIFT MEMBERSHIP FORM

MS CAROL MARTIN

(TELEPHONE (02) 231-0699)

AUSTRALIAN ELIZABETHAN THEATRE TRUST

P.O. BOX 845

KINGS CROSS 2011

☐ YES! - I WANT TO JOIN THE TRUST AND ENJOY ITS BENEFITS.

☐ YES! - I WANT TO GIVE A GIFT MEMBERSHIP OF THE TRUST TO THE PERSON BELOW

I ENCLOSE CHEQUE FOR:- ☐ \$50 FOR ONE YEAR / ☐ \$95 FOR TWO YEARS

OR PLEASE DEBIT MY

☐ BANKCARD / ☐ MASTERCARD / ☐ VISA.....EXPIRY DATE...../.....

NAME.....

ADDRESS.....

.....POSTCODE.....

TELEPHONE..(.....).....

SIGNED.....

Vale Sir Ian

We record with deep regret the death of our late esteemed former Chairman, former President and only Life Governor, Sir Ian Potter, without whose perspicacity and generosity the trust would not have achieved all it has nor continued until now.

As a mark of respect we include the fine eulogy delivered by Professor Derek Denton at St Paul's Cathedral, Melbourne at the Thanksgiving Service for the life of Sir Ian.

We extend our deepest sympathy to our fellow director Lady Potter and all the Potter family.

William Ian Potter

1902 - 1994

William Ian Potter - 1902-1994 - four score and a little over ten years of a happy and wonderful life.

The sadness of the loss has not waned, but now is the moment to celebrate the creative spirit of a great man who changed the path of this nation in a clear and discernible fashion. It is the time for a ringing tribute to Sir Ian Potter. He embodied a most happy union of a particular financial genius with a visionary spirit. He had a most generous intent, and superbly executed resolve, to help all Australians - be they in the arts, sciences, academia, be they intent on preserving our natural heritage, or be they disadvantaged. The philanthropy has and will be very great indeed, and in the hands of his trusted friends, likely to grow and endure long into the future.

It is a great legacy to this country.

But at the same time as speaking of his achievements and public profile - indeed, he was a legend in his own time - it is aesthetically apt on this occasion to try and recount something of his attractive, complex and fascinating personality. As well as, above all, his family, there will be many friends here who had their own bonds with Ian, and their memories are etched deep by special facets of him which they experienced. I will sketch later a few vignettes emergent from some 40 years of close friendship, which for me reflect the caste of a unique mind.

Ian was an elegant, distinguished, indeed a very handsome man, which favoured him in many aspects of life. He was courteous to an extreme, and his charm was such, that as the chronicler of his financial ascendancy, Leon Glezer, remarked, with understatement, "It greatly magnified the impact of his considerable talents." He was very warm though

intrinsically a private person, and the friendships he chose to have, endured. His sense of humour like his taste in white wine, was dry to very dry - a style perhaps epitomised by Laetitia, Napoleon's mother, who when her son announced to her "I am become the Emperor of France" responded "Well let's hope it lasts".

It is also true that Ian had no tendency to abdicate the empire of reason for any tyranny of fashion, and when he fixed you with an unwavering gaze it was clear he did not want any impressions which might charm for the moment - only to melt at the touch of fact. Also his attention was perpetually sharpened by curiosity.

His early life was partitioned between England, Australia and Scotland. He did not do law, as his parents wished, but economics at Sydney University. Naturally for him, he topped the course. After a short sojourn in Melbourne with Stockbroker E.C. Dyason, he joined R.J. Casey in Canberra as a Treasury economist.

Two years of negotiating financial matters for the Government helped build the networks which gave him a flying start when he returned to Melbourne to set up his own stockbroking firm. There was some interruption because of the war, during which he served in the Navy.

The remarkable meld of intellect and talent, resulted in his breaking through the extant Melbourne networks and emerging fairly rapidly to become the major figure in Australian finance.

A crucial element in this was his imagination in going quite beyond the usual underwriting by his innovation of merchant banking techniques. Initial exercises involved the Australianisation of companies like Email and McIlwraith McEachran.

His negotiating skills, and ability to translate practices and instruments used in major overseas capital markets to the Australian context, made him a great innovator, and he was a powerhouse of ideas. Ian Potter and Company and his merchant bank, Australian United Corporation, were involved in the genesis of - or financing and growth - of some of the great Australian resource, industrial and commercial companies - amongst others:

Hammersley Iron, BHP, Bass Strait Oil, Con-Zinc Rio Tinto, CSR and CUB, Anthony Horden, Boral, and major financing with the media publisher, Sir Frank Packer's Consolidated Press and John Fairfax occurred. He and Sir Cecil Looker were principal forces in Australia in the establishment of the short term money market. Not everyone of his floats was a success - some were a little risky, but for the great part they were very successful, and Potter was seen as a sound and imaginative financier operating within accepted traditions.

Concurrent with his Australian success, Ian became a very substantial figure in international finance - and with the linking of overseas groups to Australia. He served on international Boards, including the Chemical Bank of New York and Time Life International. A major alliance was with the Wallenberg Banking family in Sweden, and through this he became chairman of the Board of Swedish and Swiss companies in Australia. He had a particular empathy with Sweden and Marcus Wallenberg, and the Ian Potter Foundation initiated and joined with the Wallenberg and Wenner Gren Foundations in supporting Swedish-Australian scientific conferences in neuroscience, circulation, botany and connective tissue biology. It was apposite that he was a signatory in Stockholm of the scientific exchange agreement between the Royal Swedish Academy of Science and The Australian Academy. He was made a Knight of the Polar Star, First Class, by the King of Sweden, and treated with honour at the 250th Anniversary of the Founding of the Swedish Academy of Science - an initiative of the great botanist Linnaeus. The Ian Potter House of the Australian Academy is a testament to his support of Australian science.

Von der Malsburg has said - "In order to understand the value of money we shouldn't stare at dollar bills. We should rather try to understand the system of belief and habits that make money do what it does."

Probably few have understood the power of

money as Ian did. But his quiet modesty, indeed, sometimes seemingly shy behaviour, was revealing in the face of the aphorism "you only really understand someone's character when they are given power."

The principal and overwhelming matter to highlight in terms of our contemporary history, and some melancholy elements thereto, is that Ian was a creative force. His cascade of ideas was the engine in starting or amplifying enterprises. His venue was not the "take over" culture. Thus, above all, he created wealth for Australia, and, of course, for many Australians, perhaps tens of thousands, great employment opportunities. He was knighted in 1962.

Contemporaneous with all of this, his friendship with R.G. Menzies made him a major force in the Councils of the Liberal Party, of which he was a Founding Trustee. His close relationship with the Party continued over years, and with other leaders, including Harold Holt and William MacMahon. Earlier, he resisted Menzies' suggestion to enter politics. However, there was nothing monocular about Ian's political associations, as witnessed by those he had with Ben Chifley and Arthur Caldwell during this era.

Ian's dedication to the public good began early in his professional life, and he was a major figure in the building of the National Gallery of Victoria and subsequently the whole Arts Theatre complex, which has progressed as a bipartisan triumph under successive Premiers from Sir Henry Bolte onwards.

There was a quantal jump in his involvement in the arts and theatre following Dr H.C. Coombs inviting him to succeed him as Chairman of the Australian Elizabethan Trust in 1968. This body had a seminal role, having been generative in the formation of the Australian Opera, the Australian Ballet Foundation, the Australian Ballet School, NIDA and several theatre companies, and it remained a powerful enabling body in concert with the new Arts Council, of which Dr Coombs was first chair.

They worked together in many areas very successfully, though it needs recording that the formidable duo were not successful when they sat on the opposite side of the table to Talbot Duckmanton regarding paramount use of the main shell of the Sydney Opera House - orchestras or theatre. Duckmanton won the debate, arguing that opera and ballet could not fully utilise it - quaint from the

perspective of today.

I think many cogent and attractive aspects of Ian emerge in recounting the history of the founding of the Howard Florey Laboratories of Experimental Physiology and Medicine - his first really major act of philanthropy, and here, as I presaged, I will mention some more intimate matters, delineating a little of the man - how he reacted to situations.

In the course of a friendship of several years, Ian, Kenneth and Baillieu Myer and Dr Coombs, had visited the old department of Physiology at Melbourne University and had been very interested in the work. The physical conditions in the century old building were dismal. One Monday night, subsequent to a visit to the new John Curtin School of Medical Research at the Australian National University, that the then chancellor Dr Coombs has presciently arranged, Ken telephoned me and immediately asked a question - "How much would it cost to build an international, top rank laboratory for physiological research on large animals which you are doing?" I gave him an answer out of the air - who wouldn't - and he said "Well I know someone who's got some of that, but let's have dinner with Ian Potter on Wednesday night."

Others, including Ian's friend Sir Sydney Sunderland, Sir Douglas Wright and Arnold Hancock were there, and Ken suggested to Ian that maybe he would like to join the newly formed Myer Foundation, which he and his brother Bails had set up, in the idea of the laboratories.

Ian's immediate response was "Yes, and we'll go halves in the major sum", and after a short pause, no doubt related a little to his professional bent - "and furthermore we'll underwrite the total so the scientists can go now and get an architect." By Friday night, the architect, Barry Patten, was chosen, and I rather suspect that the 4 days from the germ to committed construction of what was to become a nine floor international centre of scholarship and medical research, is something of an Australian record, if not close to an international one.

At about the same time, in the light of our discovery of the existence of a new hormone bearing on the control of salt balance, the National Heart Institute of the U.S. by virtue of its Congressional terms of reference, decided to give us a very large grant for the work. The grant was then blocked at the higher administrative levels of the National Institute of Health, on stated grounds that it was much too large and would disturb the ecology of

research support there in Australia. In this area of ecology, Ian was no conservationist and using his connections with the World Bank - he was Australian representative - together with Dr Coombs, managed to unravel this very rapidly.

As we progressed with the building and gained the Rockefeller Foundation support, Ian proposed we seek a federal grant for the structure. He said to me "Draft a letter to the Prime Minister". I did, and thought it not too bad. Then I had a literary revelation and tutorial. Taking the document, Ian crafted it in the most eloquent prose and style, specifically sculptured to the purpose of extracting money out of Prime Ministers for ostensibly fine causes. A little later the reply came back -

"Dear Ian,
I have spoken to Harold, and that will be all right.

Yours,
Bob"

I think I detected a slight glint in those steely blue eyes as he handed the letter over - lesson completed.

The testament of history is that it all went very well, and I suspect that this felicitous essay into major philanthropy was contributory to Ian's later decision to establish the Ian Potter Foundation and bestow great treasure on it.

As the Australian, Sir Henry Harris, who succeeded to Lord Florey's Chair at Oxford, and who also became Regius Professor of Medicine there, has reflected in a recent book there is much to be said for old-fashioned patronage, with its subjective, indeed personal and intuitive element, against the Committee peer review system of disbursement used with public funds. I suppose the nub of this thinking might be ratified by the irradiating and incontrovertible consequences of benevolent patrons like the Medicis, the Cavendishes or Rothschilds and Ian might very well have trusted his own judgement. But his inherent modesty plus an intent to creatively stimulate many fields, science, art and social, probably melded to the decision that the Ian Potter Foundation should be a Board of Governors, and he would be simply one of a group determinant of decisions.

He devolved this responsibility amongst a number of his trusted and gifted friends, and a great success has been consequent thereto. Many of them

are here - some sadly missing. It is not hard to imagine the pleasure, indeed, at times, exhilaration, they have had working with him - as would have his loyal staff, who worked with him for decades.

One thing is certain, beyond cavil. Honed by his days in Queens College, and long service on the University Council, Ian had a great affection for, and pride in, that eminent institution - the University of Melbourne, and, just occasionally, reflecting the intimacy of his connection, an articulated curious suspicion as to what exactly was going on up there - the eternal theatre of town and gown - enacted throughout the English speaking academic world.

It is vividly etched on my memory that when, as a founder, in 1970 we went to him to recount with enthusiasm Sir Ernest Coates' suggestion that the solution to the issue of the long term future of the Howard Florey Laboratories was Incorporation by Act of Parliament, as an independent self-governing Institute, affiliated with the University, and Ernest thought Sir Henry would do that, Ian responded immediately - "Yes - we don't want any University sherry party committee - We want responsibility."

Ian had great delight from his family. His wife, Primrose, made his last few years serene and comfortable, though his health was failing. The milieu was one of great affection and care. His daughters, Robyn and Carolyn, his grandchildren, Sam and Luke Parker-Bowles, his step-daughter Primrose, and her daughter Zophia, gave him very great pleasure.

Life with Ian was great fun. He liked parties, he made merry, and laughter was dominant. But, as a matter of truth, every now and again, he revelled in having, with his intimates, what was known in the Potter household as the "blazing debate". He might lean across the dinner table and remark casually -

"The problem with theatricals and artists is they have no sense of financial responsibility - no managerial judgement. They would go bankrupt without good financial people to control them."

It was calculated to produce uproar - it did. Next day maybe letters passed through letter boxes disclaiming intent to draw blood, and gradually it all dwindled to tranquillity - and a decent interval would pass before the next round. Ian liked, just occasionally, needling, and it cheered him up no end.

One of his great joys in life was his Lodge in amongst the trees above the shining waters of Lake Eucumbene. He'd designed and built it himself, and it mirrored him well. Somewhat austere - wood

panelling, a few carpets on wooden floors - but a wide open blazing fire, candlelight at night, with snow and the lake outside - a little serenity.

He loved the place and also fishing, though in truth he was not too good at it, trolling a spinner, with a piece of fruit cake in his other hand, seeing what turned up, rather than any emotionally charged fly fishing.

Very occasionally, in front of the open fire with his medicinal Martini - Ian would reflect a little on aspects of existence, the seeming paradox of the evanescence of personal life - "The miserable riddle" as John Donne put it. I suppose Ian was too pragmatic to be much taken with philosophic issues, but I think the essence of his attitude, as I heard it, has been said, and perhaps never better, than by the ghost of the mother of Odysseus over two thousand years ago:

"This is the law of mortals,
Whenever anyone dieth,
Then no longer are bones and flesh held
together by sinews,
But, by the might of the blazing fire
They are conquered and wasted
From that moment when first the breath
departs from the white bones
Flutters the spirit away, and like to a dream,
it goes drifting"

The spirit of Ian Potter will be with the new generation of Australians of diverse calling, which his Foundation will send forth to the wide, wide world, where they will learn a great deal, and sometimes make the perennial discovery that some aspect of the arts, theatre, scholarship and science of the country from whence they came, are pre-eminent in the world, and thus they return home rejoicing.

That spirit will be there to enable much of the creative surge which we expect for the future of this nation.

He has made a monumental gift to Australia, and we accord him great honour.

Ian loved the sea and ships -

So I give the last words to the great poet of ancient China, Li Po -

"The moon reflects the wide blank sky,
Clouds rise into terraces and towers - Good-bye.
You ride the waters of our home - though you
sail ten thousand miles"