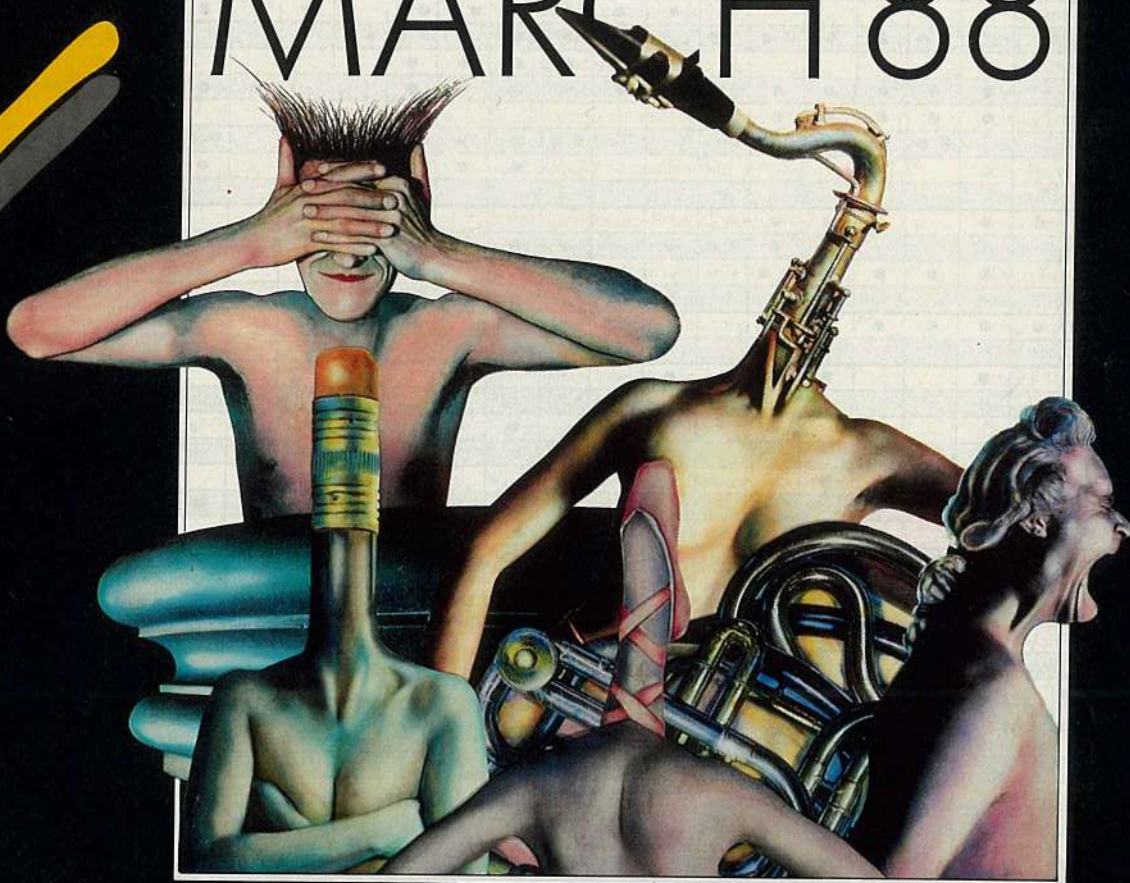
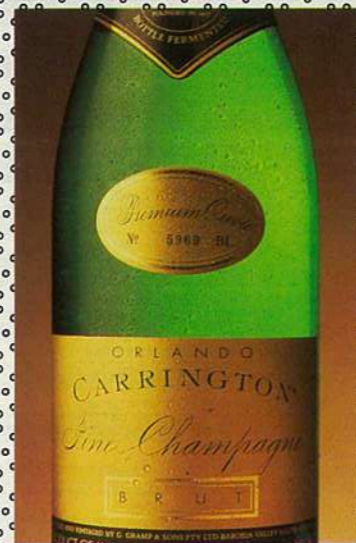


ADELAIDE FESTIVAL MARCH '88





Carrington at the Opera.



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Welcome to Australia's Greatest Festival



The great thing about large-scale festivals, I have always found, is that they can accommodate ideas and schemes without interfering with the enjoyment of the visitor. These features, juxtapositions, contrasts or 'lines' may appeal immediately to whoever wants to stimulate their reasoning and so surface happily from time to time to nudge the imagination. Or they may strike you as abstruse and recondite, and remain submerged and dimly perceived only when they bump the odd boat as it drifts overhead, holding not even the flimsiest.

We have found it quite easy to develop a loose theme on the subject of 'Drama through Music'. There will of course be Opera and Music and Theatre, which have a direct response to this idea and at their best will be found to lend themselves quite naturally to suggestions of this kind; indeed, it would probably be more difficult to devise a program which excluded the theme than one which relates to it. Compositions by Berlioz, Mahler and Janacek inevitably make the kind of comment I have in mind; only early music and perhaps composers like Bach manage by their outlook to avoid it. So I think the thread will be easy enough to follow and hope the comment will strike people who go to the concerts as apt.

The Bicentenary demands a celebration too, but that, if it's not to be purely historical (and ours is not), is a less specific business and must be looked on somehow as the sub-text of the whole program. The Australian Bicentennial Authority's contribution to what Adelaide will have in 1988 already justifies the occasion, and elements of the program which we value very highly would have been beyond our reach without their imaginative and constructive help.

One Bicentennial theme is 'Living Together' and, though I believe it to be specific in its intention, it can have a rather wider connotation. Australia's neighbours in Japan, Vietnam and across the Indian Ocean, in India, provide Adelaide with events and lines which will be seen to contribute to the Bicentennial theme, as well as to the international side of our programming.

Axiomatic to Festival planning is the idea of the block-buster – the great event which will hopefully be remembered after the Festival, and round which visitors may plan their raids on the Box Office. The Chicago Symphony Orchestra's first visit to Australia will not be exclusive to Adelaide, but its impact will be none the less for that. Twyla Tharp Dance should stand a few notions on the head, and the question is whether after the event the wittily penetrating comments on music and movement will be more talked about, or the brilliantly incisive manner in which the dancers execute them.

Indian music and dance has a concentrated week of recitals, long enough I hope for potential devotees to steep themselves in its subtleties. Parallel to it, the 'The Mahabharata' will be seen in Peter Brook's extraordinary production, which ran in Paris for months and is now reproduced in English. I hope cross comment between the two will be natural, and I am convinced that Brook's culling of theatrical images from Indian legend will create for many a new world of myth and struggle.

It seems natural to parallel Noh Theatre's 'Sumidagawa' with Benjamin Britten's 'Curlew River' which, in digested and transmogrified form, derives directly from it – just as it does to hear Webern's masterly transcription for smaller forces of Schoenberg's '1st Chamber Symphony' in the same week as Boulez conducts the composer's original version.

What in the program is new – and will our audience find it revolting or (as we hope) revolutionary? Plays by Jack Davis and Michael Gow – or Rex Cramphorn's treatment of 'Measure for Measure' and Picasso's only piece of drama? The possibilities inherent within the theatrical 'solo', as demonstrated by Melanie Salomon and Eileen Nicholas, Bolek Polivka and Jozef van den Berg? The strange world of the Water Puppets of Vietnam, or the (to us) even stranger tradition of Japanese Noh and the way Sankai Juku transposes and reacts to it?

When all is said and done, visitors can only bring so much to a Festival, and what the host country can offer will form the program's basis. Ours is very firmly Australian, with a representation of Australian drama, music, visual arts and performers, without which there would be no Festival. It would be no contradiction of Festival tradition if lasting memories came just as much from this area as from the block-busters themselves.

I have tried to balance the mixture of international imports with national products to make a proper blend. I know that for my own part there is an awful lot I don't want to miss – and I know too that a program about which the organiser can't say that, isn't up to much. I fervently hope you will agree with me.

Lord Harewood
Artistic Director

The Adelaide Festival gratefully acknowledges the assistance received from

The Australian Bicentennial Authority
The State Government of South Australia,
through the Department for the Arts
Youth Performing Arts Council
Education Department of South Australia
S.A. Government Travel Centre
South Australian Film Corporation
The Corporation of the City of Adelaide
Adelaide Festival Centre Trust
The Friends of the Festival
The Performing Arts, Literary Arts, Visual Arts and
Aboriginal Arts Boards of The Australia Council,
the Federal Government's arts funding and
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The British Council

The Adelaide Festival is proud to acknowledge its most generous sponsor, The Rothmans Foundation, as Principal Sponsor of the 1988 Adelaide Festival, continuing an association the Foundation has had with the Festival since 1964 as the Peter Stuyvesant Cultural Foundation.



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Take a pause from the applause.

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famed wine regions. Savour the flavour of Australia's finest game.

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brioche with champagne and freshly brewed coffee. Or you may

prefer to stay for a few sun-filled days after the Festival.

Time to unwind and reflect. You could escape to historic

Island. Experience kangaroos so friendly they join your

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of smoked salmon scrambled eggs served on

champagne and freshly brewed coffee. Or you may

a few sun-filled days after the Festival.



Kangaroo

picnic. Laze

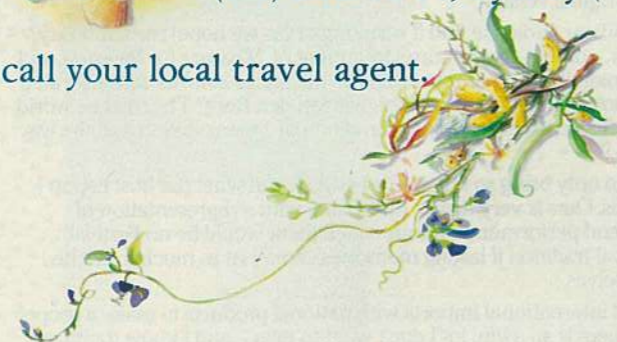
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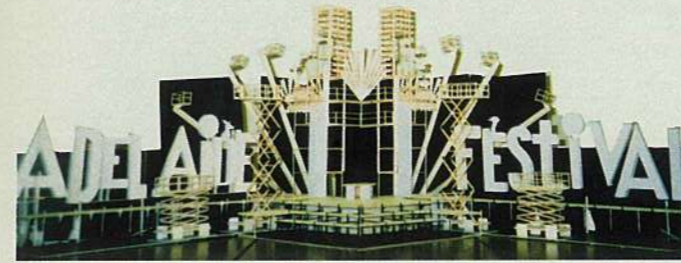


South Australian Department of Tourism

18 King William Street, Adelaide, SA 5000

HONEYREID/SADOT 209

OPENING NIGHT AND OUTDOORS



The Festival begins and ends outdoors with the city, streets and parks its stage, and with anyone a performer at anytime and anywhere – even you! Over one hundred concerts, events, displays, activities and surprises in twenty-four days.

The Festival inside becomes the carnival outside, starting with a spectacular **Opening Night** event, something of a tradition for Adelaide, designed and created by Australia's 'enfant terrible' of theatre and spectacle, Nigel Triffitt. It will feature a giant stage sculpture in Elder Park, with amazing lighting, sound and pyrotechnic effects, combined with artists, performers and musicians from Australia and around the world, in an event for the whole family to enjoy. A dazzling start to the festivities!

Elder Park

March 4 at 7.30pm

\$5

\$12 (Family 2 adult; 2 children)

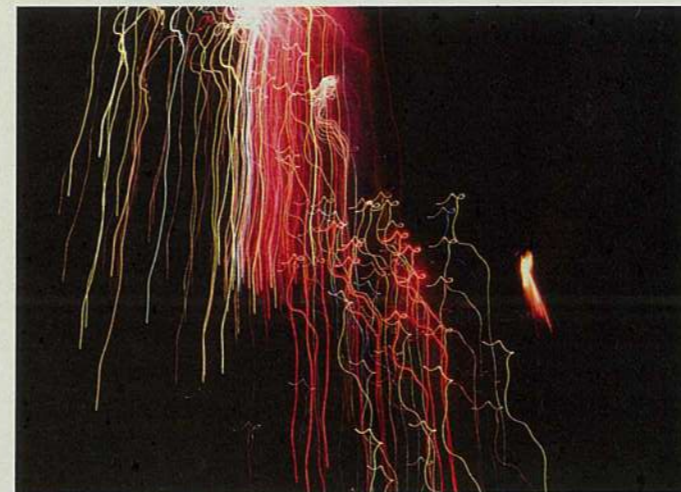
*\$3 (Children 14 years old and under)

Additional Children \$2

Proudly sponsored by



Supported by



In The Streets each lunchtime, there will be free concerts and entertainment in open air venues around the city, including a mobile horse-drawn stage. Street performers will find you when you least expect it – on the bus, at the market, right behind you! **Elder Park** will be a centre of activity with a festival within a festival of brass-band concerts, folk and rock. **Feet Beat Dance Day** – if it moves it must be dancing! – gives the opportunity to see everything from ballet to square dancing, rap and jive. And if you feel like dancing your feet off, feel free!

In The Streets proudly sponsored by



The Festival of Wind and Water celebrates the elements with events and activities in, on and above the water. Everything aerial and aquatic from kites to Dragon Boats. **Festival Flowers** will bloom again, banners will line the streets and at night the **City Lights** up!

For those who need to rest their feet, the **Terrace Bar** under the Festival Centre Plaza provides an all-day meeting place – eat, drink and be merry at the heart of the Festival. Lunchtimes and evenings, there will be free performances to keep you entertained.



The National Bicentennial Dance Event includes a free performance in Elder Park on March 15 at 7.30pm. Four dance companies will perform works highlighting their individuality. See The Queensland Ballet in 'Flibbertigibbet' (choreography Jonathan Taylor, music J.S. Bach), The West Australian Ballet in 'Allegro Brillante' (choreography George Balanchine, music Tchaikovsky), Australian Dance Theatre in 'Open Weave' (choreography Nanette Hassall, music Robert Lloyd) and Sydney Dance Company in 'Black and Blue' (choreography Louis Falco, music Randy Newman and Harry Nilsson).

An Australian Bicentennial Authority production, in association with the Adelaide Festival Centre Trust.

Proudly sponsored by



The Australian Bicentennial Exhibition will travel in twenty specially constructed pantechinons to the South Parklands of Adelaide. Between February 29 and March 6 this giant tent-city will provide a once in a lifetime opportunity to view a range of displays, audio-visual presentations and community-based activities representing Australia's past, present and future. Open from 9.00am to 9.00pm. Tickets available in advance from BASS.

OPENING NIGHT • OUTDOORS

Centre International de Creations Theatrales

Peter Brook's production of

THE MAHABHARATA

by Jean-Claude Carriere

Peter Brook, one of the twentieth century's most important theatrical figures, stages his three-part, nine-hour masterpiece, 'The Mahabharata', as the prelude and theatrical cornerstone of the 1988 Adelaide Festival. The culmination of fifteen years' work and collaboration with writer Jean-Claude Carriere, this epic production will be staged at Anstey's Hill Quarry. In 1980 this quarry was the Company's venue for 'Conference of the Birds', 'The Ik' and 'Ubu'; and inspired Brook to use spectacular outdoor environments for 'The Mahabharata'. It has been eight years since the Adelaide Festival introduced the Centre International de Creations Theatrales to Australia: once again the event is an occasion no one should miss!

'The Mahabharata' magically soars from stark tragedy to joyous victory celebrations and from comedy to pathos. The passionate and noble adventures of a great family at the dawn of history are told with the dramatic intensity of the Complete Works of Shakespeare. The production features a cast of thirty performers from eighteen nations. 'The Mahabharata' is based on the longest poem in the world. It contains nearly twelve thousand pages (about fifteen times as many as the Bible). It is also one of the world's oldest books. Written in Sanskrit, it is the very basis of the myths, the religion, the history and the thought of India.

This season is the result of a unique international collaboration: 'The Mahabharata' will only be seen in six other cities in the world and the Adelaide Festival appearance is the culmination of the tour of an English adaptation mounted also for Zurich, New York and Los Angeles.

'The Mahabharata' remains to this day the very basis of cultural life in India and Indonesia. Numerous episodes are acted, danced, sung or filmed. This is the first time, however, that a complete dramatic adaptation has been attempted.

Maha in Sanskrit means 'great'. A Maharajah is a great king. Bharata is the name of a family or clan. The title may therefore be understood simply as 'The great history of the Bharata'. But it must be added that Bharata, by derivation, signifies 'Hindu', and even more generally, 'Man'. The subject-matter could therefore be said to be 'The Great History of Mankind'.

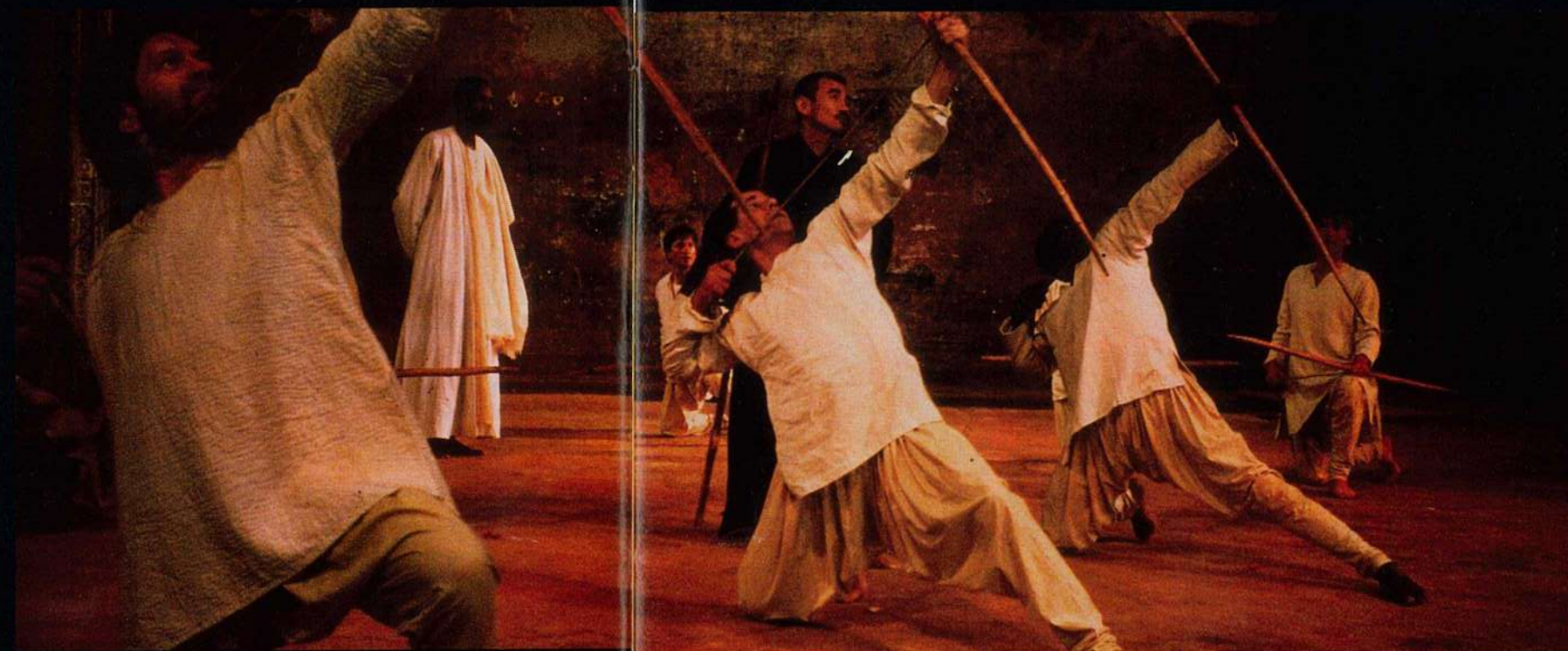
In fact, this 'great poem of the world' narrates the violent quarrel between two groups of cousins, the Pandavas and the Kauravas. This family quarrel arises from the question of who should rule the world, and it culminates in an enormous battle which decides the fate of the whole universe.

The first part, 'The Game of Dice', recounts the fabulous origins of the protagonists, the birth and childhood of the heroes, the first acts of aggression and the unequal sharing of the kingdom. It ends with the famous game of dice, during the course of which the fate of the kingdom is decided.

The second part, 'Exile in the Forest', shows the years of obscurity, the inevitable approach of destruction and how both sides acquire weapons of absolute devastation. It also shows a world of disguises and deceptions and the sometimes prodigious efforts made by wise men to keep the peace. But everything portends the end of the world.

It is in the third part, 'The War', that the 'Bhagavadgita' or 'Song of Bliss' takes place. It is Krishna's own reply to one of the protagonists before the commencement of battle. Following this, the heroes die, one after the other, during the course of extraordinary events, and the conquerors remain alone in an almost empty world.

After the war, a happy reign of thirty-six years precedes the ascent to paradise, the 'inconceivable region'.



"One of the theatrical events of this century."

— Sunday Times, London

"A superlative piece of narrative theatre that seems like a summation of all Brook has learned, both technically and philosophically, in over forty years as a director. It crosses international frontiers to present an Indian epic in a popular, magical, accessible style that unites Brook's concept of Rough and the Holy Theatre..."

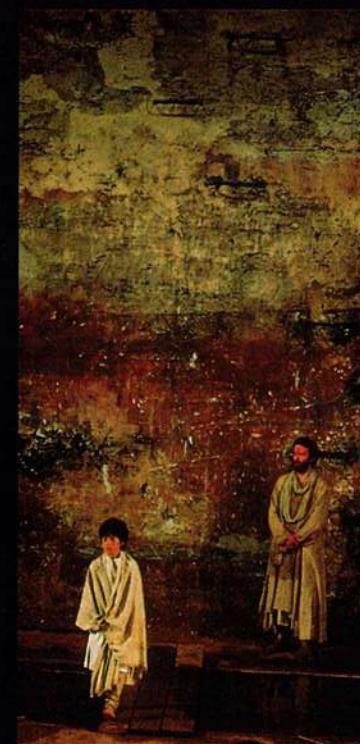
— The Guardian

"Filled with images of tenderness, triumph and death that lodge in the memory forever."

— The Times, London

"One of the three or four great experiences of my theatrical life."

— Guy Dumur, *Nouvel Observateur*



'The Mahabharata' can be seen on three successive evenings, or in a complete version beginning in the early evening and ending at dawn. There is a one hour meal break with additional intervals during the complete cycle, and full catering will be available.

The Quarry

Feb 20	Complete Cycle	8.15pm
Feb 23	The Game of Dice	8.15pm*
Feb 24	Exile in the Forest	8.15pm*
Feb 25	The War	8.15pm*
Feb 27	Complete Cycle	8.15pm
Feb 29	The Game of Dice	8.15pm*
Mar 1	Exile in the Forest	8.15pm*
Mar 2	The War	8.15pm*
Mar 4	Complete Cycle	8.15pm

* Evening series available for consecutive evenings only.

Duration:

Complete cycle finishes approximately 7.00 am, includes two intervals

The Game of Dice – 2 hours 40 mins no interval

Exile in the Forest – 2 hours 40 mins no interval

The War – 3 hours 20 mins no interval

A Reserve
\$118 \$98 (Friend) \$78 (SPU)

B Reserve
\$98 \$84 (Friend) \$68 (SPU)

'The Mahabharata' is presented by the Australian Bicentennial Authority and the Adelaide Festival with Centre International de Creations Theatrales and The Royal Shakespeare Theatre. This presentation is part of a world tour co-produced also by Brooklyn Academy of Music, Los Angeles Festival and the City of Zurich, with the support of The French Ministry of Culture, l'Association Francaise de l'Action Artistique, The Indian Council for Cultural Relations, The Ford Foundation, The Rockefeller Foundation and The National Endowment for the Arts (USA).

Proudly sponsored by



NOH THEATRE OF JAPAN

Kanze Noh Theatre: First Australian Tour

The Adelaide Festival has been instrumental in the introduction of Japanese theatre to Australia: The Bunraku Puppets (1972), Kabuki (1978), Tenkei Gekijyo (1984) and The Awaji Puppets (1986). This association climaxes in 1988 with tours by two Japanese companies: Kanze Noh Theatre and Sankai Juku. The tour by Kanze Noh Theatre will be the first-ever tour by a Noh company to Australia. Noh is the most refined of Japan's dramatic arts – a distillation of all that theatre seeks to convey. Ritualistic in form and stylised in presentation, it offers audiences a remarkable psychological and emotional experience. Some of its attractions are purely physical – gorgeous costumes, the famous masks and traditional music played live – but the essence of Noh is the hypnotic magic it creates.

The Kanze company will present a variety of programs as a carefully devised and accessible introduction to this ancient form. A matinee performance will include a lecture/demonstration comprising illustrated explanation of the music and movement. Each program will include pieces from two Noh plays and also a comic interlude ('kyogen'). Their visit to Adelaide will culminate in a 'Takigi' Noh performance given in the light of flaming braziers in the outdoor setting of The Amphitheatre. The plays present a fascinating range of characters and situations: warriors, lovers, ghosts, deities in disguise, heroes, love affairs between noblemen and commoners, exile to dangerous places and possession by evil spirits. Noh Theatre generates a mysterious spell that carries the audience beyond the limits of the ordinary world.

Hagoromo, (The Feather Robe). A fisherman finds an angel's feather robe. She cannot return to heaven without it and persuades the fisherman to return it. In gratitude, she performs the 'dances that are danced in heaven.'

Tsuchi-Gumo. A spider comes to Yorimitsu in the guise of a priest. But when it begins to enmesh him in the threads of its web, he realises that it is some evil creature and manages to slash it with his sword. The spider vanishes, but Yorimitsu's servant – alarmed by his master's cries – hurries to the scene and determines to hunt out the creature. Yorimitsu and his man track it down by following the trail of blood to a cave, and there they destroy the spider.

Sumidagawa. A deranged mother searches for her lost child, all the way from Kyoto to the banks of the Sumida River in Tokyo. She questions a group of people holding a grave-side memorial service on the opposite shore, and discovers that it is her son, Umewaka, who is being buried there. As she prays by the grave, the ghost of Umewaka appears and comforts her until dawn.

Yashima. During a spring evening at Yashima, an old fisherman tells a wandering priest the story of the battle fought there many years before. The fisherman appears in his true form as the ghost of Yoshitsune, the Genji general, and tells of his tortures in hell, asking the priest to pray for his soul.

Momiji-Gari, (The Maple-viewing). Taira no Koremochi is hunting deep in the mountains in autumn, when he meets a lady eating under the maple trees. She entertains him with dance and wine until he is drunk, but when he has fallen asleep she returns in her true form as a demon. Meanwhile, the local God of War has come to Koremochi and warned him, so that he awakes in time to vanquish the demon with a sword brought by the god.



from 'Yashima' (Program C – Noh)

Kyogen is a form of comic drama developed during the fifteenth century alongside the tragic Noh dramas. Whereas Noh is usually about gods and spirits, being stylized drama which peers deeply into mysteries of the soul, Kyogen is about human beings and mortal gods. It therefore does not use the idealised masks of Noh dramas. Two 'Kyogen' will be staged within the program: **Bo Shibari** ('Tied to a Stick') and **Fukuroh** ('The Hooting Yamabushi').



Mask from 'Sumidagawa' (Program B – Noh)



Mask from 'Momiji-Gari' (Program C – Noh)



Mask from 'Yashima' (Program C – Noh)



from 'Sumidagawa' (Program B – Noh)

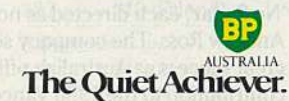


from 'Fukuroh' (Programs B&C – Kyogen)



from 'Hagoromo' (Program A – Noh)

Proudly sponsored by



Opera Theatre

March 16, 19 at 7.30pm

Program A
Hagoromo (Sanbanme-Mono)
Bo Shibari (Kyogen)
Tsuchi-Gumo (Gobanme-Mono)

Duration: 2 hours 25 mins, including interval

March 17 at 7.30pm

Program B
Sumidagawa (Yanbanme-Mono)
Fukuroh (Kyogen)
Tsuchi-Gumo (Gobanme-Mono)

Duration: 2 hours 50 mins, including interval

March 18 at 7.30pm

Program C
Yashima (Nibanme-Mono)
Fukuroh (Kyogen)
Momiji-Gari (Gobanme-Mono)

Duration: 2 hours 25 mins, including interval

March 19 at 1.30 pm

Program D
Lecture/Demonstration
Fukuroh (Kyogen)
Tsuchi-Gumo (Gobanme-Mono)

Duration: 2 hours 10 mins, including interval

A Reserve
\$31 \$26 (Friend) \$23 (SPU)
\$15 (Children aged 14 and under)

B Reserve
\$25 \$21 (Friend) \$19 (SPU)
\$12 (Children aged 14 and under)

Festival Centre Amphitheatre

Takigi Noh (Open Air by Firelight)

March 20 at 8.00pm

Program C (see above)

Duration: 2 hours 25 mins, including interval

\$18 \$15 (Friend) \$14 (SPU)
\$9 (Children aged 14 and under)

Assisted by The Japan Foundation

State Theatre Company

1841

by Michael Gow

'1841' is an engrossing new Australian drama set in the nineteenth century, yet poles asunder from the familiar adventures of oppressed colonists. Playwright Michael Gow has chosen a year dissociated from any great events, in which he features a group of real desperados who have never made the history books. This is an anti-heroic tale portraying a classic Australian ethos.

Aurora, a middle aged and moon-struck European woman, arrives in Sydney Town aboard the last convict ship and gathers a band of disaffected settlers for the purpose of fomenting revolution. Her choice of low-life partisans only encourages corruption, mismanagement, selfishness and failure. Aurora leaves for Europe and the 1848 revolution, cursing the country that has failed her and leaving us all to make our own history. Then as now, there are

implications of a shallow cultural heart which is in turn an Australian potency and impotence.

1841, though it may not be generally realised, was a decisive year not only for Australia, but for the entire modern world – when 'Freedom' arrived a stranger and departed a different person.

'1841' will be an important theatrical premiere of 1988. Michael Gow is the nation's hottest new playwright, known for 'Europe,' 'On Top of the World' and AWGIE award winning play 'Away'. He will co-direct this world-premiere with the play's leading actor John Gaden.

Directors: John Gaden and Michael Gow
Designer: Robert Kemp
Lighting Designer: John Comeadow
Original Music: Brett Guerin



Michael Gow



John Gaden

Playhouse

March 3 at 8.00pm (World Premiere)
March 4 at 6.00pm
March 5; 7-12; 14-19; 21-26 at 8.00pm
March 5, 9, 19 at 2.00 pm
March 12, 26 at 4.00 pm

Duration: 2 hours 45 mins, including interval

\$21.90 \$18.50 (Friend) \$15.90 (SPU)

In association with the Australian Bicentennial Authority. Assisted by the Government of South Australia and the Performing Arts and Literary Arts Boards of the Australia Council.

Proudly sponsored by



The Marli Biyol Company

BARUNGIN

SMELL THE WIND

by Jack Davis

Since 1982, Jack Davis has been dramatising the story of his people – the Nyoongah – the first Australians of the south-west. This new play is a devastating insight into the lives of an urban Aboriginal family living in the shadows of the bicentennial celebrations. They inhabit a limbo world dominated by broken and forgotten promises of land rights and new deals. Two hundred years measure past betrayals and a future certainty that the survival struggle is their own, still as bitter and relentless as always. There is a world of prison, deaths in custody, alcohol, drug dependence and mind-numbing fundamental religion. Handouts and tokenism provide some sustenance, but not the hope that only justice can offer.

Jack Davis' skill is such that in a bleak and appalling world his writing remains full of spirit, intelligence and resilient Aboriginal wit. This company of Aboriginal actors created the acclaimed Davis productions of 'The Dreamers' and 'No Sugar', each directed as now, by Andrew Ross. The company scored great success as Australia's official contribution to the 1986 Vancouver Expo World Theatre Festival and the Portsmouth Festival in England this year. Davis' first play for children, 'Honeyspot', was seen and much admired in Adelaide at the Come Out '85 Festival.

The Marli Biyol Company is a project of the Western Australian Theatre Company and is presented by The Australian Elizabethan Theatre Trust.



Detail from 'Jack Davis' by Robert Juniper, 1986 – Courtesy Art Gallery of Western Australia

Arts Theatre

March 3, 5, 7, 8; 10-12; 14, 15 at 8.00pm
March 5, 12 at 2.00pm
March 6 at 5.00pm

Duration: Approximately 2 hours, including interval

\$19 \$16 (Friend) \$14 (SPU)

Bolek Polivka

THE JESTER AND THE QUEEN

Bolek Polivka is one of the great clowns of the twentieth century, a versatile creator of theatrical fantasy and an irrepressibly inventive actor-comedian from Czechoslovakia. Working with masks, puppets, illusion and every theatrical trick in the book he creates contemporary comedy about the thirst for power and the battle of the sexes.

With the French actress Chantal Poullain, he explores a complex relationship from their home in a decrepit wardrobe. While the Queen rules with impassive severity it is soon apparent that it is the Jester who is the chief manipulator here – not only of her but also the audience. There is an elegant balance between this theme and the clown's commentary on the art of theatre, which includes everything from sending up Stanislavsky to a discussion about Brecht and the

alienation effect!

Polivka has toured throughout Europe, Canada and the USA with this non-stop fountain of great mime tricks, ridiculous jokes, asides, mugging and abrupt improvisation. He brings joy to audiences of all ages and like all great clowns, stimulates the brain while tickling the funny-bone.

Performed in English.

"Demonstrates an absolute mastery of the whole constellation of theatricality in a maniacally inventive performance, somewhere between Danny Kaye and Richard III."

– International Herald Tribune

"A richly capable and audacious clown, elaborate and original."

– Globe and Mail, Toronto

Scott Theatre

March 8-12; 14-16 at 8.00pm
March 12 at 2.00pm

Duration: Approximately 1 hour 30 mins, no interval

A Reserve
\$17 \$14.50 (Friend) \$13 (SPU)
\$9 (Children 14 years and under)

B Reserve
\$13 \$11 (Friend) \$10 (SPU)
\$6 (Children 14 years and under)
Special Family Price \$40
(2 Adults, 2 Children)
Additional Children \$6



MEASURE FOR MEASURE

by William Shakespeare

Shakespeare's important play about corruption in high places and sexual duplicity is staged in a new mixed media version by Rex Cramphorn, premiering at the Adelaide Festival. 'Measure for Measure' was written in 1604 and, with 'All's Well that Ends Well', is one of Shakespeare's so-called 'dark comedies'. The plot involves a duke who hands his job over to a deputy in order to wander about incognito and re-assess his policies; and the sexual harassment by the high-minded deputy of a young nun who comes to plead for her brother's life. The brother's crime was to get his girlfriend pregnant; the deputy duke promises clemency, on condition the nun goes to bed with him – and then rats on the promise. Thought-provoking indeed! Plenty of undertones of an authoritarian state encroaching upon a liberal-minded populace.

The dangerous fire underlying the story will be enhanced by combining stage and film production techniques. Specially shot and continuous film will support the allegorical patterns and meanings from moment to moment. Director Rex Cramphorn is an accomplished modernist of classic theatre. Since 1970 he has directed thirteen Shakespeare plays and is renowned for his direction of both the Performance Syndicate in Sydney and Melbourne's Playbox Theatre Company. 'Measure for Measure' is the culmination of Cramphorn's Shakespearean achievement, and is the only classical drama selected for the Bicentennial Arts Program.

Director: Rex Cramphorn
Stage Designer: Eamon D'Arcy
Costume Designer: Melody Cooper
Dramaturg: Kim Spinks
Cast includes: John Dicks as the Duke, Margaret Cameron as

Isabella, with Geoff Cartwright, John Howard, Alan Knoepfler, Stan Kouros, Jenny Lovell, Lyn Pierse, Terry O'Brian, Colin Batrouney.

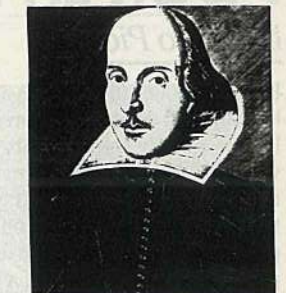
Opera Theatre

March 23-26 at 7.30pm
March 26 at 1.30pm

Duration: 3 hours, including interval

A Reserve
\$22 \$19 (Friend) \$17 (SPU)

B Reserve
\$18 \$15 (Friend) \$14 (SPU)



MEASURE
For Measure.

(Small text block containing program details and credits)

THEATRE

THEATRE

Flinders University Drama Centre UNDER SOUTHERN EYES

At Port Adelaide

Port Adelaide is the inspiration for 'Under Southern Eyes'. In 1837 Colonel Light said of the Port, 'There is no safer or more commodious harbour in the world for merchant ships.'

But it is not the orthodox history of Port Adelaide that is reflected in this performance. It is the fantastic and mythological that co-exist as its shadow – the other worlds of the Port. The bizarre history of a place where rats travelled by telegraph wire while naked men danced on drainage pipes; where a theatre keeled over in a flood and a lighthouse of a thousand candles was sunk by a sailing ship, drowning not the sailors, but the lighthouse keepers; where a fire at the refinery covered the streets in boiling caramel and filled the river with sugar-coated fish; where wharfies carrying hooks defeated an armed police force. The people who inhabit this history are as bizarre as the facts. Josiah Rose the top-hatted grave digger who fought at Waterloo, Bill Bailey the female

seaman, and Sam the Lady who died five times.

Their story is told in a wharfside shed still used for storing containers and packing cases. But the boxes in this performance are magical, revealing not cargo but fantasy.

The performance begins with a rite of passage, a ghost walk, which leads to a fairground of childhood where nothing is as it seems, not even the human body. Here material reality is turned on its head, human beings can fly and breathe underwater, vanish or transmogrify. The human body becomes a metaphor for the magical that coexists within perceived reality. In a series of revelations this will draw the curtain on the other world that lies hidden in the surrounding bricks, water and corrugated iron.

Fifty young performers are the cast of 'Under Southern Eyes'. Together with a team of professionals, they have been evolving this production for over a year. Epic theatre in a unique location!



Director: Julie Holledge
Designer: Mary Moore
Choreographer: Michael Fuller
Composer: Robert Lloyd

No 2 Shed, McLaren Wharf
Port Adelaide

March 11, 12, 13, 18, 19, 20
at 8.00pm

Duration: Approximately 2 hours

\$12 \$10 (Friend) \$9 (SPU)

Assisted by the Music and Performing Arts Boards of the Australia Council, Flinders University, Port Adelaide City Council and the Youth Performing Arts Council of South Australia.

Handspan Theatre FOUR LITTLE GIRLS

by Pablo Picasso

Picasso's 'Four Little Girls' is a brilliant and disturbing expression of life's seemingly contradictory forces; without horror there can be no meaning to beauty; without evil there can be no good; and only in its proximity to death does life find its potency. Written in 1948 at a time when his artistic expression began to transcend the boundaries of form and medium, Picasso took to the pen with the same clarity of vision with which he had vitalised the canvas. What he produced was not simply a play but a dazzling and intensely poetic chimera of images and impressions.

Inspired by the experience of life with his own young family and the new hope of post-war Europe, Picasso's vision nonetheless profoundly and hauntingly reverberates with the pure horror

and devastation of world war. In childhood, it is as if discovery is only possible in totality – Picasso's children celebrate life while playfully rehearsing the dance of death.

This new version premieres at the Adelaide Festival and will be performed as Picasso originally intended, with child actors in the main four parts. It will incorporate puppetry, black theatre, dance and an original score.

'Four Little Girls' is adapted and directed by Ariette Taylor, whose unique work with young people is celebrated and includes 'Filthy Children' and 'Fatal Johnny' for the 1980 and 1982 Adelaide Festivals respectively.

Handspan Theatre is one of Australia's few internationally



Ariette Taylor

recognised companies. Since 1977 it has toured all Australian states, as well as the United States, Canada and Europe with Nigel Triffitt's masterpiece of visual theatre 'Secrets'.

The production is not recommended for children.

Director: Ariette Taylor
Designer: Kenneth Evans
Music: Peter Crosbie

"Handspan Theatre has carved itself a unique niche in world-wide visual theatre: a company of intoxicating mime, puppetry and staged composition."
– *Variety, New York*

Arts Theatre

March 18–20 and 22–26 at 8.30pm

March 19, 20, 25 & 26 at 5.00pm

Duration: 1 hour 20 mins, no interval

\$19 \$16 (Friend) \$14 (SPU)

Assisted by the Performing Arts Board of the Australia Council and the Victorian Ministry for the Arts

THE WATER PUPPETS OF VIETNAM

The Water Puppets of Vietnam represent a unique art-form over one thousand years old. Practised by the villagers of the Red River delta, the spectacle is created by the puppeteers' subtle underwater manipulations whilst immersed to the waist in a pond. The puppets are in themselves beautiful sculptures – the water explodes with jumping fish, fighting knights, colliding buffaloes, foxes chasing ducks, fire-breathing dragons... the folklore of Vietnam performed to the accompaniment of exotic musical instruments and fire-works. Discover water-borne mythology and fantasy at the authentic temple-shaped theatre at the ornamental lake in the Adelaide Botanic Gardens. This season is only the Water Puppets' second outside Vietnam, and will provide fascinating fun for all the family.

Assisted by the Department of Foreign Affairs and the Australian Bicentennial Authority

"Don't miss this absolutely brilliant performance. The puppets emerge from the water as if by magic."
– *Le Monde*

"It's time to discover this traditional popular theatre. The water puppets have nothing to do with that pseudo-folkloric amateurism prospering in the west. This is a complex art-form at which to marvel."
– *La Croix*

Botanic Gardens

Enter from North Terrace

March 15–20; 22–26 at 8.00pm

March 20, 26 at 5.00 pm

Duration: 1 hour 30 mins, no interval

\$14 \$12 (Friend) \$10 (SPU)
\$7 (Children 14 and under)

Special Family Price \$35
(2 adults plus 2 children)
Additional children \$5



Proudly sponsored by



THE WIND IN THE WILLOWS

by Kenneth Grahame

The immortal adventures of Rat, Mole, Badger, Otter and Toad of Toad Hall have delighted four generations of children, parents and grandparents since 'The Wind in the Willows' first appeared in 1908. Kenneth Grahame's fun-loving characters now find a perfect stage setting in a new version, adapted and directed by Glenn Elston. The production will be presented in the form of a promenade-style journey through the sweeping lawns, old trees and lakes of Adelaide's Botanic Gardens. The audience will be guided by the performers and invited to take part in creating the magic and adventure of the twentieth century's best-loved children's book.

"What fun, what ecstasy to be transported to one's childhood and to observe the obvious enjoyment of all the children."
– *The Age*

Botanic Gardens

Enter from North Terrace

March 6, 13, 20, 26 at 12.30pm
and 3.30pm

March 10, 11, 17, 18, 24, 25 at 6.00pm

Duration: 1 hour 30 mins, no interval

\$8 \$7 (Friend) \$6 (SPU)
\$4 (Children 14 and under)

Special Family Price \$20
(2 Adults, 2 Children)

By arrangement with Melbourne City Council's Fantastic Entertainment in Public Places – FEIPP



Proudly sponsored by



AKWANSO

FLY SOUTH

Akwanso Anomaa is Ashanti for migrating birds. This is a story explored by four birds with blue-black bodies and brightly coloured wings. Aku, Dorinda, Jigzie and Lillian come from different cultures with common threads of loss, cruelty, colonisation, love, laughter, strength and hope. Lillian Crombie, a Pitjantjatjara aboriginal fostered a white family as a child, stranger in her own land; Jigzie Campbell, West Indian via England ("colonisation in reverse"); Dorinda Hafner, Ghanaian taught to dance by the Queens of Ashanti; Aku Kadogo, daughter of Detroit, motor city, one of the original "Coloured Girls" (1978 Festival). They come together in the melting-pot of Australia, combining their skills in dance, drama, storytelling and music, both new and dating back thousands of years. It is unlikely that any stage will see such a combination again – a quartet of engaging and very skilled performers from widely divergent backgrounds. These individuals say much about

Australia, a country they find exciting, challenging and full of hope for the future, yet unaccepting of its native daughter. These women have much to tell each other, and as they do so their stories unfold. They are stories filled with riddles, differences, sameness and solidarity...

This world-premiere features the writing of the renowned Robyn Archer, and the choreographic brilliance of The Alvin Ailey American Dance Theater's Mary Barnett. Add to this talented ex-Osibisa musician, Eddie Quansah, and the combination of music from Africa, America, the West Indies and aboriginal culture, and you have an extraordinary combination of talents. Guarantees can rarely be made about theatre being 'the one and only' – but *Akwanso – Fly South* is precisely that.



Dorinda Hafner and Jigzie Campbell

Space Theatre

March 22–26 at 8.30pm

Duration: Approximately 2 hours, including interval

\$19 \$16 (Friend) \$14 (SPU)

In association with the Adelaide Festival Centre Trust

THEATRESPORTS

1988 NATIONAL CHAMPIONSHIPS

The great appeal of Theatresports is that it magically combines the best elements of theatre (performance, entertainment, ideas) and the best of sport (elimination rounds, judges, timekeepers, referees, winner's cup, cheer squads). The fourth Australian National Championships will be a festival within the Festival, with all the excitement of the national play-off as teams from as far as Albany and Brisbane compete. At celebrity and invitation nights, visiting overseas and Australian companies will participate. A four night, laughing room only, rumbustious theatrical fight to the death.

In association with the Adelaide Festival Centre Trust and State Theatre Company. By arrangement with Belvoir Street Theatre.

Playhouse

March 9 at 11.00 pm: State Team Warm Up (State teams)

March 10 at 11.00pm: Invitation Night (Local, State and Overseas teams)

\$12 \$10 (Friend) \$9 (SPU)

March 11 at 11.00pm: The National Championships (State teams)

March 12 at 11.00pm: Celebrity Theatresports (surprises!)

\$16 \$14 (Friend) \$12 (SPU)

Duration: Approximately 1 hour 30 mins, including interval



From the 1987 Finals at Deck Chair Theatre, Perth

Proudly sponsored by

ORLANDO
CARRINGTON®
Fine Champagne

CIRCUS OZ

Circus Oz returns to the Festival ten years after its 1978 debut began an extraordinary success story. With a new vaudeville circus for audiences of all ages, the brash, joyful and superbly skilled Circus Oz is the world's foremost contemporary circus. Acclaim from the Los Angeles Olympic Arts Festival and recent seasons at the London International Festival of Theatre and Edinburgh Festival makes this a triumphant return.

This will be their first Adelaide season in four years and will feature a whole range of new acts as well as some of the old favourites. Hair-raising highwire, joyful juggling, lissom leaping, bewildering balancing, daring diving rolled together with madcap comedy and rock'n'roll – and there isn't an animal cage or a lady on horseback in sight!

"We can always make room for a little more lunacy!"
– San Francisco Examiner



"The wonders never cease. It is the virtuosity of the troupe in its changing roles as clowns, acrobats, musicians, that is so stunning. The music that provides the rhythms for all this – the brass, the drum rolls – is especially inventive, right down to the didgeridoo. I came away head over heels in love with Circus Oz."
– David Malouf, *The Australian*

"These sleek mercurial young artists seem capable of accomplishing anything, provided it's fast, defies gravity and is virtually impossible to do. The artists are young in the quintessential sense of intelligence, drive, humour, beauty and hope."
– Los Angeles Times

"The best thing to come out of Aussieland since Dame Edna."
– Evening Argus

Rymill Park

March 5–7; 10–13 at 8.00pm

March 6, 13 at 3.00pm

Duration: Approximately 2 hours 15 mins, including interval

\$19 \$16 (Friend) \$14 (SPU)

\$9 (Children 14 and under)

Special Family Price \$40

(2 Adults, 2 Children)

Additional Children \$5

In association with the Australian Bicentennial Authority

Sponsored by



National Institute of Dramatic Art

VENEER

To attract, to protect, to make palatable or even bearable... to veneer. A class conscious society adopts a variety of veneers to disguise reality... laminates, varnish, sauce, wallpaper, masks and make-up...

All the guts and energy of our best young performers combined with the craft, wit and sophistication of three exciting theatre creators. Kim Carpenter, Meryl Tankard and Kevin Jackson lead the National Institute of Dramatic Art's final year students in a new exploration of the many levels of Australian society. Three new works of aural and visual images will be created, presenting the actors with an opportunity to work with creative artists as well as interpretative directors. Kim Carpenter is well-known for his distinctive visual productions 'Slice',

'An Imaginary Life' and 'Rapunzel in Suburbia'. Meryl Tankard is a distinguished choreographer, director and performer who was a soloist with Pina Bausch's Wuppertaler Tanztheater for five years. Kevin Jackson is Head of Acting at the Institute.

NIDA is Australia's national theatre school, established in Sydney in 1958. Its graduates are found working in theatre, film and television in every State and abroad. They include such famous names as Judy Davis, Mel Gibson, Colin Friels, Robyn Nevin and Dennis Olsen. 'Veneer' marks NIDA's first presentation in Adelaide. A recent student production of 'The Greeks' has appeared at Melbourne's Next Wave Festival, and 'Strictly Ballroom' in Prague, where the Institute won the top award at an international festival of drama schools.



Theatre 62

March 8, 9, 10, 11, 12 at 8.00pm

Duration: 2 hours, including interval

\$12 \$10 (Friend) \$9 (SPU)

Three One-Woman Shows at The Little Theatre

Australian Nouveau Theatre

KID'S STUFF

by Raymond Cousse

In 'Kid's Stuff', Raymond Cousse creates a world of people through the small voice of only one. Touching on the tyranny of institutions, the perplexity of sexuality and the bewilderment brought about by death, 'Kid's Stuff' penetrates some fundamental concerns of us all.

We experience life through the eyes of a small boy. Be it the death of a school friend, the sexual activities of the local butcher's apprentice with his best friend's sister, or the impassioned speeches of a crazed

school-master, Cousse's young character tells all with the bravado, the strange misunderstanding and the intensity that is the golden privilege of childhood.

This production appears at the Adelaide Festival direct from a European tour, and stars Julie Forsyth in a solo tour-de-force.

Translated by Katharine Sturak
Directed by Jean-Pierre Mignon

"Julie Forsyth is a talent to be treasured."

— *Sydney Morning Herald*



"An author of unique and, in my humble opinion, indisputable talent!"

— *Samuel Beckett*

"An exceptional performance by Julie Forsyth."

— *The Age*

The Little Theatre

March 5, 7, 8, 10, 11 at 8.00pm

March 6 at 5.00pm

Duration: 1 hour 30 mins, no interval

\$14 \$12 (Friend) \$10 (SPU)

Changing Woman Theatre

REQUEST PROGRAMME

by Franz Xaver Kroetz

'Request Programme' is a moving and haunting portrait of the loneliness of an ordinary person in bedsitter-land, filling the hours between work and sleep in a hideously trapped existence.

Winner of a Perrier 'Edinburgh Fringe First' award in 1986, Eileen Nicholas' powerful and poignant performance has since won acclaim throughout Europe.

Franz Xaver Kroetz is controversial, prolific and Germany's most performed living dramatist.

Directed by Nancy Diuguid
Designed by Fotini Dimou

"A kind of monologue without words... Eileen Nicholas gives an absolutely superb performance, it's meticulous, it's sensitive, it's very compassionate and it's beautifully observed. A very powerful piece of theatre."

— *BBC Radio*

"I would simply urge you to see it... Nancy Diuguid's production shows that Kroetz is a writer of genuine contemporary tragedy which can touch all of us. Miss this, and it'll come back and haunt you."

— *Steve Grant, Time Out*



The Little Theatre

March 14, 15; 17-19; 21; 23-26 at 8.00pm

March 19 at 5.00pm

March 20 at 3.00pm

March 25, 26 at 11.00pm

Duration: 1 hour 15 mins, no interval

\$14 \$12 (Friend) \$11 (SPU)

With the assistance of
The British Council

Belvoir Street Theatre

PELL MELL

A Top Class Comedy in a Second Grade World

From the shelter sheds of Glen Osmond Primary to the first day of the 'real world', from dropping your first boyfriend to dropping your first trip, from buying Led Zeppelin I to chucking out Led Zeppelin IV, Pell Mell is a comic and poignant look at a girl growing up in Adelaide's Myrtle Bank during the '60s and '70s. Written and performed by Adelaide-born actor Melanie Salomon and directed by Geoffrey Rush.

"If you don't shriek or fall about laughing, then you've led a sheltered life. Put Pell Mell on your 'must see' list!"

— *The Australian*

"An endearing characterisation and enormously funny because of Salomon's poised performance."

— *Sydney Morning Herald*



The Little Theatre

March 6-8; 10, 11; 14-19 at 11.00pm

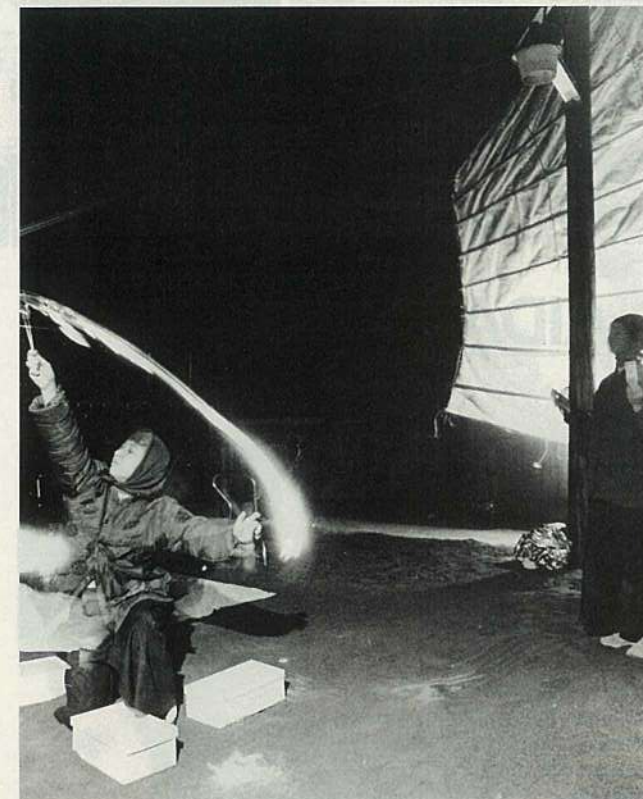
Duration: 1 hour, no interval

\$12 \$10 (Friend) \$9 (SPU)

Theatre Repere of Quebec

THE DRAGON'S TRILOGY

The vast cultural landscape of Canada is evoked in Theatre Repere's epic 'The Dragon's Trilogy'. Performed in English, French and Chinese, on a stage covered with three tons of fine gravel, the work weaves a theatrical tapestry binding Quebec city (1910-35) with Toronto (1935-60) and Vancouver (1960-87). This seventy-five year itinerary is a journey made by two Quebec children - Jeanne and Francoise - and many more characters from China, Japan, France and Britain, who are living revelations of Canada's contradictions and sheer size. Director Robert Lepage uses narrative, music and stunning visual effects to tell the story. This production is destined to be one of the theatrical revelations of the Adelaide Festival, and follows acclaimed seasons at this year's London International Theatre Festival and the Galway Festival.



"In such a piece, everything depends on the images, and these are of a quality that reveals Robert Lepage - the show's director - as a magician comparable to the young Peter Brook... it proved to be a masterpiece."

— *Irving Wardle, The Times*

"Rarely has a play offered such seamless weaving together of text, movement, music and visual images to make a completely satisfying whole: splendid ensemble work."

The Guardian, London

Thebarton Theatre (In the Round)

March 17-19; 21-26 at 7.30pm

March 19, 26 at 1.30pm

Duration: 3 hours 30 mins, including two intervals

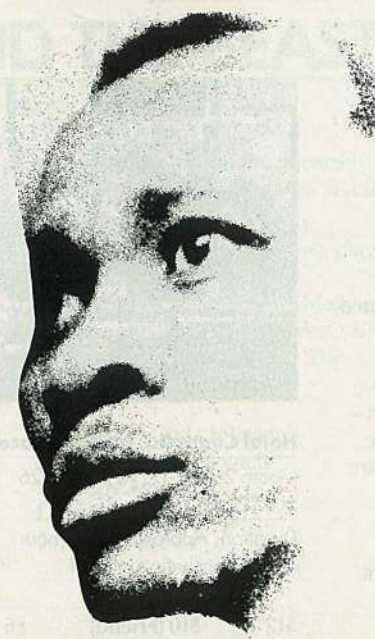
\$19 \$16 (Friend) \$14 (SPU)

With the assistance of the Canadian
Department of External Affairs and the
Ministry of Culture of the Government
of Quebec

The Earth Players of Johannesburg

BOPHA!

The Earth Players' high-energy production of 'Bopha!' has three black actors impersonating just about every black and white member of the South African police force (and their relatives) in a hard, athletic, protean, painful and funny play. Using song, dance, caricature and comic scenarios, 'Bopha!' (meaning 'Arrest!') is a cabaret of protest by Percy Mtwa, whose play 'Woza Albert' toured to Adelaide in 1985. A trio of performers from the Earth Players' Company, Soweto - Sydney Khumalo, Aubrey Radebe and Aubrey Maolosi Molefe - is directed by the author. This deeply-committed piece is indigenous South African theatre to its heart-breaking climax.



Percy Mtwa

"Urgent, immediate and stunningly powerful."

— *Weekly Mail, Johannesburg*

"Throbs with energy and passion."

— *City Press, Johannesburg*

Union Hall

March 14-19; 21-26 at 8.00pm

March 18, 19, 25, 26 at 10.30pm

Duration: 1 hour 20 mins, no interval

\$19 \$17 (Friend) \$12 (SPU)

In association with Hocking & Woods Pty. Ltd.
and The Market Theatre Company of
Johannesburg

THE GREAT MOSCOW CIRCUS

Circus is the national theatre of the Soviet Union – top acts from over seventy Russian Circuses will enthral Festival audiences in this first Australian tour since 1977. Two plane-loads of animals will perform with the cream of the Russian circus world: clowns, lion tamers, acrobats, stilt jumpers, hand balancers, bear circuses, cosmic flyers, equilibrists, air gymnasts, tight-wire artists, jugglers . . . all these and more under the 6,000-seat Big Top.

Big Top, West Parklands

March 9–13; 15–20 at 8.00pm

March 9, 12, 13, 19, 20 at 1.00pm

March 12, 13, 19, 20 at 4.30pm

Duration: Approximately 2 hours, including interval

\$19.90 \$15.90 (P) \$9.90 (Children – 14 years old or under)
\$15.90 (Parties of twenty or more)

Presented by Michael Edgley International



FASCINATING AIDA

'Fascinating Aida' is an engagingly glamorous female musical comedy trio who like to call themselves Sweet FA, and – after slinking on stage in decadent evening gowns – launch into a show which they describe as cabaret's revenge on Mary O'Hara. Their immaculate, close harmony singing, combined with witty astringent lyrics and a playful sense of outrageous sexuality, has won them an army of fans across the length and breadth of Britain.

Sweet FA's material ranges from an

hilarious 'soaperetta' – in which JR meets G and S – to the bitter-sweet 'Saturday Night' about loneliness and the longing for companionship. They are perhaps best described as a sort of R-rated Andrews Sisters, whose musical ability and wit makes for fascinating entertainment.

"A trio of glamorous and entertaining satirists, who are doing for the eighties what Noel Coward did for the forties and Tom Lehrer for the fifties!"
– Mail on Sunday, London



Royalty Theatre

March 14–19 at 8.00pm

Duration: Approximately 2 hours, including interval

\$25 \$21 (Friend) \$15 (SPU)
No Concession March 18 & 19

Presented by Jon Nicholls and Adrian Bohm by arrangement with The Festival of Sydney

A FLOCK OF FLAMIN' GALAHS

A Pub Show by Troupe Theatre

The poor are mad – the rich eccentric! Happy are the poor, they will inherit the earth. Merry are our eccentrics, they will inherit a pub for a season of Troupe Theatre's Festival production – 'A Flock of Flamin' Galahs'.

What happens when Daisy Bates, Adelaide's own Victorian moralist and anthropologist, meets William Chidley – a self-made sexual theorist – and both are joined by Mahomet Allum, an Afghan migrant, herbalist, benefactor and cult figure of the depression years? What happens is indeed bedlam. Beatrice Miles will be there with taxi door in hand, as will Sydney gangster and bootlegger Kate Leigh.

'A Flock of Flamin' Galahs' brings together these historical Australian

eccentrics in a madcap night of fun and entertainment full of songs, yarns, jokes and stories that will have you wondering . . . Is there really a difference between eccentricity and madness?

By focusing on eccentricity and Australian pub culture, Troupe's production exposes our intolerance of those living outside the social norm. Conflicts of lifestyle, behaviour, class and attitude are contained in new theatrical form – the theatre becomes the pub, the audience the clientele – and all are urged and invited to participate. Troupe offers a night of culture – pub culture. Intriguing, inviting, shocking, annoying or downright disturbing.



Hotel Centralia, North Terrace

March 2–5; 8–12; 15–19; 22–26 at 8.00pm

Duration: Approximately 2 hours 30 mins, including interval

\$12 \$10 (Friend) \$6 (SPU)

AMANDLA

African National Congress

Amandla fuses diverse cultural forms of theatre, dance and music from the peoples of South Africa, into performances which are both challenging and exhilarating. It draws on South African jazz, the guitar-based popular music of Soweto, and many forms of dance and singing styles from chanting to choral. Thirty young exiled artists brilliantly meld a political message with popular entertainment.

Amandla is the cultural ensemble of the African National Congress. With incessant world attention and indignation focused on the struggle of the black majority against apartheid rule, culture – especially theatre and music – plays an important part in understanding and resistance.

By arrangement with the African National Congress Support Committee



"Performed with optimism and the invincible joy of living!"
– Kristeligh Dagblad, Denmark

"Great skill, resource, energy, sophistication and capacity for joy!"
– New Statesman

"One of the most lively and important groups in Southern Africa."
– Zimbabwe Herald

"Anyone remotely interested in politics or theatre, music or dance, should burn a trail to see it."
– The Observer, London

"The audience were ablaze with the excitement of tribal dance . . . these performers are a splendid company!"
– Glasgow Herald

Royalty Theatre

March 5, 6; 8–13 at 8.00pm

March 6 and 13 at 3.00pm

Duration: Approximately 2 hours, including interval

A Reserve
\$19 \$16 (Friend) \$14 (SPU)
B Reserve
\$13 \$11 (Friend) \$10 (SPU)

Magpie Theatre

BEAUTY AND THE BEAST

by David Holman

Once upon a time during the years of the Australian goldrush, there was a poor digger called Ryan. Ryan had three daughters. The youngest was called Beauty. Striking it rich, Ryan invested all his gold in a fine house in the port and a four-masted cargo ship. But the ship's valuable cargo was lost and the family was penniless once more. All that was left to them was a few acres of sandy sheep country far, far from the coast. And in that isolated place they went to live. A year later Ryan received news that his long lost cargo had been found and he set off once more for the port – little thinking of the night of terror that was awaiting

him, little thinking of the unearthly creature who would soon own his life. This show is for all the family. 'Beauty and the Beast' is a new play by David Holman, who is particularly associated with Magpie Theatre and their previous Festival successes: 'No Worries' and 'The Small Poppies'.

Directed by Chris Johnson
Designed by Julie Lynch
Music by Alan John
Lighting Designed by John Comeadow



Odeon Theatre

March 5, 12, 19, 26 at 2.00pm

March 9, 16, 23 at 5.00pm

March 12, 19, 26 at 6.00pm

March 10, 17, 18, 24, 25 at 7.30pm

March 9, 16, 23 at 8.00pm

Duration: 1 hour 45 mins, including interval

\$10 \$8.50 (Friend) \$5 (SPU)

Proudly sponsored by The Shell Company of Australia Limited



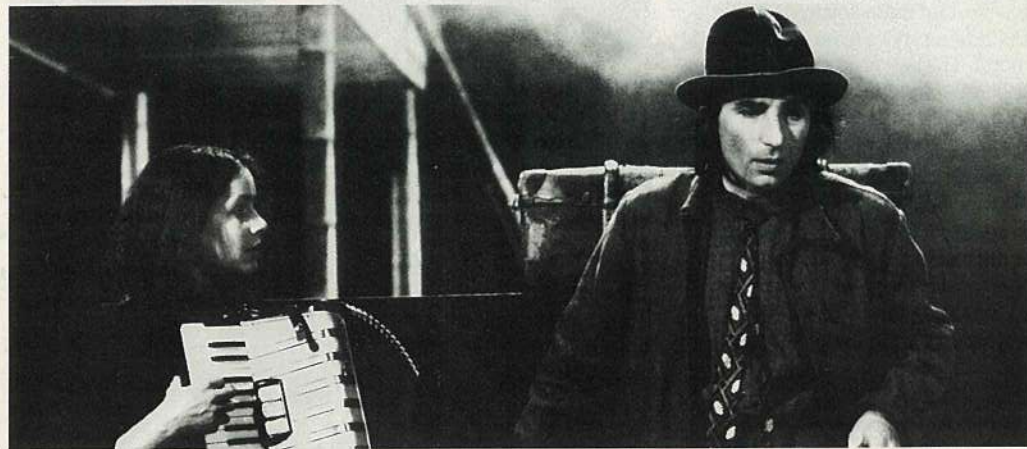
Youth Benefits Limited

Jozef van den Berg DIE PLEISTERPLAATS

(The Half-Way House)

Jozef van den Berg is one of Holland's most popular and widely-respected artists. His wit and whimsy have captivated audiences all over the world, as his theatrical alter ego continues a search for meaning, love and other forms of intelligent life. In 'Die Pleisterplaats' (The Half-Way House) he and his 'family' – a trunk-full of argumentative and brilliantly manipulated puppets – confront the almost frightening possibility that they might have discovered paradise, and someone to share it with! Somewhere between stand-up comedy and Samuel Beckett, Jozef van den Berg's theatre is alternately hilarious, ironic, melancholic, philosophical and lyrical. The sparse but beautiful settings, Marie Claire Stambac's perfect performance as counter-foil to van den Berg, the delicate music and the quirky narrative combine to create a seamless and delightful piece of theatre.

Performed in English.



"Jozef van den Berg's work resembles that of a weaver. He weaves a cloth with two pieces of thread. One is visible and one invisible. When the cloth is woven, a picture appears, full of poetic expression and magic. His theatre is original, subtle and of a unique quality."

– Peter Brook

"'Die Pleisterplaats' is a totally complete, poetic and magical performance."

– De Gelderlander

Scott Theatre

March 17–19; 21; 23–26 at 8.15pm

March 20 at 2.00pm

Duration: Approximately 1 hour
40 mins, no interval

A Reserve

\$17 \$14.50 (Friend) \$13 (SPU)
\$9 (Children 14 years and under)

B Reserve

\$13 \$11 (Friend) \$10 (SPU)
\$6 (Children 14 years and under)

Assisted by the Dutch Ministry of Culture
through the Netherlands Theatre Institute

AN EVENING WITH MONTY PYTHON'S GRAHAM CHAPMAN

Prince of Pythons, Graham Chapman (he was Brian), presents probably one of the most esoteric, avant-garde, deeply meaningful and intellectually taxing nights of the Festival. Accompanied only by himself, Mr. Chapman will regale his carefully screened audience with very serious anecdotes, educational archival film footage from the house of Python and profound insights into the meaning of life. Mr. Chapman is a special guest of the Melbourne International Comedy Festival. Book early for the most challenging evening of your life, but please, no laughing in the quiet bits.



Opera Theatre

March 13 at 8.00pm

\$19 \$16 (Friend) \$14 (SPU)

By arrangement with the Melbourne
International Comedy Festival

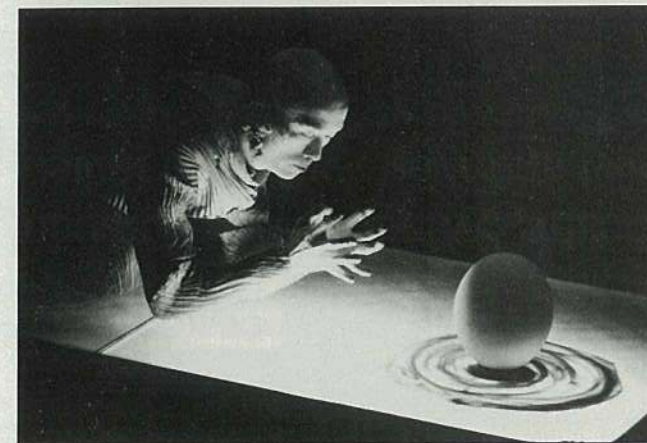
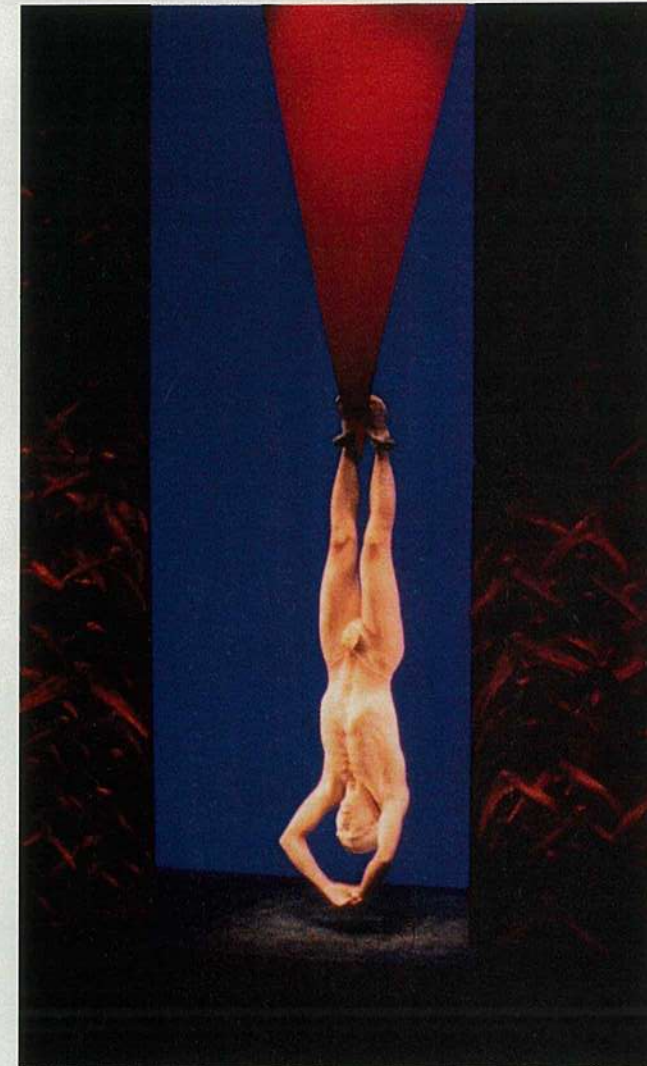
Sankai Juku

UNETSU – 'EGGS STANDING OUT OF CURIOSITY'

Bhuto Dance from Japan

Sankai Juku is a spectacular performing troupe presenting a unique form of Japanese dance – called bhuto – that has stunned Western audiences with its highly-controlled, emotionally extreme, and dramatically riveting style. Created in 1975 under the inspiration of Ushio Amagatsu, the troupe draws on the traditions of Kabuki and Noh Theatre and adds elements of Western forms ranging through Dada, German Expressionism, nihilism, eroticism, sculpture, poetry and pop art. Creating a new vision of self-expression, their images of extreme fear and profound peace mirror elements of life in the nuclear age.

In 'Unetsu' the Company uses the four eternal symbols, earth, water, air and light, combined with the symbol of birth and eternal life: the egg. An astounding program of mysticism: chalked bodies, slow motion, sculptured poses, a stage immersed in water, sand trickling from above, suspended eggs. A ritualistic and radically different evening of dance set to inspiring new music.



"There can be no doubt Sankai Juku is one of the great dance companies of the world. With five men it can create a cosmos; with one, it can reflect the human condition."

– Jerusalem Post

"In its often simple, sometimes dark and ceaselessly ambivalent way, Sankai Juku has put our time to the looking glass, and we are amazed."

– Christian Science Monitor

"In all Japanese arts, emptiness is not a void but a vast space full of choices, brewing together until one simple idea emerges. The bhuto dancer waits until the time is right, then springs into action. This company challenges our perceptions of life."

– Dancemagazine, United States

"The singular glory of Sankai Juku is that it achieves almost pure metaphor. It is not like anything else. Rather, it becomes the thing that all else is like!"

– Time

Thebarton Theatre

March 3, 5–8; 10–12 at 8.30pm

Duration: Approximately 1 hour
30 mins, no interval

\$25 \$21 (Friend) \$18 (SPU)

Assisted by The Japan Foundation

Aboriginal Cultural Foundation

DANCERS OF THE DREAMING

This Festival visit marks the Adelaide debut of 'Dancers of the Dreaming', established in 1981 for the Aboriginal Cultural Foundation. The company of twenty-five is recruited from the Northern and Central Desert, North East Arnhem Land, Yirrkala and Lake Evella, and has performed its tribal ceremonies on tours to the USA, Africa, the South Pacific and Paris.

In a message for audiences in Adelaide, Gawirrin Gumana, the chairman of the ACF, expresses the hope that through the company's tour people will come to learn and enjoy something of the richness of living culture.

"All traditional songs, dances and music are owned by local clans which belong to particular areas of land. The Ancestral Heroes of the Dreamtime created these for us for every different clan to hold in sacred trust. So the clan leaders have the sacred duty handed down from our forefathers of guarding and maintaining what is owned by clans.

"Culture for us is our foundation – our feet, our body, our flesh. If we had no culture, that would mean we are nothing. Ceremony is our life.

"We have never felt the need to form a national traditional theatre company to build up our identity as tribal people because we have never lost our identity. So this is not a professional or commercial dance company. We feel that to form such a company would only undermine our traditions. Rather, the clan leaders have simply chosen certain public-sacred dances and songs especially for this visit to Adelaide."



"A revelation. The dancers are the instrument of humanity's longest-lived art forms – forms which endure only by being re-created afresh in the bodies and sounds of living human beings. A sense of mystery remains, the sense of a revelation just begun."

– West Australian

"What you are going to witness is not a question of style, production values, choreography or message, it is life itself. This is art without artfulness."

– The Australian

Festival Centre Amphitheatre

March 12 – 14, 15–18 at 8.15pm

March 13 at 5.00pm

Duration: Approximately 2 hours, including interval

\$12 \$10 (Friend) \$9 (SPU)
\$7 (Children 14 and under)

Proudly sponsored by

**IAN KIDD
DESIGN**

TWYLA THARP DANCE

Twyla Tharp is one of the most important and original choreographers of our time. Whether creating a piece for Mikhail Baryshnikov, working with David Byrne of 'Talking Heads' or directing and choreographing the Broadway hit 'Singin' in the Rain', Tharp's individual and accessible style has drawn the admiration of the dance world and audiences alike.

Recognised for her work in film, Twyla Tharp has choreographed four feature films – 'Hair', 'Ragtime', 'Amadeus' and 'White Nights'. She has created dances for a range of music extending from early American jazz to classical and pop, and has worked with commissioned scores by contemporary American composers including Philip Glass and David Byrne.

For its first Australian visit, Twyla Tharp Dance brings a repertoire from sold-out seasons in New York that has revitalised and extended dance audiences. The Company's three programs will be drawn from works including 'Baker's Dozen', 'In the Upper Room', 'Nine Sinatra Songs', 'Sue's Leg' and 'Fugue'.

"'Fugue' is an ingenious exposition of the canon form and a brilliant display of expertise."

– Village Voice

"Performed to the music of Frank Sinatra, 'Nine Sinatra Songs' is one of the best works of the dance season, sophisticated, humane and highly original."

– New York Times

"'As Time Goes By' – a truly avant-garde and witty ballet."

– New York Times

"'The Catherine Wheel', to music by David Byrne, is a major event in our theatre ... a dance apotheosis of astonishing beauty and power."

– The New Yorker



"'Baker's Dozen' is a constant delight. It is unexpected, charming and unnervingly deft."

– New York Post

"'In the Upper Room', to music by Philip Glass, is a smashing reaffirmation of her genius and a thrilling extension of her vision of dance theatre."

– Chicago Tribune

"Twyla's been choreographing for fifteen years. In the last five she's become a genuine American culture hero, like Beverly Sills or Muhammed Ali, reaching beyond the limited audiences of her own art form and drawing fans from every corner."

– Boston Globe Magazine

"There is perhaps no artist – certainly no choreographer – who has appealed to such broad and specialised audiences without selling out her nervy neoclassic rigour. She uses ballet, sports, baton twirling, fast shrugs, double takes, slumps, splits, pop dance, slinky shifts and accents, dirty looks, punky thoughts, and every baroque contrapuntal technique from retrograde to inversion. Everything's better organised than a shop of precision stop watches ... so it looks made-up on the spot."

Chicago Tribune

Opera Theatre Program A

March 8, 9 at 8.00pm
Baker's Dozen (Willie 'The Lion' Smith)
In the Upper Room (Philip Glass)

Duration: 1 hour 30 mins, including interval

Opera Theatre Program B

March 10, 11 at 8.00pm
Sue's Leg (Fats Waller)
Fugue (unaccompanied)
Nine Sinatra Songs (Sinatra)

Duration: 1 hour 45 mins, including interval

Opera Theatre Program C

March 12 at 2.00pm and 8.00pm
As Time Goes By (Haydn's Farewell)
New Work
(commissioned Australian score)
The Catherine Wheel – Golden Section (David Byrne)

Duration: 1 hour 40 mins, including interval

A Reserve \$33 \$28 (Friend) \$23 (SPU)

B Reserve \$26 \$22 (Friend) \$19 (SPU)

Subscription Season Ticket – 3 performances

A Reserve \$87 \$75 (Friend) \$60 (SPU)

B Reserve \$69 \$60 (Friend) \$39 (SPU)

In association with the Australian Bicentennial Authority

Proudly sponsored by

ANZ

QANTAS
THE SPIRIT OF AUSTRALIA



The National Bicentennial Dance Event

Australian Dance Theatre, Sydney Dance Company, The Queensland Ballet and West Australian Ballet Company

VAST

The National Bicentennial Dance Event is a gigantic dance performance combining the strengths of Australia's four State companies. The energy of each ensemble will explode simultaneously to produce 'Vast', a new ballet choreographed by Graeme Murphy for sixty nine dancers.

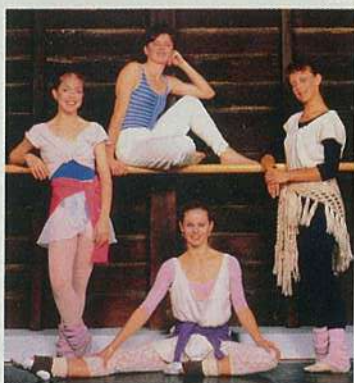
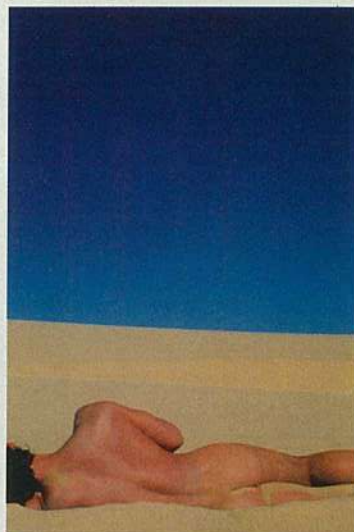
With a score by Barry Conyngham, played by the Tasmanian Symphony Orchestra, in settings by Andrew Carter and with costumes by Jennifer Irwin, this spectacular occasion harnesses our best individual dancers on a scale never seen before. 'Vast' celebrates the wonder-working progress of Australian dance in the past decade.

Graeme Murphy is a choreographer who has, as Artistic Director of the Sydney Dance Company since 1976, forged a distinctive style applauded here and abroad. Just as 'Vast' draws on dance talent from around our coasts, so too will it mirror the diversity of our landscapes. The reefs and coastlines, the deserts and rainforests and, of course, the urban situation in which most Australians live.

"Like Esperanto, we have to devise a language with which we are all confident," says Murphy. "With audiences in each State used to the distinctive style of each company, it will be a dance language speaking equally well to all audiences."

'Vast' will expand the horizons of dance and give participants and audiences a rare opportunity to enjoy our national achievement.

When the Australian Dance Theatre was formed in Adelaide in 1965, it was Australia's first professional modern dance company. With tours to Europe and South East Asia, the ADT's name is synonymous with both blockbuster epics such as 'Wildstars' and its lively community access program in country areas. Its reputation as a leading exponent of contemporary dance was under-



lined this year with the appointment of a new Artistic Director. Leigh Warren's 1987 season featured musicians ranging from the Australian String Quartet to Galapagos Duck.

Sydney Dance Company celebrated the tenth anniversary of Graeme Murphy's artistic direction in 1986. With Janet Vernon, Murphy has built a large following for the company's distinctive repertoire and style, and has consolidated a national reputation. In addition, Sydney Dance Company has made nine international tours including New York, London and Tokyo, as well as major arts festivals worldwide. Murphy has created many firsts such as, 'Poppy' (1978)

which enjoyed a sold-out return season in 1987 and 'Shining' (1986).

Founded in 1952 as a classical company, the West Australian Ballet Company, led by Barry Moreland since 1983, has embraced an exciting variety of modern and classical styles. This year it premiered 'Seven Deadly Sins' featuring Jill Perryman, while Moreland's own 'Alice in Wonderland' was set to the rhythms of George Gershwin and featured designs by artist Charles Blackman.

The Queensland Ballet was founded in 1960 and for nine years has been directed by Harold Collins. With eighteen classical dancers, Collins has presented a range of new work from Australian choreographers. Their most recent tour included Sydney, where Jacqui Carroll's 'Firebird' and Andris Toppe's 'Death in Venice' gave further proof of the Company's vigorous classical style.

Festival Theatre

March 17 at 8.00pm

March 18 at 5.15pm and 8.45pm

March 19 at 2.00pm and 8.00pm

Duration: 1 hour 50 mins, including interval

A Reserve

\$32.50 \$30 (Friend) \$22.50 (SPU)

B Reserve

\$25.50 \$23 (Friend) \$15.50 (SPU)

Presented by the Australian Bicentennial Authority in association with The Adelaide Festival Centre Trust.
The Tasmanian Symphony Orchestra appears by arrangement with the Australian Broadcasting Corporation.

Proudly sponsored by

WANG
AUSTRALIA



Graeme Murphy

An Introduction to The Festival Music and Opera Program

by Lord Harewood

I have for years believed that Festivals should lay as much emphasis on the music played as on those who play it. Equally, I believe a Festival, more comfortably than for instance a concert series, can run themes or ideas with profit to the audience. Adelaide's music program in 1988 pushes each of these notions out for review.

I have always been fascinated by music's power to convey drama, to crystallise and advance a dramatic clash to the point of resolution or disaster, to explore the conflict or the tragedy, and to sum up particular situations in all their complexity in a few phrases, even a single chord. I don't only mean opera, which specifically works to that end, but concert music (such as symphonies by Berlioz or Mahler), chamber music (like Liszt's 'La lugubre gondole' or Britten's 'Ballad of Little Musgrave and Lady Barnard'), or even music in more abstract forms, like the sonata, the function of which is not only the harnessing of contrasts in tempo but the finely tuned organisation of music with themes, developments and recapitulations, until the argument becomes as close to drama as often makes no matter.

So our program will not only contain complete operas on every scale (as well as significant operatic scenes); it will have dance; concert music (what is more dramatic than the Mass?); exploration of sonata form and its derivations, from Haydn to Schoenberg; implicit music drama in things like Britten's Canticules and 'Saint Nicolas', or Schoenberg's 'Pierrot Lunaire'. **Few concerts or recitals will be without some comment on the theme of drama through music, and my hope is that by the end of the Festival, it will seem to crop up all over.** Do wind arrangements of Mozart's operatic music carry the stuff of drama? Is Formosa's reaction to words dramatic or lyrical? Will aboriginal dance in an age-old tradition be nearer the theme than Graeme Murphy's invention inside the Modern Dance dispensation? Is Twyla Tharp's reaction to Sinatra as dramatic as Janacek's to God?

Another thing Festivals do well is the miniature celebration of events like the 75th anniversary of Benjamin Britten's birth; or of the sudden, in his short life, late flowering of Schubert's genius in string quartet and quintet; of Tippett's exploration of the same genre; or of a composer like Don Banks, whose potential listeners deserve the opportunity to hear four or five works within a short time.

Festival audiences are often more receptive than before the event they would ever have suspected, and a festival is the best place for a crash course in contemporary music as viewed by Pierre Boulez. It would be an exaggeration to carry such a course too far, **but the sound of minds boggling, or at least stretching, should be audible to the practised Festival ear** – and should be heard too when the Kronos Quartet play.

Early in the Festival, and at its end, are large-scale symphonic concerts; by the Chicago Orchestra with Mahler and Ives in the repertory; by the Adelaide Symphony Orchestra, with Beethoven, and a major choral piece by Janacek. There is more music of symphonic stature at the Town Hall, but much of the program is given over to chamber music. Contemporary music crops up all over the program, sometimes as a single item in a concert – like the important premiere of a commissioned work from Riccardo Formosa, or Henning Brauel's piece for violin and strings specially written for Brenton Langbein – sometimes in more schematic fashion, such as the feature we are making of the Four Quartets of Michael Tippett played by the Chilingirian Quartet, or the Five Canticules of Benjamin Britten.

Britten's chamber music is featured throughout the Festival, and the composer's inclination towards words and drama will be noted in the Canticules, in the little drama for male voices written for a prisoner-of-war camp and included in one of the programs of the Song Company, in 'Saint Nicolas' and of course – more obviously – in 'Curlew River'. Students of the drama, and indeed of East and West, will have a chance of comparing 'Curlew River' with the original Noh play, 'Sumidagawa', which can be seen a few days later.

Right through the Festival program runs a theme, as it should, of Australian music. It is a considerable satisfaction to be able to follow the 1986 premiere of 'Voss' with the first theatre performance of another Australian opera, Helen Gifford's 'Regarding Faustus', which will form part of a double-bill being presented by Victoria State Opera. Its partner is Victor Ullmann's 'The Emperor of Atlantis', a work worth its place on its own merits, but made remarkable because composer and librettist were murdered by the Nazis immediately after its dress rehearsal.

Opera of a more expected kind will be heard in Joan Sutherland's concert, when to Handel she adds three great 19th century Mad Scenes, by Bellini, Donizetti and Thomas. This is singer's music *par excellence*, but the two composers would have poured scorn on any suggestion that their music did not evoke drama. I think Joan Sutherland would be disappointed at the idea too.

The only wholly conventional opera is Prokofiev's wholly unconventional 'The Fiery Angel', an extraordinary work with a theme of sexual neurasthenia and obsession. It was never performed in Prokofiev's lifetime, but has become something of a Festival speciality. It continues the Festival's admirable record of first Australian performances of major twentieth century opera.

If the music being performed takes pride of place over the performers, this is not to say that we are not also proud of the performers we have assembled. No program which includes a recital by Rostropovich or Andras Schiff need offer apologies in this area. We are particularly pleased to have several expatriate Australians 'in residence', performing in several different events. Names like Alice Giles, Barry Tuckwell, Brenton Langbein and Maureen Jones appear often, and to them we might add that of expatriate Ronald Thomas, director of The Soloists of Australia and leader of the Sydney String Quartet. Marilyn Richardson, once Adelaide's most prominent musician, and Gerald English, English tenor resident in Australia, are also around for much of the Festival and will be heard in several different styles of music.

But I must come back to the music itself, and here it becomes a matter of choice. Who should you ask to perform what? What proportion of old to new, of tried and trusty to innovative and speculative? Will the emphasis be on Mozart and Schubert, or on Beethoven and Brahms? The answer is here for all to see.

SPIRIT OF INDIA

A Celebration of Indian Music and Dance

Following the success at the 1986 Adelaide Festival of two concerts by Indian artists, Indian culture will constitute a central theme of the 1988 Festival, with Peter Brook's western interpretation of 'The Mahabharata' alongside probably the most extensive program of Indian music and dance ever seen in Australia.

Lord Harewood, who has travelled extensively in India, meeting and listening to hundreds of musicians, introduces the series:

"In the traditional culture of India, music envelops the entire life of man in a shell of melodic sound. Its tradition is unbroken, an accumulated heritage of centuries – but closer acquaintance discloses that there are two quite distinct traditions: North Indian music, known as Hindustani, and South Indian called Carnatic. Their roots are the same, their styles different. We have tried to evoke each, with performers from both disciplines.

"Indian music bears the same relationship to Western music as Indian dancing does to Western ballet. It is purely melodic, the Western notion of harmony being alien to Indian musical thinking. But its rhythmic energy and variety are infinite, and it is this rhythmic vitality which will appeal first to the Western ear, which may take longer to respond to the heart-searching yearning of the slow 'alap' with which an extended concert piece will begin.

"Dancing and singing are as central a part of Indian musical expression as instrumental music. Indeed, just as it is true that all Indian music aspires to song, so many dancers sing and play, as will be demonstrated in this program.

"We hope that this first week of Festival activity will leave listeners with a taste for that melancholy and longing which is the stuff of Indian melody and make it as much a part of their appreciation as the rapid rhythm and drumming with which

the great structures customarily end. Since Indian music is not written down, every performance is virtually a new composition and a world premiere!"

Dr. Menon's Opening Lecture

Dr. Narayana Menon, once head of All Indian Radio, is a graduate of Edinburgh University, where he sat at the feet of Donald Tovey to become nearly as expert in the explanation of Western music as he is of Indian. His lecture will introduce not only the 'Spirit of India' series – structures, technical terms and Indian musical outlook – but will also include brief appearances by some of the performers who can be heard and seen during the week.

Vilayat Khan

Vilayat Khan is unquestionably a celebrity in Indian classical music and occupies an eminent place in the art of the sitar, a popular stringed instrument that has existed for seven centuries. He is sixth in an unbroken line of celebrated maestros going back to the Moghul period, and has played extensively in Europe, the USSR and Africa.

Malavika Sarukkai

A new star in the firmament of Bharatanatyam, the South Indian Temple dance, Malavika Sarukkai has represented her country at Festival of India in London and New York. She performs in two classical dance styles – the clean lines of Bharatanatyam and the sensuous turns and bends of Odissi. A performance of lyricism and vitality, with flawless technique, evoking a spiritual tone of serene joy.

Shivkumar Sharma

The santoor is a complex zither-like folk instrument with one hundred strings, widely played in the Kashmir Valley. Its leading virtuoso, Shivkumar Sharma, has made its soft tones popular on the classical concert stages of India and abroad.

Hariprasad Chaurasia

Hariprasad Chaurasia is renowned as his country's greatest flautist, and plays flutes sized from six feet to six inches. He is the first North Indian musician to elevate the flute to solo-concert status.

K.V. Narayanaswamy

Carnatic music is a profound art, fusing words, melody and rhythm smoothly and beautifully. K.V. Narayanaswamy is one of the top-rated vocalists among Carnatic musicians. A Professor of Music at Madras Academy, he has toured extensively in the United States, sharing the stage of Hollywood Bowl with Ravi Shankar.

Durga Lal

Based in Delhi, Durga Lal is a leading exponent of Kathak dancing and represented this North Indian style at the Festival of India in London in 1982. Rhythm runs in his veins, as he dances to many drums – tabla, mridangam, kanjira and pakhawaj.

Tala Vadya Kacheri

A concert of South Indian percussion instruments, this highly enjoyable arrangement is relatively modern in the history of Indian music. It is introduced by a singer and led by an exponent of the South Indian drum, mridangam. Other instruments include the kanjira, a kind of tambourine; ghatam, a tuned earthenware pot of considerable size; and an extra mridangam. As in other Indian music, the tune will be passed from one to another, improvising, embroidering and setting new problems.

Combined Percussion Concert

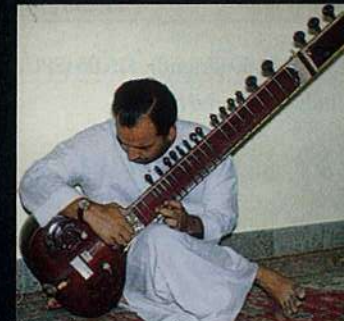
North and South Indian percussionists combine in an uninhibited grand finale to the week of Indian Music and Dance.



Malavika Sarukkai



Shivkumar Sharma



Vilayat Khan



Durga Lal

"Perhaps the most moving and exciting quality of Indian music is the innocence of its rapture, the ecstatic and spontaneous delight which binds performers and audiences alike. However sophisticated the means, however complex the structure . . . nothing is lost of the child's freshness of wonder."

– Sir Yehudi Menuhin

Assisted by the Indian Council for Cultural Relations

Town Hall

March 3 at 8.15pm

Vilayat Khan

Duration: Approximately 2 hours
30 mins, including interval

A Reserve	\$20	\$17 (Friend)	\$16 (SPU)
B Reserve	\$16	\$14 (Friend)	\$12 (SPU)

Space Theatre

March 4 at 5.30pm

Dr Narayana Menon

Lecture/Demonstration

Duration: Approximately 1 hour

Admission Free

March 5, 7 at 7.45pm

Malavika Sarukkai / Tala Vadya Kacheri

Duration: Approximately 3 hours,
including interval

March 6 at 4.00pm

March 8 at 7.45pm

Shivkumar Sharma / Hariprasad Chaurasia

Duration: Approximately 3 hours,
including interval

March 6, 9 at 7.45pm

K.V. Narayanaswamy/Durga Lal

Duration: Approximately 3 hours,
including interval

Each concert	\$15	\$13 (Friend)	\$11 (SPU)
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Festival Centre Amphitheatre

March 10 at 8.30pm

Combined Percussion Concert

Duration: Approximately 1 hour
30 mins, no interval

\$12	\$10 (Friend)	\$9 (SPU)
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Subscription (complete series;
all 5 concerts)

\$50	\$40 (Friend)	\$35 (SPU)
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SPIRIT OF INDIA

State Opera of South Australia

THE FIERY ANGEL

by Sergei Prokofiev

Prokofiev's fervent story of diabolical sexual obsession is set against a background of the macabre and supernatural. Renata has visions of an Angel, an ideal of a perfect man. The Angel glows with fire and disappears after telling her he will return as a man. Renata takes Count Heinrich as her lover – convinced he is her re-incarnated Angel. But he leaves her, and she spends her life trying to find him. And The Fiery Angel will not let her sleep...

Conceived on the monumental scale of Wagner, 'The Fiery Angel' was not performed in Prokofiev's lifetime due to its exotic staging demands. The State Opera's Australian premiere will star acclaimed British soprano Josephine Barstow as Renata, with New Zealand baritone Rodney McCann singing opposite her as Ruprecht. These illustrious artists will be supported by English tenor Stuart Kale and three Australian singers – Gregory Yurisich, Irene Waugh and Beverley Shean.

'The Fiery Angel' will be sung in English and directed by David Pountney, Director of Productions at the English National Opera. Stuart Challender, Chief Conductor of the Sydney Symphony Orchestra, will conduct the Adelaide Symphony Orchestra and the State Opera Chorus. The production is designed by Ken Wilby and Mark Thompson, and continues the Festival's tradition of presenting Australian premieres of major twentieth century operas.

Festival Theatre

March 5, 8, 11 and 14 at 8.00pm

Duration: Approximately 2 hours 45 mins, including interval

A Reserve
\$39.90 \$35.90 (Friend)
\$33.90 (P) \$19.95 (SU)

B Reserve
\$31.90 \$28.90 (Friend) \$15.95 (SPU)

Proudly sponsored by



Stuart Challender



David Pountney



Rodney McCann



Irene Waugh



Josephine Barstow

DAME JOAN SUTHERLAND

With the Adelaide Symphony Orchestra

Conducted by Richard Bonyng

Having sung in the world's major opera houses – Covent Garden, Paris, Vienna, La Scala, Hamburg, Buenos Aires, the Metropolitan – and in the Edinburgh, Leeds and Florence Festivals, Dame Joan Sutherland has yet to appear in an Adelaide Festival. In 1988, Dame Joan will make that debut with Richard Bonyng and the Adelaide Symphony Orchestra in an evening of glorious operatic excerpts. Highlights of the recital will include the mad scenes from 'Lucia de Lammermoor', 'I Puritani' and 'Hamlet'.

Festival Theatre

March 6 at 8.00pm

Mozart: Divertimento in D, K.316
Handel: Tornami a Vagheggiar,
from 'Alcina'

J.C. Bach: Sinfonia Concertante for flute,
oboe, violin and cello
Bellini: Mad Scene, from 'I Puritani'
Thomas: Mad Scene, from 'Hamlet'
Herold: Overture 'Zampa'
Donizetti: Mad Scene, from 'Lucia di
Lammermoor'

Duration: Approximately 2 hours
10 mins, including interval

\$60 \$50 (Friend) \$45 (SPU)



Joan Sutherland



Richard Bonyng

In association
with the Adelaide
Symphony
Orchestra

Proudly
sponsored by



Victoria State Opera

REGARDING FAUSTUS and THE EMPEROR OF ATLANTIS

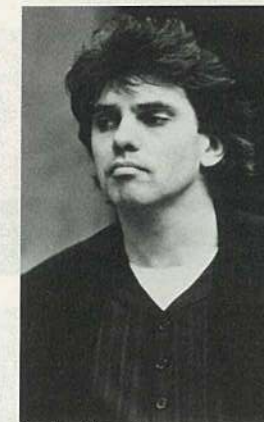
Victoria State Opera brings a striking double-bill to the Festival. Its first component is Australian composer Helen Gifford's tribute, not only to Christopher Marlowe's 'Doctor Faustus' but also to the versatility of Robert Gard, whose name is honoured in the title pun. In this, the stage premiere of 'Regarding Faustus', the tenor acts as narrator, as well as undertaking the roles of both Faust and Mephistopheles.

'The Emperor of Atlantis', by Viktor Ullman, has a more macabre genesis. Written during World War Two by two inmates for performance at Terezin, the so-called 'show piece' concentration camp in north Czechoslovakia, its explicitly anti-war, anti-Nazi theme caused its cancellation during dress rehearsal in October 1944. Composer and librettist were later moved to Auschwitz and murdered. The Emperor is waging total war, and in disgust Death goes on strike. The resulting chaos causes the Emperor

to beg Death to get back on the job. Death consents, but on condition that the Emperor is the first victim of the new order! The music ranges from songs which would not be out of place in a Kurt Weill opera, to a magnificent cathartic setting of the Chorale 'Ein feste Burg'. 'The Emperor of Atlantis' stars Lyndon Terracini, recently acclaimed in the title role of 'Sweeney Todd' in Adelaide.

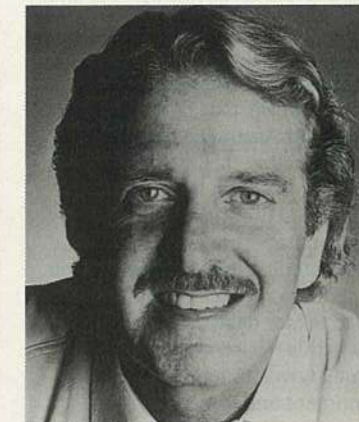
Both operas are directed by Jean-Pierre Mignon, Australia's most exciting young director, who staged 'Don Juan' for the 1984 Adelaide Festival and whose work will also be seen here in 1988 in the play 'Kid's Stuff'.

Conductor: Richard Divall
Director: Jean-Pierre Mignon
Designer: Wendy Black
Lighting Designer: Nigel Levings
Starring: Robert Gard, Lyndon Terracini, Conal Coad, Deborah Riedel, Paul Ferris, Elisa Wilson



Lyndon Terracini

"The most upwardly mobile opera company in the world."
– Lord Harewood



Robert Gard

Space Theatre

March 12, 14, 15, 17 at 8.15pm

Duration: 2 hours 15 mins, including interval

\$25 \$21 (Friend) \$18 (SPU)

Marilyn Richardson in PIERROT LUNAIRE

A Classical Cabaret

In the spirit of German cabaret from early in the century, an outstanding ensemble of Australian musicians brings the music and artistic foment of pre-war Berlin to life in the delightful art-deco environment of Burnside Town Hall.

Written and first performed in Berlin in 1912, Schoenberg's music-theatre piece is composed to a set of vivid and violent poems, in which the traditional comedia figure, Pierrot, moves through a moonlit landscape where he encounters a sequence of dream-like projections from his own fevered, moonstruck fantasy. In Albert Giraud's expressionistic poems, Pierrot symbolizes the kaleidoscope of human desires, moods and emotions.

When Schoenberg was about to record 'Pierrot Lunaire' in 1940, he wrote to the very musical actress who was his collaborator, "We must thoroughly freshen up the speaking part... I intend to catch perfectly that light, ironic, satirical tone in which the piece was actually conceived... Times and ideas have changed a lot, so that what might have sounded Wagnerian or Tchaikovskyian then might today remind us of Puccini, Lehar or worse."

It is that essence of cabaret (ironical and perhaps satirical), which Marilyn Richardson has looked for when she and Brenton Langbein have worked on 'Pierrot Lunaire'. This performance will be preceded



Marilyn Richardson

by some of the cabaret songs Schoenberg wrote for Berlin before 1900 (and failed to get performed) and by the arrangements he and his friends made of Johann Strauss waltzes for the tiny 'Pierrot' ensemble when it went on tour.

Soloists: Marilyn Richardson and James Christiansen. With Elizabeth Koch (flute), Nigel Westlake (clarinet), David Pereira (cello), Maureen Jones (piano), Brenton Langbein (conductor and violin).

Burnside Town Hall Ballroom

Cnr. Greenhill and Portrush Roads,
Tusmore

March 21

Dinner served from 7.00pm;
performance begins approx. 9.00pm

Duration: Approximately 1 hour
30 mins, including interval

\$47 \$42 (Friend) \$37 (SPU)

Includes three-course dinner
Full bar service available

Roger Howell in

PETER DAWSON: OFF THE RECORD

In this Festival premiere, Roger Howell will take the audience on a musical voyage around Australia and the world. Our host? The legendary Australian bass baritone Peter Dawson, the apprentice plumber from Adelaide who conquered the world as a consummate concert performer and recording artist. The score will include evergreens such as 'On the Road to Mandalay', 'The Holy City', 'Bless this House' and 'Droop Not, Young Lover'. A night of nostalgia, sentiment and romanticism.

Written by David Mitchell and Melvyn Morrow
Performed by Roger Howell
Directed and Designed by Tom Lingwood



Union Hall

March 8, 10, 11 at 8.00pm

Duration: Approximately 2 hours, including interval

\$15 \$13 (Friend) \$11 (SPU)

In association with Harvest Theatre Company, South Australia's state-wide theatre. Assisted by the Australian Bicentennial Authority

THE SONG COMPANY

The Song Company consists of eight of Australia's most thrilling voices. Established in 1984, the ensemble appeared at the 1986 Adelaide Festival with the Nederlands Dans Theater, and returns in 1988 for two concerts including the world-premiere of a Festival commission - Nigel Butterley's 'There Came a Wind like a Bugle', based on the poem by Walt Whitman.

The singers achieve a blend and balance needed for the great works of vocal chamber music repertoire. The members of the group are nonetheless accomplished soloists in their own right, with musical director Charles Colman, known nationally as the founder-conductor of the Leonine Consort.

The ensemble members are Rowena Cowley, Akiko Nakajima, Dorothy Williams, Rosemary Saunders, James Bonnefin, David Hamilton, William Moxey and Keith Hempton, joined by associate artists David Miller (harpichord) and Miriam Morris (gamba).



"The eight members of The Song Company perform with vocal skill and theatrical zest."
- Sun-Herald

"This is a group which should be used for a set of 'Buy Australian' commercials."
- The Australian

Elder Hall

March 21 at 1.00pm

Madrigals by Dowland, Wilbye, Vecchi, Le Jeune, Lassus

David Matthews: The Company of Lovers
Britten: The Ballad of Little Musgrave and Lady Barnard

Schubert: Three part-songs with piano

Duration: Approximately 1 hour

\$9 \$8 (Friend) \$7 (SPU)

St Peter's Cathedral

March 23 at 8.00pm

Motets by Gibbons, Byrd, Purcell, Cavalli, Monteverdi, Schutz

Nigel Butterley: There Came a Wind Like a Bugle (World Premiere)

Tchaikovsky: Four part-songs

Associate Artists: David Miller (harpichord)
Miriam Morris (gamba)

Duration: 1 hour 45 mins, including interval

A Reserve
\$17 \$14 (Friend) \$13 (SPU)

B Reserve
\$14 \$12 (Friend) \$11 (SPU)

Proudly sponsored by
THE AUSTRALIAN

Benjamin Britten

CURLEW RIVER

A Parable for Church Performance

While in Tokyo in 1956, Benjamin Britten saw Noh drama for the first time in two performances of the 'Sumidagawa', written by Juro Motomasa in the fifteenth century. The intensity and concentration of the occasion made a tremendous impression on the composer - as surely as the Noh production itself will on Festival patrons! The memory of this play led Britten to a whole new dimension of musical experience in the creation of a parable for church performance with the same story and similar characters. But whereas in Noh the music is the ancient Japanese, in 'Curlew River' it is influenced by the resonant acoustic of Venetian

churches, and grows from a plainsong hymn 'Te lucis ante terminum'. There is no conductor for the ensemble of seven instrumentalists and a group of singers, and the highly-organised musical material is paradoxically deployed in a free style of performance, to words by William Plomer. 'Curlew River' will be staged by The Seymour Group, Australia's leading contemporary music and music-theatre ensemble. They will be joined by tenor Gerald English in this new production by Brian Stacey of a work last staged in Adelaide by the English Opera Group in the presence of Benjamin Britten at the 1970 Adelaide Festival.



Portrait of Benjamin Britten by Kenneth Green (1943)

THE FIVE CANTICLES

Canticles play an important part in the liturgy of the Anglican church, and were originally lyrical passages from a Book of the Bible other than the Book of Psalms.

Benjamin Britten has composed his share of Church music, but The Five Canticles, written spasmodically over a period of nearly thirty years, relate only distantly to the liturgy. Their texts are concerned with belief and protest against evil, and range from Francis Quarles to Edith Sitwell, the Chester Miracle Plays to T.S. Eliot. Two concerts offer a rare

opportunity to hear all five Canticles, with distinguished Australian musicians including Marilyn Richardson, Hartley Newnham, Gerald English, James Christiansen, Alice Giles and Barry Tuckwell.

Other compositions by Britten will also feature - 'Lute Song' from 'Gloriana', an opera composed for the Coronation celebrations of Queen Elizabeth II in 1953; and Suite for Harp performed by South Australian Alice Giles, now recognised as one of the foremost harpists in the world.



Gerald English

SAINT NICOLAS

Benjamin Britten's cantata, 'Saint Nicolas' was first performed at Lancing College in 1948. It represents the maturing artist at his most confident. Popular tenor Thomas Edmonds will be joined by the senior choir of Brighton High School and the Adelaide Festival Chorus; the performance will be conducted by Andrew Greene - until recently Music Director of the State Opera of South Australia. Britten's cantata will be complemented by symphonies by Boccherini and Haydn. Great music in a great space!

Since Benjamin Britten visited Adelaide with the English Opera Group in 1970, his compositions have regularly featured in Adelaide Festival programming, most

spectacularly in the 1980 production of 'Death in Venice'. As its President from 1948, Lord Harewood helped to establish the composer's Aldeburgh Festival. In 1988, the Festival proudly offers tribute to this great composer, in the seventy-fifth year since his birth. In addition to 'Saint Nicolas', 'The Canticles' and 'Curlew River', Britten's work may also be heard in his 'Simple Symphony' (1934) performed by The Soloists of Australia on March 25; 'The Ballad of Little Musgrave and Lady Barnard' (1943) performed by The Song Company on March 21 and 'Lachrymae' (1950) performed by The Australia Ensemble on March 24. These works are presented in the Elder Hall lunchtime concerts.



Thomas Edmonds



Andrew Greene

Bonython Hall

March 10, 12, 13, 15 at 8.30pm

Duration: 1 hour 15 mins, no interval

A Reserve
\$22 \$19 (Friend) \$17 (SPU)

B Reserve
\$18 \$15 (Friend) \$13 (SPU)

Elder Hall

March 14 at 1.00pm

Purcell: Two Masque Sequences from 'The Faery Queen'

Britten: Cantic No.4 'The Magi'
Cantic No.1 'My Beloved is Mine'
Cantic No.2 'Abraham and Isaac'

Marilyn Richardson (soprano), Hartley Newnham (counter-tenor), Gerald English (tenor), James Christiansen (baritone), John O'Donnell (piano and harpsichord), Miriam Morris (gamba).

March 16 at 1.00pm

Beethoven: Horn Sonata in F, Op.17
Schubert: Three Harper songs (Goethe)

'Auf dem Strom'
Britten: Gloriana: Lute Song
Suite in C for Harp
Cantic No.5 'The Death of Saint Narcissus'
Cantic No.3 'Still Falls the Rain'

Gerald English (tenor), Barry Tuckwell (horn), Alice Giles (harp), John O'Donnell (piano).

\$9 \$8 (Friend) \$7 (SPU)

St Peter's Cathedral

March 18, 19 at 8.15pm

Haydn: Symphony No.46 in B
Boccherini: Symphony in D minor G.506
- 'Della Casa del Diavolo'

Britten: 'Saint Nicolas' Op.42
(with Thomas Edmonds, tenor)

Duration: Approximately 1 hour
30 mins, including interval

A Reserve
\$17 \$14 (Friend) \$13 (SPU)

B Reserve
\$14 \$12 (Friend) \$11 (SPU)

CHICAGO SYMPHONY ORCHESTRA

The Chicago Orchestra was formed in 1891, and has been led by some of the twentieth century's greatest conductors, including Artur Rodzinski, Rafael Kubelik, Fritz Reiner, Jean Martinon and Sir Georg Solti. The orchestra achieved international renown through its gramophone recordings under Reiner and Solti, and made its first European tour in 1971.

The Chicago Symphony Orchestra has won forty Grammy Awards from the National Academy of Recording Arts and Sciences – more than any other performing ensemble. Twenty two of these were for recordings with Sir Georg Solti. It must be considered one of the great virtuoso orchestras of the world.

SIR GEORG SOLTI

Music Director and Conductor Music Director of the Chicago Symphony Orchestra since 1969, Sir Georg Solti is one of the world's most honoured and respected conductors. His arrival in Chicago launched one of the most successful musical partnerships of our time, captivating audiences at home and abroad in concerts, award-winning recordings and syndicated radio broadcasts.

Now in his eighteenth year as music director, Sir Georg has one of the longest records of continued service with a major orchestra in the United States. He first conducted the Chicago Symphony at the Ravinia Festival in 1954, and his debut as a guest conductor in Chicago's Orchestra Hall took place in December 1965.

Among the posts held throughout his distinguished career have been music director of the Bavarian State Opera, artistic director of the Frankfurt Opera, music director of the Royal Opera House Covent Garden and principal conductor and artistic director of the London Philharmonic Orchestra.

His guest conducting engagements have taken him to all the major European music festivals and to the podiums of the world's leading orchestras and opera houses.

He was knighted by the Queen in 1972 for his contributions to the musical arts, capping his decade at Covent Garden.

MICHAEL TILSON THOMAS

Guest Conductor

Considered by many to be the most outstanding conductor of his generation, Michael Tilson Thomas launched his career with the Young Musicians Foundation Orchestra of Los Angeles, and at the age of nineteen was assistant conductor and musical assistant at Bayreuth.

In 1969 he was appointed assistant conductor of the Boston Symphony Orchestra, then associate conductor until 1974.

Michael Tilson Thomas made his Chicago Symphony debut in August 1970 at the Ravinia Festival, an outdoor music centre at which the orchestra performs every summer. Since then he has appeared regularly with the orchestra, both at Ravinia and its winter home, Orchestra Hall.

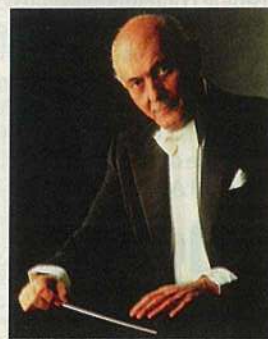
In opera, he conducted the American premiere of the complete version of Berg's 'Lulu' at the Santa Fe Opera and has conducted many operas for New York City Opera, Houston Grand Opera, Hollywood Bowl and the Lyric Opera of Chicago.

His recordings have earned numerous Grammy nominations and international awards, and include works by Beethoven, Tchaikovsky, Debussy, Stravinsky, Ives, Gershwin and Ruggles.

In 1988, Mr Tilson Thomas will succeed Claudio Abbado as Principal Conductor of the London Symphony Orchestra.



Michael Tilson Thomas



Sir Georg Solti



Sir Georg Solti

Festival Theatre

March 7 at 8.00 pm

Program A

Mahler: Symphony No. 9 in D
Conductor: Sir Georg Solti

Duration: 1 hour 30 mins, no interval

March 9 at 8.00 pm

Program B

Glinka: Overture, Russian and Ludmilla
Karel Husa: Trumpet Concerto
Soloist: Adolph Herseth
Bartok: Suite, 'The Miraculous Mandarin'
Brahms: Symphony No. 4 in E minor
Conductor: Sir Georg Solti

Duration: 1 hour 50 mins, including interval

March 10 at 8.00 pm

Program C

Beethoven: Overture, 'Leonore' No. 3
Ives: Symphony No. 3
Rachmaninov: Symphony No. 2 in E minor
Conductor: Michael Tilson Thomas

Duration: 1 hour 45 mins, including interval

A Reserve \$60 \$50 (Friend) \$45 (SPU)

B Reserve \$50 \$42 (Friend) \$37 (SPU)

In association with the Australian Bicentennial Authority.
By arrangement with The Festival of Perth.

Air travel by United Airlines and Ansett. Instrument freight by Weber International (New York) and Grace Brothers Australia.

Sponsored by SANTOS



CHICAGO PRO MUSICA

Winners of the 1986 Grammy Award for Best New Classical Artist, the Chicago Pro Musica comprises several virtuoso musicians from the Chicago Symphony Orchestra, brought together by clarinetist John Bruce Yeh.

"This ensemble is one of the most versatile and artistically accomplished on the American chamber music scene."

— Chicago Tribune

Elder Hall

March 8 at 1.00 pm

Mozart: Quartet in E Flat for clarinet and strings, K.380A
Karel Husa: 'Evocations de Slovaquie' for clarinet, viola and cello
Mozart: Quartet in F, for clarinet and strings, K.496A

Duration: Approximately 1 hour

\$9 \$8 (Friend) \$7 (SPU)

Three Guest Conductors

ADELAIDE SYMPHONY ORCHESTRA

Barry Tuckwell, Brenton Langbein, Mark Elder

Barry Tuckwell is described in the 'New Grove's Dictionary of Music and Musicians' as 'the leading horn player of his generation'. Each year this outstanding Australian gives over one hundred and fifty concerts, not only as soloist, but also as conductor. He has performed throughout Europe, North America and Australia. He was Music Director of the Tasmanian Symphony Orchestra and since 1982 has held that post at the Maryland Symphony Orchestra in the United States.

He has conducted many other orchestras including the London Symphony, English Chamber, Scottish Chamber and Pittsburgh. Another expatriate Australian returns for the Adelaide Festival. Brenton Langbein, born in Gawler and now resident in Switzerland where he is a professor at the Basel Conservatorium, is an illustrious violinist and conductor and has appeared at many festivals. As Music Director of the Opera Factory Zurich, Langbein is one of a group of Australians behind this exciting company. He has frequently returned to South Australia to work with the Adelaide Chamber Orchestra.

The first concert in the series will be conducted by Barry Tuckwell and feature Brenton Langbein as soloist, in a concerto specially written for him by Henning Brauel. The climax of the evening will be provided in spectacular style by Berlioz' extraordinary 'Symphonie Fantastique'.

Brenton Langbein exchanges violin for baton in the second Adelaide Symphony Orchestra concert, with Barry Tuckwell as soloist, in the ever-popular Mozart Horn Concerto No.4. Australian soprano Marilyn Richardson will be soloist in the John Bishop Commission, this year awarded to exciting young composer Riccardo Formosa. Distinguished expatriate South Australian harpist Alice Giles also returns as a guest soloist in the final piece, a rare performance of Frank Martin's 'Petite Symphonie Concertante' for the unusual configuration of harp, harpsichord, piano and strings.

The centre-piece of the Festival's

closing concert, the Glagolitic Mass, is a work of great drama and dignity – a fitting Festival finale conducted by Mark Elder. This Moravian 'folk' mass was composed in 1926, and despite a similarity to liturgical ceremony is non-ecclesiastical and pantheistic. The Adelaide Symphony Orchestra will be joined by the specially formed two-hundred voice Festival Chorus and a dazzling line-up of soloists, including Marilyn Richardson, Irene Waugh, Horst Hoffmann and Arend Baumann.

Mark Elder, Music Director of the English National Opera since 1979, is one of the most rapidly rising of his generation of conductors. He is associated with David Pountney in an innovative style of staging at ENO, and he has himself given first performances of a number of new British works. He has had considerable success conducting Janacek's operas in England, and is well-known to Adelaide audiences for his brilliant Berlioz' 'Damnation of Faust' for the 1982 Festival.

Town Hall

March 12 at 8.15pm

Walton: Portsmouth Point
Don Banks: Episode for Small Orchestra
Henning Brauel: Piece for Violin and String Orchestra.
Soloist: Brenton Langbein (violin)

Sculthorpe: Sun Music II
Berlioz: Symphonie Fantastique, Op.14
Conductor: Barry Tuckwell

Duration: Approximately 2 hours, including interval

JONES • LANGBEIN • TUCKWELL

What happens when three of Australia's most distinguished musicians come together from their adopted homes in the United Kingdom, Switzerland and Italy? In the case of Barry Tuckwell, Brenton Langbein and Maureen Jones the result is musical fireworks! The repertoire for horn, violin and piano is sparse, but provides rare delights, particularly in the great Brahms Trio in E flat. A great evening of chamber music.

Town Hall

March 17 at 8.15pm

Mozart: Symphony No.41 in C, K.551 (Jupiter)
Riccardo Formosa: Attraverso Sentieri di Tempo (1988 John Bishop Commission, based on poems by Francesco Formosa)
Soloist: Marilyn Richardson (soprano)
Mozart: Horn Concerto No.4 in E flat for horn and orchestra K.495
Soloist: Barry Tuckwell (horn)
Frank Martin: 'Petite Symphonie Concertante' for harp, harpsichord, piano and strings
Soloists: Alice Giles (harp), David McSkimming (harpsichord), Ramola Constantino (piano)

Conductor: Brenton Langbein

Duration: 1 hour 45 mins, including interval

A Reserve \$24 \$20 (Friend) \$18 (SPU)

B Reserve \$19 \$16 (Friend) \$14 (SPU)

Festival Theatre – Closing Concert

March 26 at 8.00pm

Beethoven: Symphony No.4 in B flat, Op.60
Janacek: Glagolitic Mass
Soloists: Marilyn Richardson (soprano), Irene Waugh (mezzo-soprano), Horst Hoffmann (tenor), Arend Baumann (bass), Ashleigh Tobin (organ) with the Adelaide Festival Chorus (Chorus Master: Graham Abbott)

Conductor: Mark Elder

Duration: 1 hour 45 mins, including interval

A Reserve \$28 \$24 (Friend) \$20 (SPU)

B Reserve \$22 \$19 (Friend) \$17 (SPU)



Barry Tuckwell



Brenton Langbein



Mark Elder

In association with the Adelaide Symphony Orchestra

Proudly sponsored by



Maureen Jones

Town Hall

March 14 at 8.15pm

Don Banks: Trio (1962)
Beethoven: Sonata in C minor, Op.96 for violin and piano
Brahms: Trio in E flat, Op.40

Duration: 1 hour 30 mins, including interval

A Reserve \$22 \$19 (Friend) \$17 (SPU)

B Reserve \$18 \$15 (Friend) \$14 (SPU)

ROSTROPOVICH

The great Russian cellist Mstislav Rostropovich, is a virtuoso beyond compare and one of the most searching and profound musicians of our time. As cellist, conductor and pianist he has an almost magical gift of communication. This sole Adelaide recital, on only his second Australian tour, will be an occasion to be remembered. Maestro Rostropovich will be accompanied by pianist Lambert Orkis.

"Super-human quality of Rostropovich's music-making."
— *Washington Post*

"He is so consistently superlative that each appearance seems like a fresh experience of his unparalleled virtuosity and remarkable musicianship."
— *New York Times*



"The world's greatest cellist and possibly the greatest who ever lived."
— *New York Post*

Festival Theatre

March 22 at 8.00pm

Beethoven: Sonata No. 5 in D
Bach: Unaccompanied Suite No. 3 in C
Shostakovich: Sonata
Rachmaninov: Vocalise
Rostropovich: Humoresque

Duration: Approximately 1 hour
40 mins, including interval

A Reserve		
\$46	\$39 (Friend)	\$35 (SPU)
B Reserve		
\$37	\$31 (Friend)	\$28 (SPU)

Proudly sponsored by



ANDRAS SCHIFF

Now firmly established as one of the outstanding pianists of his generation, Andras Schiff was born in Hungary and studied at the Liszt Academy in Budapest. He also studied in London with George Malcolm and in recent years has worked with orchestras world-wide, including the Chicago Symphony, Orchestre de Paris, New York Philharmonic, Philadelphia, Concertgebouw and Israel Philharmonic. He has also performed in many festivals such as Salzburg, Aldenburgh, Edinburgh, Ansbach and Tanglewood, and is presently Artistic Director of the Lichfield Festival.

Andras Schiff comes to Adelaide to perform three recitals in the superbly renovated Town Hall and on the City's brand-new Steinway. Two evenings embrace J. S. Bach's great book of forty-eight preludes and fugues: The Well-Tempered Clavier. This is one of the most significant works for keyboard ever written, with immense depth and variety of musical content through all twenty-four major and minor keys. Mr Schiff brings great artistry, spirit and clarity to this masterpiece, as he will to his third Adelaide concert: Schubert and Beethoven sonatas.

"Remarkably absorbing and compelling listening, justly rewarded with a standing ovation."
— *The Times, London*

"On the piano? Not the harpsichord, the clavichord, the virginal? No, the piano! True, Bach did not conceive his keyboard works for a Steinway, but in this case the element of undeniable authenticity lies in the actual style of the performance, the way in which Mr Schiff adapts with an infallible ear the colours and technical attributes of the modern grand for music written more than two centuries ago."
— *Daily Telegraph, London*

"Sheer enjoyment of kaleidoscopic invention."
— *The Guardian*



Town Hall

March 13 at 7.30pm

Bach: The Well-Tempered Clavier, BWV 846-893
Book One: 24 Preludes and Fugues

Duration: 2 hours 30 mins, including two intervals

March 15 at 7.30pm

Bach: The Well-Tempered Clavier, BWV 846-893
Book Two: 24 Preludes and Fugues

Duration: 3 hours, including two intervals

March 19 at 8.15pm

Schubert: Sonata in B Flat, D. 960
Beethoven: Sonata in B Flat, Op. 106 (Hammerklavier)

Duration: Approximately 2 hours, including interval

A Reserve		
\$22	\$19 (Friend)	\$17 (SPU)
B Reserve		
\$18	\$15 (Friend)	\$14 (SPU)
Full Bach Cycle (Two Concerts)		
A: \$34	\$29 (Friend)	\$26 (SPU)
B: \$29	\$23 (Friend)	\$20 (SPU)

THE DROTTHINGHOLM BAROQUE ENSEMBLE

The Drottningholm Baroque Ensemble is named after the Drottningholm Palace near Stockholm, now the home of the King and Queen of Sweden. The Palace is well-known for its theatre, which is preserved in original condition and used every summer for performances of 17th and 18th century opera and ballet. The Ensemble plays regularly in productions staged by the Royal Opera at Drottningholm and is one of the finest early-instrument ensembles in the world.

Formed in 1971, it consists of Nils-Erik Sparf and Tullio Galli (baroque violins), Lars Brolin (baroque viola), Alf Petersen (violone), Olof Larsson (baroque cello), Thomas Schuback (harpsichord), Clas Pehrsson (recorder), and Michael McCraw (bassoon).

"Drottningholm Baroque Ensemble perform so naturally and with such style... Few early music groups handle their particular instruments with such ease, confidence and sheer happiness."
— *New York Times*

By arrangement with Arts Management Pty Ltd
With the assistance of the Swedish Government

Proudly sponsored by



Town Hall

March 7 at 8.15 pm

Telemann: Don Quixote Suite for strings and harpsichord
Sammartini: Concerto in F for recorder, strings and harpsichord
Vivaldi: Concerto in A minor for bassoon, strings and harpsichord
Mozart: Divertimento in F for Strings, K.138
Telemann: Concerto in F for Recorder, Bassoon, Strings and Harpsichord
Roman: Suite from the Drottningholms-Musiquen

Duration: Approximately 2 hours, including interval

Town Hall

March 8 at 8.15 pm

Handel: Concerto in G minor for soprano recorder, strings and harpsichord
Charpentier: Concerto pour quatre parties de violes
Vivaldi: Concerto in F for bassoon, strings and harpsichord
Roman: Suite from 'Golovin-music' for recorder, bassoon, strings and harpsichord
Telemann: Concerto in F for recorder, strings and harpsichord
Duben: Suite in G for strings and harpsichord
Vivaldi: Concerto in G minor for recorder, bassoon, strings and harpsichord 'La Notte'

Duration: Approximately 2 hours, including interval

A Reserve		
\$22	\$19 (Friend)	\$17 (SPU)
B Reserve		
\$18	\$15 (Friend)	\$14 (SPU)

THE SOLOISTS OF AUSTRALIA

Founded in 1986, The Soloists of Australia are a new chamber orchestra of prominent Australian string players drawn nationally and from abroad. They assemble from time to time to give concert performances and make recordings.

The inspiration for this orchestra emanates from the Festival of Perth, who inaugurated it with distinguished West Australian violinist Ronald Thomas. Mr. Thomas was leader of the Bournemouth Sinfonietta in Britain for over a

decade, and in 1987 was appointed artistic director of the Elizabethan Sydney Orchestra. He is also a member of the Sydney String Quartet.

"A praise-worthy concept which has made an instant impression."
— *West Australian*
"Most impressive and highly enjoyable."
— *Canberra Times*
"Tumultuous and thoroughly deserved applause."
— *The Australian*



Town Hall

March 23 at 8.15 pm

Boyce: Symphony No. 7 in B flat
Roger Smalley: New work
Vivaldi: The Four Seasons
Tippett: Little Music for string orchestra

Telemann: Concerto in F for three violins
Grieg: Holberg Suite

Duration: 2 hours 10 mins, including interval

March 25 at 8.15 pm

Vivaldi: Concerto for four violins in B minor, Op.3, No.10
Sculthorpe: Elegy for Strings
Britten: Simple Symphony
Mozart: Overture in G, K.318
Elgar: Serenade for Strings
J.S. Bach: Concerto for three violins

Duration: 1 hour 30 mins, including interval

A Reserve		
\$22	\$19 (Friend)	\$17 (SPU)
B Reserve		
\$18	\$15 (Friend)	\$14 (SPU)

THE ORCHESTRA OF THE EIGHTEENTH CENTURY WINDBAND

This orchestra is one of the world's leading period-instrument ensembles, formed to recreate the music of the classical and baroque periods as authentically as possible. It was founded in 1981 by the virtuoso performer and authority on early music, Frans Bruggen, and is an international band of musicians drawn from Europe, Japan and the United States.

The Orchestra has many shapes and sizes, first touring Australia in 1985

as a symphony orchestra and now visiting Adelaide as a wind band performing early works by Beethoven and Mozart.
"An impeccably accurate orchestra."
— *St Paul Despatch*

"A remarkable and characteristic warmth of tone. There is no doubt that the forming of this orchestra is a musical milestone."
— *The Australian*



Proudly sponsored by



Town Hall

March 11 at 8.15 pm

Mozart/Arr. Wendl: Selections from 'Die Entführung aus dem Serail', K.384
Mozart: Ensembles for basset and french horns (from K.439 and K.487)
Beethoven: Octet in E Flat, Op.103
Mozart: Serenade in B Flat, K.361 'Gran Partita'

Duration: 1 hour 40 mins, including interval

A Reserve		
\$28	\$24 (Friend)	\$20 (SPU)
B Reserve		
\$22	\$19 (Friend)	\$17 (SPU)

By arrangement with Musica Viva Australia

THE SYDNEY STRING QUARTET

Established in 1965, The Sydney String Quartet is resident at the New South Wales Conservatorium of Music. The quartet's history has been studded with international achievement. They return to Adelaide for their eighth Festival appearance.

The Sydney String Quartet is led by Ronald Thomas (violin), with Vojtech Hlinka (violin), Alex Todicescu (viola) and Georg Pedersen (cello). For their Early Evening Concert on March 8 they will be joined by Barry Tuckwell (horn) to perform Mozart's exquisite Quintet in E flat. Chamber music-making at its most sublime!



"A quartet of perfection."
– *Clarín, Buenos Aires*

"The perfect cohesion of these excellent musicians allows for profound interpretation."
– *Vita Della Sera, Rome*

Elder Hall

March 7 at 1.00pm

Haydn: Quartet in D, Op.50 No.6 'The Frog'
Sculthorpe: Quartet No.10
Hugo Wolf: Italian Serenade

Duration: Approximately 1 hour

\$9 \$8 (Friend) \$7 (SPU)

Edmund Wright House

March 8 at 5.45pm

Sammartini: Quarteto Sinfonico
Paganini: Quartet No.2
Mozart: Quintet in E Flat for violin, two violas, horn and cello K.407 (with Barry Tuckwell, horn)

Duration: Approximately 1 hour

\$9 \$8 (Friend) \$7 (SPU)

THE AUSTRALIAN STRING QUARTET

Sunday Afternoon Concerts

The Adelaide-based Australian String Quartet made its debut at the 1986 Adelaide Festival and has since toured all states and territories, as well as Shandong province and Beijing in China. London, Paris, Berlin, Moscow, Leningrad, Belgrade, Budapest and Warsaw follow in January 1988. The Australian String Quartet comprises William Hennessy and Douglas Weiland (violins), Keith Crellin (viola) and Janis Laurs (cello).

"Undoubtedly a world-class ensemble."
– *Musical America*



"A close and intuitive ensemble. They have a well-matched sound with a sensitive feel for balance."
– *The West Australian*

Elder Hall

March 6 at 3.00pm

Program 1
Haydn: Quartet in B flat, Op.1, No.1 ('The Chase')
Meale: Quartet No.2
Beethoven: Quartet in E flat, Op.127

March 13 at 3.00pm

Program 2
Weiland: Quartet No.1
Haydn: Quartet in E flat Op.1, No.2
Beethoven: Quartet in F, Op.135

March 20 at 3.00pm

Ravel: Introduction and allegro for harp, string quartet, flute and clarinet – with Alice Giles (harp), Geoffrey Collins (flute), Nigel Westlake (clarinet)
Shostakovich: Quartet No.8
Ravel: Quartet in F

Duration: All Concerts approximately 1 hour 45 mins, including interval

\$16 \$14 (Friend) \$12 (SPU)

KRONOS QUARTET

The supercharged San Francisco-based Kronos Quartet is one of today's hottest names in classical music. The group shatters the illusions of conventional chamber music with an extensive twentieth century repertoire, ranging from the masterpieces of Shostakovich and Berg to the innovations of Philip Glass, Jimi Hendrix, Thelonious Monk and John Cage.

Through a fearless and virtuosic dedication to experimentation, Kronos Quartet has established a striking mode of interpretation unmatched by its peers.

Kronos Quartet is David Harrington and John Sherba (violins), Hank Dutt (viola) and Joan Jeanrenaud (cello).



"Kronos Quartet resembles a new-wave band, playing like an iconoclast's image-busting dream come to fiddling life. Talk about eclectic... punk attire aside, Kronos can really play!"
– *Time*

Edmund Wright House

March 7 at 5.45pm

Sculthorpe: Quartet No.8
Ives: 'Holding Your Own'
Ben Johnston: 'Amazing Grace'
Terry Riley: 'Conquest of the War Demons' *

March 9 at 5.45pm

Ge Gan-ru: 'Dao' *
Aulis Sallinen: Quartet No.3
Astor Piazzolla: 'Four, for Tango' *
Alfred Schnittke: Quartet No.3
* Written for Kronos

Duration: Approximately 1 hour 10 mins, no interval

\$9 \$8 (Friend) \$7 (SPU)

Town Hall

March 10 at 8.15pm

Sculthorpe: Quartet No.8
Kevin Volans: 'White Man Sleeps, Dance 1'
Thelonious Monk (arr. Darter): 'Round Midnight'
Philip Glass: 'Mishima'
Bartok: Quartet No.3
Berg: Lyric Suite

Duration: Approximately 1 hour 40 mins, including interval

A Reserve

\$22 \$19 (Friend) \$17 (SPU)

B Reserve

\$18 \$15 (Friend) \$14 (SPU)

By arrangement with Musica Viva Australia

Proudly sponsored by

The **BENSON and HEDGES** Company

LA ROMANESCA

Since 1978, this Melbourne ensemble has been lauded nationwide and at many foreign festivals, performing exquisite vocal and instrumental music from the Middle Ages to the Early Baroque. Original instruments and historical performance practices are essential ingredients of their music, as are the vivacity and warmth for which they are renowned.

"La Romanesca displays sensitivity, insight and taste. A deft metrical sense prevails over the temptation of cheap rhythmic thrills."

– *The Times, London*

Elder Hall

March 12 at 11.00am

'The Phoenix and the Lyrebird'
– Music of Medieval France and Italy from the twelfth century troubador, Faidit, to the fourteenth century masters, Guillaume de Machaut, Jacopo da Bologna and Giovanni da Firenze.

La Romanesca: Hartley Newnham (countertenor), Ruth Wilkinson (vielle, recorder), Ros Bandt (recorder, psaltery), John Griffiths (lute), with Lloyd Fleming (tenor)

Duration: Approximately 1 hour 15 mins

Edmund Wright House

March 15 at 5.45pm

'The Age of Cervantes'
– Spanish music of the Renaissance and early Baroque.

La Romanesca: Hartley Newnham (countertenor), Ruth Wilkinson (viola de gamba, recorder), Ros Bandt (recorder), John Griffiths (vihuela)

Duration: Approximately 1 hour 10 mins

\$9 \$8 (Friend) \$7 (SPU)
– each concert



THE AUSTRALIA ENSEMBLE

Blessed with outstanding solo talent and a compelling corporate identity, the Australia Ensemble is the nation's leading chamber music group, comprising string trio, flute, clarinet and piano.

The Australia Ensemble, from the University of New South Wales, is Dene Olding, Irena Morozov, David Pereira, Geoffrey Collins, Nigel Westlake and David Bollard. They were recently featured in David Williamson's film 'Travelling North', both on screen and as performers for the soundtrack.

"Electrifying tension with sparkling vitality."
– *Bonner Rundschau, Bonn*



"Australia Ensemble programs are for thinking listeners and listening thinkers."
– *Sydney Morning Herald*

Elder Hall

March 19 at 11.00am

Schubert: Notturmo (piano trio)
Debussy: Petite Piece for clarinet and piano
Premiere Rhapsodie for clarinet and piano
Sonata for violin and piano
Syrinx for solo flute
Sonata for cello and piano

Duration: 1 hour 40 mins, including interval

\$13 \$11 (Friend) \$10 (SPU)

Edmund Wright House

March 22 at 5.45pm

Vine: 'Cafe Concertino'
Beethoven: String Trio in G, Op.9 No.1
Schoenberg/arr Webern: Chamber Symphony Op.9

Duration: 1 hour 10 mins, no interval

\$9 \$8 (Friend) \$7 (SPU)

Elder Hall

March 24 at 1.00pm

Jolivet: 'Chant de Linos' for flute, string trio and piano
Britten: 'Lachrymae' for viola and piano
Bartok: 'Contrasts' for violin, clarinet and piano

Duration: Approximately 1 hour

\$9 \$8 (Friend) \$7 (SPU)

THE CHILINGIRIAN QUARTET

Once heard – never forgotten! Such is the reaction of concert-goers to a string quartet known for masterful performances and an astonishing ensemble technique which has become a trademark.

The Chilingirian Quartet is Levon Chilingirian and Mark Butler (violins), Louise Williams (viola) and Philip De Groot (cello).

Their Festival programs cover the four Quartets of Michael Tippett, the three 'King of Prussia' Quartets by Mozart, the last three so-called 'mature' Quartets of Schubert, together with his single-movement Quartettsatz and the great C major Quintet, for which The Chilingirian Quartet is joined by Australian cellist David Pereira.



"Magnificent chamber music."
– *De Telegraaf, Amsterdam*

"A splendid, well-balanced and mutually responsive group."
– *The Times, London*

Elder Hall

March 20 at 8.00pm

Program 1
Mozart: Quartet in D, K.589
Tippett: Quartet No.1
Schubert: Quartet No.13 in A Minor, D.804

March 22 at 8.00pm

Program 2
Mozart: Quartet in B Flat, K.589
Tippett: Quartet No.2
Schubert: Quartet No.14 in D Minor, D.810

March 24 at 8.00pm

Program 3
Mozart: Quartet in F, K.590
Tippett: Quartet No.3
Schubert: Quartet No.15 in G, D.887

March 26 at 11.00am

Program 4
Schubert: Quartettsatz
Tippett: Quartet No.4
Schubert: Quintet in C, D.956
(with David Pereira, cello)

Duration: All Concerts approximately 1 hour 50 mins, including interval

Each Concert
\$17 \$14 (Friend) \$13 (SPU)

Two Concert Subscription
\$30 \$25 (Friend) \$20 (SPU)

Three Concert Subscription
\$42 \$36 (Friend) \$27 (SPU)

Four Concert Subscription
\$50 \$40 (Friend) \$30 (SPU)

Proudly sponsored by

ORLANDO
CARRINGTON
Fine Champagne

PIERRE BOULEZ AND ENSEMBLE INTERCONTEMPORAIN

The world's finest contemporary music ensemble, led by one of the twentieth century's musical giants – composer and conductor Pierre Boulez. This is Ensemble Intercontemporain's first visit to Australia, and Boulez will conduct established masterpieces of the first half of the century, as well as works of the last twenty years. The Ensemble Intercontemporain performs work by composers such as Webern, Stockhausen, Berg, Schoenberg, Ligeti, Birtwistle and of course, Boulez himself. Their appearance at the Adelaide Festival will provide a benchmark for the performance of contemporary music in this country.

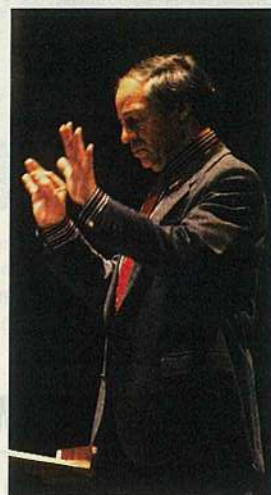
Pierre Boulez is the most influential figure in contemporary music. A composer and theorist by training, a student of Olivier Messiaen and Rene Leibowitz, Boulez' early compositions and analyses were heavily influenced by serialism. Since 1973, Boulez has been Director of IRCAM, the Institute de Recherche et de Coordination Acoustique/Musique at Baubourg in Paris. IRCAM was set up for him by the French Government of Georges Pompidou, as a centre for modern

composition, particularly with the application of computers and the treatment of acoustical problems.

In another capacity as Vice President of the new Paris Opera House – Opera Bastille – Boulez has used his considerable influence to ensure that the two new theatres were designed to encourage the production of twentieth century opera.

Music Director of the New York Philharmonic from 1971 to 1977 and successor to Leonard Bernstein, Boulez conducted the centennial production of Wagner's 'Ring Des Nibelungen' for the Bayreuth Festival, and 'stood the staid Wagner shrine of Bayreuth on its ear'.

Says Boulez – "It is not that I dislike Beethoven or Mozart; it's simply that I have another mission in life, so I stick to twentieth century music. When I was young, Stravinsky and Schoenberg were still composing. I don't think the composers of my generation should feel threatened by younger composers. A new generation always brings a new music; what the young are saying is always different from what we were saying when we were young."



"In fifty years, you will hear this music as you now hear the music of Debussy."
– Leonard Bernstein

Town Hall

March 18 at 8.15 pm

Ligeti: Chamber Concerto
Webern: Symphony Op.21
Webern: Two Lieder, Op.8, Six Lieder, Op.14
Four Lieder, Op.13

Berg: Chamber Concerto
with Phyllis Bryn-Julson (soprano) and EIC soloists

Duration: Approximately 1 hour
45 mins, including interval

March 20 at 8.15 pm

Varese: Octandre
Boulez: Derive
Murail: Desintegrations
Boulez: Le Marteau sans Maitre
with Phyllis Bryn-Julson (soprano) and IRCAM Technique

Duration: Approximately 1 hour
45 mins, including interval

March 21 at 8.15 pm

Donatoni: Tema
Birtwistle: Secret Theatre
Stockhausen: Kontrapunkte
Schoenberg: Chamber Symphony, Op.9

Duration: Approximately 1 hour
45 mins, including interval

A Reserve
\$28 \$24 (Friend) \$20 (SPU)

B Reserve
\$22 \$19 (Friend) \$17 (SPU)

In association with the Australian Bicentennial Authority, with the assistance of Association Francaise d'Action Artistique.

Proudly sponsored by

STOKES KING NEEDHAM



KATIA AND MARIELLE LABEQUE

The Labeque sisters are a show-business phenomenon. Two pianists who match fire-spitting virtuosity with the greatest delicacy, their flying hair, stamping boots and tapping feet are partnered by no less astonishing finesse. Their combined talents are prodigious. Pianists you have to see as well as hear.

"There can be few if any piano duos to equal the Labeque sisters anywhere in the world."
– The Scotsman

"The applause and the cheers could have kept them in Edinburgh till the next Festival."
– The Guardian

"Sheer verve and outrageousness."
– Daily Telegraph, London

Town Hall

March 5 at 8.15pm

Brahms: Variations on a Theme by Haydn, Op.56b
Schubert: Fantasy in F Minor, D.940
Ravel: 'Ma Mere L'Oye'
Gershwin: Rhapsody in Blue

Duration: 1 hour 45 mins, including interval

A Reserve
\$22 \$19 (Friend) \$17 (SPU)

B Reserve
\$18 \$15 (Friend) \$14 (SPU)



By arrangement with Musica Viva Australia
Proudly sponsored by



Lunch-Hour Concerts

Lunch-hour Concerts at the Elder Hall make a welcome return in a revised format that will see the cream of Adelaide's musicians performing alongside some of the best from interstate and overseas.

March 7 Sydney String Quartet (see Page 34)

March 8 Chicago Pro Musica (see Page 30)

March 9 Janacek Program

Janacek: Mladi 'Youth' Sextet
Concertino for piano and small ensemble
Zdenek Bruderhans (flute/piccolo), Paul Miller (oboe), Michael Beare (clarinet), Patrick Brislan (horn), Alan Meyer (bass clarinet), Paul Blackman (bassoon)

March 10 C.P.E. Bach

Works for flute, fortepiano and piano quartet
Zdenek Bruderhans (flute), Stefan Ammer (fortepiano)

March 11 Pembroke Girls' Choir

Mozart: Missa Brevis in B flat KV.275 and Laudate Dominum K.339
Colin Brumby: Magnificat and Nunc Dimittis (Australian premiere)
Mathias: Salvator Mundi, Op.89
Bardos: Dana, dana
Kodaly: Three Songs

March 14 Benjamin Britten's Five Canticles – Concert 1 (see Page 29)

March 15 Contemporary Works

Shostakovich: Songs
Guila Tiver (mezzo-soprano)
George Crumb: Four nocturnes
Ronald Woodcock (violin)
Don Banks: Sonata for violin and piano
Ronald Woodcock (violin), Diana Harris (piano)

March 16 Benjamin Britten's Five Canticles – Concert 2 (see Page 29)

March 17 Clemens Leske and Clemens Leske Jnr (Pianos)

Prokofiev: Visions Fugitives
De Falla: Pieces Espagnoles

March 18 Arrangements of Folk Songs by Beethoven and Haydn

Guila Tiver (mezzo-soprano), Robert Dawe (baritone), Diana Weekes (piano)

March 21 The Song Company (see Page 28)

March 22 David Swale: Organ Recital

Messiaen: Pentecost Mass

March 23 A Selection from Rossini's 'Sins of Old Age'

Rae Cocking (soprano), Guila Tiver (mezzo-soprano), Clemens Leske (piano), Pro Canto Singers directed by Robyn Holmes

March 24 The Australia Ensemble (see Page 35)

March 25 Contemporary Chamber Music

Lutoslawski: Partita for violin and piano
Ronald Woodcock (violin), Stefan Ammer (piano)
Peter Maxwell-Davies: Bairs of Brough
Elsa Lee (Marimba), Juris Ezerzailis (viola), Ian Phillis (cello), Jenny Newsome (piccolo), Michael Beare (bass clarinet)
Ives: Trio
Tristram Cary: Narcissus for flute and tape
Jenny Newsome (flute)
Eisler: Fourteen Ways to Describe Rain
Zdenek Bruderhans (flute), Michael Beare (clarinet), Ronald Woodcock (violin), Juris Ezerzailis (viola), Ian Phillis (cello), Stefan Ammer (piano)

Elder Hall

All Concerts at 1.00pm

Duration: Approximately 1 hour

\$9 \$8 (Friend) \$7 (SPU)



The Seymour Group



Michael Harvey



Alice Giles

In association with the Elder Conservatorium of Music

Proudly sponsored by The BENSON and HEDGES Company

Early Evening Concerts

A superb and varied program will give Festival-goers the opportunity to maximise their enjoyment with the popular Early Evening Concert series in the Victorian splendour of Edmund Wright House.

March 7 Kronos Quartet (see Page 34)

March 8 Sydney String Quartet with Barry Tuckwell (see Page 34)

March 9 Kronos Quartet (see Page 34)

March 10 Maureen Jones, Brenton Langbein, Barry Tuckwell (see Page 31)

Duvernois: Trio
Koechlin: Trio (Four Little Pieces)
Saint Saens: Romance in F, Op.36 for horn and piano
Dukas: 'Villanelle' for horn and piano
Chopin: Polonaise Op.44, in F Sharp minor
Chopin: Polonaise Op.40, No.1 in A
Satie: 'Things Seen From Right and Left', for violin and horn
Szymanowski: 'Chant de Roxane'
Grainger: 'Zanzibar Boat Song', for two pianos; six hands

March 11 The Seymour Group

Birtwistle: 'Ut Heremita Solus'
Sculthorpe: 'Requiem'
Takemitsu: 'Rain Spell'
Elliott Carter: 'Triple Duo'

March 14 Michael Harvey (piano)

Chopin: Sonata No.3 in B minor, Op.35
Liszt: Dante Sonata
Richard Wagner – Venezia
'La lugubre gondole'
Pieces from 'Petruška'

March 15 La Romanesca (see Page 35)

March 16 Maureen Jones (Piano)

Beethoven: 15 variations on the Eroica theme, Op.35
Scriabin: Preludes, Op.11
Messiaen: From 'Vingt Regards sur l'Enfant Jesus'
Chopin: Fantasia in F minor

March 17 Gerald English (Tenor), John O'Donnell (Harpsichord), Miriam Morris (Gamba)

Songs of the Seventeenth Century including works by Purcell, Stanley, Arne, Byrd, Blow and Campion

March 18 Ronald Woodcock (Violin), Lance Dosser (Piano)

Rubbra: Sonata No.2
Henk Badings: Capriccio for solo violin and tape
Schubert: Fantasia in C, Op.159
Sculthorpe: 'Alone' for solo violin

March 21 Alice Giles (Harp)

Bach: Lute Suite in E minor, BWV.996
Mozart: Twelve variations on 'La Belle Françoise'
Glanville-Hicks: Sonata
Debussy: Sonata for flute, viola and harp with Geoffrey Collins (flute) and Irena Morozov (viola)

Faure: Impromptu, Op.86
Salsedo: Variations, 'Sur un themem, Dans Le Style Ancien'
Salsedo: 'Whirlwind', from Five Preludes

March 22 The Australia Ensemble (see Page 35)

March 24 Diana Weekes and Paul Rickard-Ford (Duo Piano)

Hindemith: Sonata (1938) – piano duet
Debussy: 'En Blanc et Noir'
Rachmaninov: Suite No.2, Op.17
Lutoslawski: Paganini Variations
Grainger: Hill Song II, 'English Waltz', 'Molly on the Shore'

March 25 Judith Hall (Flute), Timothy Walker (Guitar)

Ibert: Entr'acte
Bach: Suite in C minor
Chopin: Variations on a theme by Rossini
Rodrigo: 'Serenata al Alba del Dia'
Maxwell-Davies: 'Farewell to Stromness', for guitar
Martin Wesley-Smith: 'Piece'
Castelnuovo-Tedesco: 'Sonatine'
Granados: Spanish Dance, No.5
Guarneri: 'Danza Negra'

Edmund Wright House

Each Concert at 5.45pm

Duration: Approximately 60–70 minutes, no interval

\$9 \$8 (Friend) \$7 (SPU)

MICK JAGGER

'LET'S WORK' TOUR 1988

What more can be said about the legendary Mick Jagger? As the leader of the Rolling Stones, he secured twenty-five Top Ten records, 110 million records sold, six sold-out tours of America, videos and films. Continuing in that great rock'n'roll tradition is Mick's second solo album, 'Primitive Cool'.

Though many have tried in these last 25 years, no one has come close

to matching Mick Jagger; the consummate musician, writer, singer, performer, arranger, producer. With the release of 'Primitive Cool', he has surpassed even himself and delivered a genuine tour-de-force.

In support of this release, Mick Jagger will begin his first ever solo world tour in 1988.



Memorial Drive

March 5 at 8.00pm

\$35 (no concession)

Presented by The Paul Dainty Corporation Pty. Ltd.

SLIM DUSTY

Slim Dusty is an Australian cultural institution. After forty-six years in country music entertainment he begins a 'Celebration Tour' at the Adelaide Festival. These concerts will include many hits of his career - from his first gold record, 'The Pub With No Beer', to his latest albums 'Neon City' and 'Cattleman from the High Plains'. See the historian of the bush as he reflects on the land with the honesty and generosity of the travelling showman.

Festival Theatre

March 20, 21 at 8.00pm

Duration: Approximately 2 hours, including interval

\$21 \$19 (Friend)

Presented by Duet Productions Pty Ltd



SARAH VAUGHAN

The Richest Voice on Earth

Sarah Vaughan is a singer whose four octaves outclass many operatic sopranos, using her voice at will as a perfectly pitched flute or an earthy bass viol. When Sarah Vaughan sings, the world listens, learns and loves what it hears. Her repertoire embraces everything from pop and gospel to jazz and classical. Her Festival appearance comes hard on the heels of the hugely successful recording of 'South Pacific' with Dame Kiri Te Kanawa and Jose Carreras.

"You could call her a jazz singer, but the style and sensibility of that genre are just a context. You could call her a bel canto specialist, because of a stunning technique for embellishing the melodic line to expressive purpose and controlling breath. When she gets the crowds screaming, it's because of the gut response to her interpretive wallop - one that delivers astonishing wit, imagination and musicality."
- The Los Angeles Times



Festival Theatre

March 23 at 8.00pm

Duration: Approximately 2 hours, including interval

A Reserve \$27 \$23 (Friend) \$20 (SPU)

B Reserve \$22 \$19 (Friend) \$17 (SPU)

By arrangement with the New Zealand International Festival of Arts

Proudly sponsored by



WYNTON MARSALIS

The Prince of Trumpet

Not since 1978, when Oscar Peterson gave us two memorable sold-out concerts, has the Adelaide Festival hosted one of the established greats of American jazz. The critics think Wynton Marsalis will go on to become the greatest trumpet player ever, eclipsing even Louis Armstrong. Whether classical or jazz, Wynton Marsalis and his horn are at the top of the charts. Now twenty-seven, his reputation has been building since he played first trumpet in the New Orleans Philharmonic at high school. He is a rare virtuoso, and the first instrumentalist ever to win back-to-back CBS Grammy Awards for Jazz and Classical music. Since 1982 he has spearheaded a revival of

undiluted jazz - with albums such as 'Think of One' and 'Hot House Flowers' - as well as classics such as 'Trumpet Concertos'.

Marsalis and his quintet will give only one concert in Adelaide on this, his first Australian tour. A rare night of jazz, both for devotees and anyone who simply enjoys great music-making.

"The Hottest Lips in America."
- Rolling Stone

"A player who can display the subtlety of Baker, the absolute mastery of Armstrong, and the raw guts of Gillespie - yet his style is brilliantly individual."
- Adelaide Advertiser



Festival Theatre

March 12 at 8.00pm

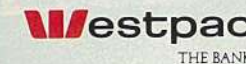
Duration: Approximately 2 hours, including interval

A Reserve \$27 \$23 (Friend) \$20 (SPU)

B Reserve \$22 \$19 (Friend) \$17 (SPU)

By arrangement with The Festival of Perth

Proudly sponsored by



THE AUSTRALIAN JAZZ ORCHESTRA

The Jazz Event of '88

1988 has provided an opportunity for eleven of Australia's finest musicians to celebrate the Bicentenary.

The Australian Jazz Orchestra comprises eleven musicians from Sydney and Melbourne, the two cities which maintain our largest jazz communities.

Musical direction is shared between the players, all of whom are jazz stars in their own right.

Warwick Alder (trumpet & flugelhorn) is one of the most brilliant of the new players who emerged in Sydney in the early 1980s. He is resident with the John Hoffman Big Band and Ten Part Invention, and leads his own quartet.

Dale Barlow (flute & saxophones) is one of the few Australian jazz musicians to have had major impact in the USA and Europe. In 1985 he recorded with the Cedar Walton Quartet, and performed with the Gil Evans Orchestra in London and New York.

Bob Bertles (flute & saxophones) is as well-known in rock music (Johnny O'Keefe & The Dee-Jays, Max Merritt & The Meteors) as he is in jazz. He records prolifically, both with his own groups and as sideman.

Don Burrows (flute, clarinet & saxophones), our best-known and perhaps most celebrated jazz musician. Awarded the Order of Australia in 1986 in recognition of his services to Australian music, he remains a dominant figure in Australian jazz.

Gary Costello (double bass) established himself as a formidable bop bassist in the early 1970s. He teaches at the Victorian College of the Arts, and is resident with the contemporary quartet Onaje, as well as the Paul Grabowsky Quartet.

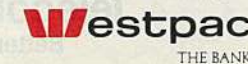
Doug DeVries (guitar) is best known for his work with Vince Jones. He has also worked with Bob Sedergreen's Blues On The Boil, saxophonist Ken Schroeder, and his own trio which pays tribute to Django Reinhardt.

Paul Grabowsky (piano) established himself in the early 1980s as a formidable sideman in Europe, working with leading American musicians and several of the new generation European jazz players. He now co-leads The Wizards of Oz and his own quartet.

Bernie McGann (saxophones) is regarded as Australia's most original alto saxophonist. Now a national musical figure, he plays regularly in all capitals as a featured soloist and with his own quartet.



Proudly sponsored by



James Morrison (trumpet & trombone) in 1987 pulled off a major international tour, the highlights of which were a Trumpet Summit at the North Sea Jazz Festival (with Woody Shaw, Clark Terry and Wynton Marsalis) and a week at New York's Village Vanguard with Red Rodney.

Alan Turnbull (drums) originally from Melbourne, has generally been recognised as Sydney's most accomplished modern jazz drummer for over twenty years. He accompanied the Don Burrows Quartet in their trail-blazing appearances at the Newport and Montreux jazz festivals in 1972.

Bob Venier (trumpet, flugelhorn & percussion) is best known for his work with the group Pyramid, which flourished in the early 1980s and has a distinguished record as a studio and jazz player.

Festival Theatre

March 13 at 8.00pm

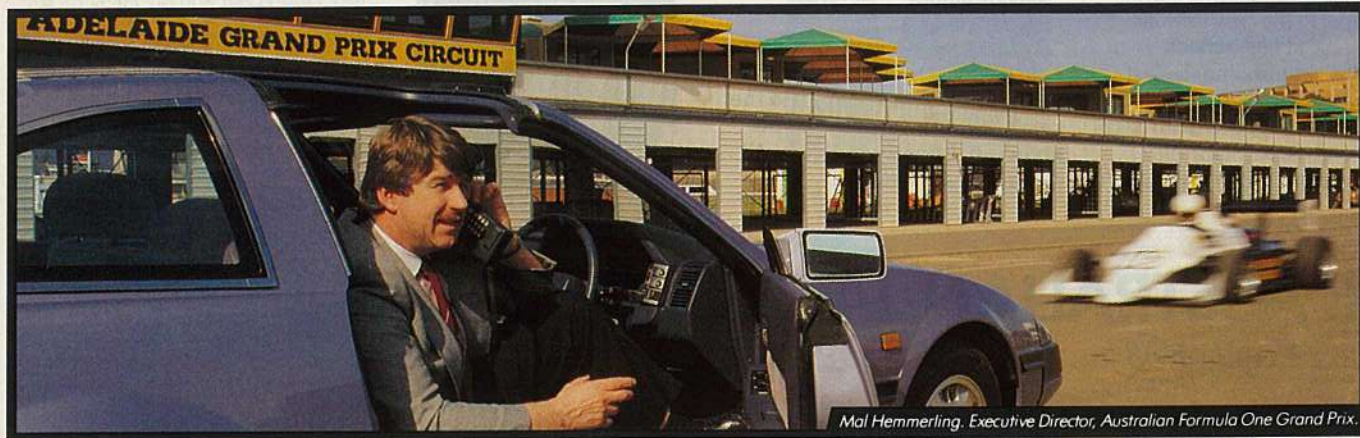
Duration: Approximately 2 hours 15 mins, including interval

A Reserve \$24 \$20 (Friend) \$18 (SPU)

B Reserve \$19 \$16 (Friend) \$14 (SPU)

In association with the Australian Bicentennial Authority and Peter Brendle Enterprises.

THE PHONE FOR THOSE WHO LIVE IN THE FAST LANE.



Mal Hemmerling, Executive Director, Australian Formula One Grand Prix.

It's not a toy. Not a luxury. A Cellular Mobile Phone is essential for good business.

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Do it. Because to win in business these days, you have to go flat out. Just ask Mal Hemmerling.



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Better for Business

Jazz At The Mill THE ENGLISH JAZZ QUARTET AND FRIENDS

An excursion to the Adelaide Hills isn't complete without a visit to the charming Bridgewater Mill on Mount Barker Road at Bridgewater. 'Jazz at the Mill' features The English Jazz Quartet - 'When You Can't Rock No More' - formed as relief from the arduous task of R'n'R.

Herbie Flowers (basses) late of 'Sky' and even later of T Rex, Bowie's Diamond Dogs, Blue Mink, and (later still) the Royal Air Force Central Band.

Steve Gray (keyboards) 'Sky' again, erstwhile arranger for off-the-wall names such as Freddie Trueman and Mars Bars, and on-the-wall names including Roger Daltrey, Madeline Bell and Quincey Jones.

Ron Asprey (saxophone and keys) of the legendary blues rock and jazz trio, Back Door, and guest artist with the super-groups of the seventies, Deep Purple and Emerson Lake and Palmer.

Tony Hicks (Kit) who arrived via the Back Door, Georgie Fame and Alexis Korner.

The English Jazz Quartet will be joined by local, interstate and international jazz stars. Join the EJQ and their guests for four weeks of jazz around the clock, as the Mill becomes the 'upside' for Festival jazz and the 'flipside' for Fringe jazz.

Bridgewater Mill

Charity Gala EJQ with Georgie Fame
March 3 at 8.00pm

\$60 inclusive of buffet/champagne/
wines
- proceeds to Crifers Organ and
Choral Music Society

EJQ with Georgie Fame

March 4, 5 at 9.30pm

March 6 at 12.00 noon

\$22 \$19 (Friend) \$17 (SPU)

EJQ and South Australian All Stars including Andrew Firth, Errol Buddle and Sandra Perez

March 10, 11, 12 at 9.30pm

March 13 at 12.00 noon

\$22 \$19 (Friend) \$17 (SPU)

EJQ and International Guests fall out of the 'Night Sky'

March 17, 18, 19 at 9.30pm

March 20 at 12.00 noon

\$22 \$19 (Friend) \$17 (SPU)

EJQ and James Morrison

March 24, 25, 26 at 9.30pm

March 27 at 12.00 noon

\$22 \$19 (Friend) \$17 (SPU)



Please note: a 'Combined Show and Dinner' ticket is also available for each evening program for \$75 (no concessions). This includes a five course dinner with selected wines and champagnes at the Mill's Petaluma Restaurant. Dinner commences 7.00pm.

Duration: Each session approximately 2 hours and 30 mins, including intervals
Suppers available from 6.00pm until late. Brunch available at extra cost for midday performances.

Presented by Marketing Images & Technology
Sponsored by Petaluma Pty Ltd
Supported by British Airways, Allan's Music,
Australian Motors, Bollinger, SAFCOL, State
Bank, Cooper's Brewery and Adelaide's own 5AA

Proudly sponsored by



Memorial Drive

March 7 at 7.30pm

Duration: Approximately 2 hours,
including interval

\$19 \$16 (Friend) \$14 (SPU)
\$9 (Children 14 years old and under)
Special Family Price \$45
(2 Adults, 2 Children)
Additional Children \$7

With the assistance of the American-
Australian Bicentennial Foundation

National Tour sponsored by Amway
Corporation in co-operation with
PPG Industries



RIVER CITY BRASS BAND

Think of the Boston Pops in brass and you will understand why the River City Brass Band of Pittsburgh Pennsylvania is the most successful band in America today. The River City Brass Band is a virtuoso ensemble of twenty-five brass and two percussion, capable of producing the full-throated sonorities of a symphony orchestra, the upbeat brilliance of a military band, or the soft warm sounds of a chamber group.

The repertoire ranges from ballads to folk music, hymns to marches,

popular to classical. Its essence is variety and fun.

Under the direction of Robert Bernat, America's only professional brass band has led a re-discovery of band music since 1981. This is, of course, a great Australian tradition. What better Bicentennial Gift from the United States?

The River City Brass Band will be joined by top local bands for a spectacular night of brass under the stars at Memorial Drive.





ONE PHONE CALL GETS THE BALL ROLLING

If you take your gaming seriously*, ring (008) 888 711 and we'll do more than spin the roulette wheel for you.

We'll pay your return air-fare to Adelaide, your accommodation in a first class hotel, and all your restaurant bills.

You will have VIP Service all the way. And you can game in the exclusive privacy of our International Room.

Ring now and ask for Tony Boyd. He'll make sure you get nothing but the best in Adelaide.

ADELAIDE CASINO

North Terrace, Adelaide. (08) 212 2811. An affiliate of Genting International Resorts and Casinos.

*Based on level of play.

ACAMA021

OLD MASTERS NEW VISIONS THE PHILLIPS COLLECTION



"Entrance to the Public Gardens in Arles" 1888
- van Gogh



"The Luncheon of the Boating Party" 1881
- Renoir



"The Small Bather" 1826
- Ingres

The flagship exhibition of the Festival is "simply the finest collection of paintings ever to come to Australia", according to former Prime Minister, Gough Whitlam. Unsurpassed by any private collection of its size in the world, the Phillips Collection has been a must for art-lovers visiting Washington DC since author and collector Duncan Phillips opened his collection in 1921. Two years later, Renoir's unquestioned Impressionist masterpiece 'The Luncheon of the Boating Party' was added, followed in 1925 by one of the most beautiful of Cezanne's paintings of 'Mont Sainte-Victoire'. The Collection now exceeds 2,500 works, including watercolours, drawings, prints and sculptures. One of the world's great art museums, The Phillips Collection has been run by the Phillips family since Duncan Phillips died in 1966.

The selection of over seventy paintings to be seen in Adelaide represents a marvellous journey through Western art. Paintings by El Greco, Goya, Chardin, Ingres, Corot and Constable hang side by side with magnificent French Impressionist and Post-Impressionist paintings, as well as works by the accepted modern masters of this century.

Phillips believed such works should be understood in tandem with the modern vision. Courbet, Cezanne, Manet, Monet, Matisse and Picasso are richly represented, as are the works of many Americans championed by Phillips, such as Edward Hopper, Arthur Dove, John Martin, Georgia O'Keeffe and the Abstract Expressionists, Philip Guston and Mark Rothko.

Indeed, without the great artists of the late nineteenth century - Degas, Sisley, Morisot, Van Gogh and Seurat, even the less-known but highly influential Puvis de Chavannes - we can hardly imagine the development of a Braque or a Modigliani, a Mondrian or Soutine. All these marvellous artists will be shown at their finest.

The selection represents the spiritual and joyful - even hedonistic - sensibilities of Phillip's quest for beauty, epitomised by Pierre Bonnard's sun-drenched interiors, the pioneering modernism of Kandinsky, the brilliance of Franz Marc and the wit of Paul Klee.

An Australian National Gallery Exhibition.

The Art Gallery of South Australia
March 4 - May 1 (closed April 1)
10.00am - 5.00pm daily

\$6.60 \$3.60 (SPU) \$15.50
(Family: 2 adults and 2 children)

Advance ticket purchase permits admission by special entrance, but some delays may be unavoidable. Admission may be on any day throughout the exhibition until May 1. Enquiries (08) 223 7200.

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Adelaide Festival

THE CITY OF CHURCHES OR ... THE CITY OF THEATRES?



Little Theatre
Adelaide University Union



McLaren Wharf
Port Adelaide



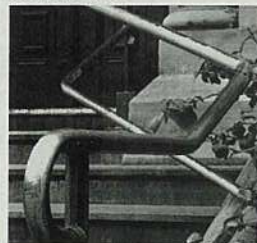
St Peter's Cathedral
King William Road



Memorial Drive
off King William Road



Edmund Wright House
King William Street



Elder Hall
Adelaide University



Arts Theatre
Angas Street



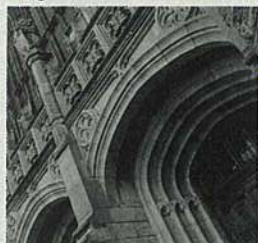
Botanic Gardens
North Terrace



Adelaide Town hall
King William Street



Opera Theatre
Grote Street



Bonython Hall
North Terrace



Royalty Theatre
Angas Street



Scott Theatre
Kintore Avenue



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Union Hall
Adelaide University

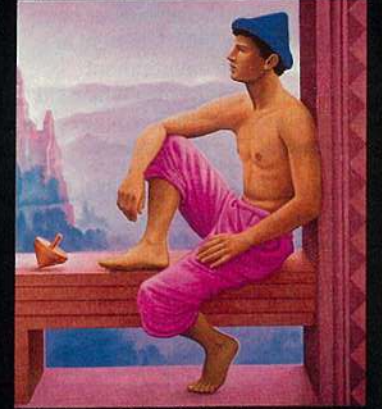
THE VISUAL ARTS



Ellis Rowan Exhibition



Off Art: The Aussie Dream-mobile



Carlo Bertocci, 'The Magician'

International and Australian exhibitions curated for the Adelaide Festival are features of this exciting program, as well as major touring shows.

The program includes exhibitions ranging from young South Australians to Japanese traditional; from Ireland's living history to recent work from New York and London; from high-tech art to traditional Aboriginal weaving and the work of leading contemporary Australian artists. It encompasses many disciplines – design, stained glass, textiles, painting, sculpture, illustration, photography, posters, video, projection and art for public spaces.

Victor Burgin, British artist and commentator, will exhibit photography notable for its use of computer software and including new work produced during a residency at the South Australian School of Art, funded by the Australian Bicentennial Authority. Complementing this exhibition will be **South Australia Re-photographed**, in which some of Australia's leading photographers – Fiona Hall, Ian North, Alan Cruickshank, Stephanie Valentine, Mark Kimber – juxtapose classical and new visions.

The gallery of the North Adelaide School of Art will host an exhibition of recent paintings and drawings by American **Robert Morris**, long regarded as a visual arts pathfinder in New York's art world. His show features work from a recent New York exhibition and work to be produced in Australia. Compatriot **Barbara Kruger** is also at the cutting edge of art. Following similar projects in London and New York, Kruger will take her art to the public through the large scale transformation of city billboards. Australian **Ian de Gruchy** and Polish artist **Krzysztof Wodiczko**, whose work was acclaimed as a highlight of the 1986 Venice Biennale, will also take their art to the streets, with night projections on a number of city buildings.

Self, Memory and Desire: New Romanticism in Italian Painting is the largest Italian contemporary exhibition to be seen in Australia. Prominent works by Ubaldo Bartolini, Stefano di Stasio, Roberto Barni, Lorenzo Bonechi, Paola Gandolfi, Carlo Bertocci, Alberto Abate, Luigi Camparelli, Walter Gatti and Massimo Livadiotti will be shown at the Royal South Australian Society of Arts, in association with the Australian Centre for Contemporary Art. Another major touring show, **The Art of Ai**, will reveal the aesthetic concern permeating aspects of Japanese life from furniture to futon covers.

The wealth of our own past is represented by **Aboriginal Weavers**, working as they did thousands of years ago, and an exhibition at the South Australian Museum, **Waipuri Life Cycle**, revealing the integration of art in life; our present and recent past will be shown in an **Arthur Boyd** exhibition, at the Bonython Meadmore Gallery, and in the meticulous botanical illustration and flower paintings of **Ellis Rowan**, at Yarrabee in the Botanic Gardens.

Originality in contemporary art will emerge from **Right Here Right Now – Australia 1988**, a sample of our finest print and poster makers; and the visions of the artists using new technology, such as holographer **Paula Dawson** and **Eclec-tech: From the Mind to the Matter**, with designer Annabelle Colette, sculptor Ian Johnson and stained glass artist Cedar Prest. New technology will also feature in **Current Video Work** by Australia's leading exponents. The Craft Council of South Australia will mount a **State of the Craft** exhibition of the finest crafts produced in South Australia today. And, featuring the best of young Adelaide artists will be **New New New**, a show with the paint wet on the canvas!

Open Studio Access will enable Festival visitors to see art-in-progress, also a feature of **Sculpture in the Making**, Australian sculptors working in the North Terrace gallery and museum precinct. The humorous outdoor work by New South Wales group **Off Art**, the Public Performance Program, Video and Installations work in Rundle Mall, and the multi-screen film exhibition **Imagescape** in Elder Park will add to the program's accessibility. Other presentations will include the Interphoto exhibition and the inaugural **Ceramics Award**.

Guided tours on foot or by **Art-Cart Bus** will ensure that the program is within easy reach. A complete guide will be published in January 1988.

Assisted by the Australian Bicentennial Authority and the Visual Arts and Crafts Boards of the Australia Council

Proudly sponsored by The Shell Company of Australia Limited



THE FEZBAH

The fabled Fezbah is the unbeatable Festival late-night show. This is where Festival stars meet the cream of Oz Cabaret and top Adelaide talent. The Festival Theatre Piano Bar and Foyer becomes a sophisticated night-club with ambience-plus... This is THE place to see it all, and be seen! Four hours of non-stop live entertainment in a brand-new slide environment designed by ex-Adelaide whizz-kid Ian de Gruchy, fresh from success in the clubs of The Big Apple.

"The busiest place in Adelaide at night is the Fezbah."
- London Theatre Record



"The floodgates opened: a fascinating selection of famous faces, theatrical bums, pretentious punters, pompous poofers, popular unknowns,

pineapple heads and intellectual drunks invaded the hallowed Festival Theatre halls."
- Network

ADELAIDE FESTIVAL FRINGE

Irreverent, crazy, brazen, serious, intriguing, inquiring and immense! The Fringe commandeers Adelaide's streets, theatres, galleries, parks and church halls, and in 1988 will present over two hundred shows and seventy-five exhibitions. Professionals and amateurs offer a variety of theatre experiences including the Fringe's own presentation of 'The Mahabharata'.

There are works by new authors, presented by performers and directors previously unknown but whose reputations soar after a season at the Fringe. The Fringe

hosts a thriving visual arts and crafts program - work by young artists is quickly devoured. Exhibitions of new work by established artists are shown in many galleries in and around the city.

The Fringe will present a music celebration at its Community Music Weekend, to be held on March 12 and 13 in Elder Park. This folk, jazz, brass, ethnic and contemporary jamboree will be an opportunity to create your own instruments.

An Advance Mail Booking Brochure is now available, with the complete Program available from January 23,

published as a lift-out to 'The Advertiser'. Copies can be obtained from the Fringe Office, 40 Register Street, Adelaide 5000, telephone (08) 211 7899, and from SA Travel Centres. Daily listings of events appear in 'The Advertiser' from February 26, 1988.

The Fringe Box Office opens on January 23 at the Living Arts Centre, 68 North Terrace, Adelaide 5000. Telephone (08) 231 6555.

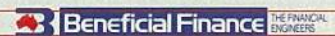
Join the fun at the Opening Night Street Party on February 26 from 7.00pm. The Fringe continues to March 27.

FRIENDS' FESTIVAL CLUB

From 10.00pm nightly during the Festival, the Old Parliament House Restaurant will become an exclusive club for Friends of the Festival. Friends and their guests can relax in the congenial atmosphere after

performances, enjoying supper in this intimate fully-licensed restaurant. Please show your Friends' membership card for admission. Entrance at rear of Constitutional Museum, North Terrace.

Proudly sponsored by



ADELAIDE FESTIVAL FORUM

Doyens, pundits, polymaths. Artists, commentators and connoisseurs postulate, plead, wrangle and jangle a selection of issues related to the Festival. Spend your lunch hour

listening and questioning. Bring a sandwich and enjoy the persiflage, passion and pedantry. Forum is invariably full, so be early.

Edmund Wright House

Weekdays at 1.00pm

Duration: 1 hour
FREE: Program to be announced

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THE AUSTRALIAN

Festival Theatre Foyer

March 4-26 (excluding Sundays)
11.00pm - Late

Program to be announced, but book in advance to avoid shattering disappointment! Tickets available for nights of your choice.

\$8 \$6 (Friend/SPU)
Season Ticket
\$30 \$20 (Friend/SPU)

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WRITERS' WEEK

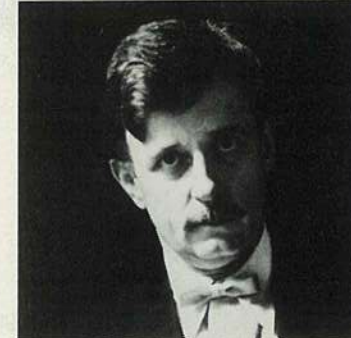
Australia's pre-eminent international literary festival has been a central component of the Adelaide Festival since 1960. Many novelists, dramatists, poets, editors, journalists and publishers come from all parts of the world to debate their writing and its impact on the wider world. The week will include launchings of new Australian and overseas titles, literary awards, readings and story-telling. A full program will be published in February.

Writers visiting Adelaide include Peter Carey ('Bliss', 'Illywacker'), Kate Grenville ('Lilian's Story', 'Dreamhouse', 'Bearded Ladies'), Francesca Duranti ('House on Moon Lake'), Edmund White ('Boy's Own Story'), Victoria Glendinning (biographer of Rebecca West and Vita Sackville West), Kazuo Ishiguro ('An Artist of the Floating World') and travel writer Jan Morris ('Conundrum', 'Pax Britannica' trilogy).

"Writers gathered as they do every two years in the leafy corner of the Torrens Parade Ground. For a few days, the heart of Australian writing could be seen to be beating exclusively in a striped marquee under the trees."
- The Bulletin



Peter Carey



Edmund White

Writers' Week is funded by the Literary Arts Board of the Australia Council and assisted by The British Council, United States Information Service, Canada Council, The Goethe Institute, Pro Helvetia, New Zealand High Commission, Department of Foreign Affairs, West Australian Department for the Arts, The Compton Fund, Penguin Books Australia Ltd, Pan Books, State Bank of South Australia, McLaren's on the Lake, Alitalia and the Australian Army.



Kate Grenville



Francesca Durante

Alitalia

Pioneer Women's Memorial Garden

March 6-11, 9.45am to 6.00pm

Admission Free

Proudly sponsored by



ARTISTS' WEEK

Artists' Week offers the public an insight to the latest developments in visual art. This fourth national forum will be diverse and formative, covering politics, design and all aspects of the visual arts. Topics for scrutiny in 1988 derive from a theme of identity. Symposia will include landscape and ideology; art and new technologies; symbolism and gender; Aboriginal art in a regional context; strategies for the future.

There will be industry discussions led by the Arts Law Centre of Australia and the National Association of Visual Arts. Other debates will probe art journals and dealers. Each afternoon concludes with a performance piece. Artists' Week is Australia's definitive visual arts forum and in 1988 will host distinguished international speakers Victor Burgin, Robert Morris, Barbara Kruger and many more.

"Artists' Week was packed with action, erudite papers from articulate and forthright speakers. It was rare to attend a session with less than five hundred people."
- Art Link

Pioneer Women's Memorial Garden

March 14-19 Admission Free

Artists' Week is assisted by the Visual Arts and Design Arts Boards of the Australia Council

FRAMES

Frames, the 1988 Festival of Independent Australian Film & Video will provide the opportunity for Australia's most progressive and sometimes controversial film-makers to bring their work to the public in the context of Australia's major arts festival. Integrating showings of both film and video, Frames will exhibit over one hundred Australian entries.

There will be an extensive Speakers' Program and an Aboriginal Media Perspective co-ordinated by the Yummee Warra Media Group. In addition there will be a major retrospective of the work of Dennis O'Rourke, an internationally acclaimed Australian director who also has retrospectives at the Berlin Film Festival and London Institute of Contemporary Art to his credit.

Greater Union Hindley Street Cinema

March 18-25

Bookings at Greater Union and the Fringe Box Office

Frames is administered by the SA Media Resource Centre. Sponsored by Channel Ten Adelaide, Greater Union and Ansett. For further information contact Mark Patterson (08) 223 1500.

The 15th Biennial Adelaide Festival of Arts

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L to R: Embroidered Polo Shirt; Nightshirt/Beachshirt; T-Shirt (Design 2); Unisex Singlet; T-Shirt (Design 1)



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