

AUSTRALIA'S INTERNATIONAL ARTS FESTIVAL

ADELAIDE FESTIVAL

FEBRUARY 28 • MARCH 21



THE COMPLETE PROGRAM AND
BOOKING GUIDE

MAJOR SPONSOR



Telecom Australia

PERFORMING ART A H W

POETRY IN MOTION



THE MOST AWARDED SPORTS CAR IN THE WORLD

Sheer poetry in motion. The magnificent Mazda MX-5 is today's reincarnation of the classic sports car. A combination of legendary form and visionary technology. An open-air driving experience that will take you all the way back to the future. You'll feel at one with the elements, the 'wind in hair' experience being the only stimulant you'll need. With the options of soft top and hard top, the Mazda MX-5 is a classic for all seasons. For further information contact

Mazda call free (008) 035 522 during business hours.

mazda

Unrivalled quality Pure pleasure



3 year/80,000 kilometre warranty is available on Mazda 121, Mazda 323, Mazda 626, Mazda 929, Mazda MX-5, Mazda MX-6 and Mazda RX7 models only. Mazda products are distributed throughout Australia by Mazda Australia Pty Limited. ACN 004 690 804. The specifications equipment and features are not necessarily available on all models. For sales and service see your nearest Mazda dealer.

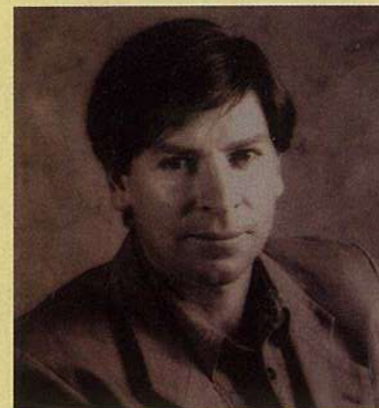
THE 17TH BIENNIAL ADELAIDE FESTIVAL

- | | |
|---|---|
| Patron
Her Majesty
Queen Elizabeth
the Queen Mother | Artistic Director
Rob Brookman |
| Vice Patron
Her Excellency
The Honourable
Dame Roma Mitchell
AC, DBE
Governor of
South Australia | General Manager
Tim McFarlane |
| President
The Honourable The Lord
Mayor of Adelaide
Mr Steve Condous | Administrator
Ian Scobie |
| Board of Governors
(Chairman)
Mrs Rosemary Wighton AO
(Deputy Chair)
Mr Ross Adler | Assistant Administrator
Louise Fox |
| Mr Len Amadio AM
Councillor Robert Angove
Ms Mary Beasley
Mr John Bishop AO
Dr Alan Brissenden
Mr Michael Harbison
Mr Alan Hodgson
Mr Bob Lott
Professor Robin Moore
The Hon. Justice
Graham Prior
Mr Fergus Simpson
Mr Rod Wallbridge | Admin. Secretary
Bev Prosser |
| Chairs of Committees
Artists' Week
Frank McBride
Friends of the Festival
Jean Bishop
Friends Organising
Jessica Dames
Writers' Week
Fij Miller | Marketing Manager
Colin Koch |
| | Marketing Co-ordinator
Deborah Heithersay |
| | Friends Co-ordinator
Helen Rusak |
| | Marketing Secretary
Anne Clark |
| | Corporate Relations
Director
Phillip Styles |
| | Corporate Liaison
Manager
Jeanette McLeod |
| | Production Co-ordinator
David Malacari |
| | Visual Arts Program
Manager
Margot Osborne |
| | Writers' Week
Co-ordinator
Angela Dawes |
| | Designer in Residence
Mark Thompson |
| | Music Advisor
Tony Fogg |



The Festival gratefully acknowledges the support of the staff of the Adelaide Festival Centre Trust.

- | | |
|--|---|
| Business Services
Manager
Chris Byrne | Education Officer
Bronwyn Sugars |
| Finance & Administration
Manager
Julie Keldoulis | Executive Assistant
Joyce Forbes |
| General Manager - Catering
Dudley Hall | Festival Accountant
Peter McCombie |
| Marketing Director
David Colville | Fezbah Co-ordinator
Christopher Naylor |
| Operations Director
Paul Chappell | Mechanical Services
Supervisor
Bill McInerney |
| Personnel Manager
Peter Barnes | Media Liaison
Neil Ward |
| Box Office Manager
Muriel Poulton | Theatres Manager
John Glennon |
| Construction Manager
Ron Wood | Youth Program
Co-ordinator
Cate Fowler |



In the occasionally rarified world of international festivals, the multi-arts Medusa is perhaps the exception rather than the rule. Great theatre, dance, jazz, fine music, world music, puppetry, performance art, visual arts, literary and (even!) mime festivals of a specialist nature abound. The festival that attempts to bite off, chew and, more importantly, digest the lot inevitably presents its organizers with a bewildering world of choice, the baying of sectionally-interested hounds, an insufficiently loaded purse and a public that, while enthusiastic, may be just as bewildered by their choices.

The Board of the Adelaide Festival has boldly determined that the most satisfactory resolution to these ponderables is to allow its Director to chart a distinctly personal course through the minefield, putting faith in the theory that, in satisfying himself (perhaps one day soon herself?), the Director will also satisfy the many legitimate stake-holders in this vital enterprise. I can only hope, therefore, that you will find all or some of my taste to yours and, if not, offer the comfort that a new set of artistic taste-buds will be in operation next time!

What you are about to read thus represents the exercise of a personal view at the artistic watershed provided by this biennial opportunity to put culture where it should be for more of the time - in a position of acknowledged importance to the society that we create and in which, for good or ill, we must live. If this sounds like the bark of one of those sectional mongrels, so be it! For three weeks in March this comfortable and welcoming city gives its attention to one of the greatest pieces of arts advocacy in the world. Let us tackle big issues; let us stir the emotions and intellect; let us drop our carefully constructed defences and allow matters other than materialism, politics, ambition and short-term gratification to enter our lives. And let's have lashings of short-term gratification while we're at it!

Go out and investigate. You may find carefully constructed 'lines' running through the program: a focus on Eastern Europe in the works of the great theatre ensembles from Hungary and Lithuania, within the great folk and folk-inspired music of Bulgarka, The Voice of Georgia and Poland's Henryk Gorecki and with the work of Milan Knizac and 'Interrupted Dialogue' in the Visual Arts; passionate concern for the environment reflected in 'Promised Land', the work of Andy Goldsworthy and a special session of Artists' Week; reflections upon music that represents a return to simple harmony and that is direct and emotionally engaging; unashamed proselytizing for global understanding as represented by Australia's first World Music Festival. There are many more such lines to be discovered and savoured, or happily ignored if you prefer, or if you are only able to dip into the program at random.

It remains to be said that in this uncompromising art of compromise there are many fellow-workers who make it all happen. You know who you are....Thank you! Finally a vote of thanks to a community that gave me the opportunity to put this program before you. If the consumption proves one hundredth as stimulating as the preparation, then we can look forward to a wonderful sense of satiation, if not indigestion!

Rob Brookman
Artistic Director

CONTENTS

Music Theatre.....	2
Theatre.....	4
Dance.....	18
Music.....	21
Sarafina!.....	33
World Music.....	34
Fez-Top Cabaret.....	38
Jazz.....	41
Visual Arts.....	42
Artists' Week.....	46
Writers' Week.....	46
Festival Outdoors.....	47
Forum & Dialogues.....	48
Fezbah & Fringe.....	48
Film Festival.....	48
Friends Club.....	49
How to Book.....	49

1992 Adelaide Festival Booking Guide produced by the Adelaide Festival Centre Trust as a service to the Adelaide Festival. Editor: Colin Koch, Research/Writing: Deborah Heithersay, Co-ordination: Anne Clark, Design: Adrian Adams/Hilditch Design Company, Film Run-outs: Adelaide Apple Bureau, Poster Design: Peter Callas

Printed by Progress Press Pty. Ltd. 16 Bartley Crescent, Wayville for the publishers: Advertiser Newspapers Ltd, 121 King William Street, Adelaide. Inserted in The Advertiser, 19 October 1991. Circulation: 281,000

LOVE BURNS

by Graeme Koehne and Louis Nowra

THE SEYMOUR GROUP

"Elegant, warm-hearted male wants to dance into a woman's heart. Object: romance". With this corny entry in a personal column begins the gruesome tale of Angela, an overweight and unpleasant psychiatric nurse obsessed by true-romance magazines, and Jack, a somewhat pathetic dance instructor, gigolo and small-time confidence trickster. This might not be ancient Egypt or Sixteenth Century Mantua, but the story is still the stuff of opera - love, sex, and death.

Based on the true story of a pair of serial killers who preyed upon lonely widows, 'Love Burns' is a brilliant and black new chamber opera that gives a different twist to the universal theme of love poisoned by deception. These are incredible yet ordinary lovers, an odd couple taking revenge upon the conventional and idealised images of love that are for them unattainable. Their tragedy lies in the triumph of bitterness and jealousy over the truth of their own love.



Graeme Koehne, regarded as one of the most daring and resourceful composers of his generation, has drawn upon a series of popular dance forms in creating the score. The libretto is by Australia's master of the bizarre, Louis Nowra. With The Seymour Group providing the music, an exceptional cast, and direction by Neil Armfield, this premiere production promises to be chilling, blackly humorous and yet unexpectedly touching.

▶ THE PLAYHOUSE

February 28 at 8.00pm (preview)
\$24 / \$20(Friend) / \$18(SPU)

March 1,2,4,5 at 8.00pm
\$29 / \$25(Friend) / \$21(SPU)

Duration: 1 hour 30 mins, including interval

SEDUCTION OF A GENERAL AND THE HEAVEN MACHINE

by Martin Friedel

SEDUCTION OPERA

Opera for the 21st Century! Melbourne's Seduction Opera presents the world premiere of two remarkable one-act chamber operas for soprano and electronic ensemble that promise a multi-dimensional journey for the senses.

Composed by Martin Friedel - winner of the 1990 Australian One Act Opera Award - and performed by the superb soprano and actress Jan Friedl, these trail-blazing works bring music-theatre into the realm of MIDI-driven digitally synthesised music and computer-generated video projections.

'Seduction of a General' is no ordinary tale of passion, but a contemporary story of political assassination played against a backdrop of Central American dictatorship, repression and torture. Alone in her room in a decaying imperial hotel, a woman sets her trap of seduction and rehearses the murder she is to commit. So powerful are her imaginings that the image of her quarry gradually builds into an almost tangible presence, taunting her to the edge of torment and propelling the drama to a climax worthy of a thriller.

While the vocal score ranges from dramatic recitative and song-like structures to arias, the accompaniment is scored entirely for computer-controlled synthesisers and samplers, creating a musical fabric that moves fluently from rich orchestral textures and harmonies to extraordinary electronic soundscapes.

Played on the same bill is 'The Heaven Machine', a stunning sensory trip into the cybernetic ideal of "virtual reality" and an exploration of the boundary between the conscious and unconscious mind. The performer's alter ego comes to life in vivid video projections, creating an interactive

THE SEYMOUR GROUP

The Seymour Group will also present one early-evening concert. Australia's leading contemporary music ensemble, they are renowned for vitality, superb playing and adventurous programming. Their program will include the world premiere of 'House Songs' by Stephen Cronin, the winning song-cycle in Australia's foremost composition competition, the Paul Lowin Award, and 'For You, Anne-Lill' by the Festival's guest composer, Henryk Gorecki.

"Sharp work at the cutting edge...a memorable event."

The Australian

▶ ELDER HALL

March 3 at 5.45pm
Ross Edwards: Laikan I
Gordon Kerry: Sonata
Gorecki: For You, Anne-Lill, Op.58
Roger Smalley: Ceremony 2
Stephen Cronin: House Songs (world premiere)

\$15 / \$13(Friend) / \$10(SPU)

Duration: 1 hour 35 mins, including interval
Presented with the assistance of the Adelaide Festival Centre Trust.
Commissioned by The Seymour Group with financial assistance from the Performing Arts Board of the Australia Council.



apparition with which she talks, debates and argues. The result is humorous, ironic, fanciful and never predictable.

These exciting and accessible operas for a new age are a must for anyone interested in music, theatre or technology.

▶ ODEON THEATRE

March 1 at 2.00pm (preview)
\$20 / \$16(Friend) / \$15(SPU)

March 2,4,5,7,8 at 8.00pm
\$24 / \$20(Friend) / \$19(SPU)

Duration: 1 hour 30 mins, including interval

Produced in conjunction with Elston Hocking & Woods
Proudly sponsored by Power Peripherals in conjunction with GVP.

Houston Grand Opera production of Nixon in China. Photographer Jim Caldwell.



"How much of what we did was good? Everything seems to move beyond Our remedy. Come heal this wound At this hour nothing can be done."

Chou En-Lai, 'Nixon in China', Act 3

NIXON IN CHINA

by John Adams

THE STATE OPERA OF SOUTH AUSTRALIA

The long-awaited Australian premiere of a work acclaimed as a masterpiece and as the most important opera of the last twenty years.

"One of the most important operas of our time... a watershed in music history."

The Sunday Express-News

'Nixon in China' captures a momentous event, the meeting of Richard Nixon and Chairman Mao that bridged the chasm dividing east and west for nearly half a century. For President Nixon, that week in February 1972 was "the week that changed the world", a time that had a profound personal and emotional effect on all involved.

In this powerful historical and political landscape, John Adams and librettist Alice Goodman explore the stuff of mortals rather than myths - the childhood poverty common to The First Lady and Madame Mao; Nixon's almost naive belief in peace and progress; Chou's self-doubt; Mao's curious admiration for the heroes of the American revolution. It is a work shot through with a deep sense of humanity, that draws the universal from the individual, that speaks of mighty figureheads as fallible and vulnerable and reflects upon humanity's creation of social machinery it cannot control.

John Adams' score is a work of staggering invention and simple beauty. Its lyrical power represents one of the finest pieces of neo-romantic music to emerge from the return to simple harmony made by many composers in the last decade. Sure of voice and daring in instrumentation, its lineage may still be discerned in echoes of Richard Strauss, Sibelius and the rich American inheritance of Barber and Copland. To its sumptuous orchestral colourings, however, are the added drive of minimalism and the muscularity and humour of jazz. The music provides an exquisite vehicle for American poet Alice Goodman's superb libretto, a wonder of perception, generosity, wit and poetic resource.

"Mesmerising musical beauty and immense theatrical flair."

The Guardian

'Nixon in China' is one of today's most-performed operas, with productions in Houston, New York, Los Angeles, Amsterdam and at the Edinburgh Festival. Its Parisian premiere is scheduled for December this year.

'Nixon' will be directed by the celebrated Australian director, Gale Edwards. Baritones Sanford Sylvan and James Maddalena - two stars of the original Houston Grand Opera production - will re-create the roles of Chou

En-lai and Richard Nixon. Superb Australian soprano Eilene Hannan returns from the English National Opera to play Pat Nixon, while tenor Geoffrey Harris will play Mao and soprano Merlyn Quaife the part of Chiang Ch'ing. With the Adelaide Symphony Orchestra conducted by David Porcellijn and choreography by Leigh Warren danced by Australian Dance Theatre, 'Nixon in China' will use the spectacular settings and costumes from the original production designed by Adrienne Lobel and Duna Ramicova, and will feature lighting designs by Nigel Levings.

"...an heroic opera for an unheroic age."

Time

▶ FESTIVAL THEATRE

February 29, March 3 & 5 at 7.00pm

A Res: \$79 / \$67(Friends) / \$63(SPU)
B Res: \$67 / \$57(Friends) / \$53(SPU)
C Res: \$45 / \$38(Friends) / \$36(SPU)

Duration: Approximately 3 hours 15 mins, including intervals

Nixon in China was co-commissioned by the Houston Grand Opera, the John F. Kennedy Center for the Arts and the Brooklyn Academy of Music. Scenery, props and costumes courtesy of the Houston Grand Opera, the John F. Kennedy Center for the Arts, the Brooklyn Academy of Music and De Nederlandse Opera, Los Angeles Music Center Opera

Proud Sponsor



CEMENTVILLE

by Jane Martin

ACTORS THEATRE OF LOUISVILLE

"An outrageous comedy of equal parts sweat, locker-room pathos and humour."

Detroit Free Press

Welcome to See-mentville Tennessee, where the choice of entertainment is no choice at all. If the ice-show glam of the new Cementville auditorium doesn't take your fancy, join the low-life over at the old arena where they're a-hankerin' for The All-American Wrestling Federation Shower of Stars.

"A crowd pleaser of the first order."

Showtime

The Stars are members of a bottom-rung female wrestling tour: Tiger and her pet chihuahua ("Hell, he French kisses better than a man!"), Dani the street kid, Lessa the ex-Olympian ("Nineteenth in the shotput in Seoul") and Netty, who goes under the name Pajama Mama ("She puts 'em to sleep").

"A wacko, weirdo tale."

Columbus Dispatch

In a derelict dressing room where a dead rat in the shower adds insult to the injury of late paychecks, these women in the pits of their profession desperately try to uphold the "fantasy of professional wrestling" while coping with abusive audiences, a chauvinistic manager and the threat of a new attraction to the team; The Knockout Sisters - thrown out of the big-time after an incident involving drugs, sex and the Mayor of Los Angeles - are called in to save the show when one of the male stars finds his manhood permanently pinned to the canvas.

Saturated with raunchy humour and farcical situations, 'Cementville' is low black comedy of the highest order.

"Bawdy, vulgar and positively punch-drunk with obscenities."

Courier Journal, Louisville



Under the dynamic leadership of Producing Director Jon Jory, who has guided and directed the company for twenty-three years, The Actors Theatre of Louisville has grown from a small regional company into one of the most vital, daring and respected of all theatre companies in North America. The company has garnered many awards for its brilliant productions, as well as for its pioneering of exciting new works in the renowned annual Humana Festival of New American Plays.

The Humana Festival and the Actors Theatre have provided a world focus for many new plays, including 'Agnes of God', the Pulitzer Prize-winning 'The Gin Game', 'Crimes of the Heart' and 'Extremities'. Now this year's hit, 'Cementville', has launched the career of a new star in the Actors Theatre's list of distinguished discoveries, playwright Jane Martin.

Hailed as a writer of comic genius, Jane Martin's hilarious and downright vulgar tale of beating life's odds in and out of the ring, comes to Adelaide as part of a journey that many critics tip will soon take 'Cementville' to Broadway and Hollywood.

"The dialogue is as on target as a quick jab to the solar plexus."

The Wall Street Journal

► HER MAJESTY'S THEATRE

March 10-14 at 8.00pm
March 14 at 2.00pm

A Res: \$35 / \$30(Friend) / \$25(SPU)
B Res: \$30 / \$25(Friend) / \$19(SPU)

Duration: 1 hour 45 mins, including interval

SALOME

by Oscar Wilde



"...the way that Berkoff makes the whole charade work as a chilly political thriller is magnificent. His staging is visually stunning, as is his own performance..."

Sheridan Morley, Herald Tribune

Inspired by the biblical and mythical legend of the dancer-princess Salomé, Wilde's play is a tale of obsessive fascination with the attainment of beauty and the torture of rejection. Premiered in Paris with the great Sarah Bernhardt in the title role, originally banned in his home country and considered one of the most difficult dramatic texts to realise, 'Salomé' is almost overpowering in its deep-purple poetic extravagance.

Berkoff has cast his players in a stark, pale world, where the exaggerated trappings of Wilde's love for embellishment in both setting and dialogue are stripped away to reveal a sharply defined and searing drama. The soldiers, courtiers and Jews of Wilde's creation become white-faced Bright Young Things at a bare-stage Twenties cocktail party, where the full horror of Salomé's quest for the head of John the Baptist unfolds. The black-tie affair slowly disintegrates into a slanging match between Herod and his shrewish wife as murder and the forces of self-destruction enter the scene.

The production is illuminated by a brilliant cast of some of Britain's finest actors - including Katharine Schlesinger as the erotic Salomé, Carmen Du Sautoy as the indomitably dragonish Herodias, Rory Edwards as the tortured John the Baptist and Berkoff himself in a voluptuous portrayal of the crazed tyrant Herod.

"...collectors of exotic theatre should queue for the performances."

Milton Shulman, Evening Standard

► HER MAJESTY'S THEATRE

March 17-21 at 8.00pm
March 21 at 2.00pm

A Res: \$35 / \$30(Friend) / \$25(SPU)
B Res: \$30 / \$25(Friend) / \$19(SPU)

Duration: 2 hours

EAST PRODUCTIONS & THE ROYAL NATIONAL THEATRE

STEVEN BERKOFF

The rogue genius of Steven Berkoff has been thrilling and outraging audiences all over the world for over twenty years, his relationship with this country being no exception ever since his controversial Australian debut at the 1978 Adelaide Festival with 'East'. His prodigious and prodigal talent restlessly ranges from writing, directing and performing in theatre to television and film, including memorable cameos in 'Clockwork Orange' and 'Beverly Hills Cop'.

With a perennial inclination toward the exotic, Berkoff has found in Oscar Wilde's 'Salomé' a text that provides a rich vehicle for both his brilliant direction and his charismatic acting. His production is divine in its decadence and uncompromising in its interpretation. Originally created for Dublin's Gate Theatre, the production took the Edinburgh Festival by storm and was subsequently re-created for the Royal National Theatre.

"Berkoff's 'Salomé' is not just a period piece, but an epoch-making feat of theatre."

The Independent

THE DIARY OF A MADMAN

by Nikolai Gogol
adapted by David Holman

BELVOIR STREET THEATRE

A work of immense theatrical power, this disturbing tour de force was proclaimed "the theatrical event of the year" upon its Sydney opening. It has since become one of the decade's most lauded Australian productions and one of few to have received invitations to tour abroad. Perhaps most impressive was an invitation from two of Eastern Europe's most acclaimed theatre companies - Moscow's Taganka and the Marjanishvili Theatre of Georgia - to bring this Australian version of Gogol's masterpiece to his motherland.

"...a finished and complete work of art."

The Sun-Herald

The production brings together some of Australia's finest theatrical talents. Directed by multi-award winning director Neil Armfield, the play is based on Gogol's 'Memoirs of a Madman', sagely adapted by David Holman, author of more than seventy major theatre works including 'Small Poppies' and 'No Worries'. The dramatic action is given superb musical counterpoint

DOG EAT DOG

by David Carlin

RED SHED COMPANY

"We came, We saw, We did a little shopping."

Gratified after the fall of the Berlin Wall

Communism - Utopian dream or Orwellian nightmare - is dead. In Prague and Moscow people dance in the streets celebrating liberation. A businessman on Wall Street smiles: victory over The Evil Empire is good



by Alan John (after Mussorgsky), and Tess Schofield's stark costumes, combined with the blood-red setting by designer Catherine Martin, create the stuff of expressionist nightmares.

The evening, however, belongs to the astonishing performance of Geoffrey Rush, whose breath-taking leaps from the peaks of hilarity to the utter depths of insanity are inspired. He portrays the unhinged and tragically comic Poproshin, a diligent public servant condemned to wither in obscurity. Alone in his St Petersburg attic and consumed by despair, he awaits a "glorious ascendancy" from the cobwebbed gloom of mediocrity. He plays out glamorous and fantastic roles that propel him to the extremes of lunacy.

news for stocks and shares. Inspired by the remarkable recent events in Eastern Europe, 'Dog Eat Dog' is a story of people power, of ordinary men and women chipping away, year after year, at the dark walls of oppression. It is also a story of disillusionment: as the decaying temple of communism is being dismantled, the moneylenders are busily putting up a supermarket. The future has been cancelled, the past dissolved into a funpark and the present is being beamed to us live via satellite.

Where to now? If heaven is impossible, is a pleasant hell of life in front of the TV the best we can hope for?

Lydia Miller fills all supporting parts with the verve and brilliance that brought her to the critics' attention in Belvoir's production of 'Capricornia'.

Gogol's work strikes to the very core of the Russian soul, and remains just as hilarious and bitterly relevant to life today as it was when written almost 150 years ago.

"...inspired lunacy, so clearly and cleverly reasoned that it simply must be seen to be believed. To describe Geoffrey Rush's performance as a 'tour de force' is an understatement."

Bob Evans, Sydney Morning Herald

"Wildly funny, often moving and always absorbing.."

Financial Times

► THE SPACE

March 13, 14, 17-21 at 8.30pm
March 14, 21 at 2.30pm
March 15 at 5.00pm

\$30 / \$26(Friend) / \$21(SPU)

Duration: 2 hours 10 mins, including interval

Last Festival the Red Shed Company scored a hit with their production of 'Frankenstein's Children', in which audience and performers alike shared a night in a Victorian graveyard. In 'Dog Eat Dog', this acclaimed ensemble will continue its exploration of non-traditional theatre spaces and again tackle the serious and the topical in an entertaining, challenging and often bizarre style.

► VENUE TO BE ADVISED

Feb 27-29, March 3-7, 10-13, 17-21 at 8.00pm
March 7, 18 at 2.00pm
March 14 at 6.00pm & 11.00pm

\$20/ \$15(Friend)/ \$10(SPU)

Duration: 2 hours, including interval

THE GOVERNMENT INSPECTOR

by Nikolai Gogol

KATONA JOZSEF THEATRE

Hungary's Katona Jozsef Company may justly claim a place amongst Europe's very finest theatre ensembles. Their brilliantly crafted productions of Chekhov, Shakespeare, Moliere, Bulgakov, Jarry and Gogol have thrilled audiences from London to Chicago, making the company one of the most sought after in Europe.

"...one of the great classical companies of the world. I have never experienced so hilarious and chilling a revival."

Michael Coveney, The Observer

Founded in 1982 by directors Gabor Szekely and Gabor Zsambeki as a breakaway from The National Theatre of Budapest, Katona Jozsef rapidly established itself as a true ensemble company devoted to the credo that theatre of real quality springs from the shared visions of director and actor. The company views each production as a work of art in its own right, not merely as an interpretation of a text.

"The acting leads far away from realism to an eloquent pantomime, to sheer artistic perfection."

Kurier, Vienna

The result sees classic texts brought to life without resort to gimmickry or the imposition of a rigid directorial view. This approach is wonderfully represented in Zsambeki's extraordinary interpretation of Gogol's brilliant satire, 'The Government Inspector'.

The attitudes and behaviour of contemporary Hungarian life are clearly manifested, yet the production is also set deep within the realm of the absurd. The play goes beyond the object of Gogol's satirical attention in 1836 - the oppressive autocracy of Tsar Nicholas II - to expose the mores of contemporary communism and



indeed any social structure based upon falsehood, fear, hypocrisy and self-importance.

A simple case of mistaken identity is taken to its most comical and convoluted extremes. The young aristocrat Khlestakov - down on his luck and stranded in a small provincial town - finds a change of fortune when his arrival satisfies the rumour of an impending visit by a government official. Luxuriating in the attention of the local dignitaries, he eagerly plays up to the role, scoring all the favours that fall to the corruptible office of Inspector - rooms in the Governor's House, lashings of money and even the hand of the Governor's daughter. The town turns itself inside out to accommodate Khlestakov, but then the real Government Inspector arrives...

"A virtuoso and grotesque expedition through the thicket of human baseness and unscrupulous opportunism. A production of extraordinary quality."

Die Presse, Vienna

The world created by the production is pure Fawlty Towers. Set in an indeterminate and decidedly run-down environment of metal lockers and pigeon-holes, plastic briefcases

and cheap brown cardigans, bad haircuts and mal-functioning machinery, the production takes us into an hilarious yet frightening place, peopled by ludicrous incompetents who are motivated by nothing grander than fear. The performance ripples with flawless physical comedy and energy, a manic comedy charging relentlessly towards its conclusion of revelation and humiliation.

Performed in Hungarian - simultaneous translation available.

"Athletic...as quirky as a film by Andrej Wajda. An evening in which language is less important than the joy of the occasion and the courage and passion of this new interpretation."

Film Dance Theatre

► SCOTT THEATRE

March 11-14 at 8.00pm
March 14, 15 at 2.00pm

A Res: \$30 / \$26(Friend) / \$24(SPU)
B Res: \$24 / \$20(Friend) / \$16(SPU)

Duration: 2 hours 45 mins, including interval

UNCLE VANYA AND THE SQUARE

STATE THEATRE OF LITHUANIA

"Nekrosius is some kind of genius...They're like a dream but full of life...an unforgettable evening. One of the best things I've seen in my life."

Arthur Miller

Greeted by standing ovations and ecstatic reviews all over the world, the State Theatre of Lithuania, led by its visionary director Eimuntas Nekrosius, is destined to be a major theatrical highlight of the 1992 Adelaide Festival.

In the vanguard of theatrical innovation spawned in Eastern Europe, the company's work typifies the critical underground role that theatre has played in maintaining freedom of thought under communist rule. Their apparently eccentric treatment of a great Russian classic in 'Uncle Vanya' and the clear metaphor for the gulag in 'The Square' are characteristic of their fierce independence of vision, stunning sense of commitment and maintenance of belief in the face of a grey and brutal society.

The result is theatre rich in ideas, passion and superb technique evolved through long-term ensemble work. It challenges not through simplistic agit-prop methods, but rather through its very sense of compassion and humanity.

"One of the world's great ensembles."

The Independent, Chicago

UNCLE VANYA

Nekrosius' 'Uncle Vanya' is a thoroughly unconventional version, one that demolishes the traditional images of Chekhov where exquisite boredom seems to be the strongest motivation for the actions of his protagonists. This is a 'Vanya' where the comedy is not so much bleak as black, where the mania of its tortured characters is



not suppressed but heart-rendingly apparent, and yet where the struggle against despair is well and truly alive. While innovative in approach, the production remains incisively true to Chekhov's vision, shocking its audience in the ability to leap from the elegaic to the exuberant, from the tragic to the ridiculous, and from the particular to the surreal.

The company has won many awards for its 'Uncle Vanya' including the Soviet Union's equivalent of the Tony Awards in six categories - Best Director, Best Production and four acting awards.

"The most extraordinary interpretation of 'Uncle Vanya' one is ever likely to see."

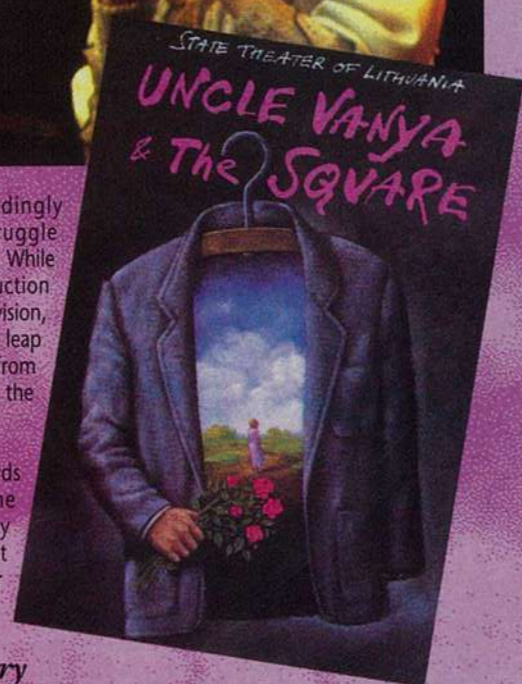
Financial Times

"One of the most wondrous theatrical experiences of my life."

American Theatre

THE SQUARE

Created by Nekrosius, 'The Square' is a tragic story of love for the unattainable. A man, imprisoned for no apparent reason, discovers love via correspondence with a young woman. While he is physically trapped, she is equally trapped by the inhuman system that regulates her life. The moment arrives when she is finally permitted to meet him and take him away from prison. With "freedom", however, comes the realization that even when physically liberated, life and love remain subject to outside regulation.



"The Square' is a cry from the heart and a gasp for breath, an X-ray of the human soul."

The Chicago Sun-Times

Performed in Lithuanian - simultaneous translation available

► SCOTT THEATRE

Uncle Vanya
Feb 28,29, March 2,4,5,6 at 8.00pm
Feb 29 at 2.00pm
March 1 at 5.00pm

Duration: 3 hours 15 mins, including interval

► UNION HALL

The Square
March 8-10 at 8.30pm
March 11 at 5.30 & 9.00pm

Duration: 1 hour 40 mins, no interval

\$30 / \$26(Friend) / \$21(SPU)

THE CRIMSON ISLAND

by Mikhail Bulgakov

ANTHILL THEATRE WITH FLINDERS DRAMA CENTRE

"A dress rehearsal of a play by Citizen Jules Verne in Gennadi Panfilovich's theatre, with music, the eruptions of a volcano and English sailors." So read the play notes by playwright Citizen Jules Verne - the central character in Mikhail Bulgakov's hilarious satire on Soviet censorship.

The playwright arrives at Panfilovich's decrepit theatre, days late with his script. The overwrought theatre manager needs a good 'ideological' play for the season and calls for an immediate dress rehearsal for the censor. Costumes and sets are hastily improvised, temperamental actors battle over roles; no-one knows their lines - nor the content of the play! What follows is a bitter and farcical comedy about censorship, artistic compromise and human weakness.

Bulgakov wrote 'The Crimson Island' in 1927. Two years later all of his plays had been banned. He wrote to the Russian government: "After banning all of my literary works, many people...began to offer me the same piece of advice - to write a 'Communist play' and to address the government of the USSR with a repentant



Illustration by Peter Long.

letter containing a renunciation of my former views...The aim: to save myself from persecution, poverty and final and inevitable ruin. I did not heed this advice." Bulgakov remained in constant conflict with the censors until finally abandoning theatre in order to secretly write his masterpiece, 'The Master and Margarita'. His works became a symbolic rallying point for intellectual resistance to the regime and, when bans were lifted in the wake of Glasnost, productions of his plays proliferated. In 1989 there were six running simultaneously in Moscow alone.

This production of 'The Crimson Island' will be a timely testament to a great artist's suffering, and to the important role of theatre in carrying the torch for freedom of thought and expression...it will also be an hilariously theatrical good night out!

Artistic Director, Jean-Pierre Mignon brings together a large and brilliant cast of Anthill regulars, including Alex Menglet and Julie Forsyth (stars of the 1990 Festival hit 'The Imaginary Invalid') and final-year graduates from the Drama Centre playing the parts of the acting students of Panfilovich's theatre! This unique collaboration between one of

Australia's leading theatre companies and stage artists of the next generation will add exhilarating theatricality to this searingly satirical production.

"It is their blend of intelligence and theatrical imagination that makes them the most interesting company in the country."

New Theatre Australia

► ROYALTY THEATRE

March 5,6 at 8.00pm (Previews)
A Res: \$26 / \$22(Friend) / \$17(SPU)
B Res: \$20 / \$16(Friend) / \$12(SPU)

March 7,11-13 at 8.00pm
March 8,14 at 5.00pm
March 10 at 5.30pm
March 12 at 11.00am
March 14 at 9.00pm
A Res: \$30 / \$26(Friend) / \$21(SPU)
B Res: \$24 / \$20(Friend) / \$16(SPU)

Duration: Approximately 2 hours 20 mins, including interval
This educational collaboration has been approved by Actors Equity (SA) as a pilot project.

adventure, with catering by Rosa Matto, original and traditional music by Linsey Pollak, design by Tineke Adolphus and direction by Teresa Crea.

Families, fiances and friends will all be welcome to this world premiere production.

► ARMOURY MUSEUM COURTYARD

Enter from North Terrace between Art Gallery and Museum
March 5-8,10-15 at 8pm

\$26 / \$23(Friend & SPU)

All prices include light supper and wine. Catering included in advance bookings only.

Duration: Approximately 2 hours, including interval

A WEDDING CELEBRATION

'UNA FESTA DI NOZZE'

DOPPIO TEATRO

Australia's foremost bilingual theatre, Doppio Teatro cordially invites you to the theatrical wedding of the year, a delightful celebration of the union of entertainment with the myths and traditions of the Italian wedding ritual.



'Una Festa Di Nozze' will have all the elements shared by great theatre, great courtships and weddings: pathos, comedy, joy, disappointment, illusion, style and unexpected surprises. The delicious food, wine, song and sense of occasion that belong to the nuptial feast will also accompany the evening's humorous

SHADOW & SPLENDOR

'SCENES OF LOVE AND INTRIGUE'

by Jim Sharman

STATE THEATRE COMPANY OF SOUTH AUSTRALIA AND RQTC - QUEENSLAND'S STATE THEATRE COMPANY



Director: Jim Sharman

Bold and strikingly theatrical, Jim Sharman's vibrant play brings passion and politics to a story seething with life, love, faith, betrayal and the cultural collision between East and West.

Inspired by historical fact and set amongst a community of European emigres in pre-war Tokyo, 'Shadow and Splendour' explores the forces at play, the masks and contradictions at work, in this extraordinary and little known period of our troubled century.

Peopled by foreign agents, diplomats, geisha, cabaret singers and secret police, 'Shadow and Splendour' features AFI Award winning actor Colin Friels, and Edwin Hodgeman. They lead a large cast in what promises to be an epic staging of this provocative and compelling drama.

► PLAYHOUSE

March 14,17-21 at 8.00pm
March 16 at 6.30pm
March 18 at 11.00am
March 21 at 2.00pm

Evening: \$35 / \$31(Friend) / \$27.50(SPU)
Matinee: \$27 / \$25(Friend) / \$23(SPU)

Duration: Approximately 2 hours 30 mins, including interval

BORN GUILTY

DER KREIS
GEORGE TABORI

From Vienna comes a searing piece of documentary theatre directed by one of the most charismatic figures of contemporary film and theatre, George Tabori.

Based on Peter Sichrovsky's best-selling book of the same name, 'Born Guilty' consists of a series of monologues and dialogues in which the children of Nazi war criminals lay bare the torment, anger and guilt of their psychological heritage. Controversy rages wherever it is performed, dealing as it does with facts and emotions buried for over forty years.

"The Good is not preached, the Shocking not judged; fates and conflicts are shown. Whoever experiences it will understand the director's legendary reputation."

Frankfurter Allgemeine

Sichrovsky's material was gathered from interviews with fourteen men and women born into Nazi families during the Second World War. The result is a stark revelation of

the suppressed mental burden carried by a generation scarred by the crimes or complicity of their parents. There are those who had no idea of the atrocities committed by their parents, those who live with the appalling truth and even those who still refuse to acknowledge the very fact of the Holocaust.

"...leaves the audience gasping for breath. Eight actors of outstanding quality act with gripping naturalism, as if dealing with their own biographies."

Neue Zeit, Vienna

Tabori's direction, made more personal by the death of his own father and other family members in Auschwitz and animated by the gritty performances of an exceptional cast, creates an enduring emotional experience that goes well beyond the objective portrayal of fact. While horrifyingly specific, the piece is also chillingly relevant to any society in which history has been denied and the guilt of its forbears not confronted.

'Born Guilty' is performed in English.

"...an evening not easily forgotten."

Salzburger Nachrichten



► UNION HALL

March 14-16,18-21 at 8.30pm

\$30 / \$26(Friend) / \$21(SPU)

Duration: 1 hour 50 mins, no interval

Directed by George Tabori from the interviews of Peter Sichrovsky. Presented with the assistance of the Austrian Ministry of Education, Arts & Sport.



"...near perfection... the playwright's superb metaphorical language, Wada's filling of meanings between lines, robust acting...a rare and striking production."

Kuresore Magazine

'ITOJIGOKU' WOVEN HELL

KISHIDA JIMUSHO + RAKUTENDAN

Performing outside Japan for the first time, the celebrated Kishida Jimusho + Rakutendan Company of Tokyo presents its acclaimed and strikingly beautiful production, 'Woven Hell'.

In the late 1960s a new theatre movement bloomed in Japan, one that eschewed the faithful reproduction of text enshrined in traditional theatre forms such as Noh and Kabuki and the western-oriented mainstream 'Shingeki' theatre. Its foremost exponents - Tadashi Suzuki and Shuji Terayama amongst them - invented new and unique dramatic vocabularies. Kishida Jimusho + Rakutendan is one of the very few such companies to have survived and maintained that ebullient spirit of experimentation into the more conservative '80s.

'Woven Hell' is set in the 1920s, a time when women were used and abused as the motive force for the industrialisation of Japan, a time of cruelty inflicted upon women by labour pressgangs and rural poverty.

A vengeful young girl in search of the mother who she believes deserted her, is

drawn to a silk-spinning factory, where countless "mothers" toil at their wheels by day and in the owner's brothel by night.

Her quest is one that unravels the very fabric of relationships: mother-daughter, blood and flesh, man-woman, servant and master, love-hate, comfort and anguish. The constant visual metaphor that gives 'Woven Hell' its stark and simple beauty is the tension between warp and weft, opposing threads that run like the silk through the spinners' hands and ultimately bind men to the emerging destiny of these desperate women.

"The passionate performance of the actors is beautifully harmonised... one of the most impressive stage events in recent years."

Poem and Thought, Tokyo

The company performs only the works of Rio Kishida, a multi award-winning playwright remarkable for her success in the largely male preserve of Japanese writing, and noted for her powerful representations

of woman's point of view, particularly through narrative. Their director, Yoshio Wada, is a master of expressionism, his emphasis on harmony of movement, facial expression and the counterpoint between dialogue and silence generating an hypnotic empathy between actors and audience.

'Woven Hell' draws upon the extraordinary grace, beauty and simplicity of traditional Japanese aesthetics and forges them with superb contemporary theatrical technique. Stunning lighting, powerful imagery and poetic vision create a world of dark fantasy, a world where imagined possibility sometimes holds sway over the misery of reality. 'Woven Hell' is a seamless creation, woven with care, inspiration and relentless rhythm.

Performed in Japanese - simultaneous translation available.

"I know of no other company capable of creating such a powerful stage presence."

Shakai Shimpo News

► SPACE THEATRE

March 3-7,9,10 at 8.30pm
March 7 at 2.00pm

\$30 / \$26(Friend) / \$21(SPU)

Duration: 1 hour 40 mins, no interval

Presented with the assistance of the Japan Foundation.



As You Like It

by William Shakespeare

CHEEK BY JOWL

At the leading edge of European touring theatre ensembles is English company Cheek by Jowl, which has won extraordinary acclaim for its interpretations of the Shakespearian comedies. Artistic directors Declan Donnellan and Nick Ormerod have been hailed by the British press as the most exciting partnership in British theatre today, and the company has collected a string of awards including Laurence Olivier Awards for Most Promising Newcomer, Best Director and Most Outstanding Achievement. Declan Donnellan has recently been appointed an Associate Director of the Royal National Theatre.

"Cheek By Jowl has built a formidable reputation for verve, daring and vitality."

Plays and Players

Twelfth Night

by William Shakespeare



Illustration: Michael Blair

'As You Like It' is vintage Cheek By Jowl, exuberant and joyous theatre played - in a return to the days of The Globe but with a distinctly contemporary edge - by an all-male cast. "All the world's a stage" as a brilliant ensemble revels in the wit and romance of Shakespeare's Forest of Arden, where nothing is quite what it seems and multiple confusions lead to a delicate resolution in which truth, honour and love prevail. Infused with music, tenderness and humour, this lusty and intelligent performance delights and provokes in equal measure.

"You couldn't find a better show to fly the flag for British theatre."

The Guardian

This production embarked on a world tour in July, winning over the critics at its debut in the Stonybrook Festival in New York State and making a triumphant progress through South America and the United Kingdom. The Adelaide Festival season will provide a fitting finale to one of the most ambitious tours undertaken by a British ensemble.

"If music be the food of love, play on, give me excess of it..."

Those who delighted in (and those who missed out on) the sold-out Shakespearian hit of 1990, 'A Midsummer Night's Dream', simply cannot afford to miss the premiere of Glenn Elston's new production, the evergreen and enchanting 'Twelfth Night'.

Under the stars in the Botanic Gardens, Australia's acclaimed master of outdoor theatre takes you on an hilarious romp with the endearing characters of 'Twelfth Night' as they weave their way through a web of love, deception and surprise.

The night air resounds with the audible antics of Sir Toby Belch as he manipulates the helpless Sir Andrew Aguecheek and torments the self-obsessed prude Malvolio. Plots thicken as the newly discovered loves of Viola and the Countess Olivia intertwine. Viola, in love with the Duke, disguises herself as a manservant and aids the Duke's



"The clearest, most crisp, sexiest 'As You Like It' I've ever seen."

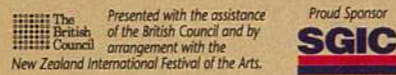
The Village Voice

▶ PLAYHOUSE

March 7-11 at 8.00pm
March 8,11 at 2.00pm

A Res: \$35 / \$30(Friend) / \$25(SPU)
B Res: \$30 / \$25(Friend) / \$19(SPU)

Duration: Approximately 3 hours, including interval



wooing of Olivia - only to have Olivia fall in love with "him"! Juggling the Court with inspired ease and lashings of black humour are the musical clown Feste and the interfering maid Maria.

Glenn Elston's magical productions have created a tradition of their own within recent Festivals - in 1992 the promise is one of irrepressible merriment and the intrigues of love.

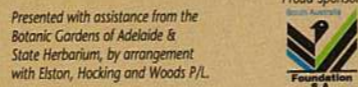
*"What is love?
'Tis not hereafter,
Present mirth,
bath present laughter..."*

▶ BOTANIC GARDENS

Enter from North Terrace
February 25,26,27 at 8.30pm (previews)
\$26 / \$22(Friend) / \$17(SPU)

February 28,29, March 2-7,9-14,16-21
at 8.30pm
\$30 / \$26(Friend) / \$21(SPU)

Duration: 3 hours, including interval



THE CHRONICLE OF MACBETH

Devised and directed by Tadashi Suzuki



PLAYBOX THEATRE CENTRE

"... the energy that comes out is as concentrated as if the sun has been pushed through a keyhole."

Village Voice

In the Australian premiere of this unique collaboration with Melbourne's Playbox Theatre Centre, Japan's most revered theatre director brings his startling adaptation of 'Macbeth' to the stage. Tadashi Suzuki is legendary for his ability to meld the understated power and grace of the traditional Japanese theatre forms of Noh and Kabuki with his own extraordinary contemporary vision. His interpretations of the Western classical repertoire - including 'The Trojan Women', 'The Bacchae' and his version of 'King Lear' - have been hailed as theatrical masterpieces. The Boston Globe wrote of his 'Tale of Lear': "It's one of the most astonishing works in contemporary theatre, a work that reaches for greatness and grabs it."

Suzuki presents 'Macbeth' as the tale of an ordinary but deluded man-obsessed with the belief that he is Macbeth. Unable to live with the poverty of his own reality, he

is consumed by the powers of his imagination. Attempts at self-justification in pursuit of inner peace lead him instead to mounting frustration and eventual breakdown.

Suzuki is both teacher and director. The Suzuki Method - a theatrical philosophy which guides all his productions - seeks to bring actors to a state of grace, finding an affinity between the body as a tool of

theatre and the earth as the stage on which it plays. The Australian cast of 'The Chronicle of Macbeth' were selected after intensive training with Suzuki in Japan and Australia. The result promises performances distinguished by stunning physicality and discipline.

"Suzuki's achievement is to blend traditional Japanese theatre with modern and Western elements. He does this with complete coherence, and thrillingly."

Financial Times

Performed in English.

▶ UNION HALL

February 27 at 8.00pm (preview)
\$26 / \$22(Friend) / \$17(SPU)

February 28,29, March 3,5 at 8.00pm
February 29 at 2.00pm
March 2 at 6.00pm
March 6 at 5.30pm & 9.00pm
\$30 / \$26(Friend) / \$21(SPU)

Duration: To be advised

Presented with assistance from the Performing Arts Board of the Australia Council, the Department of Foreign Affairs and Trade and the Agency for Cultural Affairs of Japan.

Proud Sponsor



THE REDUCED SHAKESPEARE CO. (RSC)

THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED)

With the spontaneity of Theatresports at its best, the physical lunacy of The Three Stooges and about as much taste as Sir Les Patterson, three exceptionally talented comedians take us on an hilarious high-speed roller-coaster ride through the complete works of the great Bard. It doesn't matter whether you consider this an act of revenge on behalf of those who found schoolyard Shakespeare tedious, or as a satirical celebration of the greatest genius of the stage.

Like it or not, Shakespeare makes great comedy when the history plays turn into a madcap football game, all fourteen comedies whip past in two minutes, 'Titus Andronicus' turns into a cooking show and 'Hamlet' is performed at break-neck speed and then backwards!



Headless of the purists and complete with doublets, daggers, potions and plots, skulls and soliloquies, RSC rollick through a riotous yet loving subversion - one Shakespeare himself would surely have loved.

"Brevity is the soul of wit. Two thumbs up!"

William Shakespeare

"One of the funniest shows you are likely to see in your entire lifetime."

Montreal Gazette

▶ THE FEZTOP

March 10,12,13 at 11.00pm
March 11,13 at 8.30pm
March 15 at 6.00pm
\$25 / \$21(Friend) / \$18(SPU)

Duration: 1 hour 30 minutes, no interval

VELO THEATRE

"A jewel in the crown of the theatre of objects."

L'Union, France

A bewitching fusion of magical miniatures and fantasy from France, Velo Theatre creates works of wondrous invention. Not a word is spoken as the audience embarks on a voyage of the imagination.



STUFFED PUPPET THEATRE

'MANIPULATOR' AND 'UNDERDOG'

Little-known in his native Australia and now based in the Netherlands, Neville Tranter has become one of Europe's most highly regarded exponents of puppetry. His phenomenal imagery, bizarre imagination and intense performances have made Stuffed Puppet a true original. In the company's first Australian appearance for eight years, Neville Tranter will present two pieces, each self-contained but both linked by common themes of dominance and subservience.

"An enormous talent...both sensitive and powerful."

L'Union

'Manipulator' introduces us to the clown Nero, egotistical master of ceremonies in his own tacky vaudeville show. Once a gifted

'APPEL D'AIR'

Dwarfed by the loneliness of life in a high-rise, the play's sole character conjures up a new and dream-like world. His room becomes a ship's cabin, his bed an icefield studded with tiny penguins. A lilliputian city glows with light while a plane in a cage awaits its feed. Velo brings a profusion of images from the realm of enchantment where comfort and ultimate liberation for the soul are found.

"Ingenious and poetic."

Cahiers de Theatre, Canada

'ENVELOPPES ET DEBALLAGES'

A postman's curiosity opens a world of belching volcanoes, forests, seas and islands as he explores the parcels that weigh down his bicycle. The wrapping falls away and the magic unfolds. 'Enveloppes et Deballages' contains the wide-eyed wonder and innocence of childhood in its own package of pure delight, and is recommended for young families as well as adults.



Manipulator who respected his subordinate creations, he now manipulates them to his own twisted ends. Tonight the audience sees the bitter comedy of a crazed and petty theatrical tyrant reaching the end of the line as he learns that no-one - not even he - can stand alone.

"Tranter is a stunning actor, his puppets bewilderingly alive."

Le Monde

In 'Underdog', Tranter plays the timid Boy, son of the domineering Lazarillo who - tired of his wanderings as a variety artist - decides to pass control of his 'Theatre of Fear, Cruelty and Pain' to its natural heir. Boy performs solo for the first time and confronts the spectres of his past: a scornful seducer,

"People who fix watches, polish the silver or hunt in rock pools will love this show."

The Evening Post

COTTAGE THEATRE

Appel d'Air

March 5,6,11,14 at 8.30pm

March 13 at 1.00pm

March 14 at 2.00pm

\$17 / \$15(Friend) / \$12(SPU)

Duration: 1 hour 15 mins, no interval

Enveloppes et Deballages

March 3,12 at 6.00pm

March 7,8 at 2.00pm

March 8 at 5.00pm

\$17 / \$15(Friend) / \$12(SPU)

Family price \$45 (2 Adults, 2 Children 14 years & under. Additional Child \$8)

Duration: 1 hour, no interval

Presented with the assistance of Association Francaise d'Action Artistique.

NO RIGHT ANGLES IN PARADISE HANDSPAN



A beguiling blend of Black Art Magic, black theatre puppetry and robotic wizardry, this is a gothic fantasy that re-interprets the timeless story of The Sorcerer's Apprentice. The puppet apprentice, motivated by "the need to know", is surprised, seduced and confounded by his magician master. Delicate puppetry contrasts with the dark illusions of The Magister as he leads his protege toward the secrets of life, love and knowledge. 'No Right Angles' is created by Ken Evans, an artist, designer and inventor renowned for experimentation and eccentricity. Handspan is Australia's foremost visual theatre company, famed for its international hits with Nigel Triffitt's 'Secrets', 'Cho Cho San', and the Festival premiere of 'Four Little Girls'. International master of magic Sam Angelico provides the breathtaking illusions as the Magister.

A bewitching combination intended for adults but holding fascination and delight for all ages.

"Handspan has carved a unique niche in worldwide visual theatre."

Variety, New York

COTTAGE THEATRE

March 16 at 6.00pm (preview)

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

March 17,20,21 at 11.00pm

March 18 at 8.30pm

March 20 at 6.00pm

\$17 / \$15(Friend) / \$12(SPU)

Duration: 1 hour 10 mins, no interval

PROMISED LAND

THEATRE DE LA MARMAILLE / TEATRO DELL'ANGOLO

After 4.6 billion years of life on Earth, the world sits on the edge of an uncertain future shaped by the consequences of reckless exploitation and environmental meddling.

'Promised Land' uses theatre-of-images to make a fascinating journey from pre-history to the present, charting the story of man around a single rock standing as silent witness and repository of the planet's memories. Mime, movement and a richly textured soundscape create a profoundly moving poetic reverie of mesmeric effect, an ever-changing diorama of humour, gentle reflection and incisive observation. This award-winning work is the exceptional result of a three-year collaboration between two theatre companies from Montreal and Turin. As a meditation on the destiny of humankind and the glory and fragility of the human condition, 'Promised Land' is accessible to all.

"...it doesn't just promise the Earth - it delivers."

The Gazette, Montreal

ARTS THEATRE

March 3,6,7 at 8.30pm

March 4,5 at 6.00pm

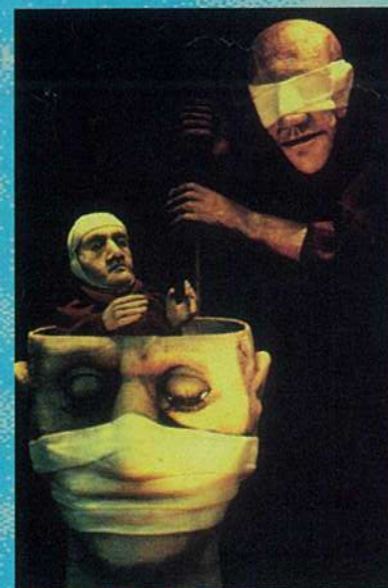
March 7 at 5.00pm

\$20 / \$17(Friend) / \$15(SPU)

Family ticket \$55 (2 Adults, 2 Children - 14 and under. Additional Child \$10)

Duration: 1 hour, no interval

Presented with financial assistance from Le Ministere des Affaires Culturelles du Quebec and The Canada Council.



METAMORPHOSES

FIGURENTHEATER TRIANGEL

"...beautiful and strong, crazy like a painting by Hieronymus Bosch."

Le Monde

The world of Holland's Figurentheater Triangel is a tiny stage in a shadowy box, a surreal place where bizarre figures play out life and death with a poetic, comic and sometimes horrifying veracity. Triangel has been the hit of many festivals and was featured in Jim Henson's film 'World of Puppetry' as one of the world's six best companies. Like that of Philippe Genty,

creator Henk Boerwinkel's theatre expresses the intangible, conjuring images of the subconscious and releasing demons of the imagination. Triangel's twenty vignettes make sublime, powerful and thoroughly engaging theatre, filled with an absurd sense of humour and a moving beauty.

COTTAGE THEATRE

Feb 29, March 5,7 at 11.00pm

March 1 at 2.00pm & 5.00pm

March 3,4,7 at 8.30pm

March 6 at 1.00pm

\$17 / \$15(Friend) / \$12(SPU)

Duration: 1 hour 10 mins, including interval

Presented with the assistance of the Netherlands Theatre Institute.

FUNERALS AND CIRCUSES

MAGPIE THEATRE

Original music written and performed by Paul Kelly, Australia's most respected poet of rock and roll, provides the musical force behind the premiere of 'Funerals and Circuses'.

Written by Aboriginal playwright Roger Bennett, this blend of theatre, music and dance explores the strengths and divergence of aboriginal and white cultures in country and city. Bennett, who spent much of his youth in jail, astounded audiences with 'Up the Ladder' in the 1990 Festival Fringe. Based on a true story about the disappearance of children from an outback community, the play centres on a couple's desperate search for their child. Along the way they encounter the ordinary people of a strange world that celebrates at funerals and weeps at circuses.

From the ensemble that presented the sell-out success 'The Arbor' at the last Festival,

BOBBY BAKER



Debunking the delights of domesticity is acclaimed British performance artist Bobby Baker - an archetypal exponent of serious fun. Her deadpan delivery and absurdist vision are distinctly Pythonesque, but her uncanny ability to entice an audience along an eccentric and seemingly innocent path of humour, only to arrive at laughter-choking home-truths, is all her own.

DRAWING ON MOTHER'S EXPERIENCE

Bobby Baker becomes the Jackson Pollock of foodstuffs - a couple of bottles of Guinness, some sponge fingers and a frozen pie are blended on a crisp white bedsheet, the canvas for wonderfully witty tales of house-moves, labor pains and post-natal depression.

"A wonderful mingling of gentility, the avant garde... a wildly funny evening."

The Scotsman

THE KITCHEN SHOW

Bobby Baker invites you to her (borrowed) Adelaide kitchen, where a series of commentaries and actions will unveil the intimate secrets of kitchen life: her preferred method of tea-stirring, the joy of seeing her cats leaping through the garden, the release of tension through the controlled throwing of pears, the moisturising marvels of margarine. Whether it's scattering spinach and sifting flour to the strains of Pavarotti or

to the Balloon Lagoon (on The Moon, of course!) and the acquaintance of Slothful Slimy Squirm and a whole host of fascinating characters.

Directed by Ariette Taylor - whose productions of 'Filthy Children' and 'Four Little Girls' were memorable hits of Festivals past - this premiere promenade performance promises fun, play and an engrossing experience for 3 to 7 year-olds as they join a

'Funerals and Circuses' promises to be an insightful and moving theatrical event for all ages.

► THEATRE 62

Previews Feb 29, March 2 at 8.00pm
\$15

March 3-7, 10-12, 14, 17-19, 21 at 8.00pm
March 4, 9, 11, 16, 18 at 1.00pm
March 7 at 2.00pm
March 13, 20 at 6.30pm & 9.30pm
\$19.50 / \$17(Friend) / \$12(SPU)

Duration: Approximately 1 hour 30 mins

confessing a compulsion towards prayer, Bobby Baker elevates the everyday to the realm of art, creating poetic reality out of obsessive behaviour. Surreal, poignant and idiosyncratic beyond belief - your own kitchen will never be the same!

'Surreal...extremely funny and often touching.'

The Guardian

► PRICE THEATRE

'Drawing on Mother's Experience'
February 29 at 5.00pm
March 5 at 7.00pm
March 12 at 6.30pm
March 16 at 6.00pm
\$17 / \$15(Friend) / \$12(SPU)

Duration: 1 hour, no interval

► VENUE TO BE ADVISED

'The Kitchen Show'
March 4-5, 11-12 at 12.00pm
March 6, 13, 20 at 6.00pm
March 7, 8, 14, 15, 19, 21 at 12.00pm & 5.00pm
\$17 / \$15(Friend) / \$12(SPU)

Duration: 1 hour, no interval

search that engages the imagination and the spirit of adventure.

► KIDS TENT

(adjacent Parade Ground)
March 9, 11, 13 at 5.30pm
March 14, 15 at 2.30pm & 5.00pm
\$12 Adult, \$6 Child
Family \$25 (2 Adult + 2 Children)

Duration: 60 mins, no interval

BAT THE FATHER, RABBIT THE SON

by Donal O'Kelly

ROUGH MAGIC THEATRE COMPANY



"...sparkles and leers, lunges and ignites. The audience is ravished."

Sunday Tribune

Crackling with the raw energy and romance that the Irish bring to the English language, 'Bat The Father, Rabbit The Son' is a richly textured tragi-comedy brought to life in a bravura performance by its author, Donal O'Kelly. His sensitive yet wildly funny treatment of the father-son relationship has triumphed in Dublin, Edinburgh and New York, cementing Rough Magic's place as one of the foremost ensembles in Ireland's flourishing theatre scene.

Rabbit is a self-made haulage magnate, a brash product of modern materialism. He is obsessed with memories of his father, a man of poetic simplicity whose spirit of generosity and fount of humour are rooted in the old Ireland. Past and present become hilariously interwoven as O'Kelly propels himself through the inner states of the protagonists.

Lying between the lyrical power of Joyce's stream of consciousness and the anarchic humour of J.P. Donleavy, O'Kelly's comic

SISTERGIRL

by Sally Morgan

BLACK SWAN THEATRE COMPANY

From the pen of one of Australia's most celebrated and popular authors and artists comes her first stage play, an uplifting yet poignant drama based on the "lost" generations of Aboriginal children torn from their parents to be raised in white institutions and families. The premiere production of Sally Morgan's play will be presented by the most exciting new company on the Australian theatre scene, Black Swan.

'Sistergirl' centres on an elderly and earthy-wise Aboriginal woman, Rosy, bedridden with the ravages of a lifetime of alcohol and now facing her last days. She finds a listener for her memories in her garrulous hospital-ward companion, the humour and heartache of her story also catching the attention of a young part-Aboriginal nurse. Rosy's is a tragic tale common to many Aboriginal women of her generation - the



loss of a daughter to white do-gooders, hopes of reunion crushed by the girl's death in adulthood, the discovery of the existence of an unknown and still un-found granddaughter adopted out to white parents.

Sally Morgan's conception goes beyond simple naturalism into the dreams and visions of its protagonists. Amidst the pathos of Rosy's reminiscing is much earthy humour, Rosy and her room-mate - both

extravagance as a writer is matched by a wondrous physical and vocal performance, which is in turn grotesque and fierce, wistful and gentle. It is simply unforgettable.

"...extraordinary, moving and funny."

Financial Times

"...a prose poem of magical beauties and plunging vulgarities...purely brilliant."

The New York Post

► THE PRICE THEATRE

March 2, 4, 6, 8, 9, 12, 14 at 8.30pm
March 3, 11 at 1.00pm & 6.00pm
March 6 at 11.00pm
March 7 at 2.00pm
March 8, 14 at 5.00pm
March 13 at 6.00pm

\$17 / \$15(Friend) / \$12(SPU)

Duration: 1 hour 30 mins, no interval

Presented with the assistance of the Department of Foreign Affairs, Ireland.

wary of body but razor-sharp of mind - carving a curious kinship from their gradual discovery of common ground in the basics of family, politics, spirituality and even sex.

'Sistergirl' is to be directed by Black Swan's Artistic Director, Andrew Ross, a passionate pioneer of new Australian drama acclaimed for his premiere productions of the hit musical 'Bran Nue Dae', and the trilogy of plays by Jack Davis, 'The Dreamers', 'No Sugar' and 'Barungin', which won the 1988 Melbourne Greenroom award for best production.

The production will feature designs by Sally Morgan, with music by David Milroy and dance sequences by Michael Leslie adding a further dimension to this rich, spirited and spiritual comedy.

► ARTS THEATRE

March 17-20 at 8.00pm
March 21 at 5.00pm & 8.30pm

\$30 / \$26(Friend) / \$21(SPU)

Duration: Approximately 3 hours, including interval

Commissioned by The Festival of Perth and The Belvoir Street Theatre, Sydney, with sponsorship from Parker & Parker Barristers and Solicitors.

THE YINGA BINGA BIRD

by Anne Brookman

Young children and families are invited to lend a hand in tracking down the fantastic, ever elusive Yinga Binga Bird, an adventure



DANCE FRANCE

In the last decade the world of dance has experienced a new kind of French Revolution. The international focus has shifted from New York - long regarded as the epicentre of contemporary dance - towards the explosion of dance from France. This is a new wave that, while informed by classical technique and that of the modern American masters, breaks away from the cool abstraction of "form for form's sake" and recharges dance with passion, energy, humour, intense theatricality and above all, humanity.

COMPAGNIE MAGUY MARIN

CORTEX AND MAY B

In the vanguard of the French new wave is Maguy Marin, whose rise to success has been meteoric. Celebrated for her freshness and ingenuity, she brings a feisty intelligence to everything that she does.

Compagnie Maguy Marin was formed in 1984, the same year Marin received the French National Prize for Choreography, the first in a long string of awards. In recognition of her contribution to French artistic life, her company's headquarters have been designated the French National Choreographic Centre.

One side of her genius was brought to the 1990 Adelaide Festival in Lyon Opera Ballet's production of her spectacular international dance-theatre hit, 'Cinderella'. In 1992 Maguy Marin brings her own company to Australia for the first time to perform two pieces: one entirely new, the other her most highly acclaimed creation, already the veteran of some two hundred performances throughout Europe and North America.

MAY B

'May B' explodes onto the stage, shocking in its uncompromising physicality and aggression. Inspired by the writings of Samuel Beckett - and discussed with him during its creation - 'May B' eloquently evokes Beckett's grimly humorous world where optimism may always be faintly discerned amongst the desolation.



Their faces plastered with grey chalk, the dancers travel a path of self-discovery, through sexual awakening to the human fundamentals of hostility, fear and tenderness that bring them to life as identifiable fugitives from Beckett plays - Lucky and Pozzo, Krapp and all. Marin never exploits her source of inspiration, but rather translates it perfectly to the dimension of dance. Named for Beckett's affinity for the word "perhaps", 'May B' is danced to several Schubert works, amongst them 'Death and the Maiden' and songs from 'Die Winterreise'.

"A powerful, intelligent evocation of a world cynically whittled down to the bones. The company is entirely superb."

Village Voice

CORTEX

Opening Maguy Marin's Festival season will be her very latest creation, which is still in its final stages of rehearsal. 'Cortex' delves into the imperfections of human perception and the distorted view of life that results. This will be a rare opportunity for audiences to experience a work fresh from the creative furnace of one of the world's leading choreographers.

"Within the current phenomenal dance boom in France, Maguy Marin holds a special place...she gives innovation a good name...always sophisticated, professional...blessed with a sense of fantasy and the absurd."

Anna Kisselgoff, New York Times

FESTIVAL THEATRE

'Cortex'
March 11, 13 at 8.00pm
Duration: To be advised

'May B'
March 12, 14 at 8.00pm
Duration: 1 hour 30 mins, no interval

A Res: \$35 / \$30(Friend) / \$25(SPU)
B Res: \$30 / \$25(Friend) / \$19(SPU)

Presented with the assistance of the Association Française d'Action Artistique.



COMPAGNIE PRELJOCAJ

AMER AMERICA AND NOCES

Angelin Preljocaj is one of the hottest properties in contemporary dance today. The exuberance, wit and imagination of his choreography, combined with a company of dancers distinguished by their strength and acrobatic daring has created an electrifying partnership. In Australia for the first time, Compagnie Preljocaj brings the vitality, genius and bravado that brought seen-it-all-before New York audiences and critics to their feet at this year's New York Festival.



NOCES

Preljocaj's compelling interpretation of Stravinsky's dance-cantata is danced at a dazzling pace. The work is as relentless, violent and beautiful as Stravinsky's great score, the perfect setting for this telling portrait of the obscene inhumanity of arranged weddings in peasant society.

"Preljocaj has taken Stravinsky's inspired score and put his name to a masterpiece... There is tragic fatality in what is seen - eroticism, vitality, and gravity in what is heard."

Le Monde

UN TRAIT D'UNION

The curtain-raiser to 'Noces', 'Un Trait d'Union', is a startling duet of attraction and repulsion which literally draws gasps with its stunning physicality, at times nearly convincing the audience that levitation really is possible.

"...tenderness and brutality are the life-blood of love. Preljocaj re-iterates this in a new and gripping manner. Precise, vigorous and generous, his two dancers are perfect."

Le Monde

Proud Sponsor



AMER AMERICA

Set on the docks of Ellis Island, the immigrants' gateway to New York, 'Amer America' bares the feelings of loss, adventure, hope and disappointment carried to the new world by those giving up their native culture. The piece resonates with Preljocaj's own passion as the son of Albanian parents denied refuge in America. It brings together elements of Balkan folk-dancing, sailors jigs, American soft-shoe and sheer gymnastics to produce a work that is alternatively joyous, furious and melancholic. Underpinning Preljocaj's choreographic power is the magnificent music of Laurent Petitgand, one of France's foremost composers for film.

"... someone who really knows how to get the best from his dancers. 'Amer America' reaffirms the talent and skill of Angelin Preljocaj."

Le Figaro

Brimming with sensuality and breaking the ground that so many others tread in the name of the avant garde, Preljocaj holds the discovery of some of the most attractive, passionate and accessible new dance on offer.

"The physical daring of the troupe was superb."

Anna Kisselgoff, The New York Times

HER MAJESTY'S THEATRE

'Amer America'
March 3, 4, 5 at 8.30pm
Duration: 1 hour 10 mins, no interval

'Noces'/'Un Trait d'Union'
March 6, 7 at 8.30pm
Duration: 1 hour 20 mins, including interval

A Res: \$35 / \$30(Friend) / \$25(SPU)
B Res: \$30 / \$25(Friend) / \$19(SPU)

DANCE FRANCE SUBSCRIPTION SERIES: COMPAGNIE PRELJOCAJ & MAGUY MARIN

All A Reserve seating:

All 4 programs:

\$105 / \$90(Friend) / \$75(SPU)

Any 3 programs:

\$85 / \$70(Friend) / \$55(SPU)

Any 2 programs:

\$60 / \$50(Friend) / \$40(SPU)

Presented with the assistance of the Association Française d'Action Artistique.

MERYL TANKARD COMPANY

"I want to make movement out of the things that everybody does, then take it on to another plane so that people can relate to it while seeing it as they've never seen it before."

In slightly less than three years Meryl Tankard has established her company as the most original force in Australian dance-theatre. Ironically, she is probably better known in the dance world of Europe and Japan than she is in her native Australia, given her international status as a star of Pina Bausch's Wuppertaler Tanztheater and the fact that her company has been invited to tour overseas more often than it has in Australia. The Adelaide Festival is delighted to help swing the spotlight onto one of our country's less visible national treasures with the world premiere of a major new work.

"One of the wittiest, most intelligent dance personalities in Australia."

The Australian

It will have been ten years since Meryl Tankard appeared on the three Adelaide stages that were the scene of Pina Bausch's 1982 Festival triumph. Brutalised beyond belief as the female protagonist in the harrowing 'Bluebeard', bringing disarming

THE ORIGINATOR

THE COLLECTIVE OF NATURAL DISASTERS

From Hungary, an all-stops-out performance of almost shocking commitment. This confronting, mesmeric and powerful avant garde invention attacks every sentimental view of the rituals of birth and death, and extracts the harsh, primordial essence of the creation and destruction of life. Integrating the visual language of dance with elements of contemporary sculpture, the result is a profoundly moving work of dance-theatre which leaves after-images to burn in the mind long after the performance.



grace and charm to the gorgeously whimsical duet in 'Kontakthof', or completely off-the-planet as the ugly Australian tourist (with no apologies to Dame Edna) in '1980', Tankard shone as an extraordinary individual contributor to Bausch's expressionist vision. After a stint with the Lindsay Kemp Company, she returned to Australia in 1984 and set about her own creative work as choreographer/director while occasionally returning to guest with Bausch.

"The regimented anonymity of Bausch has yielded to the transfiguration of a star performer."

Michael Coveney, Financial Times



'The Originator' is the joint work of György Arvai, a theatre designer and experimental composer, and Yvette Bozsik, whose background in classical dance lends intense concentration and physical virtuosity to the

Meryl Tankard's work has grown progressively from the inevitably powerful influence of Bausch to the point where she has established a unique and distinctly Australian style with her own company. 'Two Feet', 'Echo Point', 'VX18504', 'Banshee' and 'Nutti' have earned rave reviews and launched company tours to Japan, China, Indonesia and Italy. Irony, humour, sophistication, athletic drama, aesthetic beauty, rich ambiguity and a fundamental sense of humanity all contribute to the vocabulary of a remarkable artist at the height of her powers. With sumptuous projected visual environments by her established design collaborator, photographer Regis Lansac, this will be a Festival premiere worth waiting for.

"Bold theatricality, vivid imagination and irrepressible humour."

Jill Sykes, Sydney Morning Herald

"Meryl Tankard is one of the most compelling and inventive performers Australia has produced in recent years."

Follow Me

▶ ODEON THEATRE

March 13,14 at 8.00pm (previews)
March 14 at 2.00pm (preview)
\$23 / \$19(Friend) / \$15(SPU)

March 15, 17-21 at 8.00pm
\$27 / \$23(Friend) / \$19(SPU)

Duration: To be advised

savage demands and grotesque but strangely beautiful movements of her solo performance for The Collective of Natural Disasters.

The undefinable performance hit of the 1990 Edinburgh Festival. Don't wait to be told about it, discover it for yourself!

▶ PRICE THEATRE

March 10 at 7.00pm
March 11,13,16 at 8.30pm
March 12,14,17,20 at 11.00pm
March 18 at 1.00pm
March 19 at 9.00pm
March 21 at 5.00pm

\$17 / \$15(Friend) / \$12(SPU)

Duration: 50 mins, no interval

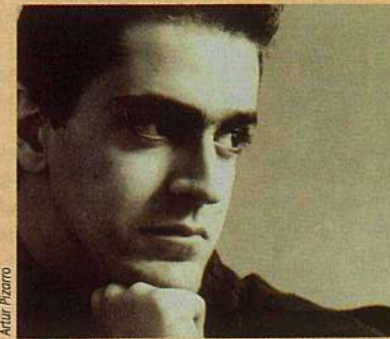
ROYAL PHILHARMONIC ORCHESTRA



Okko Kamu



Igor Oistrakh



Artur Pizarro

THREE SUPERB CONCERTS! OKKO KAMU, IGOR OISTRAKH, ARTUR PIZARRO

Of all the great British orchestras none has been more indelibly stamped by its founder than the celebrated Royal Philharmonic Orchestra, formed in 1946 by the legendary Sir Thomas Beecham out of a singular desire to make music with an orchestra of his own. Under Beecham's direction, the Royal Philharmonic established an enviable reputation, which blossomed into a busy international touring schedule and an extensive catalogue of recordings. His illustrious successors have included Rudolf Kempe, Antal Dorati, Walter Weller, Andre Previn and the current Music Director, Vladimir Ashkenazy.

The orchestra is a guest of the Adelaide Festival for the first time, and will be directed by the outstanding Finnish conductor Okko Kamu. Mr Kamu rose to prominence in winning the Karajan International Conducting Competition and conducting the Swedish Royal Opera at the age of only 23. His engagements with major orchestras around the world, extensive recording commitments and an active career as an opera conductor place him in great demand. He has a particular affinity for the music of his compatriot, Jean Sibelius, major works by whom will be featured within the orchestra's three Festival programs.

Joining the orchestra will be two notable soloists, the exciting young Portuguese pianist Artur Pizarro - performing Rachmaninov's dazzling Piano Concerto No.3 and the great Brahms Concerto No.1 - and the virtuoso violinist Igor Oistrakh, who will perform the Sibelius Violin Concerto.

Jean Sibelius

Swimming against the tide of serialism and atonality that dominated music early this century, the grand romantic sweep of Sibelius' music distinguished him as an intensely individual composer prepared to pursue his own path. Passionate and yet marvellously sophisticated, his great symphonic works have, as Mahler put it, a "profound logic". From the stirring patriotic fervour of the Symphony No.2 to the sense of spiritual discovery of Symphony No.5, and from the soaring lyricism of the Violin Concerto to the vast and bleak vision of his last great orchestral utterance 'Tapiola', Sibelius was unwavering in his dedication to music of power, spirit and humanity.

▶ FESTIVAL THEATRE

March 7 at 8.00pm
R Strauss: Don Juan, Op.20
Rachmaninov: Piano Concerto No.3 in D minor, Op.30
Soloist: Artur Pizarro
Sibelius: Symphony No.5 in E flat, Op.82
Duration: 2 hours, including interval

March 8 at 8.00pm
Sibelius: Tapiola, Op.112
Sibelius: Violin Concerto in D minor, Op.47
Soloist: Igor Oistrakh
Tchaikovsky: Symphony No.5 in E minor, Op.64
Duration: 2 hours, including interval

March 9 at 8.00pm
Brahms: Academic Festival Overture in C minor, Op.80
Brahms: Piano Concerto No.1 in D minor, Op.15
Soloist: Artur Pizarro
Sibelius: Symphony No.2 in D, Op.43
Duration: 1 hour 50 mins, including interval

A Res: \$75 / \$64(Friend) / \$56(SPU)
B Res: \$64 / \$54(Friend) / \$48(SPU)
Three-Concert Series:
\$175 / \$150(Friends) / \$140(SPU)

ARTUR PIZARRO IN RECITAL

Artur Pizarro is a young artist with a rapidly growing reputation on the international concert scene. Superb technique and a fine interpretative sense have earned glowing reviews across Europe and the US, and his winning of the prestigious Leeds International Piano Competition in 1990 confirmed his status as one of the most brilliant young artists of his generation. An introduction to Mr Pizarro's consummate skill as a solo performer will be provided in a single Elder Hall recital preceding his performances with the orchestra.

▶ ELDER HALL

March 6 at 5.45pm
Granados: Seven valse poeetico
Debussy: Pour le piano
Prokofiev: Sonata No.6 in A, Op.82

\$15 / \$13(Friend) / \$10(SPU)

Duration: Approximately 1 hour 20 mins, including interval



The Royal Philharmonic Orchestra's tour of Australia is made possible by the generous financial support of BT.

Proud Sponsor
IBM

HENRYK MIKOLAJ GORECKI

The 1992 Adelaide Festival is proud to welcome as its special guest, the eminent Polish composer Henryk Mikolaj Gorecki. Only "discovered" by the West in recent years, Gorecki now ranks as one of the most important composers living, the influence of his profound and singular vision developing alongside a world-wide trend towards music committed to engagement of the senses and emotions.

Gorecki's progression as a composer may be seen as the consistent search for the most truthful expression of his musical heritage. His dedication to absorbing and reflecting the simplicity and joy of folk culture and the depth and spirit of religious music, places him alongside the many other great composers to have found inspiration in both. He is also a man passionate about the beauty and strength to be derived from the natural world: one can almost hear the winds of his beloved Tatra Mountains blowing through his music. In a world of half-truths there can surely be nothing more valuable than the creation of work such as Gorecki's - honest, impassioned and of profound beauty.



Gorecki's presence provides an opportunity to explore and celebrate a number of his works, including his great master-work the Symphony No.3 (page 23), the exuberant Harpsichord Concerto (page 22), three a capella choral works including the world premiere of a piece written for the Festival (page 22), the poignant and deeply affecting 'Goodnight' (page 25), a trio of epic dimensions which stands as one of his most visionary works 'Recitatives and Ariosos - Lichenmusik' (page 27), 'For You Anne-Lill' (page 2), and Piano Sonata No.1 (page 28).

ADELAIDE CHAMBER ORCHESTRA

**RICHARD MILLS,
SANFORD SYLVAN,
PETER WATERS**

"The Adelaide Chamber Orchestra...resuming its place on the pedestal of excellence."

The Advertiser

Under Artistic Director Richard Mills, one of the most intelligent, accomplished and exciting conductors in this country, the Adelaide Chamber Orchestra has rapidly developed its reputation for excellence in performance and imagination in programming. Its Festival program will sensitively balance major works from the Festival's featured composers with those of the oracle of 20th Century music, Igor Stravinsky, and Australia's finest neo-romantic, Adelaide composer Graeme Koehne. The direct appeal of John Adams' elegiac music in his Liszt arrangement will complement the robust freshness of Henryk Gorecki's 'Three Pieces in Olden Style' and 'Harpsichord Concerto', which will be performed by brilliant expatriate South Australian, Peter Waters. Sanford Sylvan, who also performs in 'Nixon in China', will join the orchestra for the performance of Adams' moving song cycle 'The Wound Dresser', based on Walt Whitman's tragic

ADELAIDE FESTIVAL CHORUS

The finest voices of Adelaide's choral groups will be drawn together to present one performance in the neo-Gothic splendour of St.Peter's Cathedral featuring the world premiere of a new work for a cappella choir to be composed for the Festival by Henryk Gorecki. Also to be performed are two further a cappella works 'Amen' and 'Totus

Tuus', a moving expression of Gorecki's unwavering vision. It was first performed during the Pope's third Pilgrimage to Poland in 1987 and relayed by loudspeakers to the vast crowd gathered in Victory Square, Warsaw.

Complementing Gorecki's works will be a Bach Motet, Psalms by Charles Ives and the impressive plainchant mass 'Missa pro defunctis' of Lassus. Graham Abbott, a dynamic young Australian renowned for authoritative interpretations of the choral repertoire, will conduct this important concert, which is a must for all those seeking the inspiration of great choral music.

poetic testament to the horrors of war. Completing the program is Koehne's loving meditation on a Bach chorale, and Stravinsky's 'Danses Concertantes'.

► ADELAIDE TOWN HALL

March 6 at 8.15pm

Gorecki: Harpsichord Concerto

Soloist: Peter Waters, piano

Liszt arr. John Adams: La Lugubre Gondola

John Adams: The Wound Dresser

Soloist: Sanford Sylvan, baritone

Koehne: To His Servant Bach, God Grants a

Final Glimpse: The Morning Star

Gorecki: Three Pieces in Olden Style

Stravinsky: Danses Concertantes

A Res: \$36 / \$31(Friend) / \$31(PU) / \$26(S)

B Res: \$29 / \$24(Friend) / \$25(PU) / \$20(S)

C Res: \$22 / \$17(Friend) / \$20(PU) / \$15(S)

Duration: 1 hour 45 mins, including interval

► ST. PETER'S CATHEDRAL

March 13 at 8.15pm

Bach: Motet - Der Geist hilf unser

Schwachheit auf

Lassus: Missa pro defunctis

Ives: Psalms 90, 100

Gorecki: New Work (World Premiere)

Gorecki: Totus Tuus

Gorecki: Amen

\$24 / \$20(Friend) / \$19(SPU)

Duration: 1 hour 40 mins, including interval

ADELAIDE SYMPHONY ORCHESTRA

**DAVID PORCELIJN,
JORGE MESTER,
PETER SCHREIER,
MARILYN
RICHARDSON,
STEVEN ISSERLIS**

As the Festival's resident orchestra, the Adelaide Symphony will undertake its busiest and most diverse Festival schedule yet in 1992. In addition to performing for 'Nixon in China' and in both the opening and closing free concerts in Elder Park, the orchestra will give three concerts in the Adelaide Town Hall featuring superb conductors and soloists, and special and exciting programs.

ST MATTHEW PASSION

In a remarkable double performance that has thrilled audiences in many parts of the world, outstanding German tenor Peter Schreier will both conduct and sing in J.S.Bach's immortal St Matthew Passion. Herr Schreier will sing the role of the Evangelist and will be joined by soprano Gillian Sullivan, mezzo-soprano Elizabeth Campbell, bass baritone Robert Dawe, bass Grant Dickson and the Festival Chorus.

SYMPHONY OF SORROWFUL SONGS / HARMONIELEHRE

Brilliant Dutch conductor and frequent Festival guest David Porcelijn will conduct an important concert focusing on landmark compositions by the two composers honoured by the Festival in 1992.

One of the most distinctive musical creations of recent times and the work that brought world focus to the work of Henryk Gorecki, is his Symphony No.3 - Symphony of Sorrowful Songs. It is an epic masterwork of astonishing power and spirit written in three slow and surging movements, a grand and beautiful testament to the tragedy of innocents in war. Laid over the richly textured strength of a huge orchestra, Gorecki has written a glorious, soaring line for a great human voice, an inspiring

expression of suffering, courage and endurance. The magnificent Australian soprano Marilyn Richardson will join the orchestra for this deeply affecting and emotional work.

Completing the program is John Adams' 'Harmonielehre', regarded as perhaps the most essentially "post-modern" of all his work. With its conscious references to fin-de-siecle post-Romantic symphonic traditions, this dynamic piece takes its name from the 1911 treatise on tonal harmony by Arnold Schoenberg. The Nonesuch recording of the work was acclaimed by American critics as one of the best classical albums of 1985.

"A masterpiece...grand and compelling."

New York Times

ELGAR CELLO CONCERTO / EIN HELDENLEBEN

Steven Isserlis's residency as a featured Festival artist will have its concert climax with his performance of Edward Elgar's magnificent Cello Concerto. A work of supreme lyricism, the Elgar concerto is one of the greatest in the cello repertoire, and in Steven Isserlis it has an exponent of the highest rank.

A regular and popular guest with the Adelaide Symphony, Jorge Mester will also conduct one of the great late-romantic works of Richard Strauss, 'Ein Heldenleben' ('A Hero's Life'), and Mozart's Symphony No.14.



Jorge Mester



Proud Sponsor of "Symphony of Sorrowful Songs"

► ADELAIDE TOWN HALL

March 3 at 8.15pm

J.S.Bach: St Matthew Passion

Soloists: Peter Schreier, Robert Dawe,

Grant Dickson, Gillian Sullivan,

Elizabeth Campbell

Conductor: Peter Schreier

A Res: \$40 / \$34(Friend) / \$32(SPU)

B Res: \$34 / \$29(Friend) / \$27(SPU)

Duration: 3 hours 40 mins, including interval

(Patrons should note that strong advance sales limit seat availability. Book early.)

► ADELAIDE TOWN HALL

March 11 at 8.15pm

Adams: Harmonielehre

Gorecki: Symphony No.3, Op.36

Soloist: Marilyn Richardson (soprano)

Conductor: David Porcelijn

A Res: \$36 / \$31(Friend) / \$28(SPU)

B Res: \$29 / \$24(Friend) / \$22(SPU)

Duration: 2 hours, including interval

March 18 at 8.15pm

Mozart: Symphony No.14 in A, K114

Elgar: Cello Concerto in E minor, Op.85

Soloist: Steven Isserlis

R. Strauss: Ein Heldenleben

Conductor: Jorge Mester

A Res: \$36 / \$31(Friend) / \$28(SPU)

B Res: \$29 / \$24(Friend) / \$22(SPU)

Duration: 1 hour 45 mins, including interval



David Porcelijn



Marilyn Richardson

VIENNA CHAMBER ORCHESTRA

PHILIPPE ENTREMONT

In its Australian debut and sole Australian performance, the much lauded Vienna Chamber Orchestra will be conducted by its equally renowned musical director, Philippe Entremont, making his first appearance in the Adelaide Festival since performing in the inaugural program thirty two years ago.

The Vienna Chamber Orchestra was founded in 1946 and concentrates almost exclusively on definitive performance of the

orchestral classics. Its extensive recording credits include all the Mozart symphonies and Haydn piano concertos. The orchestra has played at virtually every major music festival in the world and now adds Adelaide to its list in what promises to be an early sell-out.

As a postscript to the 200th anniversary of Mozart's death, this great ensemble will bring their specialty - an all-Mozart program including the Piano Concerto in A, K.414 featuring Maestro Entremont's prodigious talents as soloist as well as conductor. The concert will also feature the pairing of this concerto with the delightful Rondo in A, K.386, which is believed to have originally been intended as the concerto's finale.

This concert has sold strongly in the Festival's advance sales period, so patrons are advised to book early to avoid disappointment.

GEORGIAN CHAMBER ORCHESTRA

LIANA ISSAKADZE

A breath of fresh air from the Caucasus Mountains with music-making at its most joyous, energizing and uplifting. Bubbling with the exuberance of the Georgian character and fired by the passionate wait for freedom from Soviet rule, the Georgian Chamber Orchestra has taken Europe by storm. Technical and interpretive brilliance and audacious but wildly popular programming make this one of the world's great ensembles, and put it squarely in a class of its own.

The orchestra is led by dynamic director and violinist Liana Issakadze, a student of David Oistrakh and winner of the Long/Thilbaud competition. She is a thrilling artist in her own right, but also an inspiring conductor who exhibits - and elicits from her musicians - abounding energy and virtuosity.

Issakadze will lead the orchestra through scintillating performances of the standard repertoire for chamber orchestra, soulful interpretations of music by composers from her homeland, and her delightful, supremely inspired toe-tapping arrangements of Bernstein's 'West Side Story' Suite and Gershwin's 'Porgy and Bess' - the orchestra lending their voices where appropriate!



"Captivating and sensationally idiosyncratic."

The Scotsman

► ADELAIDE TOWN HALL

March 9 at 8.15pm

Rossini: String Sonata No.3 in C
Kancheli: 'Leben ohne Weihnacht'
Mendelssohn: Violin Concerto in D minor

Bernstein arr. Issakadze: Suite from 'West Side Story' for violin, jazz drummer and strings

Duration: 1 hour 50mins, including interval

March 10 at 8.15pm

Mozart: Divertimento in D, K136
Boccherini arr. Issakadze: String Quintet in D for violin and strings

Nassidze: Concerto for violin, cello and strings

Gershwin arr. Issakadze: Seven scenes from 'Porgy and Bess' for violin, jazz drummer and strings

Duration: 1 hour 35 mins, including interval

A Res: \$36 / \$31(Friend) / \$28(SPU)
B Res: \$29 / \$24(Friend) / \$22(SPU)

"The orchestra could make a serious claim for owning this music."

The Washington Post

► FESTIVAL THEATRE

March 15 at 8.00pm

Mozart: Divertimento in D, K.251
Mozart: Piano Concerto in A, K.414
Soloist: Philippe Entremont
Mozart: Rondo in A, K.386
Mozart: Symphony No.29 in A, K.201

\$45 / \$38(Friend) / \$36(SPU)

Duration: 1 hour 40 mins, including interval

The international tour by the Vienna Chamber Orchestra is sponsored by C. ITOH & Company Limited

Proud Sponsor



JAMES HARDIE INDUSTRIES LIMITED



LIANA ISSAKADZE

In addition to her performances with the Georgian State Chamber Orchestra, Liana Issakadze will give a single lunchtime recital with accompanist Vladimir Skanavi.

"Issakadze exhibited irreproachable skill, colourful and strong tone, exact intonation and perfect technique."

Los Angeles Times

► ELDER HALL

March 11 at 1.00pm

Shostakovich: Four Preludes
Prokofiev: Sonata No.1 in F minor, Op.80
Cesar Franck: Sonata in A
Brahms: Three Hungarian Dances

\$12 / \$10(Friend) / \$8(SPU)

Duration: Approximately 1 hour, no interval

Proud Sponsor  Telecom Australia



PETER SCHREIER

Distinguished German tenor Peter Schreier won the hearts of Adelaide in his sold-out Australian debut at the 1990 Festival. His technical perfection, sublime interpretation and captivating charm create truly unforgettable musical experiences, and never more so than in singing the beautiful song-cycles of Franz Schubert. A rare opportunity to hear today's acknowledged master of the lieder singer's art, again accompanied by his accomplished long-term recital collaborator, Walter Olbertz.

sensitivity have won him major roles in many American and world operatic premieres, including 'The Juniper Tree' by Philip Glass, Peter Maxwell Davies' 'The Lighthouse' and John Adams' 'Nixon in China' and 'The Death of Klinghoffer'.

Following his Australian debut performances in 'Nixon in China' and John Adams' 'The Wound Dresser' with the Adelaide Chamber Orchestra, Sanford Sylvan will give two recitals in collaboration with pianist David Breitman - a partnership that has delighted audiences and critics for the past decade. His first recital will be an all-American program featuring songs included on Mr Sylvan's recently released and highly praised recording for Elektra Nonesuch. The second program will be comprised of lieder by Brahms, and Schumann's magnificent Liederkreis, Op.24.

"Sylvan turns the recital into an art form. He sings with the utmost cultivation of sound and style."

Boston Globe



SANFORD SYLVAN

The extraordinary vocal gifts and tremendous range of Sanford Sylvan have made him one of America's finest baritones, and have brought him great distinction in repertoire ranging from medieval cantata nova and baroque oratorio to lieder, chamber music and contemporary opera. Exceptional lucidity, flexibility and a performance style that exudes an eloquent

GILLIAN SULLIVAN

Adelaide-born soprano Gillian Sullivan is enjoying a flourishing international career, and is much sought after by major opera companies abroad and in Australia. She is also a fine concert singer and recitalist, and her Festival "residency" will feature a single recital alongside engagements with the Adelaide Symphony Orchestra and The Australian Opera. With associate artist Phillip Meyers (piano), she will perform a program of lullabies and songs taking night as their theme. Elizabeth Koch (flute) and



Ryszard Pusz (percussion) will also join her for the recital's moving centrepiece, Henryk Gorecki's 'Goodnight', a poignant tribute to the British champion of Gorecki's music, the late Michael Vyner. The devotional lyric is from 'Hamlet' - "Goodnight...flights of angels sing thee to thy rest."

► ADELAIDE TOWN HALL

March 1 at 8.15pm

Schubert: Schwangesang
Schubert: Lieder based on texts by Goethe

A Res: \$35 / \$30(Friend) / \$28(SPU)

B Res: \$30 / \$25(Friend) / \$24(SPU)

Duration: 1 hour 45 mins, including interval

(Please note: This recital has been heavily booked in the Festival's advance sales period. Patrons are advised that only limited seats remain available.)

Herr Schreier will also conduct and perform in the St. Matthew Passion by Bach with the Adelaide Symphony Orchestra. (See page 23).

"All that Sylvan sang had a rapture, a feeling for the beauty of words and music that is rare among singers."

The Washington Post

► ELDER HALL

March 9 at 5.45pm

Barber: Hermit Songs, Op.29
Copland: Selection of Five Songs set to Poems by Emily Dickinson
Leisner: Three Songs from 'Confiding' (Australian premiere)
Chanler: Eight Epitaphs
Copland: Three Old American Songs

Duration: Approximately 1 hour 30 mins, including interval

March 11 at 5.45pm

Brahms: Selection of Lieder
Schumann: Liederkreis (Heine), Op.24

Duration: Approximately 1 hour 30 mins, including interval

\$15 / \$13(Friend) / \$10(SPU)

"A deeply affecting, utterly simple chiming of piano, alto flute, voice and tam-tam."

The Observer

► ELDER HALL

March 13 at 5.45pm

Songs by **Schumann**, **Schubert**, **Richard Strauss**
Gorecki: Good Night, Op.63 (in Memoriam Michael Vyner)

\$15 / \$13(Friend) / \$10(SPU)

Duration: 1 hour 30 mins, no interval

JUILLIARD STRING QUARTET

"...about as close to perfection as we are likely to hear."

Pittsburgh Post-Gazette



"There is just no way to keep from reeling at the impact the premier American ensemble makes."

Los Angeles Times

The Juilliard String Quartet is one of the world's foremost string ensembles. Founded in 1946 as resident ensemble at the Juilliard School of Music in New York, the quartet has appeared in almost every major music festival around the world. It maintains a reputation not only for its great technical skill but also for its passionate ensemble personality. The Quartet's style, noted for its lack of inhibition, has been characterized as impetuous, even aggressive. The impact of this approach makes any concert by the Juilliard String Quartet a convincing argument for the power of live music.



The Australian String Quartet is one of the nation's most widely travelled ensembles. Its performances in cities as far afield as Moscow, London, Toronto and Shanghai have earned great critical approval and a firm place on the international touring circuit. Regular and welcome guests of the Adelaide Festival since their debut in 1986, the Quartet's Festival programs will feature the two great sextets by Brahms, in which they will be joined by Alan Bonds (viola) and Christian Wojtowicz (cello). Two Sunday afternoons in chamber music heaven!

BRAHMS SEXTETS PLUS

"...you can go a long time before seeing and hearing a quartet performance as fine as this one."

Daily Mercury, Ontario

SUBRAMANIAM

Hailed as India's 'Emperor among Violinists', L.Subramaniam is recognised throughout the world as a multi-faceted musical genius. Not only has his individualistic and masterful style earned him an international reputation as a virtuoso of supreme integrity, he is also a gifted composer. He has written for the New York Philharmonic, wrote the musical score for the movie 'Salaam Bombay' and was musical adviser for Peter Brook's 'The Mahabharata'. Subramaniam is perhaps best known in the West for his work as a fusion artist, having worked with the likes of Herbie Hancock and Stephane Grappelli and appeared at many major jazz festivals.

"L.Subramaniam... Paganini and poet."

San Francisco Chronicle

Subramaniam will give one Elder Hall recital in addition to his major appearance at WOMADELAIDE (see page 34). This is a rare opportunity indeed to hear one of the world's greatest violinists.

"...a performance of impeccable quality where virtuosity is matched by sensitivity and expression."

South China Morning Post

One concert only by arguably the finest string quartet in the world - Brahms, Beethoven and one of the magnificent late quartets of Shostakovich. Great music, great musicians, a great musical experience!


"The Juilliard are in a class quite by themselves."

Boston Globe

▶ ADELAIDE TOWN HALL

February 29 at 8.15pm
Beethoven: Quartet in E flat, Op.74 (The Harp)
Shostakovich: Quartet No.13 in B flat minor, Op.138
Brahms: Quartet No.3 in B flat, Op.67

A Res: \$28 / \$24(Friend) / \$20(SPU)
 B Res: \$24 / \$20(Friend) / \$16(SPU)

Duration: 1 hour 55 mins, including interval
 Proud Sponsor
 Presented by arrangement with Musica Viva. 

"Poise, prowess, perfection."


The Australian

▶ ELDER HALL

March 8 at 3.00pm
Schubert: Quartet in D minor, D.810 "Death and the Maiden"
Brahms: Sextet No.2 in G, Op.36
 Duration: 1 hour 30 mins, including interval

March 15 at 3.00pm
Beethoven: Quartet No.1 in F, Op.59 "Razumovsky"
Brahms: Sextet No.1 in B flat, Op. 18
 Duration: 1 hour 45 mins, including interval

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

Sponsored by The Friends of the Festival 



▶ ELDER HALL

March 13 at 1.00pm
 \$12 / \$10(Friend) / \$8(SPU)

Duration: Approximately 1 hour, no interval
 Presented by arrangement with the Nataraj Cultural Centre

STEVEN ISSERLIS

"A radiant tone, superb technical skills and an imaginative interpretative gift."

The Strad

The dazzling artistry of British cellist Steven Isserlis has earned him a worldwide reputation as one of the leading musicians of his generation. His performances and recordings have also drawn admiration from audiences, critics and fellow musicians including Rostropovich. He performs with many of the world's major symphony and original instrument orchestras, and is much sought after by Britain's leading festivals.

Steven Isserlis will perform a recital of Bach Suites, the pinnacle of the solo cello



repertoire, in the rich acoustic of St Peter's Cathedral. This will be followed by a chamber concert with pianist Peter Waters and clarinetist Nigel Westlake, featuring the great Brahms Trio and Henryk Gorecki's 'Lerchenmusik'. He will also be joined by Peter Waters in one recital program, and will perform the Elgar Cello Concerto with the Adelaide Symphony Orchestra (see page 23).

FRETWORK

Since its debut in 1986, Britain's Fretwork consort of viols has led a revitalisation of interest in the masterworks of the English consort repertoire. Fretwork's outstanding success is reflected in its record of achievements: extensive broadcasts, appearances at major international music festivals and a twelve-disc recording contract with Virgin Classics.

Featured in a three-concert program marking their Australian debut, will be a rare performance of all Purcell's Fantasias - the last great flowering of an English tradition that flourished in the sixteenth and seventeenth centuries - and works by John Jenkins, the 400th anniversary of whose birth falls in 1992.



Fretwork will be joined by the exciting young Australian harpsichord player Nicholas Parle, winner of the Ninth International Harpsichord Competition in Brugge. Their performances will provide the Festival's early-music highlight.

"An evening full of musical riches."

The Independent

SINFONYE

"Best show in town...the past made vibrantly new, an opportunity not to be missed."

City Limits, London

Directed by Stevie Wishart, this splendid British early-music ensemble draws on the almost lost musical heritage of the thirteenth century. Their performances on authentic

instruments - the hurdy-gurdy or sinfonye, thirteenth century fiddle, Spanish and Moroccan-styled hand drums - and the striking voice of Vivien Ellis, superbly animate the ethereal qualities of music written or inspired by women of medieval times.

Sinfonye's program will feature 'The Symphony of the Harmony of Celestial Revelations' song-cycle written by the abbess Hildegard of Bingen, a remarkable composer of the eleventh century whose creative spirit finds deep resonances within

▶ ST PETER'S CATHEDRAL

March 14 at 8.15pm
Bach: Suite No.2 for Cello
Bach: Suite No.5 for Cello
Taverner: 'Threanos'
Bach: Suite No.3 for Cello
 \$24 / \$20(Friend) / \$18(SPU)
 Duration: 1 hour 45 mins, including interval

▶ ELDER HALL

March 16 at 1.00pm
Brahms: Trio for Clarinet, Cello and Piano,
Gorecki: Recitatives and Ariosos -
 Lerchenmusik, Op.53
 \$12 / \$10(Friend) / \$8(SPU)
 Duration: 1 hour, no interval

March 17 at 5.45pm
Beethoven: Mandolin Variations (arr. Isserlis)
Schumann: Stücke in Volkston
Debussy: Sonata
Faure: Romance Op.69 and Elegy
Martini: Sonata No.2
 \$15 / \$13(Friend) / \$10(SPU)
 Duration: 1 hour 30 mins, including interval
 Presented with the assistance of The British Council

▶ ELDER HALL

March 10 at 1.00pm
 Consort Music by Simpson, Lawes,
 Locke, Jenkins
 \$12 / \$10(Friend) / \$8(SPU)
 Duration: Approximately 1 hour, no interval

▶ ST PETER'S CATHEDRAL

March 11 at 8.15pm
Purcell: Complete Fantasias in 3 and 4 Parts
Purcell: Fantasia in 5 Parts, 'Upon One Note'
 \$24 / \$20(Friend) / \$18(SPU)
 Duration: 1 hour 45 mins, including interval

▶ ELDER HALL

March 12 at 5.45pm
 Consort Music by Jenkins, Coprario,
 Ferrabosco, Byrd, Ward, Gibbons.
 \$15 / \$13(Friend) / \$10(SPU)
 Duration: 1 hour 25 mins, including interval
 Presented with the assistance of the British Council by arrangement with the New Zealand International Festival of the Arts.

our own times. Hildegard's eulogies will be framed by pastoral dance-songs and accompanied by projections of the prophetic visions used to illustrate Hildegard's manuscripts.

▶ ELDER HALL

March 19 at 1.00pm
 \$12 / \$10(Friend) / \$8(SPU)
 Duration: Approximately 1 hour

STEPHEN HOUGH

Grandeur, dynamism and clarity have become the hallmarks of performances by British pianist Stephen Hough, a phenomenally gifted young artist consistently hailed as one of the stars of the new generation.

Since winning the BBC's Young Musician of the Year award, he has become a major presence on the international concert scene, appearing regularly with the world's leading orchestras, including the Cleveland, Chicago Symphony, Montreal Symphony, the Philadelphia and all major British orchestras. Hough is also much sought-after as a chamber musician and recitalist, and has been a guest of the Ravinia, Spoleto and



Mostly Mozart (New York) Festivals. He is a prolific recording artist and a recent review of his Schumann recital record placed him "in the same company as Richter and Pollini".

"Hough can make a routine passage sound magical."

The Guardian



You can bank on Westpac.

DAVID TITTERINGTON

THE GREAT ADELAIDE ORGAN CRAWL

David Titterington is one of the world's foremost organists, a performer of virtuosity, technical brilliance and great romantic and dramatic sensibility. A veteran of the world's most celebrated instruments, including those of the Vienna Concert Hall, the Herkulessaal in Munich and London's Royal Festival Hall, he is also at home as an innovator. In a city renowned for its pubs and 'pub crawls', David Titterington will lead a different kind of crawl around the three fine organs in the central city: a Sunday afternoon promenade with great music-making adapted to the different character of each instrument. Mr Titterington will also give a more sedentary but no less transporting early evening recital.

▶ THE GREAT ADELAIDE ORGAN CRAWL

Departing Elder Hall March 1 at 2.00pm
Works by Couperin, Franck, Bonnet, Alain Festival Theatre

Works by Petr Eben, Bach, Peter Dickinson
Adelaide Town Hall
Works by Bach/Dupre, Mulet, Ireland, Koehne and (the grand finale!) Charles Ives' 'Variations on America'

\$24 / \$20(Friend) / \$18(SPU)

Duration: Approximately 3 hours, including afternoon tea and five-to-ten-minute walks between venues. Limited transport will be provided for those not wishing to walk.

PETER WATERS

Adelaide born pianist Peter Waters has enjoyed a distinguished career since settling in Europe. Acclaimed for his solo recitals and concerto appearances, he is also a fine chamber musician and accompanist, having given over a hundred performances with the great soprano Gundula Janowitz. A musician of both technical virtuosity and deep perception, Peter Waters makes his long-overdue Festival debut as a 'musician-in-residence': as soloist with the Adelaide



Chamber Orchestra, accompanist with both Jane Peters and Steven Isserlis, and combining with Steven Isserlis and Nigel Westlake in a trio concert. In one solo recital he will bring together his two specialities, Mozart and contemporary music - in this case with works by featured Festival composers Henryk Gorecki and John Adams.

"Like a god with disciplined vitality...one cannot help thinking a new Horowitz lies hidden in his cultivated virtuosity."

Politiken, Copenhagen

▶ ADELAIDE TOWN HALL

March 17 at 8.15pm

Haydn: Sonata in E minor, H.XVI.34

Schubert: Sonata in B flat, D.960

Franck: Prelude, chorale and fugue

Chopin: Scherzo No.1 in B minor

Chopin: Scherzo No.2 in B flat minor

A Res: \$28 / \$24(Friend) / \$20(SPU)

B Res: \$24 / \$20(Friend) / \$16(SPU)

Duration: 1 hour 50 mins, including interval

Presented by arrangement with the Australian Broadcasting Corporation



▶ ELDER HALL

March 4 at 5.45pm

Clerambault: Suite du premier ton

Daniel-Lesur: In Paradisum

Hindemith: Sonata No.3

JS Bach: Concerto in D minor

Bonnal: La Vallee du Behorleguy au matin

Langlais: Triptyque

\$15 / \$13(Friend) / \$10(SPU)

Duration: 1 hour 30 mins, including interval
Presented with the assistance of the British Council

"Mozart as one wants to bear it... simply perfect"

Appensellar Zeitung

▶ ELDER HALL

March 10 at 5.45pm

Mozart: Sonata in F, K 332

Mozart: Sonata in C, K 309/284b

Gorecki: Sonata No.1, Op.6

Berio: Wasserklavier

Adams: Phrygian Gates

\$15 / \$13(Friend) / \$10(SPU)

Duration: 1 hour 40 mins, including interval

EVELYN GLENNIE

One of the brightest stars on the classical music scene, Scottish percussionist Evelyn Glennie has brought percussion from the back row of the orchestra to the forefront of concert platforms around the world. Her impeccable technique is matched by all the passion and dynamic energy that define the true virtuoso.

Voted Scotswoman of the Decade and hailed as a musical phenomenon at the age of only twenty six, she is enjoying a brilliant international career, which already includes performances with The London Symphony, Rotterdam Philharmonic, Scottish National and Philharmonia Orchestras, as well as guest appearances in many of the world's great festivals. A growing number of composers are also finding an inspirational voice for new work in her dazzling artistry. Her first album, 'Rhythm Song', has brought even wider audiences to the music of this remarkable artist.

With accompanist Phillip Smith, Evelyn Glennie will give two recitals in Elder Hall and one concert in the Adelaide Town Hall,

SYNERGY

Australia's premier percussion ensemble and longest established contemporary music group, Synergy, is renowned for its exploration of traditional and non-traditional percussion instruments and techniques. Drawn from all over the world, their music is as diverse as their amazing collection of instruments. Synergy has been the recipient of four national awards for the performance of Australian works and has toured extensively through Australia as well as the UK, Japan and the US.

"Astonishingly tight...its display of energy, speed and power was spectacular."

The Times

Synergy is taken from the Greek "synergos" meaning working together; a combined effect which exceeds the sum of the individual effects of the parts, and a name worthy of this superbly unified ensemble. Whether using instruments of skin, metal and wood or digital synthesizers and percussion controlled electronics, Synergy has revitalised percussion performance.



during which she will be joined by the dynamic Synergy percussion ensemble for performance of the 1992 John Bishop Commission. The Commission has been awarded to one of Australia's foremost composers, Ross Edwards, whose 'Marimba Dances' have often been performed by Evelyn Glennie, most recently on her latest disc. The combination of Glennie, Synergy and a new Edwards work will undoubtedly make this concert one of the musical highlights of the Festival.

"The young and by any standards brilliant percussionist admirably displays astonishing capabilities."

The Times



"The kind of event you wish everyone could share."

Sydney Morning Herald

In addition to their Town Hall and Elder Hall concerts, Synergy will join Evelyn Glennie briefly in her March 19 concert for performance of the 1992 John Bishop Commission by Ross Edwards. Last Festival, audiences had one all-too-brief opportunity to witness the work of this exceptional group. Their single concert was a rapid sell-out and won an extraordinary response. Don't miss them this time!

▶ ELDER HALL

March 16 at 5.45pm

Program will include works by Keiko Abe, John Psathas, Frederic Rzewski, George Hamilton Green, John McLeod, Steve Reich, Ney Rosauero.

\$15 / \$13(Friend) / \$10(SPU)

Duration: Approximately 1 hour 30 mins, including interval

March 17 at 1.00pm

Program will include works by James Basta, Kevin Volans, Steve Reich, Andrew Thomas and a selection of Xylophone Rags arranged by Evelyn Glennie.

\$12 / \$10(Friend) / \$8(SPU)

Duration: 1 hour, no interval

▶ ADELAIDE TOWN HALL

March 19 at 8.15pm

Program will include Paul Smadbeck's 'Rhythm Song', Minoru Miki's 'Marimba Spiritual' and a new work by Ross Edwards (John Bishop Commission).

A Res: \$28 / \$24(Friend) / \$20(SPU)

B Res: \$24 / \$20(Friend) / \$16(SPU)

Duration: Approximately 1 hour 50 mins, including interval

Presented with the assistance of The British Council.



Proud Sponsor



▶ ELDER HALL

March 18 at 1.00pm

Istvan Marta: A Doll's House Story

John Cage: Third Construction

Julian Yu: Scintillation II

Sen Amano: Yataibayashi

\$12 / \$10(Friend) / \$8(SPU)

Duration: 55 minutes, no interval

▶ TOWN HALL

March 20 at 8.15pm

Michael Askill: Lemurian Dances

Hanna Kulenty: Arcus

Ross Edwards: Reflections

Martin Wesley-Smith: For Marimba & Tape

Sen Amano: Reflections

A Res: \$24 / \$20(Friend) / \$18(SPU)

B Res: \$19 / \$16(Friend) / \$14(SPU)

Duration: 1 hour 35 mins, including interval

THE ELDER HALL CONCERT SERIES

LUNCH HOURS AND EARLY EVENINGS

This splendid series of concerts features visiting Festival artists and leading Adelaide musicians in the intimacy and superb acoustic of the Elder Hall. Thirty concerts in all, the series provides a welcome extension of evening concert-going pleasure for the dedicated, an economical way to catch many of the Festival's stars, or an opportunity for those who prefer to experience their Festival by day rather than by night. In many of the programs, audiences will find connections with the loosely-linked thematic concerns of the overall Festival program - works by Festival composers John Adams and Henryk Gorecki, others reflecting the synthesis of folk and art traditions, or the rich heritage of 20th Century American music including Copland, Ives and Barber. Such gestures towards thematic programming mix freely with other concerts that cheerfully acknowledge no thematic schemes at all!

LUNCH HOUR CONCERTS 1.00PM

MARCH 2:*
David Lockett (piano),
Janis Laurs (cello)
Kodaly: Dances of
Marossek for piano
Shostakovich: Cello
Sonata in D minor
Bartok: Suite
for piano, Op.14

MARCH 3:*
Anna McMichael &
Kirsten Kenny (violins),
Juris Ezergailis (viola),
Jacqueline Curiel (cello)
Barber: Dover Beach
(Soloist: John McKenzie, baritone)
Barber: String Quartet

Australian String Quartet
Bartok: Quartet No.5,
Op.102
MARCH 4:
Penguin Cafe Orchestra
Quintet (See page 36)
Acoustic music from
the Penguin Cafe.

MARCH 5:*
Soloists of the Elder
Conservatorium
Bach: Trio Sonata from
The Musical Offering,
BWV 1079
Kodaly: Sonata for cello
and piano
Janacek: Fairy Tale for
cello and piano
Bartok: Contrasts

(Louise Dellit, Beryl Kimber,
Clemens Leske Snr, Friedrich
Gauwerky, David Lockett,
Ronald Woodcock, David Shephard,
Lucinda Collins)

MARCH 6:
Chamber Players of
South Australia
Morton Feldman: The
Viola in my Life (I, II & III)
Charles Ives:
Sonata No.4
Aaron Copland:
Duo for Flute and Piano
Warren Burt:
63 Whispers
Charles Ives: Scherzo
The Chamber Players of SA (TAFE
School of Music) are Rodney Smith,
Diana Harris, Bogdan Kazimierzczak,
Richard Hornung, Ruth Saffir,
Ryszard Pusz, Elizabeth Koch,
Darren Skelton, Glenn Madden.

MARCH 9:*
Adelaide Youth Chamber
Orchestra Conductor,
William Hennessy
Bach: Violin Concerto
in A minor
(Soloist: Elinor Lea)
Elgar: Serenade for
Strings in E minor,
Op.20
Weiland: Serenade for
Strings, Op.12

MARCH 10:
Fretwork (See page 27)
Consort music by
**Simpson, Lawes, Locke,
Jenkins.**

MARCH 11:
Liana Issakadze (See page 24)
Works by **Shostakovich,
Prokofiev, Franck,
Brahms.**

MARCH 12:
Jane Peters (violin),
Peter Waters (piano)
(See page 31)
Works by **Janacek,
Schubert, Ysaye.**

MARCH 13:
Subramaniam (See page 26)
Indian Classical violin
recital.

MARCH 16:
Isserlis/Waters/
Westlake Trio (See page 27)
Trios by **Gorecki and
Brahms.**

MARCH 17:
Evelyn Glennie
(percussion)(See page 29)
Works by **Basta, Volans,
Reich, Thomas.**

MARCH 18:
Synergy (percussion)
(See page 29)
Works by **Marta, Cage,
Yu, Amano.**

MARCH 19:
Sinfonye (See page 27)
Medieval songs for
hurdy-gurdy, fiddle and
percussion.

MARCH 20:
Guitar Trek (See page 31)
Music arranged or
composed for guitar
quartet.



* Presented in association with the
Elder Conservatorium of Music

EARLY EVENING CONCERTS 5.45PM

MARCH 2:
Lights ('American Pie')
(See page 31)
Works by **Gershwin,
Rochberg, Ives,
Schwantner.**

MARCH 3:
The Seymour Group
(See page 2)
Works by **Edwards,
Kerry, Gorecki,
Smalley, Cronin.**

MARCH 4:
David Titterton
(organ) (See page 28)
Works by **Clerembault,
Daniel-Lesur, Hindemith,
Bach, Bonnal, Langlais.**

MARCH 5:
Diana Weekes/Stefan
Ammer (piano duo)
Messiaen: Visions de
l'amen.

MARCH 6:
Artur Pizarro (piano)
(See page 21)
Works by **Granados,
Debussy, Prokofiev.**

MARCH 9:
Sanford Sylvan (baritone),
David Breitman (piano)
(See page 25)
American Program:
**Copland, Chanler,
Barber, Leisner.**

MARCH 10:
Peter Waters (piano)
(See page 28)
Works by **Mozart,
Gorecki, Adams.**

MARCH 11:
Sanford Sylvan (baritone),
David Breitman (piano)
(See page 25)
Schumann's
'Liederkreis', selection of
Brahms lieder.

MARCH 12:
Fretwork (See page 27)
Consort music by
**Jenkins, Coprario,
Ferrabosco, Byrd, Ward,
Gibbons.**

MARCH 13:
Gillian Sullivan (soprano),
Phillip Meyers (piano)
(See page 25)
Night songs, lullabies &
Gorecki's 'Goodnight'.

MARCH 16:
Evelyn Glennie
(percussion) (See page 29)
Works by **Abe, Psathas,
Rzewski, Hamilton
Green, McLeod, Reich,
Rosauro.**

MARCH 17:
Steven Isserlis (cello),
Peter Waters (piano)
(See page 27)
Works by **Beethoven,
Schumann, Debussy,
Martinu.**

MARCH 18:
The Voice of Georgia
(See page 36)
A cappella folk songs
from Georgia.

MARCH 19:
Guitar Trek (See page 31)
Music arranged or
composed for guitar
quartet.

MARCH 20:
Lights ('In the Gardens
of Spain') (See page 31)
Spanish and Spanish-
influenced Australian
music.

JANE PETERS

Adelaide-born Jane Peters is one of Australia's most celebrated soloists. Having commenced her career at the age of eight with the sometimes onerous tag of child prodigy, she has matured into a superb artist. Building upon her stunning success as bronze medallist in Moscow's renowned Tchaikovsky International Violin Competition, Jane Peters is now in constant demand for recitals and concerto performances around the world. For two years in succession she has been invited to the prestigious Marlboro Festival in America, an honour reserved for the cream of the world's young artists.



Together with associate artist, pianist Peter Waters, Jane Peters will give one special Festival recital in addition to her appearance as soloist in Symphony In The Park (see page 47).

► ELDER HALL

March 12 at 1.00pm
Janacek: Sonata
Schubert: Fantasy in C, D.934
Ysaye: Sonata No.4, Op.27

\$12 / \$10(Friend) / \$8(SPU)

Duration: 1 hour, no interval

LIGHTS

Just when you thought it was safe to go back into the concert hall! Adelaide's leading new music ensemble, Lights, is dedicated to presenting concert events that provoke, entertain but, above all, illuminate Twentieth Century music. In their Festival debut Lights promise two luminous performances. 'American Pie' features music of Gershwin, Ives, Rochberg and Schwantner capped off by an outdoor social, complete with Apple Pie, marching girls, Sousa marches and Joplin rags. 'Lights In the Gardens of Spain' explores the emotional intensity and colour of Spanish



music and its influence on Australian music. Alongside Falla's extraordinary Harpsichord Concerto will be Meale's 'Las Alborados' and the world premiere of David Kotlowy's 'Latin Quarter', a tribute to Latin dance styles from the tango to the bossa nova.

► ELDER HALL

March 2 at 5.45pm
'American Pie'
Gershwin: Songs
Rochberg: Elektrikaleidoscope
Schwantner: Sparrows
Ives: Variations on 'America'

March 20 at 5.45pm
'Lights In the Gardens of Spain'
Program to include:
Meale: Las Alborados
Falla: Harpsichord Concerto
Kotlowy: Latin Quarter (world premiere)

\$15 / \$13(Friend) / \$10(SPU)

Duration: Approximately 1 hour 30 mins, including interval

GUITAR TREK

Guitar Trek do for the guitar what Kronos have done for the string quartet. With their 'family' of specially designed treble, baritone, bass and classical guitars, they have revolutionised the instrument's scope and created one of chamber music's most exciting new mediums. The quartet plays to capacity crowds whenever it appears and its recent disc has been a winner for ABC Classics.



Guitar Trek will present two programs drawn from an intriguingly eclectic repertoire, which includes Elizabethan

consort pieces by Dowland, Simpson and Morley, works by Bach, Respighi and Grainger, arrangements of Milhaud's 'Scaramouche' and Brahms' 'Hungarian Dance No.5', a Gershwin selection and works by Australian composers commissioned by the ensemble.

► ELDER HALL

March 19 at 5.45pm
\$15 / \$13(Friend) / \$10(SPU)

Duration: Approximately 1 hour 30 mins, including interval

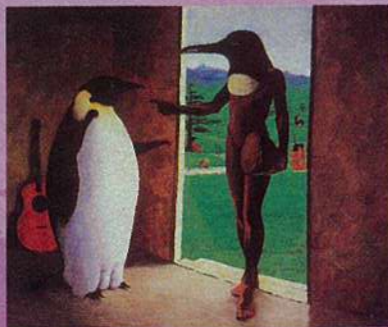
March 20 at 1.00pm
\$12 / \$10(Friend) / \$8(SPU)

Duration: Approximately 1 hour, no interval

PENGUIN CAFE ORCHESTRA

Come on down to The Penguin Cafe - a surreal place of the imagination where musical categories seem irrelevant, the kind of place you might find Beethoven propping up the bar next to Brian Eno, Stephane Grappelli, Phillip Glass and Eric Satie. Conceived by the remarkable British musician Simon Jeffes, The Penguin Cafe Orchestra bring together a vast number of musical influences and create something entirely their own, a kind of invented musical folk-lore for the inhabitants of the Global Village.

Jeffes' background as a classical musician, composer/arranger for anyone from '70s super-group Sailor to Malcolm McLaren, and as a collector of exotic sounds, is reflected in the PCO's unique style, which combines African, Elizabethan, South American, Celtic,



Deep South, classical minimalist and romantic, and art music. The instrumentation is equally diverse: guitar, violin, cello, Venezuelan cuatro, harmonium, electronic Linn drums, ukelele, dulcitone, trombone, mandolin and penny whistle are all woven into lush harmonies and emotionally complex music. Totally new yet immediately familiar, this is music to lift the human spirit.

Also versatile in configuration, this wonderfully eccentric group of musicians will appear in three different guises: the full Orchestra will give one Town Hall concert, pare down to a delicate acoustic Quintet for



BALKANA

Capturing the ethereal and haunting qualities of the musical traditions of Bulgaria, the vocal trio Bulgarka joins with some of Bulgaria's most respected musicians to form Balkana. Launched to worldwide prominence through their collaboration with British singer Kate Bush and the albums 'Mystere des Voix Bulgaires' and 'The Forest Is Crying', which achieved extraordinary acclaim and huge sales, Balkana express the heart and soul of their country's rich musical heritage.

The air seems to shiver as the complex web of harmonics that makes up this stunning blend of Eastern and Western music spins out into space. While one critic's claim that "this is the most beautiful music on the

planet" may demote a lot of other beautiful music to secondary status, it is indicative of the passion that this stirring music inspires in listeners. The compelling and emotive timbre of the three female voices is augmented by the joyous energy of traditional Bulgarian bagpipe, flute and fiddle as well as the tambour.

indelible in the Georgians can never be extinguished within their songs. In their first appearance outside Europe, the nine members of the male voice chamber choir The Voice of Georgia vividly evoke the life and heritage of their homeland in songs chronicling the hardships and celebrations of an extraordinary culture. Epic incidents, feasts, village rituals and festivities are reflected in haunting melodies and the gusto of a singing tradition as ancient and well practised as the traditional Georgian art of wine-making. The clear, rich, rolling

a Lunch-Hour concert and crank up the amps for Electric Dance Band appearances at the Fez-Top (see page 39).

"We want them back. Keep the PCO in Scotland."

Glasgow Herald

"Sheer bliss with wings on."

Evening Standard

▶ ELDER HALL

Penguin Cafe Quintet
March 4 at 1.00pm
\$12 / \$10(Friend) / \$8(SPU)

Duration: Approximately 1 hour, no interval

▶ ADELAIDE TOWN HALL

Penguin Cafe Orchestra
March 7 at 8.15 pm
A Res: \$28 / \$24(Friend) / \$20(SPU)
B Res: \$24 / \$20(Friend) / \$16(SPU)

Duration: Approximately 2 hours, including interval

"The music is deeply affecting...a gripping, stirring evening."

New York Times

"An inimitable fusion of Byzantine chant, Troubadour vigour and Turkish delight."

The Independent

▶ ADELAIDE TOWN HALL

March 16 at 8.15pm
A Res: \$28 / \$24(Friend) / \$20(SPU)
B Res: \$24 / \$20(Friend) / \$16(SPU)

Duration: Approximately 2 hours, including interval

Presented by arrangement with Discurio Tours.

harmonies of Georgia's folksongs are thoroughly intoxicating: and the strength of conviction with which the songs are performed is at once joyous and moving.

The ensemble will also perform at WOMADELAIDE (see page 34).

▶ ELDER HALL

March 18 at 5.45pm
\$15 / \$13(Friend) / \$10(SPU)

Duration: 1 hour 15 mins, no interval

*The Adelaide Festival presents its first major musical and...
"A fantastic explosion of theatrical energy."*

Jack Krill, Newsweek

SARAFINA!

'Sarafina!' has taken the world by storm: four years on Broadway, five Tony Award nominations including Best Musical, gold for the cast album, extended touring, return seasons by public demand to Tokyo, London, Berlin and Zurich, and unreserved raves from normally reserved critics. And yet this is no ordinary musical. This is a supreme harnessing of the raw guts, awesome energy and deep passion for life of Black South Africa.

'Sarafina!' is based on one of the most devastating episodes of the South African nightmare, the 1976 clash between the high-school students of Soweto and the military that left hundreds of students dead or behind bars. While 'Sarafina!' is a blazing indictment of apartheid, it rejoices in the pride, the power, the anger and joy of courageous young people fighting for justice in the front lines.

"Throbs with the driving dance music of South Africa's black townships."

New York Times

Meet Colgate, the big smiler and spellbinding orator. Crocodile, who wears a Mohawk haircut and dances up a tribe. Sarafina, the conscience of the class whose face can flick from a summer's smile to the fury of a typhoon. And Mistress Its a Pity, everybody's dream of a schoolteacher - a

singing, dancing dynamo who turns Broadway's biggest cliché, the high kick, into the salute of defiance.

But amid the students' joy is the indignity of a third-rate education with the hated Afrikaans as first language. Confrontation is inevitable.

"Twenty-four beautiful kids brought the roof down with the celebratory song: Freedom is Coming Tomorrow! It's like staring directly into the horizons of freedom... nothing in my years as an art critic has moved me like those kids did."

Live, America

To the driving, foot-stomping sound of the Mbaqanga music popularized by Paul Simon on 'Graceland', the young cast from the townships of Durban fill every inch of the stage with singing, dancing and clowning. Selected from hundreds of hopefuls, the twenty four vibrant performers - aged from fourteen upwards - trained for twelve to sixteen hours a day over eight months before taking their show from an opening in Johannesburg to Broadway and the world.

"...the spectators laughed, stomped, clapped and cried along with the musical's emotional tide."

Time Magazine

'Sarafina!' is the inspiration of Mbongeni Ngema, who won huge international success with his plays 'Woza Albert' and 'Asinamali!'. Conceived in anger and born of protest, 'Sarafina!' has grown into a celebration of irrepressible youth and the joyous spirit of a people who will never give up the quest for freedom.

"Run, don't walk, for your ticket! These vibrant, passionate kids give hope to theatre and to us."

John Halpern, Manhattan INC.

▶ FESTIVAL THEATRE

March 18-21, 23, 25-28 at 8.00pm
March 21, 28 at 2.00pm
March 22 at 5.00pm
March 26 at 11.00am

A Res: \$39 / \$34(Friend) / \$29(SPU)
B Res: \$29 / \$25(Friend) / \$19(SPU)

Duration: Approximately 3 hours, including interval

Presented in association with the Adelaide Festival Centre Trust

Proud Sponsor



WOMADELAIDE

NEW WORLD MUSIC WEEKEND



THE WORLD SINGS AND CELEBRATES IN UNISON AT THE SOUTHERN HEMISPHERE'S FIRST WORLD MUSIC FESTIVAL, A THREE-DAY DISCOVERY TOUR THROUGH THE SOUNDS AND SIGHTS OF ANCIENT AND MODERN CULTURES AND THE EXHILARATING MUSIC OF EUROPE, ASIA, THE AMERICAS, AFRICA AND AUSTRALIA.

AT LONG GULLY IN THE ADELAIDE HILLS BUSHLAND, THE WOMADELAIDE VILLAGE OF CONCERT STAGES, WORKSHOP VENUES AND OUTDOOR EATING WILL BE FILLED WITH A CROSS-CULTURAL ATMOSPHERE GENERATED BY THE COLOUR, ENERGY AND DIVERSITY OF PEOPLES UNITED BY THE COMMON LANGUAGE OF GREAT MUSIC.

BRITAIN'S WORLD OF MUSIC ARTS AND DANCE (WOMAD) CULTURAL FOUNDATION HAS PRESENTED OVER THIRTY FESTIVALS THROUGHOUT EUROPE, BUT ITS COLLABORATION WITH THE ADELAIDE FESTIVAL PROMISES AN EVENT OF SPECIAL SIGNIFICANCE AND EXCITEMENT. CONCERT PERFORMANCES WILL RUN FROM NOON DAILY, CULMINATING IN CONCERT SPECTACULARS EACH EVENING FROM FRIDAY TO SUNDAY. IMPROMPTU PERFORMANCES, ACTIVITIES FOR CHILDREN AND AN ARRAY OF ART, CRAFT AND FOOD WILL REFLECT THE SPIRIT AND CULTURAL ORIGINS OF THE WEEKEND'S PROGRAM.

CAMPING FACILITIES ARE AVAILABLE NEARBY FOR THOSE SPENDING THE WHOLE WEEKEND AT LONG GULLY, BUT THE DAILY PROGRAM WILL GIVE FAMILIES, CONCERT FANS AND VISITORS FULL ACCESS TO THE EVENT WITH A CHOICE OF AFTERNOON, FULL DAY OR EVENING TICKETS.

AND WITH THE FUTURE OF THE WORLD IN MIND, EVERY CHILD OF FOURTEEN YEARS AND UNDER ACCOMPANIED BY AN ADULT TICKETHOLDER WILL BE ADMITTED FREE.



YOUSSEU N'DOUR

The voice of modern Africa, Youssou N'Dour is a superstar at home and abroad following international concerts and recordings, including a collaboration with Peter Gabriel on 'Shakin the Tree'. Backed by the raw energy of his twelve-piece band, Youssou N'Dour combines Senegalese dance rhythms and percussion patterns with astounding vocal power and technique.

"If any Third World performer has a real shot at the universal popularity last enjoyed by Bob Marley it's Youssou, a singer with a voice so extraordinary that the history of Africa seems locked inside it", says Rolling Stone.



CROWDED HOUSE

Fresh from the success of their latest album 'Woodface', Crowded House roll into town for exclusive appearances at WOMADELAIDE. With their honest melodies and intelligent lyrics, Crowded House draw upon the best of balladeering folk traditions and combine them with the sweetest rock sound in Australian music. With New Zealanders Tim and Neil Finn creating magical harmonies and Nick Seymour and Paul Hester pumping out bass and drums, Crowded House will take the park by lyrical storm.



TRIO BULGARKA & BALKANA

Harmonies that capture the soul and tradition of Bulgaria. The best-selling albums 'Mystere des Voix Bulgaires' and 'The Forest is Crying' attracted world attention and led to collaborations with Kate Bush. The haunting timbre of the three female voices chart new boundaries for harmonic resonances. The Trio then team up with some of Bulgaria's finest musicians to form Balkana, a joyous celebration of the rich heritage of Bulgarian folk music where East meets West to create some of the most beautiful music on the planet. Balkana will also give one Adelaide Town Hall concert on March 16. (See Page 36)



MARA!

A potent mix of traditional and contemporary folk and medieval and renaissance music with wild songs and dance tunes from the Balkans, the Middle East and beyond. Mara! is folk fusion at its best. The ensemble combines traditional folk instruments such as bouzoukis, balkan drums and Eastern European bagpipes with double bass, guitar, flute and saxophone, to create an amazing hybrid of sounds. Coupled with the intense, sensitive and playful voice of the lead singer and percussionist Mara Kiek, Mara! is a truly cross-cultural ensemble with a formidable reputation that spans the globe.



THE POGUES

The world's best-known punk-folk-rockers, The Pogues are the reeling and rocking rogues of Irish music. After ten years in the charts, the drive and verve of The Pogues' celtic/rock fusion has brought them a global cult following. As well as giving WOMADELAIDE another irresistible dance highlight, The Pogues will appear at the Fez-Top (see page 38).



NUSRAT FATEH ALI KHAN

One of the superstars of World Music, Nusrat Fateh Ali Khan is acknowledged as the greatest living master of Qawwali - the sacred devotional music of the Sufis which the Pakistani classical masters of the illustrious family of Khan has been developing for over six centuries. He is possessed of a voice of such incredible emotion, intensity and beauty that listeners are swept into ecstatic heights of consciousness.

Accompanied by the hypnotic rhythms of tabla and harmonium and frequently breaking into improvised duels between voice and instrument, Nusrat's music is rich in history but vibrant in its spontaneity. Transcending all boundaries of language and religion, the divine musical essence of Nusrat touches the hearts and souls of all.

AWATINAS

Awatinas evoke the spirit of ancient Bolivia in rich and earthy percussion rhythms, ethereal pan-flute harmonies and the interplay between a bewildering array of other traditional instruments - including the charango, a stringed instrument constructed from an armadillo shell!

Descendants of Aymara Indians of the Bolivian Andes, their music speaks of valleys, rainforests and a culture almost extinguished by the Spanish Conquistadors of the Sixteenth Century. The musicians are called 'Aruskitasipxananakasakipunirakispa' - "We are obliged to communicate because we are human". And communicate they do!

Dressed in traditional costumes, Awatinas capture the essence of a vital and living culture that celebrates the ancient wisdom of life lived in harmony with the earth.

"The music reached such a pitch of passion and excitement that it nearly brought the house down. A great event!": The Scotsman



SIROCCO

The music of Australia's Sirocco - like the hot desert wind after which it was named - knows no borders. Four musicians play a dazzling array of instruments and blend an exotic landscape of musical images. Didgeridoo, Irish harp and synthesizers meet percussion, bagpipes and bamboo flutes, in compositions inspired by the melting pot of Australian culture and the elements of the land on which we live.

"An ensemble of such energy, creativity, tenacity and sheer virtuosity - they should be regarded as a national treasure."

AYUB OGADA

Kenyan artist Ayub Ogada is a master of the nyatiti - an eight stringed lyre played by the Luo people of East Africa. Since moving to London in the late '80s, he has performed with the legendary Taxi Pata Pata and worked alongside former Loose Tubes musicians, Chris Batchelor and Steve Buckley, in the experimental group Orchestra Rafiki. As a solo performer, Ayub creates an hypnotic presence, coaxing delicate and exotic strains from the nyatiti, his throaty voice intoning songs in celebration of the culture and traditions of the Luo.



REMMY ONGALA AND ORCHESTRE SUPER MATIMILA

Roaring out of Tanzania comes Remy Ongala with his spellbinding brand of supercharged soukous music. Backed by a seven-piece band, Ongala's songs speak of the universals of liberty, poverty and death, set to an up-tempo ubongo beat. Ubongo is the Swahili for brain - his music is food for the mind with rhythms for the feet.



NOT DROWNING, WAVING

Not Drowning, Waving are Australia's most significant World Music ambassadors, renowned for their eclectic style and superb musicality. Their latest album 'Tabaran' - the result of the band's collaborative work with the indigenous people of Rabaul, Papua New Guinea - has received lavish praise from critics and music peers, including Peter Gabriel and David Byrne. The passion and skill of this seven-piece ensemble, combined with a potent and exuberant on-stage presence, results in an energizing performance worthy of any world stage.



THE VOICE OF GEORGIA

Tales of historical epics, feasts and rituals are captured in the traditional folksongs of Georgia, music which has served to chronicle this East European country's troubled history since medieval times. Scarred by centuries of repeated invasions and oppression, the Georgians' songs speak with the spirit and strength of a fiercely independent people. This nine member male vocal ensemble performs the haunting melodies and rich, rolling harmonies of their extraordinary heritage in their first-ever appearance outside Europe. The Voice of Georgia will also perform one afternoon concert at Elder Hall (see page 36).

KLEZMER CONSERVATORY BAND

The joyous celebration of Jewish klezmer music will have you leaping to your feet when the Klezmer Conservatory Band swings onto the WOMADELAIDE stage. Drawing on the customs of medieval Eastern Europe where wedding parties continued for days on end, this twelve-piece ensemble will lead you through Jewish wedding songs and yiddish folksongs infused with elements of ragtime, jazz and dixieland. The jiving, jumping sounds of Klezmer can also be found earlier in the week at the Fez-Top (see page 40).



"An upbeat and exultant ensemble, reflecting a warmth and reverence for its music." - The New York Times

THE NATIONAL MULTICULTURAL MUSIC ENSEMBLE

In an exciting premiere, one of Australia's most respected multi-instrumentalists Linsey Pollak will bring together a brand new ensemble made up of six of Australia's top multicultural musicians. The impressive line-up includes: Linsey Pollak (Australia) - specialist in Macedonian and Balkan wind instruments; Keith Caisey (West Indies) - a truly great percussionist who has toured with the Rolling Stones and INXS; Ashok Roy (India) - a master of the sarod; Claes Pearce (Australia) - violinist and violist from Coolangubra and The Magic Puddin' Band; Petre Gjorgjievski (Macedonia) - Macedonian flute; and Dorinda Hafna (Ghana) - dynamic African dancer. The result will be a stunning multicultural fusion and a unique new world-music experience for Australian audiences.



MAPAPA ACROBATS

These high voltage acrobats fly, tumble and leap with astonishing athletic prowess to the 'Benga Beat' belted out by their sizzling band Mandingo. The seven Kenyans perform ground-hugging limbos under a burning bar, form intricate human pyramids and leap, somersault and hurl themselves at each other at lightning speed. Combining acrobatic traditions from North Africa and China, Kenyan dances, and dangerous feats of balancing, Mapapa move at a cracking pace that will leave you breathless. Mapapa also appear at the Fez-Top (see page 38).



PAUL KELLY

Australia's most respected poet of rock, Paul Kelly joins WOMADELAIDE for the final Gala of the Weekend in a no frills acoustic performance of his greatest hits. Celebrating and chronicling the joy and pain of the urban and ordinary, his ballads for the little man, which reflect a concern for the underdog and the dispossessed, have brought him international acclaim and the respect of the Australian rock and roll industry. Kelly's acoustic performances will provide an intimate perspective of an exceptionally talented artist. Paul Kelly will also give one performance at the Fez-Top (see page 40).



SUBRAMANIAM

Hailed as India's "Emperor among Violinists", "a Paganini and poet", L.Subramaniam is an Indian classical violinist of supreme virtuosity, one of the foremost composers of East-West orchestral music and a superb jazz fusion artist. He wrote the musical score for the movie 'Salaam Bombay' and was musical adviser for Peter Brook's 'Mahabharata'. As a fusion artist he has worked with some of the world's leading jazz artists, including Herbie Hancock and Stephane Grappelli. Subramaniam will also give one lunchtime recital at Elder Hall (see page 26).

▶LONG GULLY BELAIR NATIONAL PARK

FRIDAY NIGHT

March 13 at 8.00pm
Features: Klezmer Conservatory Band, Awatinas, Youssou N'Dour, Subramaniam

SATURDAY AFTERNOON

March 14, 12.00-6.00pm
Features: Mapapa Acrobats, Sirocco, Senegalese Drumming, Trio Bulgarka and more...

SATURDAY NIGHT

March 14 at 7.00pm
Features: Remy Ongala, Ayub Ogada, Crowded House, Nusrat Fateh Ali Khan

SUNDAY AFTERNOON

March 15, 12.00pm-6.00pm
Features: Mara!, National Multicultural Music Ensemble, Not Drowning Waving, Remy Ongala, The Pogues

SUNDAY NIGHT GALA

March 15 at 7.00pm
The all-star finale! Four hours of the stars of WOMADELAIDE and destined to be the concert of a lifetime.

Weekend Pass:

\$98 / \$85(Friend) / \$80(SPU) / \$35(Child)
One-Full-Day Pass:
\$60 / \$50(Friend) / \$45(SPU) / \$20(Child)
One-Night Pass:
\$40 / \$35(Friend) / \$30(SPU) / \$15(Child)
One-Afternoon Pass:
\$25 / \$20(Friend) / \$15(SPU) / \$8(Child)

*All prices include free admission for one child up to the age of 14 years when accompanied by ticket holder.
*Tickets for extra children may also be purchased (see above).
*Each ticket buyer will be given a non-transferable session wristband upon presenting their tickets at the gate. Re-entry to the site will only be allowed by showing a Weekend or appropriate Session wristband, which must be worn at all times.

WORKSHOPS

A series of workshops with visiting artists and artisans will be held in the village throughout the weekend, with participation free for all WOMADELAIDE ticketholders. Full details to be announced in the press closer to the weekend or call (08) 216 8600 after February 26 to receive a WOMADELAIDE program update.

CAMPING AND TRANSPORT

The Belair Caravan Park is the closest camping site (book on 08 278 3540). Ten minutes drive away is Brownhill Creek Caravan Park (book on 08 271 4824). Contact your nearest SA Government Travel Centre for details of alternative sites. Free car parking facilities available within Belair National Park for all ticket holders. For transport information call (08) 216 8600.



WOMAD

Presented with the assistance of WOMAD (UK), the National Parks & Wildlife Service, and the Country Fire Service. SA-FM

THE FABULOUS FESTIVAL FEZ-TOP!

THREE WEEKS AND THIRTY-EIGHT WORLD-BEATING PERFORMANCES FROM THE BIGGEST ALL-STAR, ROCK'N'ROLLING, HIGH-FLYING, SIDE-SPLITTING, SOUL-SWINGING LINE-UP OF GREAT GOOD-TIME ENTERTAINMENT EVER TO HIT ADELAIDE!

GET READY FOR...WIDE-EYED ACROBATIC WONDER WITH MAPAPA...DANCING INTO THE WEE SMALLS WITH THE POGUES, PENGUIN CAFE AND MANDINGO ...WET-WITH-LAUGHTER MADNESS FROM THE FLYING KARAMAZOVs, THE DUMMY AND STRASSMAN, THE BARD AND RSC...SWOONING WITH THE THREE MUSKETEERS AND ALL THE MUSIC, FLUIDS AND FIZZ THAT MAKE A VERY GOOD NIGHT OUT INDEED.

- "Fez-Top (sl)*
 1. *intents pleasure.*
 2. *non-stop bop-til-drop doo-wop-wop.*
 3. *pick of the crop.*
 4. *tentertainment."*

Oxford Fob-pocket

THE FEZ-TOP FLIES FIRST CLASS BY COURTESY OF THE CIRCUS OZ SUPERDOME, RIGGED OUT FOR CABARET COMFORT.

► LOCATION TO BE ANNOUNCED

Fez-Top is proudly sponsored by



MAPAPA ACROBATS AND MANDINGO

Kenya's Mapapa Acrobats have knocked the socks off audiences from Edinburgh to New York, hurling themselves into tumbles, flips, dives and six-high stacks with lightning speed and ferocious energy - all to the cracking pace and East African rhythms of Kenya's kings of the Benga Beat, Mandingo. The stunningly choreographed routines roll out so fast you'll be scared to blink. The band plays on after Mapapa have scorched the floor, so stay around for dancing. Mapapa Acrobats are definitely suitable for young persons from knee high upwards.

March 10 at 8.30pm
 March 11 at 11.00pm
 March 12,13 at 6.30pm
 March 14 at 6.00pm
 \$20 / \$17(Friend) / \$14(SPU)
 Family Price \$55 (2 Adults, 2 Children)

Duration: 1 hour 20 mins, no interval



THE POGUES

Regular Pogue gig-goers Matt Dillon, Faye Dunaway, Tom Waits, Bruce Springsteen and David Byrne may not show - so this one-off club concert is an opportunity to have the reeling rogues of Irish rock to yourself without half of New York and Hollywood cramming the dance floor.

March 14 at 11.00pm
 \$25 / \$21(Friend) / \$18(SPU)



THE FLYING KARAMAZOV BROTHERS

THEATRE OF THE AIR

As Russian as Ronald Reagan, The Flying Karamazovs have nothing to do with Dostoevsky, do not share the same parents and, apart from using aeroplanes, do not fly. But when they get together, a dazzling range of objects takes flight - hatchets, raw eggs, champagne and/or whatever the audience cares to bring along. This modern vaudevillian juggling troupe has won an EMMY, an OBIE and has thrown clubs to each other on the stages of the most prestigious theatres in the world. But we're not just talking hot jugglers here, these are fully qualified lunatics, clowns for the Twentieth Century with the best line in slick repartee going.

"Humour; wit and impeccable timing!"

USA Today

"A splendid troupe, tremendous fun...display skills that, in truth, have to be seen to be believed."

The Times

March 17,18 at 7.00pm
 March 19 at 9.30pm
 March 20 at 6.00pm
 March 21 at 5.00pm & 11.00pm
 \$25 / \$21(Friend) / \$18(SPU)
 Family Price \$75 (2 Adults, 2 Children)

Presented by arrangement with the New Zealand International Festival of the Arts.



THE REDUCED SHAKESPEARE CO. (RSC)

THE COMPLETE WORKS OF WILLIAM SHAKESPEARE

A grave assassination of the greatest living dead playwright. Theatresports meets the Bard and comedy triumphs! (Note: the unabridged details of the RSC appear on page 13.)

"Brevity is the soul of wit. Two thumbs up!"

William Shakespeare

March 10,12,13 at 11.00pm
 March 11,13 at 8.30pm
 March 15 at 6.00pm
 \$25 / \$21(Friend) / \$18(SPU)

Presented by arrangement with Bad Taste & Good Times Inc.



PENGUIN CAFE DANCE ORCHESTRA

Britain's Penguin Cafe Orchestra crank up the amps and turn into an eclectic, all-electric dance band. Calling on the multi-instrumental wizardry for which PCO are renowned, these eight gloriously eccentric musicians will toss in African, South American, Celtic and Deep South dance rhythms for a performance that will have the Fez-Top jumping. Having worked as a musical arranger for the likes of Brian Eno, Sid Vicious and Malcolm McLaren, it's no surprise that Penguin leader Simon Jeffes can switch his band into dance mode at the drop of a Fez. You can dance or take a seat, but right now see page 32 for more on the Penguin Cafe Orchestra.

March 5,6 at 11.00pm
 \$25 / \$21(Friend) / \$18(SPU)



THE THREE MUSKETEERS

MIME THEATRE PROJECT

Move over Douglas Fairbanks Jnr and Errol Flynn! With more laughs than you can poke a rapier at and more buckles than you can swash, the Boys Own superstars of mime who brought you 'Thunderbirds FAB' are back with a brand new old adventure. In glorious living technicolour they re-create the classic cliches, the hackneyed heroics and bewildering bravado of The Three Musketeers, with the superb cartoonesque technique that has made this brilliant company a hit on London's West End.

Swoon at the daring, dashing and debonair D'Artagnan as he and his brave companions fight for right against the devilish Cardinal Richelieu. Join the war cry of "all for one and one for all!"...yes, it's speaking mimes! Gasp as the sword-play flashes, the cloaks swirl and Good hands Evil a thorough thrashing.

If you thought mime was just an old guy with a white face and a flower in his hat, forget it! This is definitely comedy of the ho-ho rather than the tee-hee variety.

"...sustained bursts of comic inventiveness performed with energy and skill."

City Limits

February 29, March 1,3,4,5 at 8.30pm
 February 29, March 4 at 11.00pm
 March 7 at 5.00pm
 \$25 / \$21(Friend) / \$18(SPU)



DAVID STRASSMAN (AND FRIENDS)

The hit of the 1991 Melbourne Comedy Festival - where his three week season was extended to six - ventriloquist, puppeteer, and comedian David Strassman creates a fantasy world full of quirky and idiosyncratic characters.

"Unlike anything you've seen, his show is a mixture of bilarious comedy, tender moments and suspenseful drama."

Showbiz

A veteran of the Las Vegas club scene and a regular at the Comedy Store in LA, Strassman shares the limelight with a feisty ventriloquist doll, Chuck Wood. But don't mistake Chuck for any ordinary timber offcut: complete with internal organs from NASA's research facility, Chuck has a mind of his own. He dreams of humping a Teddy Ruxpin, does 'Exorcist' scenes better than Linda Blair and regularly chucks Strassman off the stage. Complete with three dancing baby Triceratops, the cuddly but daggy Ted E. Bear and An Alien, Strassman's show is one part Jim Henson, one part Stephen Spielberg, one part Commodore computing and an unspecified number of body parts stolen from newly obsolete stand-up comics.

"Without me, he would be nothing!"

Chuck Wood

March 15 at 8.30pm
 March 17,18 at 9.30pm
 March 19 at 7.00pm
 March 20 at 11.00pm
 \$25 / \$21(Friend) / \$18(SPU)

Presented by arrangement with The Comedy Club



PAUL KELLY

Paul Kelly appears at the Fez-Top for one night only in an intimate acoustic performance of his greatest hits. With his characteristic no-frills approach, Kelly and his guitar will take you through an evening of the aching ballads, incisive social comment and lyrical love songs that have made him Australia's most respected poet of rock.

March 8 at 8.30pm
\$25 / \$21(Friend) / \$18(SPU)

GIRLS IN YOUR TOWN

Aaaaaah, Capella! With vocal chords of gold, the gloriously gifted Girls in Your Town are Margret RoadKnight - leading Australian jazz/folk/blues performer, Mara Kiek - lead singer of Balkan/jazz group 'Mara!', Jarnie Birmingham and Moya Simpson. In our town for Fez-Top, The Girls go through two incarnations in one evening. First it's The Cassettes, who doo-wop and do-ron through the hits and misses of the '50s, '60s and '70s. Then its the Je Ne Sais Choir wrapping up the evening in a different kind of revival with gospel, jazz, Bulgarian drinking songs, barbershop combos and African chants. This is divine and stellar a cappella.

March 14 at 8.30pm
\$25 / \$21(Friend) / \$18(SPU)



PARIS WASHBOARD

The hottest ragtime and stride ensemble in Europe will have you swinging and swaying to their sassy renditions of Twenties jazz. This extraordinary band features Gilbert Leroux - arguably the greatest washboard player in the world (and who's arguing?) - one of the world's top stride pianists, Louis Mazetier, Daniel Barda on trombone, and Alain Marquet, a clarinet player whose remarkable smooth and rich tones have been likened to those of Johnny Dodds and Sidney Bechet. New Orleans traditions mixed with influences from Chicago and San Francisco and played with joie d' vivre!

"Thanks be given for this elixir of youth. Long live Paris Washboard!"

Claude Bolling

March 7 at 11.00pm
\$20 / \$17(Friend) / \$14(SPU)

Assisted by Association Francaise d'Action Artistique

BACKSLIDERS

Australia's leading blues band jives through the best of blues from the '20s to the early '50s. Covering material by such artists as Robert Johnson, Mississippi John Hurt, Fred McDowell and Leadbelly, this three piece ensemble belts out authentic blues sounds with an exhilarating up-tempo beat. Backsliders are performers who deliver the best live - Jim Conway blowing the heart out of his harmonica, Peter Burgess laying down solid blues rhythms on drums and Dom Turner's growling and passionate vocals steaming over the top of his classic blues and National bottleneck guitar.

"They are now without dispute, the best blues band in Australia."

Sydney Morning Herald.

March 3 at 11.00pm
\$20 / \$17(Friend) / \$14(SPU)



KLEZMER CONSERVATORY BAND

The Yiddish Charleston meets Jewish folksongs rendered in ragtime when the twelve-piece Klezmer Conservatory Band swings into action with a rousing, foot-stomping celebration of the vibrant tradition of klezmer music. Klezmer - meaning 'vessels of sound' - is a pot pourri of gypsy music from medieval Eastern Europe, nineteenth century synagogue hymns and the jazz, dixieland and ragtime influenced music of Jewish American immigrants. The best kept secret of Jewish wedding parties this music joyously transcends any cultural barriers and provides a festival in itself.

"...brought the audience to its feet in a joyous celebration. Beyond being beautiful, beyond being great fun - such a richly human and ennobling music."

Boston Globe

March 12 at 8.30pm
\$25 / \$21(Friend) / \$18(SPU)

Presented by arrangement with Worldwide Entertainments.



Fez-Top is proudly sponsored by



NINA SIMONE

She is at once the grande dame of jazz and blues, the high priestess of gospel and soul, the voice of Black America. Her concerts are legendary, the sensuous, sassy Simone sparking rapturous applause and standing ovations for her thrilling voice and compelling stage presence. With a distinguished career spanning almost forty years and a string of hit records, Nina Simone returned to the charts in the '80s with a revamp of 'My Baby Just Cares For Me'. In 1992 she embarks on a triumphant world tour, and her date with the Adelaide Festival is a must for all whose lifetime admiration has made Nina Simone a true superstar.

"From the moment Nina Simone walked on stage you knew you were in the presence of a great star."

Evening Standard

"Haunting, powerful, poignant... The intimate rapport she creates with an audience is absolute."

Dominion Sunday Times

"Goddess-like, legendary, one of the few true soul performers."

Melody Maker

JAMES MORRISON AND THE RAY BROWN TRIO

Australia's king of jazz teams up with one of the greatest bass players of our time for what is destined to be the jazz event of 1992.

Ray Brown's biography, with its amazing list of collaborations, reads like a history of modern jazz, mapping out a legend carved alongside the names of Louis Armstrong, Quincy Jones, Charlie Parker, Herb Ellis,



Duke Ellington, Ella Fitzgerald, Oscar Peterson and Dizzy Gillespie. Completing The Ray Brown Trio - counted amongst the most exciting ensembles working today - are drummer Jeff Hamilton and pianist Gene Harris. The trio most recently backed Natalie Cole's chart-topping revival of the greatest hits of her father, Nat King Cole.

DICK HYMAN

Here is a living treasure of jazz and one of the world's most versatile musicians: a composer, arranger, conductor...but above all a pianist who is master of a bewildering array of styles. Hyman's extraordinary list of achievements includes a discography of over 120 albums, two Emmys, the directorships of jazz festivals across the USA, composition and performance of scores for major movies - including six for Woody Allen and 'Moonstruck' - orchestrations for the hit musical 'Sugar Babies', musical direction for Twyla Tharp and concert tours to all parts of the world.

Ellington, Gershwin, Scott Joplin or the intoxicating Zez Confrey ('Kitten on the Keys'), Hyman is a virtuoso of the first order. From stride and ragtime to be-bop, this wizard of the keyboard is capable of acquiring and mastering any style and making it his own. His Festival appearances are a must for all jazz-lovers!

"Hyman is Hyman: The virtuoso player in flawless command of instrument and idiom."

Richard Sudhalter, New York Post

"Hyman is both master and jack of all trades."

Leonard Feather, Los Angeles Times

Whether he is playing the music of Irving Berlin, Cole Porter, Fats Waller, Duke



FESTIVAL THEATRE

March 6 at 8.00pm

Duration: Approximately 2 hours, including interval

\$35 / \$30(Friend) / \$25(SPU)

By arrangement with Stewart Macpherson

Multi-talented master of brass James Morrison is now firmly established as an international star of contemporary jazz in his own right. He first played with Ray Brown in the Phillip Morris Superband in New York, a tour which culminated in the production of Morrison's latest gold album 'Snappy Doo'. Fresh from a season at New York's 'Blue Note', this formidable partnership should not be missed by anyone even remotely interested in jazz. For one night only, so be quick!

FESTIVAL THEATRE

March 1 at 8.00pm

Duration: Approximately 2 hours

\$35 / \$30(Friend) / \$25(SPU)

Proud Sponsor STOKES KING DDB NEEDHAM



ADELAIDE TOWN HALL

March 14 at 8.15pm

\$34 / \$30(Friend) / \$27(SPU)

Duration: Approximately 2 hours, including interval

ELDER HALL

March 18 at 8.30pm

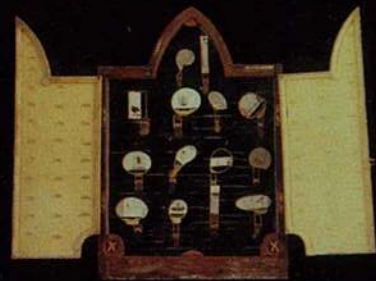
\$34 / \$30(Friend) / \$27(SPU)

Duration: Approximately 2 hours, including interval

Presented by Kym Bonython & Brian Nebenzahl.

VISUAL ARTS

Free Visual Arts Guide with comprehensive program information available from Adelaide Festival Centre or by mail from: Adelaide Festival, GPO Box 1269, Adelaide 5001. Phone (08) 216 8708. Fax (08) 212 7849. Please enclose standard stamped addressed envelope with mail orders.



John Turler, Fourteen raisins from the pudding of imagination, 1991, mixed media

1992 ADELAIDE BIENNIAL OF AUSTRALIAN ART

The second Adelaide Biennial of Australian Art will affirm the vitality of work by the country's most exciting emerging artists. This large non-touring exhibition, drawn from all over Australia, looks at the personal experiments and private expressions that create new art.

The exhibition, guest curated by Timothy Morrell, will consist of paintings, sculptures, craftworks, photographs, prints and drawings, but will give particular emphasis to art objects which defy rigid categories. Turning away from the media culture of reproduced images, the exhibition looks for meaning in the unique rather than the ubiquitous. Many of the artists represented in the exhibition seek in one way or another to re-invent the art object and, in the process, have borrowed from Orientalism, natural history, vernacular craft, the complex interaction of Aboriginal and non-Aboriginal art, memories of childhood and the laws of chance.

ART GALLERY OF SOUTH AUSTRALIA

North Terrace
sponsored by Foundation South Australia
Assisted by the Visual Arts/Craft Board of the Australia Council, the Federal Government's arts funding and advisory body.



Istvan Regos, Mrs Deryne at Oz, 1990, acrylic on canvas

INTERRUPTED DIALOGUE CONTEMPORARY HUNGARIAN ART

Experimental art was officially unrecognised for the forty years of Communist rule in Hungary. During that time nearly all contact with artists in the West was cut off, but now that interrupted dialogue has been re-opened. Curator Richard Grayson and the Experimental Art Foundation have organised one of the first exhibitions of contemporary Hungarian art to be seen in the West since the fall of the Communist regime.

'Interrupted Dialogue' includes paintings, installations and performance art by eight artists, and deals with issues of national cultural and political identity raised by Hungary's re-established strategic position in the heart of Europe. The exhibition has been organised in association with Suzy Meszoley of the Soros Fine Art Documentation Centre, Budapest.

EXPERIMENTAL ART FOUNDATION

1 Morphett Street



Ian W. Abdulla, Prayer Meeting in a tent



BOOMERANG

The South Australian Museum presents a spectacular display of Aboriginal boomerangs drawn from its own collection, which is the largest in the world. Curated by Dr Christopher Anderson, the exhibition reveals the enormous diversity-within-sameness that is a fundamental principle of Aboriginal culture.

'Boomerang' dispels the myths surrounding boomerangs and reveals them as aeronautically sophisticated, beautiful and superbly crafted. The world's largest, smallest, oldest and most recent boomerangs are all included in the exhibition.

SOUTH AUSTRALIAN MUSEUM

North Terrace From February 27

IWI & NYOONGAH NUNGA YURA KOORIE

'Iwi' combines outstanding examples of contemporary Maori art with rare historical treasures of Maori culture, revealing the vigour and continuity of Maori traditions. Paintings, works on paper and sculptural pieces by leading Maori artists, together with superb examples of traditional stonework, carving and weaving, generate an enriching, thought-provoking exhibition. Iwi is curated by Rangihiroa Panoho in association with the Sargeant Gallery, Wanganui, New Zealand.

Also on show at Tandanya is 'Nyoongah Nunga Yura Koorie', a multi-media exhibition which reveals the diversity of Aboriginal cultural expression along Australia's southern seaboard.

TANDANYA

253 Grenfell Street
Admission \$4 /\$3(SPU), Institute Members free

Sponsored by Aboriginal Arts Unit, Australia Council, The Aboriginal and Torres Strait Islander Commission, Foundation South Australia.



Andy Goldsworthy, Rowan leaves laid around a hole... Yorkshire, Sculpture Park, 1987

ANDY GOLDSWORTHY

Andy Goldsworthy creates ephemeral artworks of exquisite beauty and spirit using only what he finds in nature. He is perhaps the most inspiring of the emerging generation of ecologically aware artists who believe in "treading lightly on the earth". Goldsworthy seeks to reveal the aesthetic of natural form and the order underlying the apparent chaos of the natural world. From delicate leaf sculptures to stone cairns, his work has both marvellous simplicity and great power and depth.

In July 1991 at the invitation of the Adelaide Festival and the Botanic Gardens of Adelaide, he spent three weeks living and working in the mid-North of South Australia. New work arising from this first Australian visit will be premiered at the Artspace, while a selected survey of his earlier work will be shown at Yarrabee in the Botanic Gardens.

ARTSPACE

Adelaide Festival Centre
Mid-Winter Muster

YARRABEE

Botanic Gardens of Adelaide
Selected Survey 1980-1990

Presented in association with the Botanic Gardens of Adelaide. With thanks to Hugh and Fiona MacLachlan and family of Mount Victor, via Yunta. Assisted by the British Council and the Visual Arts/Craft Board of The Australia Council, the Federal Government's arts funding and advisory body.



Andy Goldsworthy, work in progress, Mt Victor Station, South Australia, July 1991

PETER CALLAS - FROM THE SECRET ALBUM OF EUROPE

Peter Callas reveals the illusionistic possibilities of video projection "in the round" in his innovative installation, 'From the secret album of Europe', commissioned by the Adelaide Festival. Instead of looking at images on a screen, the spectator is surrounded by floating images in what Callas describes as "a theatre of icons drawn from popular culture".



Peter Callas, computer image from The Secret Album of Europe, 1991

Callas, Australia's foremost video artist, has exhibited his computer animated video works in the USA, Europe and Japan and is represented in the collection of The Museum of Modern Art, New York. In this new installation he works for the first time with advanced video projection technology to explore new theatrical possibilities of the medium. Peter Callas is also the designer of the Festival's "electronic poster".

THE ARMOURY

Rear of SA Museum, enter from Armoury lawn via North Terrace or Kintore Avenue
Video projectors supplied by B & H (Aust) Pty Ltd.
Supported by the Electricity Trust of South Australia.

PROJECT ONE: INDEPENDENT VOCABULARIES

'Independent Vocabularies' presents four artists now working in Adelaide: John Barbour, Kate Brennan, Shaun Kirby and Bronwyn Platten, whose otherwise dissimilar proposals are united by a common concern for the way in which visual art works as language. Curator Erica Green states, "The work in 'Independent Vocabularies' is undoubtedly intended as discourse, and courts interpretation. Paradoxically, however, it is also wilfully opaque, resisting conclusions and even the very idea of meaningfulness."

ART MUSEUM

University of South Australia, Underdale Campus
Holtrooks Road, Underdale

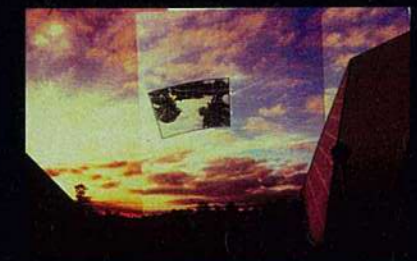
MILAN KNIZAC

Major Czech artist Milan Knizac will visit Adelaide to create a site-specific installation at North Adelaide School of Art and to speak at Artists' Week. He is recognised in Europe as one of the most significant artists to have survived the years of Communist repression in Eastern Europe.

As a young artist in the Prague Spring of the 1960s, Knizac was at the forefront of the European avant garde. Throughout the two decades of the Soviet regime in Czechoslovakia he applied his artistic philosophy to designing innovative furniture, jewellery and even automobiles. Student rebels of the 1990 Velvet Revolution elected him to head Prague's Academy of Visual Arts.

NORTH ADELAIDE SCHOOL OF ART GALLERY

42 Stanley Street, North Adelaide
Supported by the Cultural Relations Branch, Department of Foreign Affairs and Trade



Neil Dawson, Snap, 1991, montage

NEIL DAWSON - SNAP

Seeming to float in the sky between the Festival Centre's concrete shells, Neil Dawson's aerial installation will combine high-tech engineering with artistic vision. On a recent visit to Adelaide, Dawson, one of New Zealand's leading artists, was captivated by the similarities between Adelaide's river setting and that of his hometown, Christchurch. His giant postcard sculpture, 'Snap', commissioned by the Adelaide Festival, might seem to mirror the trees reflected in the River Torrens but will actually be a snapshot of Lake Victoria in Christchurch.

ADELAIDE FESTIVAL CENTRE PLAZA

Assisted by the Queen Elizabeth II Arts Council of New Zealand.

**NEIL ROBERTS -
TRANSMISSION
TOWER**

Neil Roberts takes Duchamp's concept of the ready-made art object a step further by converting a piece of the industrial built environment, namely an electricity transmission tower, into a neon sculpture. Transplanted to the North Terrace cultural boulevard, the tower will be transformed into a dramatic public artwork.

Roberts, whose background is in glass-blowing, has worked extensively with neon on public art projects in Perth, Canberra, Sydney, Toronto and, most recently, Manila.

▶ **NORTH TERRACE,**

adjacent Morphett Street bridge
Assisted by the Art for Public Places Committee, through the Department for the Arts and Cultural Heritage. Project generously supported by: Electricity Trust of South Australia Transfield State Transport Authority



Trevor Nickolls, study for Adelaide Festival Centre Mural, 1991 (detail)

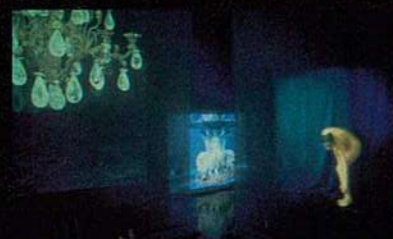
**TREVOR NICKOLLS
FESTIVAL CENTRE
MURAL**

Contemporary South Australian Aboriginal artist Trevor Nickolls has been commissioned by the Adelaide Festival and the Festival Centre Trust to create a spectacular new mural for the Festival Centre Amphitheatre, to be unveiled in the first week of the Festival.

Nickolls has rapidly won renown for his striking contemporary imagery combined with influences from traditional Aboriginal culture. In 1990 Nickolls and Rover Thomas were the first Aboriginal artists to represent Australia at the prestigious Venice Biennale.

▶ **ADELAIDE FESTIVAL
CENTRE AMPHITHEATRE**

Assisted by the Art for Public Places Committee through the Department for the Arts and Cultural Heritage. Paint generously supplied by Dulux.



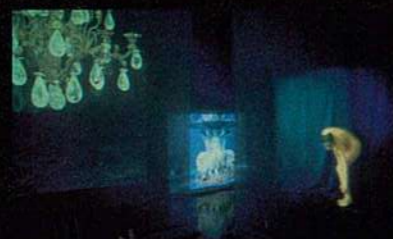
Roslynd Piggott, view of Palace installation at Melbourne University, 1990

**TRACEY MOFFATT -
PET THANG**

Film-maker/photographer Tracey Moffatt has achieved international acclaim for her award-winning short film 'Night Cries'. In her photographic work, she initially broke new ground in representing contemporary Aboriginal culture through her documentary black and white photographs of the Aboriginal and Islander Dance Theatre. Her next series in Cibachrome, 'Something More', moved to a fictionalised narrative genre where issues of Aboriginality and sexuality were intermingled.

'Pet Thang', her new series commissioned for the Adelaide Festival, explores the darkly sensual and irrational outer reaches of the imagination.

▶ **ADELAIDE FESTIVAL
THEATRE**



Roslynd Piggott, view of Palace installation at Melbourne University, 1990

Tracey Moffatt, Pet Thang, 1991, Type C photograph

**FIONA HALL -
HISTORIA NON-
NATURALIS**

Throughout the Middle Ages, Pliny the Elder's encyclopaedic 'Historia Naturalis' remained the great dictionary of knowledge. Fiona Hall's photographic series is a contemporary 'Historia Non-naturalis', commenting on the retreat from nature in late twentieth century society.

Hall is one of Australia's most critically acclaimed photographers and will next year be given the honour of a retrospective at the Australian National Gallery. Some of her most notable photographic work has been produced on the unique large-format Polaroid camera in New York that she has used in creating the work for this exhibition. 'Historia Non-naturalis' has been specially commissioned for the Adelaide Festival.

▶ **ADELAIDE FESTIVAL
THEATRE**

Supported by the Polaroid Corporation and Polaroid Australia



Fiona Hall, Historia Non-naturalis, 1991, work in progress

**ROSSLYND PIGGOTT
PALACE**

In this installation, adapted from an original version shown at the University of Melbourne in 1990, Melbourne artist Rosslynd Piggott moves beyond the purely visual to create a sensory environment that envelops the spectator. Using simple means, she creates an illusory palace where pleasure and beauty stir the imagination.

Piggott is best known as a painter, and is represented in a number of important collections, including those of the Australian National Gallery and the National Gallery of Victoria.

▶ **CONTEMPORARY ART
CENTRE OF SOUTH
AUSTRALIA**

14 Porter Street, Parkside (off Greenhill Road)



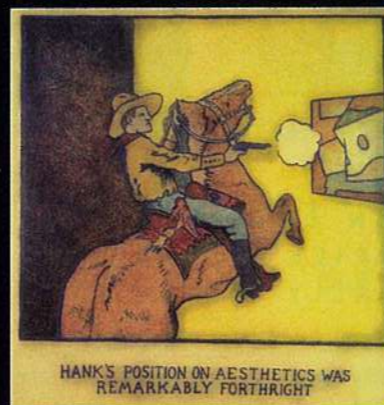
Anna Platten, Temptation of Eve, 1991

THIS MORTAL FLESH

Six Adelaide figurative artists explore the intimacy of passion, the fleeting pleasures of the flesh and the underlying presence of mortality. The exhibition is curated by Margot Osborne and features paintings by Annette Bezor, Anna Platten and Rod Taylor, sculpture by Liz Williams and photographs by Michal Klvanek and Lisa Tomasetti.

▶ **ADELAIDE TOWN HALL**

GLEN BAXTER



Glen Baxter, Hank's position on aesthetics...1990

British artist and humorist Glen Baxter has a legion of fans for his idiosyncratic illustrations, not least of whom is Salman Rushdie. Reviewing Baxter's latest book, 'The Billiard Table Murders', Rushdie wrote: "Beneath those deceptively simple drawings in which a furry tail peeps through the folds of designer-label bondage wear, while men in Dick Tracy hats and trench coats discuss the latest nuances of post-modern art theory, we find captions possessed of an eccentricity that is somehow at once delirious and precise." Baxter will visit Australia for the first time in conjunction with a survey exhibition of his drawings.

▶ **FESTIVAL THEATRE**

Assisted by the British Council

**ALDO IACOBELLI -
SIDE ONE**

New paintings and drawings by Adelaide artist Aldo Iacobelli will be premiered at Tynte Gallery. Iacobelli arrived in Australia from Italy as a teenager but it was not until in his thirties that he undertook formal studies. His paintings have since made an instant impression, and he is now represented in major collections, including the Art Gallery of South Australia and the Australian National Gallery.



Aldo Iacobelli, Side One Record N = 10, 1991

His Festival exhibition, 'Side One', reveals a refinement in his imagery to the point of pure abstraction, enabling the focus to shift to his treatment of colour and surface texture.

▶ **TYNTE GALLERY**

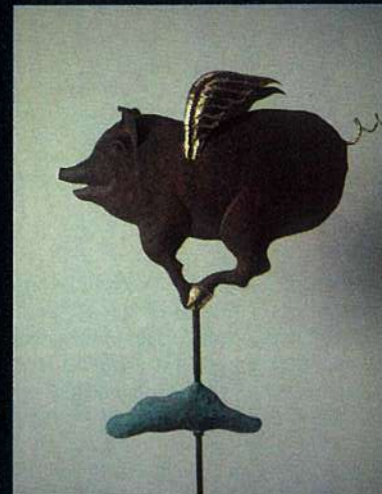
241 Greenhill Road, Dulwich

DESIRE TO ADORN

At historic Ayers House the National Trust presents a rarely seen selection of antique and tribal jewellery and personal adornment, drawn from major public and private collections in Australia. As a companion exhibition, a collection of antique tribal textiles and rugs will be shown by Melbourne antiques dealer, Bruce Tozer.

▶ **AYERS HOUSE**

288 North Terrace
Supported by Foundation South Australia and Aptos Cruz Galleries.



Daniel Jenkins, Flying Pig weathervane

**REAL AND FORGED:
CONTEMPORARY
AUSTRALIAN
METAL**

Inaugurating the new Jam Factory Gallery, is a survey of the latest trends in wrought, forged and cast metal. All works are produced by a new generation of contemporary Australian designer/makers who share an exuberant approach to working with metal, whether the object is functional or purely sculptural. The exhibition will reflect the flexibility of metal to adapt to a wide gamut of contemporary approaches, from spare elegance to whimsical humour or raw vigour.

▶ **JAM FACTORY CRAFT AND
DESIGN CENTRE**

1 Morphett Street February 23 - April 5



Ceremonial breastpiece, Ladakh

OPENING HOURS

Unless otherwise stated, all Festival exhibitions are Admission Free and open 10.00am to 5.00pm daily from February 28 to March 21.



ARTISTS' WEEK

MARCH 9-13,
FESTIVAL CENTRE

Artists' Week is Australia's major visual arts forum. Artists, critics and theorists speak about and debate major issues in the visual arts, and leading artists give illustrated talks about their work. The opening address by cultural theorist Meaghan Morris, After the New World Order, will set the agenda for a five-day arts forum dealing with the visual arts in the wider cultural context of global and regional, political, ecological and technological developments.



Anselm Kiefer, West Germany, born 1945.
Twilight of the West 1989,
lead sheet, synthetic polymer paint, ash, plaster,
cement, earth and varnish on canvas and wood 400 x 380cm.
Collection: Australian National Gallery, Canberra

Topics for discussion include Art and Ecology; Feminism and advanced visual technology; Art After Communism in Europe; contemporary Maori and Pakeha art in New Zealand; Re-Orienting Australia in regard to our place in the South East Asian region; and the Ethics of the Art Market. There will also be a forum to discuss the Adelaide Biennial and daily talks by visiting artists from Festival exhibitions. An exclusive attraction of Artists' Week 1992 will be a talk by the acclaimed German artist, Anselm Kiefer, who will be visiting Australia for the first time as a guest of Artists' Week. Kiefer's huge mixed media work, Twilight of the West, is a recent major acquisition of the Australian National Gallery. He is regarded by many as the world's greatest living artist.

The complete Artists' Week program will be launched in January. For program information contact Artists' Week Co-ordinator, Margot Osborne, phone (08) 216 8877, fax (08) 212 7849 or write to Adelaide Festival, GPO Box 1269, Adelaide SA 5001.

Artists' Week is made possible by financial assistance from the Visual Arts/Craft Board of the Australia Council, the Department for the Arts & Cultural Heritage and the Queen Elizabeth II Arts Council of New Zealand.

WRITERS' WEEK

MARCH 1 - 6

Once again gracing the lawns of the Pioneer Women's Memorial Gardens, Writers' Week continues to uphold its reputation as one of the most respected literary festivals in the world. For five and a half days, Writers' Week brings together writers, critics and publishers from all around the world to read, discuss, debate and launch new titles in an idyllic parkland setting.

The lively program happens at the Writers' Week Village - a relaxed setting which boasts a superb bookshop and the Festival's busiest bar and cafe, all set up under shady marquees in the heart of the city. There will be the favourite 'Meet the Author' sessions as well as discussions on themes ranging from historical novels to gardening. The winners of the Festival Awards for Literature and the ABC Regional Radio Writers' Award will also be announced during the Week.

Writers attending will include: Iain Banks, a writer of surreal horror novels ('The Wasp Factory' and space operas from Scotland); Jim Crace, a beautifully wise prize-winning novelist ('Continent' and 'Gift of Stones', UK); the romantic and passionate biographer Richard Holmes ('Shelley' and 'Coleridge', UK); Miroslav Holub, Czechoslovakian poet, essayist and immunologist; Ivan Klima, best selling novelist ('Love and Garbage', Czechoslovakia); Australian novelist, poet and librettist, David Malouf ('The Great World'); David Marr, Australian biographer ('Patrick White') and investigative journalist; Oliver Sacks, writer and neurologist ('The Man Who Mistook His Wife for a Hat', 'Awakenings', USA); Rose Tremain, a fluent and original novelist ('Restoration', UK); and Alice Walker (Pulitzer Prize-winning novelist and poet ('The Color Purple', USA).

To reserve your copy of the Writers' Week Program Guide (to be released in February), please send your name and address, together with a cheque or money order for \$8 made payable to The Adelaide Festival to: Writers' Week Program Guide
GPO Box 1269
Adelaide South Australia 5001

PIIONEER WOMEN'S MEMORIAL GARDENS

March 1 - 6 Admission Free



Jim Crace



Ivan Klima



David Marr
Photo: William Yang



Oliver Sacks



Rose Tremain



Alice Walker

AN EVENING WITH ALICE WALKER & SALLY MORGAN

This year introduces a new highlight as Writers' Week takes over the Festival Theatre for a rare opportunity to hear these two acclaimed writers speak at length about their work and philosophies. Order your tickets now on the Festival booking form.

FESTIVAL THEATRE

March 2 at 8.00pm
\$12 / \$10(Friends) / \$8(SPU)

This project is assisted by the Australia Council,
the Federal Government's arts funding
and advisory body.



Writers' Week is supported by
The British Council, the Australian Department
of Foreign Affairs, Jonathan Cape Publishers,
the Education Department of South Australia,
the French Government, the Goethe Institute,
Pan Books, Penguin Books and Random Century.

Official Booksellers to Writers' Week: Unibooks.

Proud Sponsor 

THE FESTIVAL OUTDOORS

There's something FREE for all tastes in the Festival's great Outdoors. An exciting series of major events in Elder Park, the buzz of the Festival Cafe on the Festival Centre Terrace from noon 'til midnight, the distinct Festive flavour of streetscapes and satirical installations created by Festival Designer in Residence, Mark Thompson. For full details, see the daily press at Festival time!

STATE BANK SYMPHONY IN THE PARK

The 1992 Adelaide Festival opening celebrations light the skies as the Adelaide Symphony Orchestra serenades the stars with Handel's Royal Fireworks Music, Bruch's Violin Concerto No.1 with violinist Jane Peters dazzling her home-town crowd, and highlights of Khachaturian's Gayane ballet. The exciting Tchaikovsky 1812 Overture will bring the night to a spectacular close as fireworks cascade over the Torrens.

ELDER PARK

February 28 at 8.00pm



MITSUBISHI FAMILY CONCERT SNUGGLEPOT AND CUDDLEPIE

The world premiere concert performance of the musical based on May Gibbs' timeless classic. Popular children's composer and lyricist Peter Combe has brought to life the trilogy of 'Snugglepot and Cuddlepie', 'Little Ragged Blossom' and 'Little Obelia' - a joyous musical celebration filled with the sounds of massed choirs, concert band and soloists.

ELDER PARK

March 6 at 8.00pm

By arrangement with the Copyright holders -
the Spastic Centre of NSW and the NSW
Society for Crippled Children
c/- Curtis Brown (Aust) Pty Ltd.



CINEMA UNDER THE STARS

Switch off the video, take some time during the balmy week- nights and relax with a picnic supper in Elder Park, while you enjoy a series of classic movies. The films will be projected on the giant Starvision Screen in what must be Adelaide's largest Cinema!

ELDER PARK

Watch the press for details

Presented in association with the State Film and Video Library.

STATE BANK MULTICULTURAL CARNIVALE

Elder Park becomes a village square brimming with multicultural dance, theatre, craft, music and food. The colour and splendour of Adelaide's rich cultural traditions will make a veritable Carnivale!

ELDER PARK

March 1, 11.00am to 8.00pm

Presented by the Multicultural Arts Trust.



ETSA ROCK IN THE PARK

The best rock concert you never had to pay for. Elder Park will be transformed as rock and rollers of all ages get down and boogie! Stars of the Australian charts to be announced.

ELDER PARK

March 7 at 8.00pm



ETSA BRASS IN THE PARKS

The bugle boys belt out their best when Adelaide's finest brass bands come together for this massed band performance - an exciting addition to the ever-expanding outdoor concert series.

ELDER PARK

March 14 at 8.00pm

It's more brass with Twilight Brass concerts, presented with the assistance of the Friends of the Botanic Gardens, under the arching plane trees adjacent to the Gardens' Restaurant.

BOTANIC GARDENS

March 1 at 5.00pm

Elizabeth City Brass Band

March 8 at 5.00pm

SA Police Band

March 15 at 5.00pm

Band of the 4th Military District



ANZ OPERA IN THE PARK 'LA TRAVIATA' THE AUSTRALIAN OPERA

Verdi's story of ill-fated love will be presented as the Festival's spectacular closing event. In its first outdoor concert for the Festival, the fine Australian Opera cast will star Adelaide-born soprano Gillian Sullivan as Violetta and tenor Anson Austin as Alfredo. A unique experience for all, performed with the Adelaide Symphony Orchestra conducted by Carlo Felice Cillario and presented with surtitles.

ELDER PARK

March 21 at 8.00pm



MARKET TO TABLE

It's fine food, wine and family fare as the gastronomes take over Gouger Street, home of Adelaide's Central Produce Market and its most colourful restaurants. Street cafes, boulevard restaurants, fresh market produce and the ambience of a piazza!

GOUGER STREET

March 7, Noon to 5.00pm

FESTIVAL FLOWERS

Floral displays and the traditional Festival floral carpet will be on display on North Terrace, adjacent to the War Memorial, from March 10 to 13.



ILOTOPIE

This bizarre French urban art troupe creates a multi-coloured Pompeii as they are slowly encased in 1000 litres of polyurethane foam in 'La Mousse en Cage'. Ilotopie will also appear around the city when you least expect it, wearing their multi-coloured skins for 'Les Gens de Couleurs' and leaving trails of violet foot prints, bright green hand prints and multi-coloured impressions of body parts throughout the city.

▶ RUNDLE MALL

'La Mousse en Cage'
March 12 at 1.00pm

▶ FESTIVAL CENTRE PLAZA

'La Mousse en Cage'
March 14 at 6.00pm



THE FEZBAH

Six nights a week, the best Festival Club in the World - the fabled Fezbah - is the place where Festival stars mix it up with impromptu style and surprise guests. While the full program will be announced in February, surprise is the reason to be there or risk missing out on the best Fest moments. Buy your season ticket now for the entertainment bargain of the Festival.

▶ FEZBAH

Festival Theatre Foyer
February 28 to March 21 at 11.00pm
Closed Sundays

Nightly: \$10 / \$8(Friend/SPU)
Season (20 nights!):
\$60 / \$50(Friend/SPU)



INTERNATIONAL FILM FESTIVAL

An International film season at Adelaide's newest cinema, The Mercury, will feature some of the most innovative and challenging work making an impression on the international scene. Films direct from Africa's Frontline Film Festival, many not seen before outside Africa, will be presented by special guest, Kenyan director Billy Mutta. Complementing these will be a selection of Australian and international films expressing the vibrant spirit of Third Cinema, a movement that is vigorously challenging the superficiality of Hollywood and the moribund post-modernity of the Western World.

The Festival will also include hits from the Sydney and Melbourne Film Festivals - 'Poison', Derek Jarman's 'The Garden' and 'Chinese Ghost Story 2'. All films will be Adelaide premieres. For full program details, call (08) 410 1934 from January 1992.

▶ THE MERCURY CINEMA

Lion Arts Centre
March 13-21

Presented by the Media Resource Centre.

ABC ADELAIDE FESTIVAL FORUM PRESENTED WITH THE ASSISTANCE OF RADIO NATIONAL

Artists, commentators and connoisseurs postulate, plead, polarise, wrangle and jangle a selection of issues drawn from the Festival program. Radio National presenters will chair and sometimes referee the critical debates, while you spend your lunch hour listening and questioning. Forum is invariably full, so be early.

▶ EDMUND WRIGHT HOUSE

Program to be announced
Weekdays from March 2
at 1.00pm

Duration: 1 hour



DIALOGUES & WORKSHOPS

A joint venture with the Festival Fringe, this is a series of discussions, masterclasses, workshops and other activities designed to take the professional discourse between creative performing artists beyond the Green Room. A constructive and practical exchange of ideas that will leave local artists and students enriched by contact with the best from around Australia and the world.

The full program will be announced in February and interested participants should telephone Bronwyn Sugars on (08)216 8861 after January 6, 1992 to obtain further information and to register interest.

FESTIVAL FRINGE FEBRUARY 21 TO MARCH 22

Australia's largest, highest-flying alternative festival

Stars of tomorrow come for fame and fortune, the famous come in search of infamy, the punters come to fly the leading edge of Australia's biggest and best rival of the legendary Edinburgh Festival Fringe.

The 1992 program will lift out of The Advertiser on Saturday, January 25 and then be available from the Fringe Office - cnr North Terrace and Morphett Street, Adelaide, phone (08) 231 7760 - and Student Travel Australia offices and South Australian Travel Centres nationwide.

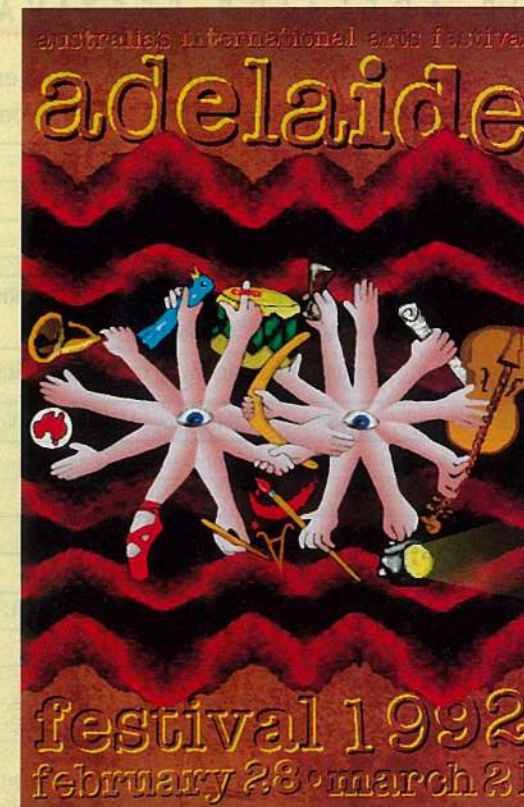
OPEN FOR FULL BOOKING DETAILS. BUT BEFORE YOU DO...

Just \$55 can take up to 15% off your Festival ticket prices and give you priority seat allocation.

That's all it costs to become a Friend of the Festival and save around 15% on up to six tickets for every Festival attraction. Friends also have the privilege of preferential bookings, which means they get the best seats available. If you're seeing the best in the world why not have the best seats too?

As a valued supporter of Australia's foremost international arts festival, you'll enjoy free entry to the exclusive Friends' Club and receive regular Festival news through the Friends Newsletter. Between Festivals the Friends offer Literary and Performing Arts luncheons, cast parties and discounts at selected cinemas, hotels, restaurants, retail stores and Festival Centre shows.

Join while you book your seats, and take advantage of the Friends' ticket discounts straight away.



Designed by Australian video artist Peter Callas and printed in full colour on high gloss stock, the 1992 poster is the perfect souvenir or gift. To order your copy, please include payment with your ticket order. Actual size 850 x 450 mm - \$12 plus \$4 postage and handling.

The Adelaide Festival gratefully acknowledges the generous assistance received from:

The State Government of South Australia through the Department for the Arts and Cultural Heritage; Adelaide Festival Centre Trust; Alliance Francaise; Association Francaise d'Action Artistique; The Australia Council; Australian Broadcasting Corporation; ABC Radio; Australian Diplomatic staff: Moscow, New Delhi, Warsaw, Paris, Tokyo; Austrian Ministry of Education, Arts and Sport; Australian Tourism Commission; The British Council; Confederation of Australasian Arts Presenters; The Corporation of the City of Adelaide; Keti Dolidze; Department of Foreign Affairs; Discuro Tours; Education Department of South Australia; Elston, Hocking and Woods Pty Ltd; Encounter Australia; The Gordon Frost Organisation; The Friends of the Festival; Clifford Hocking; Indian Council for Cultural Relations; The Japan Foundation; Musica Viva; Nataraj Cultural Centre; Netherlands Theatre Institute; Network 8 Video Productions; New Zealand International Festival of the Arts; Perth Institute of Contemporary Art; Perth Theatre Trust; Phillip Martin Photography; Queensland Performing Arts Trust; Queen Elizabeth II Arts Council of New Zealand; South Australia House - London; South Australian Film & Video Library; Stokes King DDB Needham; Tourism South Australia; United States Information Service; ADS 10, NWS 9, SAS 7, SBSTV; Radio SUV, SAFM; Joseph Seelig; Stuart Thompson; Lou Tripodi; Department of Immigration & Ethnic Affairs; The Faculty of Performing Arts, University of Adelaide; Victorian Arts Centre Trust; Worldwide Entertainments; WOMAD - Thomas Brooman & staff; Youth Performing Arts Council. The Adelaide Festival acknowledges with gratitude the assistance and co-operation of the Festival of Perth.



Telecom Australia

Major Sponsor



AUSTRALIAN AIRLINES

Official Domestic Airline



QANTAS THE SPIRIT OF AUSTRALIA

Official International Airline



The soft drink of the Festival

EN HANCE
AUS TR A LIA'S
AIR...Quit

©1992 WEDGEGE. ASIED TWELVE YEARS WINNER OF THE 1992 Quit VICTORIA BILLBOARD COMPETITION



The Adelaide Festival acknowledges the financial support given by Foundation S.A.

WAM 22708

The Adelaide Festival acknowledges the financial support given by Foundation South Australia.

PERFORMING ART

AN INSPIRED CLASSIC



A TECHNOLOGICAL BREATH OF FRESH AIR

Inspired by freedom of expression.

Unrestricted by convention.

Boldly injecting life back into luxury.

Rounded in profile and smoothly curved, the Mazda 929's extraordinary dimensions give it a uniquely low, wide silhouette.

More like a sporty coupe than a 4 door saloon. The smooth potent 3 litre DOHC, 24 valve fuel injected V6 engine is engineered to respond directly to your every command.

Combining superb low

M A Z D A
9 2 9

speed agility with precision handling and high speed stability, the electronic 4 wheel steering on a rear wheel drive is a world first.

SOLAR POWERED VENTILATION

Mazda's advanced Solar Powered Ventilation System is also

a world first. When the Mazda 929 is left standing outdoors, a thin solar panel in the glass sunroof activates an air circulation system, reducing the cabin temperature to more comfortable levels.

In cooler conditions, when the system is not in use, the solar energy keeps the car battery in good shape. Mazda 929.

Beyond expectation. Within reach.

For further information contact Mazda call free (008) 035 522 during business hours.



mazda
Unrivalled quality Pure pleasure

3
YEAR
50,000 KM
WARRANTY
mazda