

Adelaide Festival



March 1-18

1984

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INTRODUCTION



A PROGRAM AS diverse as the one compiled for the 1984 Adelaide Festival professes certain ambitions and aspirations. It is in such a context of cross-cultural and multi-disciplinary fertilization that individual artists and productions, providing new stimuli to audience and performer alike, are best able to make their maximum impact, provoke debate and challenge the intellect, while also, we hope, delighting the senses.

At any moment the arts are moving in certain directions, feeding off each other, reacting to society, questioning the values of the day. Audiences too are changing, their responses affected by the opportunity to be exposed to just such a wide-ranging Festival as this.

These reflections arise from an awareness of three distinct threads in the program, beyond such obviously 'festival' events as the BEETHOVEN CYCLE from Ashkenazy and the Philharmonia and the juxtaposition of LADY MACBETH OF MTSENSK and MASTER CLASS, which speak loud and clear for themselves.

First, the public is no longer reliant solely on European tradition. They are, I believe, as ready to accept the Brazilian, Papua New Guinean and Japanese companies, and the non-European influences apparent in THE THREE LEGENDS OF KRA, TIBETAN INROADS, the paintings of Juan Davila and the three members of the Papunya Tula Artists Co-Operative, as they are the mainstream European forces of Molière, Jung and Beckett and those evident in a substantial part of the music to be heard.

One of the most important opportunities afforded by any Adelaide Festival is that given to Australian composers, choreographers, writers and painters to have their work evaluated alongside that of their peers from around the world. This is the second thrust of the program and the many new works from this country to be heard and seen will of course be complemented by the involvement of a large number of Australian practitioners including, in the Community Celebrations, the people of Adelaide, whose Festival this is.

The third feature is the number of creative artists involved in performance - Morris West and Samuel Beckett directing their own plays; Cowie, Sitsky and Westbrook performing their own music; three choreographers creating new works on and for a particular company - the Australian Dance Theatre; Molissa Fenley leading the dancers in her own piece; the creators of 30 MEN and MEMBERS ONLY doing their own stuff; and - the ultimate examples - the members of the Raun Raun and Tenkei Gekijyo companies being involved in the creation of their pieces, and fifteen splendid Australian actors devising 1984 A.D. all the way with Director Ljubiša Ristić.

These are a few random thoughts on how a program assembled fairly haphazardly can still achieve a coherence due to audience perceptions and artistic directions. At each performance the usual biographical information and relevant annotations will be available in individual programs. This Publication attempts to give some insight into the creative processes which go towards the individual ingredients of such a rich mix.

Anthony Steel

PHILHARMONIA ORCHESTRA

Conductor and Pianist: Vladimir Ashkenazy
Festival Theatre

Program 1, March 1 at 8pm:
Symphony No.1 in C, Op.21
Piano Concerto No.2 in B flat, Op.67

Program 2, March 2 at 7.30pm:
Symphony No.5 in C minor, Op.67
Symphony No.8 in F, Op.93
Piano Concerto No.1 in C, Op.15

Program 3, March 4 at 8pm:
Symphony No.7 in A, Op.92
Piano Concerto No.3 in C minor, Op.36
Symphony No.6 in F, Op.68 (Pastoral)

Program 4, March 5 at 8pm:
Piano Concerto No.4 in G, Op.60
Symphony No.3 in E flat, Op.55 (Eroica)
Symphony No.4 in B flat, Op.60

Program 5, March 6 at 8pm:
Piano Concerto No.5 in E flat, Op.73 (Emperor)
Symphony No.2 in D, Op.36
Piano Concerto No.9 in D minor, Op.125 (Choral)

Program 6, March 8 at 8pm:
Symphony No.1 in C major, Op.2
Joan Carden, soprano;
Margreta Elkins, mezzo soprano;
Anson Austin, tenor;
Robert Allman, bass baritone;
The 1984 Adelaide Festival Chorus
under the direction of Alex Ingram
assisted by Elizabeth Silsbury.



BEETHOVEN'S NINE symphonies and five piano concertos are presented as a complete cycle in an outstanding collaboration between international pianist and conductor Vladimir Ashkenazy, and London's distinguished Philharmonia Orchestra, on its first ever visit to Australia.

Ashkenazy won the Second International Tchaikovsky Competition in Moscow in 1962. A consummate musician, he has since become one of the most sought-after pianists in the world, and in recent years has had a close association with the Philharmonia as its Principal Guest Conductor.

Leading this marathon of 14 masterpieces, Ashkenazy will conduct the concertos from the keyboard and for the mighty Choral Symphony, the Ninth, he and the Orchestra will be joined by a quartet of eminent Australian soloists - Joan Carden, Margreta Elkins, Anson Austin and Robert Allman - and the Adelaide Festival Chorus.

***Please note:** Program 2 is scheduled to commence at 7.30pm to allow patrons to view the Opening Night Fireworks after the concert.



MUSIC

I don't see it that way at all. If you specially admire some musical achievement, like Beethoven's symphonies or his piano concertos, your appreciation of each one is obviously going to be enhanced and deepened by knowing all the others, and being able to relate them in matters of detail as well as differences of individual character and subject-matter. For many musical people the favourite Beethoven symphonies are the later odd-numbered ones: Eroica, 5, 7 and Choral. Not all musicians would agree: Sir Thomas Beecham found the Ninth a pretentious bore, but he conducted stunning performances of the Second, the Pastoral and the Eighth, and was thoroughly in tune with the Fourth. For me, an impressionable musical boy, Beecham was a salutary influence: I was never tempted to become po-faced about the Greatness of Beethoven, while listening to his less solemn works so enchantingly performed. If you twist my arm now, I will admit to liking the Eroica and the Ninth best, and am still happy to listen to either at any hour of the day or night: but I enjoy both of them for their less solemn moments - for example, the town



military band in the last movement of the Ninth (the bit with the tenor solo) - and for their exact musical situation in Beethoven's entire career as a creative musician, which includes every other piece of his that I know, or am still getting to know. His music is to be valued, I reckon, as a diary of his imagination's progress.

MMUSIC, ITS LANGUAGE and its usage, travelled a long way between Beethoven's First and his Ninth Symphony. To start with, he was addressing polite society in highly cultured Vienna - he was no good at playing the servant, and polite society for the most part found his music, even the first and second symphonies, reprehensibly boorish and aggressive. The figure of Napoleon, uniting France after the Revolution and spreading the doctrine of Enlightenment round Europe, captivated Beethoven and he began to address large audiences through his music, which he conceived as not only entertainment, but as a sort of spiritual medicine that could make people better and more kindly motivated to others. As he worked his way to the Ninth Symphony, which openly addresses the whole world, Beethoven was expressing himself at least as eloquently in less public works. The fourth piano concerto (and the violin concerto, composed soon after it) contains a great quantity of intimate conversation for a piece supposed to exploit uninhibited pianistic virtuosity, which can be appreciated if you know the third and fifth piano concertos as well, and can remember, as you read this sentence, what each of them sounds like.

Most of us do this delving piecemeal, a concert here, a record there, a broadcast now and then, without consciously making connections until much later, perhaps. A cycle, within a few days, of all Beethoven's nine symphonies (the piano concertos are also very relevant) accelerates and intensifies one's apprehension of Beethoven as a purveyor of valuable information. In this case, there is the special enlightenment of hearing all these works interpreted by one person, an experienced mature musician who has, like Beethoven, come to the symphonies from the piano works, and who can view this music as a whole. The Beethoven cycle at this Adelaide Festival is a challenge to the orchestra that undertakes it, certainly, and should be one to those who attend every concert; but most of all, it will be a challenge to Vladimir Ashkenazy to convey his up-to-date considered opinion of Beethoven's achievement in the symphony and piano concerto, a substantial corpus of great music, the crown of that miraculous period for music which we identify with the Viennese classics. That is, surely, a tremendous challenge to any one person.

Ashkenazy will bring to the task a wealth of musical experience in chamber as well as orchestral music. He has explored Mozart and Beethoven in some depth, less publicly probably Haydn as well, and I have no doubt that his years of work on the music of later composers have passed on to him what Beethoven taught them (I think particularly of Brahms and Sibelius), though an interpreter will, at the moment of performance, try to put all later music out of his mind as irrelevant to the immediate job of telling us what Beethoven said, and meant us to hear. Ashkenazy has been a renowned interpreter of Beethoven's piano music for some years; as a conductor he has approached the symphonic Beethoven with some honourable reticence, with the result that, when he has conducted a Beethoven symphony, the reading has suggested a proper authority without taking anything for granted.

THE PHILHARMONIA Orchestra is well accustomed to the Beethoven symphonic cycle, having performed all nine symphonies, and recorded them, during their early years with Karajan; then, from 1957 the Orchestra gave annual Beethoven cycles at the Royal Festival Hall in London under Otto Klemperer - it was for the first of these that the famed Philharmonia Chorus was brought into being. Those cycles were recognised at the time as extraordinary, perhaps historic events, which marked a peak in each London concert season, and for which tickets were much sought-after: (newspaper personal column: '... two seats Klemperer Beethoven cycle, will exchange for two weeks skiing holiday in Swiss Alps').



The Klemperer cycles did not always work out as planned: one year the maestro set himself alight while smoking his pipe in bed, and substitutes had to be found - the Ninth, I remember, was conducted by Paul Hindemith who, according to Sir Neville Cardus's review, 'plodded every step of the way'. I can tell that story here in full confidence that Ashkenazy could not plod through any Beethoven, even if he were cajoled.

Since Klemperer's retirement, the Philharmonia has only once recorded all the Beethoven symphonies, under Kurt

Sanderling, a greatly respected senior conductor from East Germany, who was equally admired when he gave them in the concert hall. Two years ago came the beginning of what promises to be a new set, by the Philharmonia with Ashkenazy. The Adelaide cycle, while this project is on the wing, must be regarded as auspiciously timed for all who participate in it, whether playing or listening: an event you are likely to remember for the rest of your days - as it should be with great music experienced in concentration, alive in the concert hall, music as a part of history being lived again, and by you in the present day. That's an experience nobody should approach carelessly. I hope your ears are match-fit.

William Mann
London Times

By arrangement with Harrison/Parrott Ltd, London.

Robert Allman and Anson Austin appear by arrangement with the Australian Opera.

Alex Ingram directs the Chorus by courtesy of the State Opera of South Australia



Funded by The Peter Stuyvesant Cultural Foundation

THE POLISH CHAMBER ORCHESTRA

Conductor: Jerzy Maksymiuk
Town Hall, March 7 at 8.15pm

Mozart program:
Adagio and Fugue in C minor, K.546
Eine Kleine Nachtmusik, K.525
Diverimento in B flat, K.137
Diverimento in F, K.138
Diverimento in D, K.136

Town Hall, March 8 at 8.15pm

Polish program:
Sikowski: Diverimento
Knapik: New work (first performance)
Lutoslawski: Grave for 'cello and orchestra
Jerzy Klocek: 'cello
Bacewicz: Concerto for strings
The new work by Eugeniusz Knapik
has been jointly commissioned by the
Adelaide Festival and Musica Viva.



MUSIC





THE POLISH CHAMBER Orchestra makes its second visit to Adelaide and its first to an Adelaide Festival. On the first occasion the Orchestra's performance of works by Lutosławski, Mozart, Tchaikovsky, Vivaldi and Haydn prompted the critic Elizabeth Silsbury to write: 'It is hard to imagine string playing of more refinement and greater finesse'.

For their appearances at the Adelaide Festival the Orchestra has selected two programs which hold a special appeal for them. The first is an all-Mozart program including all three of the SALZBURG Symphonies, while the second is an all-Polish program. The Orchestra has made both these areas of the repertoire uniquely its own. In 1978 it was awarded the Wiener Floten Uhr for its recording of the SALZBURG Symphonies and, since that time, its performances of the Symphonies have been regarded as virtually definitive.

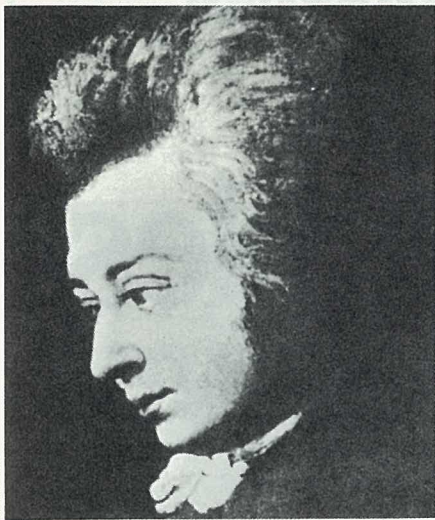
The Orchestra's second concert in Adelaide will be equally special, because of its concentration on works by contemporary Polish composers.

Asked which of the works on the Polish program he liked most, Mr Maksymiuk has

announced: 'All of them'. The affinity the Orchestra has for the music of its native land has been one of the great characteristics and achievements of its twelve year history. Perhaps this is because Maksymiuk himself came to conducting through composition and understands the difficulties which modern composers face. 'They must fight to have their music played. Nobody has heard of them, so nobody wants to hear their music', he says. 'It's very difficult, but I feel that what is being written now should be played now. As a conductor I feel it's my responsibility to play this music'.

This policy has paid off for the composers, the Orchestra and audiences alike, with works by Lutosławski, Stachowski, Sikorski and Bacewicz being performed to enormous acclaim during the Orchestra's many international tours. All these composers will be represented in the second Festival concert on March 8. In addition, the Adelaide Festival in association with Musica Viva Australia have commissioned a work for the concert from Eugeniusz Knapik.

Mozart



MUSIC





PERHAPS REMEMBERING those raps over the knuckles as a youngster, Maksymiuk remains a musical perfectionist and demands that both he and the players bring total commitment to their performance of contemporary music.

'In performance we are only ever going towards something. We are seeking perfection but never make it. We only approach it. And whenever a composition is played, we play only a part of it. Sometimes a big part, sometimes smaller. But always only a part', Maksymiuk says. Such a view illustrates the rigorous and uncompromising pursuit of excellence which has characterised the Polish Chamber Orchestra for more than a decade. The players may not think that they ever achieve perfection, but there are audiences throughout the world who would dispute that view.

Martin Buzacott



By arrangement with Musica Viva.
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MUSIC

TASMANIAN SYMPHONY ORCHESTRA

Conductor: Albert Rosen
 William Hennessy, violin
 Joseph Ortuso, oboe
 Hartmut Lindemann, viola
 Christian Wojtowicz, cello
 Duncan Abercromby, clarinet
Town Hall, March 13 at 8.15pm
 Rossini: Overture, The Italian Girl in Algiers
 Wolf: Italian Serenade
 Haydn: Sinfonia Concertante, Hob.1: 105
 Don Kay: Dance Movement
Town Hall, March 14 at 8.15pm
 R. Strauss: Suite, Le Bourgeois Gentilhomme, Op.60
 G. Gabrieli: Canzona for brass
 Bellini: Oboe Concerto No.4 in D, K.418
 Mozart: Violin Concerto on a Roccoco Theme, Op.33
 Tchaikovsky: Variations on a Memory of Don Banks
 Sitsky: Fantasia No.3: In Memory of Don Banks
 Stravinsky: Jeu de Cartes



MUSIC



TASMANIA, Australia's beautiful island state with its unhurried population of 450,000, is fortunate to have a symphony orchestra that is the envy of many a larger mainland city. The locals in Old Hobart Town attend their concerts with a knowing enthusiasm. Their orchestra is a success story.

The Australian Broadcasting Corporation which manages and administers the orchestra, had in 1936 drawn together eleven players as the basis of a fledgling orchestra. The Commission, as it then was, had been forming orchestras in the capitals of each state in



Albert Rosen



William Hennessy

ADELAIDE AND TASMANIAN SYMPHONY ORCHESTRAS

Conductors: Albert Rosen and Edward Cowie
Festival Theatre, March 17 at 8pm
Cowie: Concerto for Orchestra Op.19
Mahler: Symphony No.6 in A minor



MUSIC



ARARE OPPORTUNITY! Over one hundred players from the two orchestras combine to produce the huge forces required to do justice to Mahler's massive Sixth Symphony. In the first part of the program Cowie conducts Cowie.



Concerto for Orchestra

IHAVE LIVED by the sea for some considerable part of my life - and even in my early years, I heard many 'sea stories' from my father, who was a Naval Officer in the First World War.

Such a proximity to vast, changing water forces has inspired a number of compositions about the sea or water. During 1979-80 I worked on a television film for BBC TV2 on Leonardo da Vinci. I studied many drawings by Leonardo, and was especially fascinated by his STUDIES IN THE MOVEMENT OF WATER which, in fact, became the subtitle of this Concerto for Orchestra. Leonardo experimented with various water channels and flows to study the effect of placing various 'blocks' in the rushing streams. His subsequent drawings are beautifully artistic as well as scientific.

During this same period, I was able to do a lot of sailing in the Western Isles of Scotland, and made many studies of water in motion in the complex tapestry of the ocean, lochs and mountain rivers.

There is something utterly shattering about the speed with which a glass-calm can explode into violent energy when the sudden winds rush off the surrounding mountains and hurl themselves against the sea.

This concerto for Orchestra is an 'acoustic map' of my experiences with the sea. But it is not another LA MER! It is a work which concentrates on the course of sensation in response to the changing action of the ocean.

There is no 'program' for the work except the formula which I found in my notes from 1979:

1. Tide rushes - waterfalls - cascades - gathering storm - relentless winds and seas.
2. Shattering calm - limpid reflections - sea birds - gentle swell.
3. Return of the storm - mountains against clouds - sea triumphant!

The work was composed in 7 weeks of feverish activity, premiered by the Royal Liverpool Philharmonic Orchestra in February 1982, and repeated in the BBC Promenade Concerts in September 1983. The Royal Liverpool Philharmonic Orchestra have recorded the work for Hyperion Records, which is due for release in September 1984.

Edward Cowie

In association with the Australian Broadcasting Corporation. Assisted by the Tasmanian Arts Advisory Board.

5. Confutatio ('Sonate')

Refuting of opposing and erroneously held views

Johann Mattheson: Adagio

Paul Hindemith: Vivace

Antoine Domel: Grave

B. Castafiore: Presto

6. Conclusio (Unisono)

The end, also called Peroratio

Sour Cream: Salve Regina

Fredrick Rzewski: Moutons de Panurge

Sour Cream: Unisono

J.S. Bach: Preludio

FRANS BRÜGGEN, the world's foremost recorder virtuoso, performer and teacher, founded the recorder group Sour Cream in 1969 with two of his finest students, Kees Boeke and Walter Van Hauwe. Their aim was to break down the staid and romantic image of early music in general by introducing electronics and theatre to their performances. The group toured America in 1973 where they were received enthusiastically. Since then Sour Cream has been constantly evolving, blending historical works from as far back as the Middle Ages with their own more unusual, exploratory compositions.

The musicians play about 30 recorders, including the 2.1m contrabass and amplified versions. They also play a wide range of other instruments including transverse flute, bass viol, double bass, crumhorn, electric bass guitar, synthesizer, mouth organ, various ethnic instruments and vacuum cleaner tube. Sour Cream's performances have increased the scope of recorder music by the inventiveness of their programs and the instrumental skill of the members. Says Brüggén: 'One must be a master. Remember, you can never join an orchestra. And because of the limitations of the instrument, a recorder recital cannot be good. It is either excellent or a crashing bore.'

Brüggén has been called a 'Wunderkind', the first true recorder virtuoso of modern times. He started playing the recorder at the age of six and was giving concerts ten years later, explaining that he had 'simply fallen in love' with the instrument.

But he had also fallen in love with music itself and when he entered the Amsterdam Conservatorium he studied not only the recorder and flute but also the 'science of music', musicology. This has profoundly influenced his work as a performing musician and his performances on old recorders have led to a new understanding of the quality of the best old instruments and of the music written for them.



AUSTRALIAN PIANISTS

Edmund Wright House
March 5, 6, 7, 9, 12, 14, 15 at 6pm




MUSIC

A series of early evening concerts by some of Australia's most accomplished pianists. Each pianist will play a work by a composer from their own State, and every program will also contain a piece by Italian composer Muzio Clementi (1752-1832).


Recital 1: March 5

CATHIE TRAVERS (Western Australia)

Roger Smalley: New Work (first performance)
Clementi: Capriccio (from Gradus ad Parnassum)
Frederic Rzewski: The People United Will Never Be Defeated (1973)
(36 variations on a Chilean song)


Recital 2: March 6


STEPHEN McINTYRE (Victoria)

Clementi: Sonata in B minor, Op.40 No.2
John McCaughey: Five Little Pieces
Stravinsky: Three Movements from Petrouchka


Recital 3: March 7

MAX OLDING (Queensland)

Clementi: Sonata in B flat, Op.47 No.2
Schubert: Sonata in A minor, Op.42
Philip Bracanın: Seven Bagatelles (1983)
Rachmaninov: Preludes in D, Op.23 No.3, and in C minor, Op.23 No.7


Recital 4: March 9

LARRY SITSKY (Australian Capital Territory)

Rachmaninov: Sonata No.1 in D minor
Clementi: Scena Poetica (No.78 from Gradus ad Parnassum)
Sitsky: Fantasia No.1 - in memory of Egon Petri (1962)


Recital 5: March 12

DIANA WEEKES (South Australia)

Clementi: Sonata in F sharp minor, Op.26 No.2
Beethoven: Sonata in F sharp, Op.78
Scriabin: Sonata No.4, Op.30
Stravinsky: Sonata (1926)
Graham Koehne: Sonata (1976)

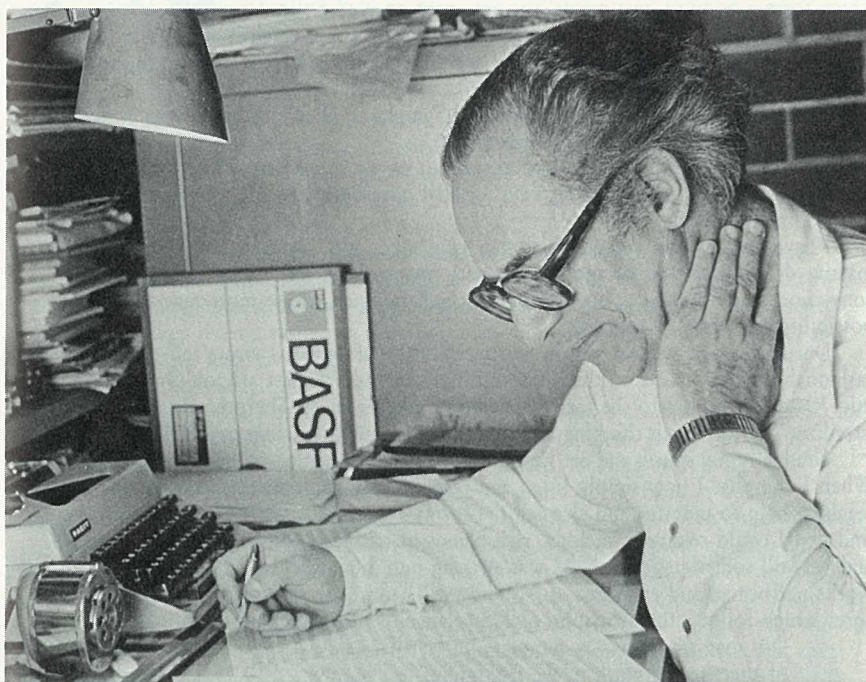


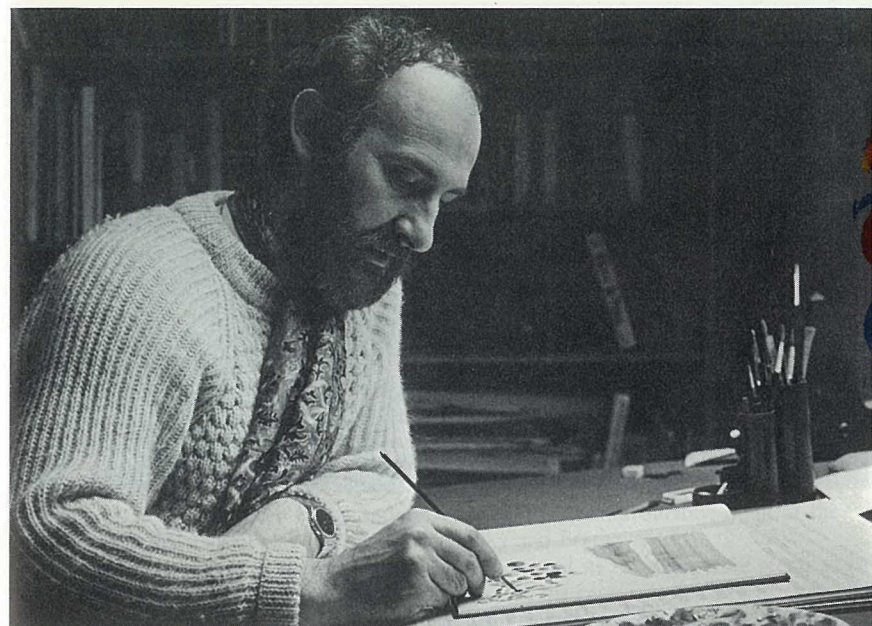
BEYOND THESE two imposed unities, various interesting cross-connections have arisen quite spontaneously between the programs. Recital 5, consisting of five short Sonatas arranged chronologically, is a most ingenious conception. Two two-movement Sonatas in F sharp major (by Beethoven and Scriabin) follow one another; both have gentle, lyrical first movements and rhythmically vital second movements. After the perfumed harmonies and hectic rhythms of Scriabin the restrained poise and cool detachment of Stravinsky's 1926 Sonata will be most welcome.

The Sonata theme carries over into some other recitals - in Recital 3, Max Olding will be playing Schubert's A MINOR SONATA OP.42, a bleak work of astounding concentration. At the other end of the scale Larry Sitsky is offering an all-the-stops-out late Romantic sonata (Rachmaninov's first, in Recital 4). Scriabin's middle period 4th Sonata (Recital 5) can be contrasted with his last (the 10th in Recital 7). Structurally quite conventional, Scriabin's originality lies in his harmony and use of sonority - the incandescent climax occurring towards the end of the 10th Sonata being one of his finest moments.

Two monumental sets of variations also stand out. In Liszt's VARIATIONS ON A THEME BY BACH (Recital 6) a large number of short variations on a chromatically lamenting theme are linked together to form one of his most impressive (and inexplicably little-played) masterpieces. The American pianist and composer Frederick Rzewski has attempted something even bigger in THE PEOPLE UNITED WILL NEVER BE DEFEATED (36 VARIATIONS ON A CHILEAN SONG). Drawing on influences as diverse as Bach, Brahms, Webern, Stockhausen, jazz, rock and Steve Reich, this is a conscious attempt to illustrate musically the title of the piece, bringing these diverse stylistic elements into ever closer juxtaposition until the 36th variation, which consists of one bar from each of the preceding 35. As the major work in the first recital it may be seen as a paradigm for the stylistic unity within diversity of the series as a whole.

Roger Smalley





Sitsky on Sitsky

MY CREATIVE LIFE is not just simply being a composer. My activities as a pianist, a lecturer, a teacher, a musicologist and a researcher into psychic phenomena all interact and impinge one upon the other, sometimes by design, more often than not by what appears to be accident.

It would be unthinkable to do only one thing, however well. Such a gamut of work leaves me little time to worry about fashions and trends and I have noticed over the years, with some amusement, that various camps and cliques have labelled me everything from avant-garde (a word I hate) to conservative. I leave all such considerations to the trendies, the political adventurers, the giftless anti-composers.

My one fervent wish is that, soon, Australia will have matured sufficiently in its appreciation of the creative process to recognise such dross for what it is and to throw it overboard. We need honest, hardworking composers, aware of themselves, their country and the world they live in; skilled in the performance as well as the craft of music, and prepared to practice their profession without an endless search for instant glory, for intimations of immortality.

The Adelaide Festivals have been important stepping stones on Australia's road to such maturity and I am proud to have taken part in a number of them. Just as my life is diversified, so I have attempted to do in my compositions, tackling everything from collections of piano pieces for beginners to three-act grand opera. Even in this last category, every one of my six completed and two planned operas has been quite different.


Busoni once said of some composers that 'they write the same piece all their life': Heaven forbid! Just recently I have developed an interest in the music of Central Asia, which is having a dramatic effect on my style. Fortunately, 1984 is the year in which I am the recipient of the inaugural \$30,000 Fellowship from the Australia Council and will now have a chance to explore this interest in a large number of pieces planned for this year. Truly, as Longfellow said: 'Art is long and time is fleeting'. I look forward to tomorrow, for myself and for our country.

Larry Sitsky



new works, now fully accepted, being received at first very unfavourably; think of the experience of Bartok, Jánáček, or even Tchaikovsky and Beethoven.

The time gap between the composition of a piece and its full acceptance seems to be wider than ever in the 20th century. This need not be the case if audiences had more opportunity of acquainting themselves with the contemporary idiom. As it is, not only do composers miss out on hearing their ideas actually presented, but listeners miss out on enormous amounts of potential musical enjoyment.

 EXPERIENCE IS already confirming that familiarity with contemporary music breeds, not contempt, but a greater appreciation. Just a few years ago, on an Arts Council country tour, the Petra String Quartet received much verbal abuse from some listeners who objected to our playing a string quartet by Peter Sculthorpe. This last year we returned to the same town with some trepidation, another Sculthorpe quartet on the program. To our surprise and delight, people loved the piece this time, some of them even preferring it to the traditional quartets also performed. With less experienced string quartet audiences, such as school children, we are again pleasantly surprised to find that they often prefer contemporary pieces to traditional. Perhaps because they have fewer prejudices than adult audiences - or perhaps because they come across a greater variety of new effects through television shows and science fiction movies.

An exciting aspect of performing works by living Australian composers is the opportunity to actually work with the composers. This we have done with nearly all the contemporary Australian quartets we play. We have found this collaboration most rewarding and immensely helpful in interpreting music for which there are no performance precedents.

Our sympathy with current writing extends to commissioning new works, and we feel it is very appropriate that all the string quartets we are to play at the Festival have been commissioned either by us or by our parent institution, the Tasmanian Conservatorium of Music.

We look forward to sharing with you our enjoyment of this music of our time and country.

The Petra String Quartet

FLEDERMAN SEXTET

Graham Hair, conductor and keyboards
 Geoffrey Collins, flute
 Graham Leak, percussion
 Bret Kelly, trombone
 George Pedersen, cello
 Carl Vine, electronics

Edmund Wright House, March 8 at 6pm
 American program:
 Wuorinen: Trio
 Reich: Vermont Counterpoint
 Carter: Piano Sonata

Edmund Wright House, March 10 at 8pm
 Australian program: Fledermusic
 Vine: Images
 Brophy: Axe

Conyngham: Voicings
 Whitehead: Sextet (first performance)
 Hair: Concerto for three soloists



MUSIC



FLEDERMAN IS an ensemble of musicians from three different states who have come together to achieve excellence in the performance of contemporary music, to encourage the growth of a new Australian solo and chamber repertoire and to tour nationally and internationally promoting a wider knowledge of contemporary, especially Australian, music.

The ensemble was the result of the desire of particular individuals to collaborate rather than a decision to form a group with a particular instrumentation. Consequently, its instrumental constitution is rather unusual. However, this is definitely an advantage rather than a drawback. It has generated the group's idiosyncratic sonority and texture and fostered a close relationship with Australian composers: a relationship which has resulted in the group's young, unique repertoire.

Flederman has already commissioned a large number of works from Australian composers, particularly of the middle and younger generations, and a high proportion of its programs consist of works written by or for members of the ensemble.

Regular features of Flederman's Sydney program include an Opera House concert series (primarily chamber music) and a November series of somewhat more experimental character (solo music and work involving improvisation and instruments with electronics).

Individual concerts and residencies are also undertaken in New South Wales and other States. Greater repertoire variety is made possible by collaboration with other organisations (such as the Sydney Dance Company, the Opera School and Chamber Choir of the NSW State Conservatorium of Music and the Astra Choir, Melbourne) and outstanding soloists (such as Keith Humble, Hector McDonald and Jane Manning).

Flederman also tours internationally: to the USA in 1983 and New Zealand in 1984, with further tours planned.

Beth Willis

ADELAIDE CHAMBER ORCHESTRA

THE BRANDENBURG CONCERTOS

by Johann Sebastian Bach
Town Hall, March 18 at 2.30pm
Conductor: Brenton Langbein
Bogdan Kazimierzczak, violin
Geoffrey Lancaster, harpsichord
Daniel Mendelow, trumpet
Elizabeth Koch, flute
Liza Cheshire, flute
Jiri Tancibudek, oboe
Stanley Fry, horn
Miriam Morris, viola da gamba
Catherine Finnis, viola da gamba

Concerto No.1 in F
for 3 oboes, 2 horns, bassoon and strings

Concerto No.6 in B flat
for violas, cellos and basses

Concerto No.3 in G
for strings in 9 parts

Concerto No.2 in F
for violin, flute, oboe, trumpet and strings


Concerto No.4 in G
for violin, 2 flutes and strings

Concerto No.5 in D
for violin, flute, harpsichord and strings

There will be an extended interval to allow patrons to enjoy afternoon tea in the foyer.




MUSIC



IN 1719 the Margrave Christian Ludwig of Brandenburg asked the great Bach to provide some music for his private band. Two years later Bach sent him the six works which, while not necessarily composed consecutively or intended as a set, are now called THE BRANDENBURG CONCERTOS.

Italy was the birthplace of the concerto. While Bach followed the lead of Corelli and Vivaldi, he departed from their forms and ideas to create unique works held together as a collection by their sterling diversity. This very diversity and rich instrumental colour sets



them apart from other concertos of the time. Rather, the concertos have become chamber music and the forerunner of a more modern orchestral sound.

Why play them in a single performance? Their diversity pleases and entertains, their mastery surprises, and together they convey the heartbeats of a different era.

Brenton Langbein

SYDNEY STRING QUARTET PLUS 2

John Harding, violin
Laszlo Kiss, violin
Alexandru Todicescu, viola
Nathan Waks, 'cello
Town Hall, March 3 at 8.15pm

Mozart program:
Quartet in D minor, K.173
Quartet in F, K.590
Clarinet Quintet in A, K.581
with Donald Westlake, clarinet
Town Hall, March 6 at 8.15pm

Schubert program:
Quartet in C minor (Quartetsatz), D.703
Quartet in A minor (Rosamunde), D.804
with Lois Simpson, 'cello



MUSIC



THE ADVERTISER JOHN BISHOP COMMISSION

Elder Hall, March 11 at 8pm
The Elder Conservatorium Symphony Orchestra
Conductor: Patrick Brislan
Gwenyth Annear, soprano
The University of Adelaide Bach Choir
Conductor: Robert Dawe
Elgar: Sea Pictures, Op.37
Bozidar Kos: Sinfonietta for Strings (first performance)
Delius, Holst and Elgar: Part Songs

MUSIC

The Advertiser/John Bishop Commission, established in memory of the founder of the Adelaide Festival, has been composed for 1984 by the outstanding Yugoslav-born composer and Fellow in Composition at the University of Adelaide, Bozidar Kos.

ABOUT TEN YEARS ago I composed very much in the style of the so-called European avant-garde, but for the past five years I have been interested in introducing some elements of South East European folk music to my compositions.

I see myself as an Australian composer with roots in that part of the world and this can be my contribution to a multi-cultural society and to Australian composition, a synthesis of contemporary music language with, increasingly, elements of music from the Balkan states.

Bozidar Kos

B*Elgar, Delius, Holst*
BRITISH MUSIC suffered a great loss fifty years ago in 1934 upon the deaths of Sir Edward Elgar (b.1857), Frederick Delius (b.1862) and Gustav Holst (b.1874) - three of its major composers.

Elgar, who drew inspiration from the English countryside and whose musical style belongs to late Romanticism, was a progressive who gave Britain new prestige in the field of orchestral music. The music of Delius (which was championed by Sir Thomas Beecham) demonstrates his genius in works such as APPALACHIA VARIATIONS, the opera A VILLAGE ROMEO AND JULIET, and his love of nature in SEA DRIFT. Holst, meanwhile, gained much recognition for his PLANETS SUITE (1920) which was inspired by folk song. These three composers were responsible for the rise in national spirit in English music which carried through to the next generation of English composers including Vaughan Williams, Britten, Bax and Walton.

Helen Rusak


The University of Adelaide wishes to acknowledge the assistance of the Music Board of the Australia Council.

NELLI SHKOLNIKOVA

Nelli Shkolnikova: violin
Stephen McIntyre: piano
Town Hall, March 11 at 8.15pm
Schnittke: Suite in Ancient Style
Prokofiev: Sonata No.2, Op.94
Shostakovich: Sonata, Op.137
Tchaikovsky: Melody No.3, Op.42
Tchaikovsky: Waltz Scherzo, Op.43



MUSIC

 THE RUSSIAN School of violin playing owes a great deal to Leopold Auer, the Hungarian player and teacher born in 1845. After studying in Vienna and Hannover (under Joachim) he was the concert-master of orchestras in Dusseldorf and Hamburg. In 1868 he became professor of violin at the Imperial Conservatory in St Petersburg where he succeeded Wieniawski. He remained there till 1917 when the Revolution caused him to flee to the USA. In the USA he proved to be very successful as a teacher with Jascha Heifetz and Misha Elman among his many pupils.

Without doubt Auer's 50 years in a major teaching post in Russia contributed much to the fine players Russia has produced over the past decades. Nelli Shkolnikova is in this direct line since her teacher, Yankelvitch, was taught by a student of Auer. With all the fine violinists of this Russian School one is conscious of superb bowing which produces an even flow of the fullest tone over the whole instrument irrespective of the technical difficulties for the left hand. To this Nelli Shkolnikova adds a special warmth and beauty of tone which brings great expressiveness and lyricism to the music. To hear her playing the music of her country is to experience something of the joys and sorrows of that great people. The tone of the people is revealed.

This program of Russian music begins with a work by Schnittke who was born in 1934. His family lived in Vienna from 1946-48 and his musical studies were considerably influenced by that experience. The main works in the program are by the two most important Soviet composers: Prokofiev, gay and spirited, who spent several years living in America but then returned to the USSR and lived under the current political system, and Shostakovich, a dark, brooding lone voice who frequently appeared to challenge the system. The portrayal of the individual against the mass comes out clearly in much of Shostakovich's music. Finally, music by Tchaikovsky who once defended the Russian quality in his music, saying: 'I grew up in a quiet place and was drenched from earliest childhood with the wonderful beauty of Russian popular songs. I am therefore passionately devoted to every expression of the Russian spirit. In brief, I am Russian through and through.'

Is there any real difference to the music through changes of political systems? André Siegfried wrote: 'The greatest difficulty seems to me to be in distinguishing what is properly Communist from what is properly Russian. Behind the Soviet phase is still to be found a permanent natural spirit.'

John Hopkins
Dean, School of Music
Victorian College of the Arts

Nelli Shkolnikova is Kenneth Myer Artist-in-Residence at the Victorian Arts Centre

ELDER CONCERTS



LUNCHTIME CONCERTS Elder Hall at 1pm

- March 1: David Shephard, clarinet; David Lockett, piano:
Schumann: Fantasy Pieces; Weiner: Ballade; Laporte: Reflections;
Patterson: Conversations
- March 2: David Swale, organ, with the Pembroke Girls' Choir directed by Colin Curtis:
Brahms: Psalm 13, Op.27; Three Sacred Choruses, Op.37; Poulenc: Litanies A La
Vierge Noire; J.S. Bach: Toccata and Fugue in F; Vierne: Carillon de
Westminster; Jannequin: Variations on a Theme; Alain: Litanies
- March 5: Beryl Kimber, violin; Clemens Leske, piano:
Schubert: Fantasy in C
- March 6: Clemens Leske, piano:
Janáček: Pa Zarostlém Chodníčku (On an Overgrown Path);
Moussorgsky: Pictures from an Exhibition
- March 7: Vocal Ensemble, directed by Gwenyth Annear with Tessa Miller, soprano;
Wendy Rogers, mezzo soprano; Andrew Roffe, tenor; Peter Hopkins, baritone;
Italian and English Madrigals by Schubert and Barber
- March 8: Ronald Woodcock, violin; Stefan Ammer, piano and harpsichord:
Schubert: Duo in A; Liszt: Duo
- March 9: Zdenek Bruderhans, flute; Monique Curiel, violin; Andra Darzins, viola;
Jacqueline Curiel, 'cello and piano:
Jan Rychik: Quatro Studi (flute solo); Jakub Jan Ryba: Quartetto in C per flauto,
violino, viola e violoncello (Australian premiere); Vilém Blodek: Allegro de
Bravour (Australian premiere)
- March 12: Kurt Hess, 'cello
- March 13: Gwenyth Annear, soprano; David Swale, harpsichord and piano:
Works by Purcell, Mozart, Verdi and Puccini
- March 14: Stefan Ammer, piano:
Beethoven: Sonata in F sharp, Op.78; Ravel: Miroirs 3/4/5;
Schumann: Sonata No.3 in F minor, Op.14
- March 15: Zdenek Bruderhans, flute; Jiri Tancibudek, oboe; David Shephard, clarinet;
Patrick Brislan, horn; Paul Blackman, bassoon; Julie Burns, bass clarinet:
Works by Stamitz, Janáček
- March 16: Ronald Woodcock, violin; Kurt Hess, 'cello; Stefan Ammer, piano:
Beethoven: Trio, Op.70 No.2; Smetana: Trio

WEEKEND CONCERTS

Elder Hall, Sunday March 4 at 3pm:

'Towards the Baroque' - The University Waits directed by Lesley Lewis: Program of late Renaissance and early Baroque music using instruments of the period and featuring composers including Bassano, dalla Casa, Frescobaldi and Monteverdi.

Wills Court, The University of Adelaide, March 17 at 5pm:

'Sound and Spectacle' - a Festival evening of electronic music with Tristram Cary.

Elder Hall, March 18 at 3pm:

University of Adelaide Brass Ensemble, directed by Standish Roberts: Old French Dances (as arranged for the Philip Jones Brass Ensemble); Schuller: Symphony for Brass; Lebow: Suite for Brass
University of Adelaide Percussion Ensemble, directed by Richard Smith: de Falla: Ritual Fire Dance; Altenburg: Concerto; Milhaud, arr. R. Smith: Saudades de Brazil; Kraft: Theme and Variations; Kreisler: March of the Toy Soldiers; Brand: Tijuana Samba

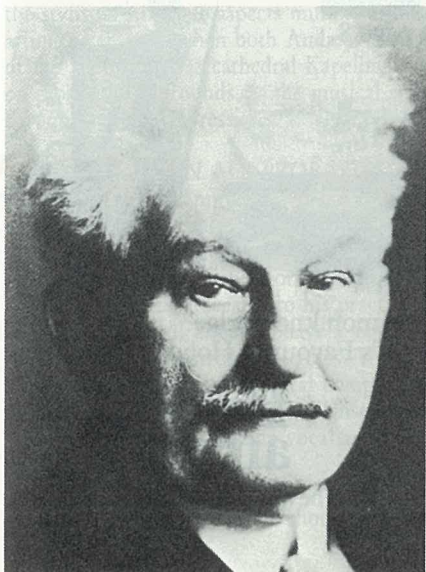
MUSIC

THE ELDER CONCERTS have a Czech theme determined by the figures of Leos Janáček and Bedřich Smetana. 1984 sees the 100th anniversary of the death of Smetana, considered to have been the first major nationalist Bohemian composer. He is best remembered as an operatic composer and his approach to composition was essentially dramatic, as demonstrated in such works as his String Quartet FROM MY LIFE. He drew, as no other composer before him did, on the legends, history and scenery of Bohemia which he particularly embodied in MA VLAST.

Janáček is also remembered primarily as an operatic composer although during his lifetime he was known as an instrumental composer through his small number of chamber and instrumental pieces.

The works of these two composers are complemented by compositions by Voříšek, other Czech classical composers, and the Hungarian, Weiner.

Michael Burden



Leos Janáček


Bedřich Smetana

FESTMESSE

St. Peter's Cathedral, March 10, 13 at 8pm
 The Adelaide Chorus and Soloists
 The Adelaide Chamber Orchestra
 Conductor: Patrick Thomas
 att. H.I.F. Biber: Festmesse (Missa Salisburgensis)
 Adelaide Brass
 Works by Monteverdi, Gabrieli, Gallus, Palestrina




MUSIC

 THE AUTHORSHIP of the so-called MISSA SALISBURGENSIS (Salzburg Mass), until several essays and dissertations forcefully argued a new identity, has remained one of the famous, tantalisingly long-standing conundrums to have obsessed music scholars.

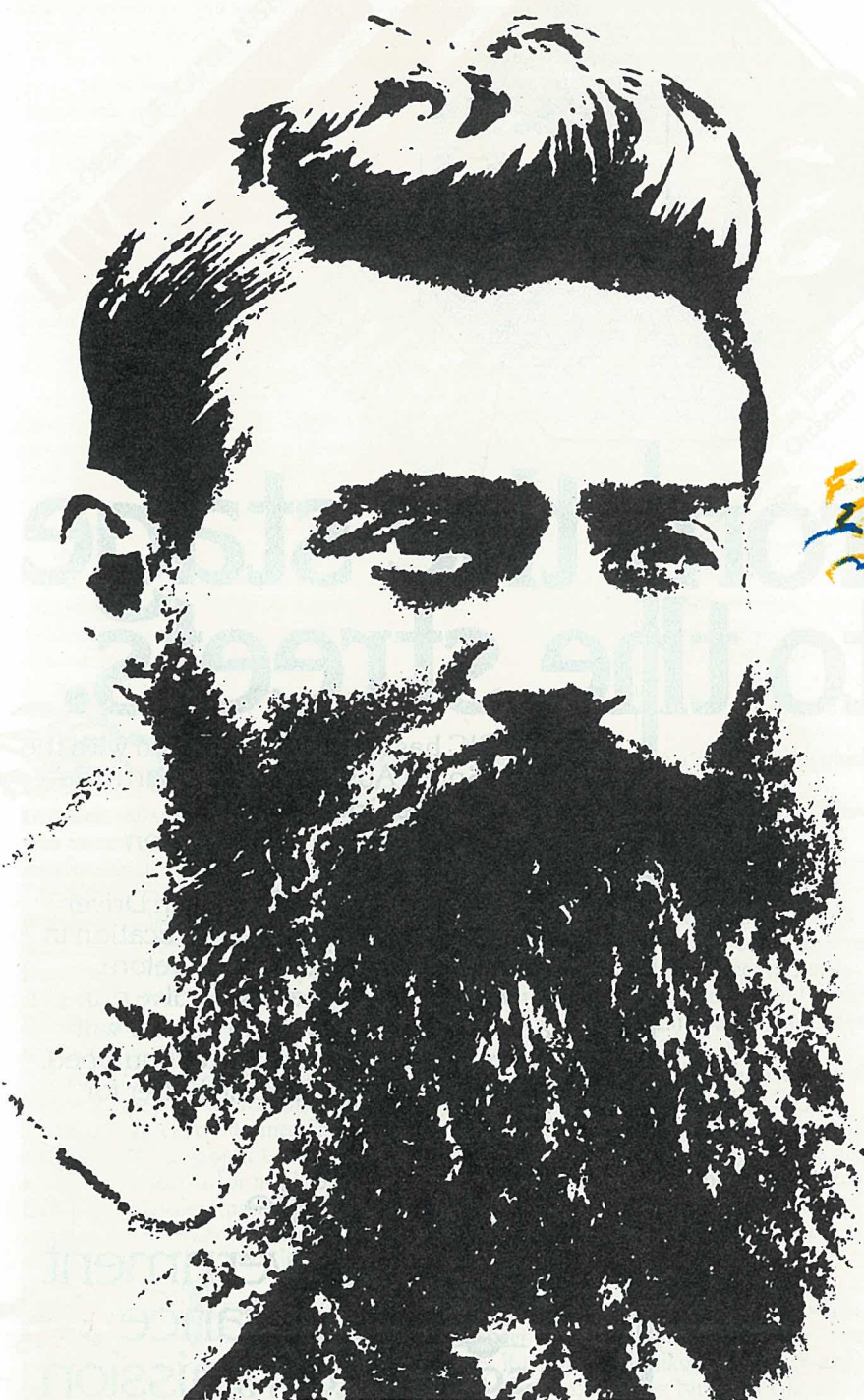
The conundrum was actually the outcome of the enthusiasm of romanticising late 19th century music antiquarians and it all began when an Austrian choirmaster, ironically named Innocenz Achleitner, rescued the precious manuscript from a Salzburg grocer about to employ its high quality paper for his own purposes. It appears to have passed from Achleitner through the Mozarteum to the Carolino Augusteum Museum in 1884 and, in the course of these traditions, the Cathedral and Mozarteum archivist F.X. Jelinek inscribed into the score 'for the Consecration of the Cathedral, composed by Orazio Benevoli, AD1628, 24th September'.

There are, however, at least three layers of evidence which militate against Benevoli's authorship of the Salzburg Mass - the papyrological and calligraphic, the biographical and the stylistic. All three aspects militate against dating the work as early as 1628, and point to a time after 1670 when both Andreas Hofet and Ignaz Franz von Biber were in the service of the Archbishop as cathedral Kapellmeisters. Benevoli's authorship is further disqualified on biographical grounds, as the musical style suggests an uncharacteristic lavish high baroque style of expression.

 IN ALL PROBABILITY, the work was commissioned for the 1100th anniversary commemoration of St. Rupert, the patron saint of the archdiocese of Salzburg, at a Pontifical High Mass celebrated on 18 October 1682. In arguing the case for its attribution to Biber, the German musicologist Werner Jaksch wrote: 'The novel concept of the work can only be identified with one composer: H.I.F. Biber. Its origins seem to be traceable to his practice as a virtuoso violinist. Melody, timbre, voice-leading and overall direction have a single common background: the emerging predominance of instrumental roles. The specifically Biber characteristics will be found in the synthesis of these with vocal components. Biber's ecclesiastical music thus exemplifies neither a vocal nor blended vocal/instrumental part movement. Rather, it comprises interweaving and contrasting vocal and instrumental forces in a manner that is thoroughly individual.'

The work was clearly devised for the prevailing architectural and acoustic properties of Salzburg Cathedral - the five choirs each performing on one of the four transept galleries and in the choir stalls.

Andrew D. McCredie



STATE OPERA OF SOUTH AUSTRALIA

LADY MACBETH OF MTSENSK

by Dmitri Shostakovich

Festival Theatre February 29, March 3, 7, 9, 12 at 8pm

Conductor: Patrick Thomas

Director: John Tasker

Designer: Peter Cooke

Cast:

Katerina Ismailova: Beverley Bergen

Sergei: Ron Stevens

Boris: Robert Bickerstaff

Zinovy: Gregory Dempsey

Askinya/Woman Convict: Genty Stevens

Sonyetka: Elizabeth Campbell

Shabby Peasant/Porter/Officer: John Brosnan

Priest/Sentry: Max Orwin

Old Convict/Steward: James Christiansen

Coachman/2nd Foreman: William Bamford

with the Adelaide Symphony Orchestra and the State Opera Chorus.



OPERA



DMITRI SHOSTAKOVICH's opera LADY MACBETH OF MTSENSK (which was also known from the beginning by the alternative title of KATERINA ISMAILOVA) is one of only a handful of operas since Puccini's TURANDOT to have won instant public popularity. It is also perhaps the most notorious symbol of political interference in the arts this century.

Written in 1932 when Shostakovich was 27, LADY MACBETH was given separate premieres in Moscow and Leningrad two days apart in January 1934. It was immediately acclaimed by the public as well as by the Soviet critics, and rapidly became one of the most frequently performed contemporary operas, with over a hundred performances in Russia alone in the next eighteen months. Its American premiere, under Artur Rodzinski, followed in 1935 and the work seemed set to join Alban Berg's WOZZECK (1925) as an acknowledged contemporary masterpiece.

Then, without warning, early in 1936 PRAVDA published a now famous article entitled CHAOS INSTEAD OF MUSIC, which no-one has ever doubted was directly inspired by Josef Stalin. The article condemned Shostakovich and his opera. Overnight the composer became an Enemy of the People. LADY MACBETH was removed from all Soviet theatres. It was not seen again in Russia for nearly 30 years, and then only in a revised version which removed the opera's sexuality (probably the real cause of the ultra-puritanical Stalin's original loathing for it). Although belated formal recognition was given by a Bolshoi Theatre staging in December 1980, it was still only the castrated revision that was performed.



THE STORY of LADY MACBETH OF MTSENSK, for which Shostakovich himself with his friend Alexander Preis wrote the libretto, comes from a short story of the same title by the 19th century Russian writer Nikolai Leskov. Bored beyond endurance by her life on a provincial Russian farm, Katerina Ismailova takes a

ЛЕДИ МАКБЕТ МЩЕНСКОГО УЕЗДА

ОПЕРА

fantasia THE NOSE he never wrote another opera, pouring his talent into symphonies and chamber music. By 1934, the date of LADY MACBETH, Shostakovich had written only three of his eventual fifteen symphonies, but already the symphonist's voice is clearly heard, especially in the five splendid orchestral interludes, and in the numerous passages where the orchestra alone carries on the action. In the vocal writing, and in the opera's general mien, the influence of 19th century Russian opera, most clearly of Mussorgsky, is clear. But so too is the influence of early 20th century composers of the West, notably the Alban Berg of WOZZECK. Since the story is of peasant Russia it is hardly surprising that traditional Russian folk music dominates several sections, but it is an underlying 'Russianness' rather than any specific source that determines the opera's overall character. The proto-Russian habit of combining banal satire with high seriousness is apparent throughout LADY MACBETH: in Shostakovich's music it takes a different form from, for example, Mahler's use of trivial melodies to offset symphonic grandeur - Shostakovich's own sort of circus-music deliberately heightens the grotesqueness of the opera's events, both the violence of the killings and the moments of light relief after stretches of extreme tension (rather as Shakespeare introduces the knockabout antics of the Porter in MACBETH to offset Duncan's murder).

Shostakovich, if TESTIMONY is to be believed, saw himself as a YURODIVYE, a strictly untranslatable term (familiar from the Simpleton in Mussorgsky's BORIS GODUNOV) used to describe a key figure recurring in Russian history: the idiot whose seeming-innocent foolishness conceals a piercing insight, God-given. Like King Lear's Fool, Shostakovich dresses up his most trenchant utterances in an aura of absurdity, giving a universal yet specially Russian poignancy to the tragic events of his plot.

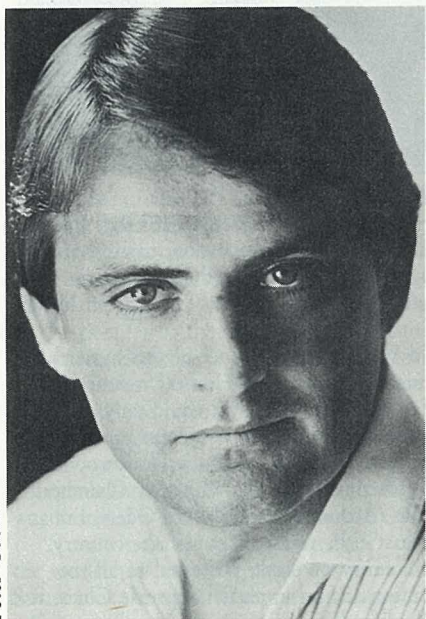
ORCHESTRALLY, Shostakovich's use of instruments is remarkable. Again and again a skilful and unexpected use of solo instruments gives unique and powerful flavor to a scene. He makes particularly intense use of woodwind throughout the opera, most notably the bassoons. Again, like Alban Berg in WOZZECK, though with far less complex aural consequences, Shostakovich uses old musical forms as vehicles for highly novel sounds. This is exemplified in the Interlude after Boris's death by rat-poisoning, where a great Passacaglia wonderfully illustrates the terrible loneliness of the passionate Katerina, burying her vibrant sensuality in the remote corners of 19th century

Russia, or in the splendidly-contrived Fugue that begins the wedding scene. Harmonically, too, the same contrasts are there: for the most passionate sequences Shostakovich employs biting dissonance, especially his favorite seconds and sevenths; but the satirical or sardonic sections are coloured by quite exceptionally bland, tonal harmonies. In these simpler sections too he often uses the plainest waltz-rhythm - indeed dance rhythms, mostly of traditional Russian folk-dance origin, predominate in this highly rhythmic score.

Shostakovich plainly felt sympathy for Katerina. Far more than in Leskov's short story she is in no sense merely a grasping woman who kills to secure her ambitions. Rather she is a passionate human being whose passion is her undoing. That very Russian sentiment is reflected in another aspect of the opera: the convicts among whom Katerina and Sergei are being herded towards Siberia at the work's close are not shown as evil blotches on society but as unfortunate social accidents, deserving our sympathy - significantly, when Shostakovich revised the work after the war, he accented rather than diminished this feeling. He may well have felt, with more than usual conviction, that there but for the grace of God went he.

Since Shostakovich's death in 1975, performances of the original version of *LADY MACBETH OF MTSENSK* have become more frequent, though the original score is still not officially allowed by the Soviet authorities to be published. In the West, after so turbulent a history, the work is finally taking its place (as it certainly would have done, without Stalin's intervention, already in the '30s) in the regular operatic repertoire - not as a mere musico-political curiosity but on its own merits as one of the outstanding dramatic masterpieces of twentieth century musical theatre.

Christopher Hunt, San Francisco



Peter Cooke



Patrick Thomas

Presented in association with the Adelaide Festival and The Friends of State Opera Inc. The Adelaide Symphony Orchestra appears by arrangement with the Australian Broadcasting Corporation. Performance material published for hire by Hans Sikorsky, Hamburg, represented solely in Australasia by Allans Music Australia Pty Ltd in Melbourne.

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JOSEF STALIN, when the war was over, was a man no longer. He was a God. He felt (probably correctly) that by defeating Hitler in the East, he had prevented fascism from engulfing Western Europe; the inability of the Allies to ever fully acknowledge this debt further inflated his hatred and fear of them. E.H. Carr suggests that Stalin's genius was in his recovery of Russian nationalism, dormant under the Western-influenced internationalist, Lenin; and, indeed, each of Stalin's policy decisions was predicated on the primacy of the Nation State, the postponement of Marxist ideals and the expendability of the individual.

Stalin was incensed by the admiration and respect accorded to Shostakovich and



Shostakovich

Prokofiev by non-Russians, particularly the Americans. Furthermore, he was frustrated that these two internationally renowned composers had failed to glorify the great Russian victory and his own achievement. He felt them as much his enemies as Trotsky, even Hitler. Public opinion meant nothing to him. As late as 1947 Professor Asatiev, accepted as Russia's leading music authority, wrote that: 'In his greatest moments, Shostakovich writes music which we accept as the emotional language of Soviet reality. One cannot but be proud of a talent so unique ... so universally significant', and of Prokofiev: 'the seething inexhaustible talent ... he has a deep feeling for the Russian soil'.

Through Zhdanov, defender of Leningrad and his loyal supporter, Stalin suddenly launched his attack. At the Conference of Musicians at the Central

Committee of the All-Union Communist Party, Moscow, January 1948, Zhdanov pointed out that there had been an extraordinary error made. Prokofiev, Shostakovich, Miaskovsky and Khatchaturian had been artificially inflated by 'sycophantic, boot-licking critics'; in fact the major composers of Soviet symphonic music were little more than a bunch of artistic charlatans, un-Soviet, even anti-Soviet in their activities, 'anti-people', formalist, unwanted by the peoples of the Soviet Union. Zhdanov announced: 'The Central Committee of Bolsheviks demands beauty and refinement from music'.

Professor Asafiev, by the way, was too ill to attend the January congress. In April, a written address from him was read to the delegates in which he declared that: 'The state of affairs in modern Soviet music is alarming and unsatisfactory, and anti-people formalism is strong ... some of our so-called 'leading' composers are infected by contemporary decadent bourgeois formalism ...' He probably felt too old and too ill to rebel. A few days later he was awarded a Stalin Prize worth 100,000 roubles for his book on Glinka.

I wasn't drawn to David Pownall's play because I believe there is further need to show the world how horrible Stalin was or to illustrate the nature of intellectual repression in the Soviet bloc. Intellectual repression happens. It is practiced by those who are obsessed by power and are therefore conservative, short-sighted and inherently absurd. But just as Arthur Miller's *DEATH OF A SALESMAN* seems more important to us now than the discredited Mundt, Nixon and McCarthy, so the glory of *MASTER CLASS* is that, in the 35 years since the events portrayed, the influence and appreciation of Shostakovich and Prokofiev increases steadily in Russia and abroad. Stalin has become a metaphor for self-defeating terrorism and Zhdanov is a forgotten man.

Rodney Fisher

AUSTRALIAN DANCE THEATRE

Tetley, Taylor, Moreland
Three Premieres
Festival Theatre, March 15, 16, 18 at 8pm

'Whatever Glen Tetley touches he transforms into vivid dance images that speak directly to the audience without any need for literary interpretation . . . he has the true choreographer's capacity not just to use the known talents of his dancers but to find in them abilities which they scarcely knew existed.'

John Perceval

The 'voice' of the Australian Dance Theatre

EACH GOOD dance company has a voice - like a composer's. You can recognise it immediately, in a bar of music or a run of steps. It comes from training, or the vision of a choreographer. Or it can come from a country. I've always thought the voice of ADT is unmistakably Australian.

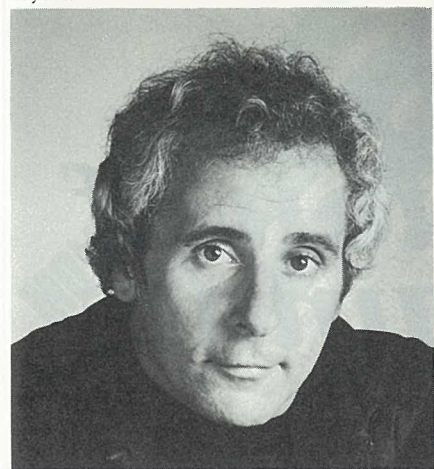
I first saw them perform in the heartland of the country, on the Murray River, in Mildura, on one of their country tours, and some of what they danced that night was very much Australian: INCIDENT AT BULL CREEK; an immigrant Italian comic piece, THE WEDDING.

But the feel of Australia wasn't just in their themes, it was in their way of dancing - optimistic, open, somehow 'standing tall'. Someone suggested it came from the freedom and the open spaces of Australia and it's true that the fine tradition of ballet schools and teaching in Australia has always sent strong physical dancers to Europe to put new vigour into our circumspect steps.

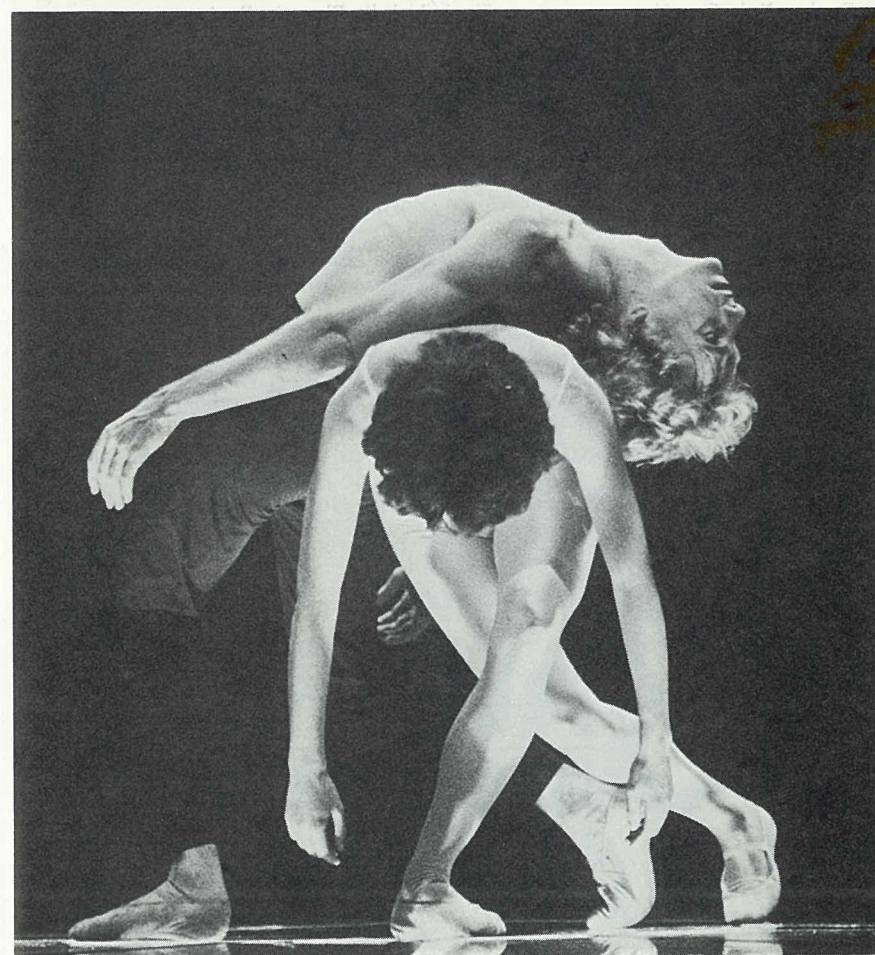
So there were dancers available when Jonathan Taylor of London's Ballet Rambert came to reform the company in 1977, but what was needed then were original works to give them identity and let them grow. That takes time (more so in dance than drama), like the growth of a plant, or the making of dance itself.

In fact they began in good hands. Norman Morrice, now Director of the Royal Ballet, created a work with them based on the famous Songs of The Auvergne, delicate, lyrical, immediately appealing. Taylor himself, choreographers from Europe and Australia, members of ADT itself, all made new works for them. They toured East Asia and Europe,

Taylor



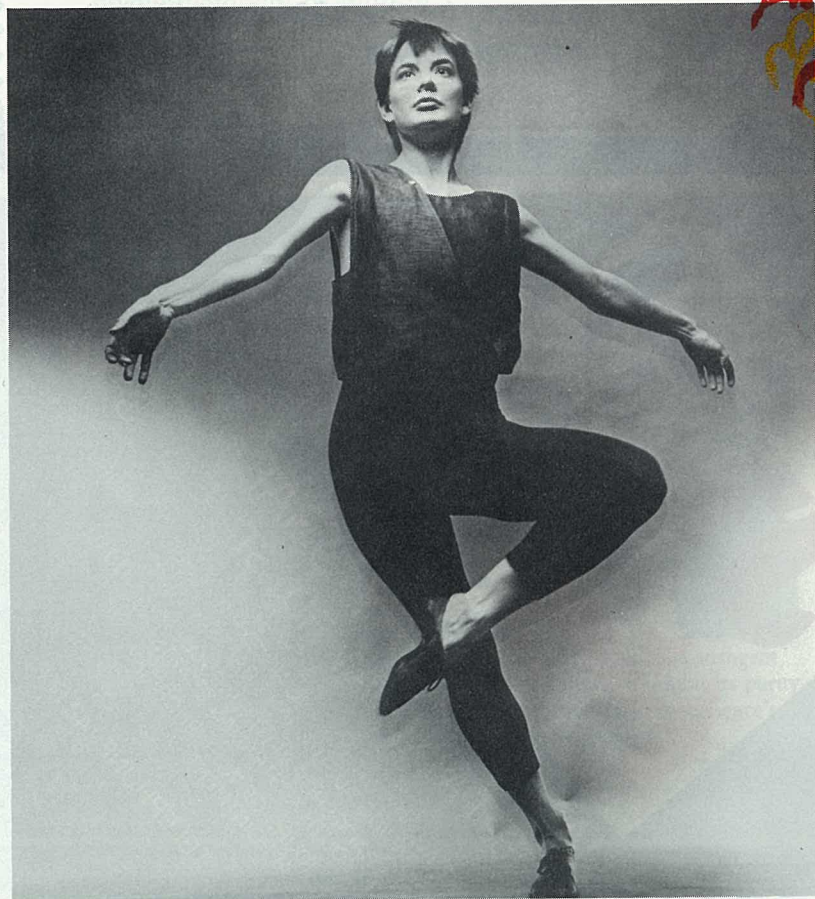
Moreland



DANCE

MOLISSA FENLEY

Hemispheres
Arts Theatre, March 12 to 17 at 8pm
Choreography: Molissa Fenley
Music: Anthony Davis
Costumes: from Rei Kawakubo's 'Comme des Garçons'
Spring/Summer '83 Collection
Dancers:
Molissa Fenley
Silvia Martins
Scottie Mirviss



DANCE

'Molissa Fenley's creative energy rolls out of her in successive waves, cresting with contemporary statements and breaking into significant works in the performing arts. The choreographer's dance ... indicates an intense involvement and a unique commitment to the development of significant experimental work which makes her a major contemporary artist.'

Fenley refuses to accept the post-modern and late-post-modern labels pinned on her dance colleagues. The art of dancing, as Fenley defines it, is solely about dancing. Her exploration of the form is oriented to what she terms 'the phenomenology of motion'.

James Dillon

Dance magazine, October 1983



DANCE



Hemispheres—1983

HEMISPHERES is a trio for three women, divided into four parts. The organisation of the dance is both intuitive and analytical, suggesting a liminal zone where there exists an uncertainty between fields of thought and activity: thought is necessary to perceive the subtleties - - the energy (activity) and dynamic of the dancing is merely the first layer of the dance experience.

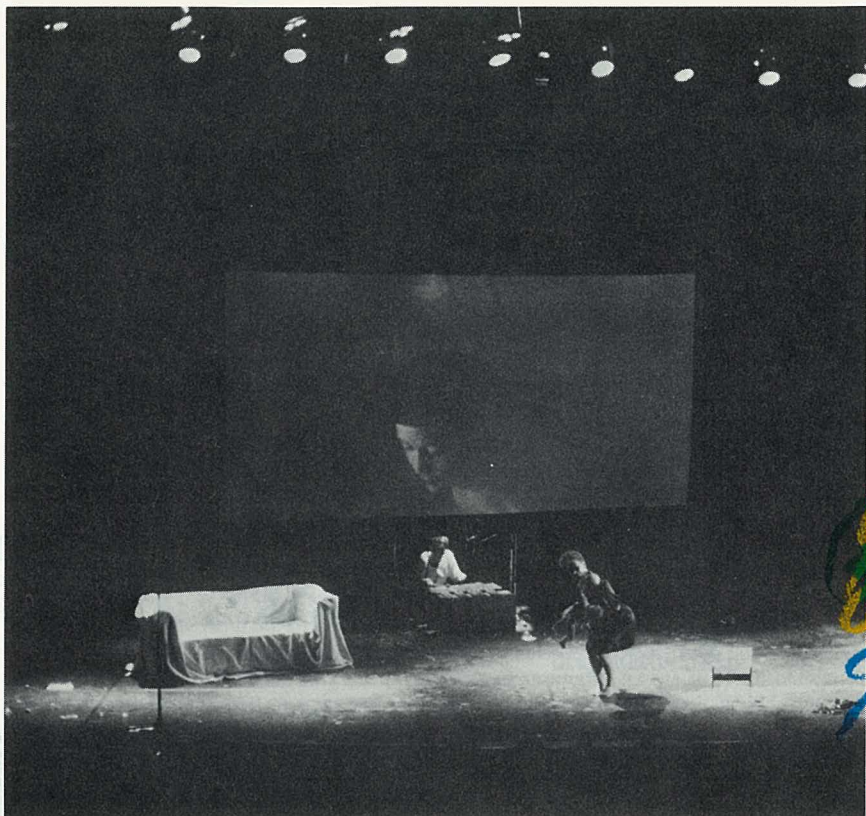
The hemispheres of the world and of the mind are metaphorically characterized in the dance. The movements are often derived from another cultural source, as the choreography is thought out on paper with rules that are often discarded in the studio in favour of a



more intuitive and sensuous approach. The dancing is from a less schooled, less stringent source; consequently it exists without the boundaries of style or culture to inhibit its purity.

HEMISPHERES is executed at a high level of physicality which transfers the audience's attention from the dancers themselves on to the experience of the dance itself.

Molissa Fenley



constantly during the performance to avoid the 'film on - film off' effect) we developed ideas which were basically concerned with enlarged facial expressions and with different images of middle class bourgeois life. We chose not to tell a defined, conventional 'story', but rather to link the series of images together with the live action. From then on the challenge was to arrange a dialogue between the film, the players and the music, since we are players from two different disciplines and theatrical backgrounds.

For financial reasons the film had to be simple. We shot long sequences with very limited technical facilities and decided that the interaction between the film and the dancer and the musician (the woman and the man) would be the basis of the performance.

However, in our opinion, the question of why certain scenes in *30 MEN* appear should not be answered. The images should speak for themselves.

Margie Smit and Dick Hauser

GRUPO DE TEATRO MACUNAIMA
MACUNAIMA

by Mario de Andrade
adapted by Jacques Thieriot
Opera Theatre, February 29 to March 7 at 7pm
Director: Anrúes Filho
Performed in Portuguese

'... a jungle Candide ...'

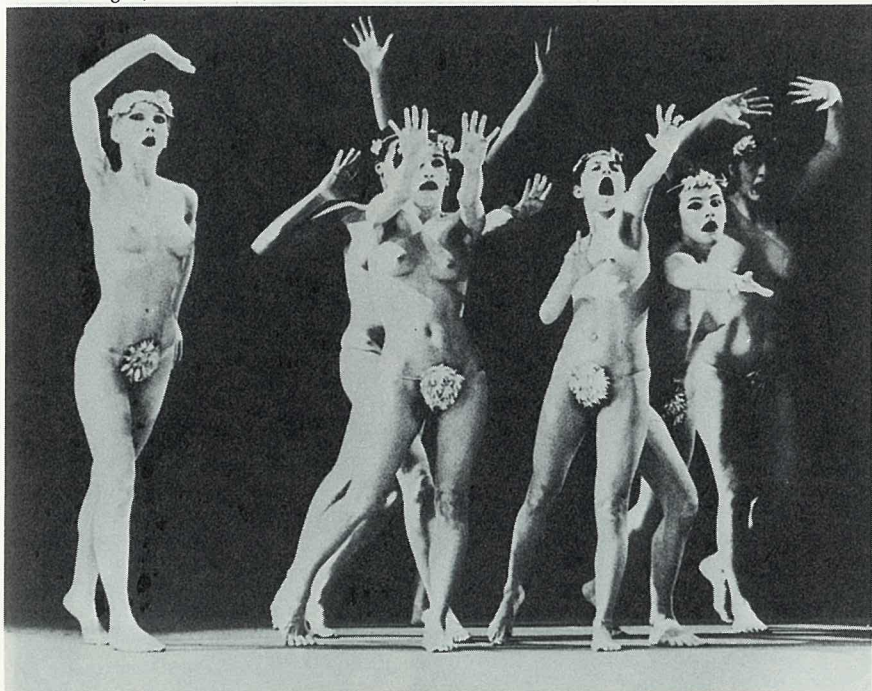
Evening Standard

'... the Peer Gynt of Brazil ...'

London Daily Telegraph

The Brazilian Anti-hero

IT WASN'T once upon a time ... it was just sometime ago ... In Mario de Andrade's rhapsody - experimental prose and 'circumstantial literature' - the story of Macunaima, the hero with no character (the hero of our people), takes place at the crossroads of past and present Brazilian myths. As the story unfolds, the potentialities of the children of light and warmth - the people of the Third World - are acknowledged, while cultural and economic colonization is condemned.



THEATRE



Brazilian Modernism

IN 1917 in São Paulo, the expressionism of the pictures of the Brazilian Anita Malfatti led to the appearance of the first modern artists of Brazil, 'the cave modernists' who, according to Mário de Andrade, discovered and proclaimed a national and universal power, more complex than themselves in dimensioning their life and work. The rebellion of colors, the deformation and grotesquerie captured by Anita, when added to the new spatial conception of the cubists, exposed the necessity of new ways and the existence of a language able to express the 20th century man.

For the restless young poets of São Paulo the shock led to a reassessment of the consecrated values and encouraged them to formulate new propositions. In this sense, Anita was the leader. Her exhibition provoked the wrath of the conservatives; she represented a menace to the status quo and warned against its perpetuation.

Between 1920 and 1922 an active, polemical, modernist group took root in São Paulo: amongst the writers were Menotti del Picchia, Mário de Andrade, Guilherme de Almeida and Oswald de Andrade; amongst the artists were Anita Malfatti, Victor Brecheret and John Graz. Their literature struggled to destroy Parnassianism and erase its appeal to the public.

In 1922, when Brazil was celebrating the first hundred years of Independence, the Week of Modern Art in the Municipal Theatre of São Paulo represented an historic landmark. Thereafter, one can follow the entire process of discovery and cognizance in Brazil.

This modernism permeated our contradictions with realism, given the peculiar framework of the avant-garde in underdeveloped countries. At that time Brazil had two modernists of great aesthetic and social awareness: Mário de Andrade and Oswald de Andrade. They considered renewal as an aesthetic and ideological goal, linked to the analysis of the structures and solutions found and proposed for the arts and for society. Both attained an understanding of the significant facets of our fragility as a nation alienated from its real interests.

Tele Ancona Lopez



By arrangement with the Festival of Perth
Sponsored by BP Australia



AUSTRALIA

The Quiet Achiever.

THEATRE

THE THREE LEGENDS OF KRA

by Robyn Archer
(World premiere)
Thebarton Theatre, March 10, 17 at 2pm
March 1, 8, 9, 10, 15, 16, 17 at 7.30pm
Director/Designer: Nigel Triffitt
Cast:
Jacqu Phillips
Kerry McKay
Essai Youth Theatre

THEATRE

The Three Legends Of Kra

THE THREE LEGENDS OF KRA were initially thought of as an illustrated book. When Cate Fowler at the Adelaide Festival Centre asked if my book MRS BOTTLE BURPS could be adapted for the stage, I suggested instead THE THREE LEGENDS which have always represented a considerable breakthrough for me.

Until now, I have viewed my work both as performer and writer, and now as director, as pragmatic and literal and for those reasons often too linear and sometimes didactic. Although I have the most vivid dreamlife of anyone I've ever spoken to on the subject, the

element of fantasy has rarely entered my work, even those things directed at younger people. So even to have thought of the three stories that comprise the Legends came as a shock. The leap out of the literal into the fantastical afforded me an enormous pleasure similar to the one I have every time I recall the remarkable characters, sets, colours and plots I've dreamt the night before.

From the start I wanted these stories to take the epic form of legend so that kids might believe that such feats somewhere had a basis of truth. There is no doubt that history, myth and legend, have indeed lost some great moments in the process of managing to ignore the quiet victories of women. THE THREE LEGENDS OF KRA represent an attempt to rectify the balance.



Design Notes

PROBLEM: make of the Thebarton Theatre a place that is filled with the mystery and adventure of three epic tales, Navajo Indian, Japanese and Viking.

Design it for both audiences and performers, for more than a hundred talented young South Australians, musicians, gymnasts, technicians, actors and artists and a group of skilled theatre professionals.

Easy to write down, but how to do it?

I have opted for a 'promenade' staging concept. It will be around, above, behind and before the audiences and the artists. It will provide audiences with a series of choices for viewing THE THREE LEGENDS: from right inside the action or moving out to a more distant, wider view of the spectacle.

The concept means that every member of the audience will have the opportunity to experience a unique, personal view of a dynamic piece of theatrical art.

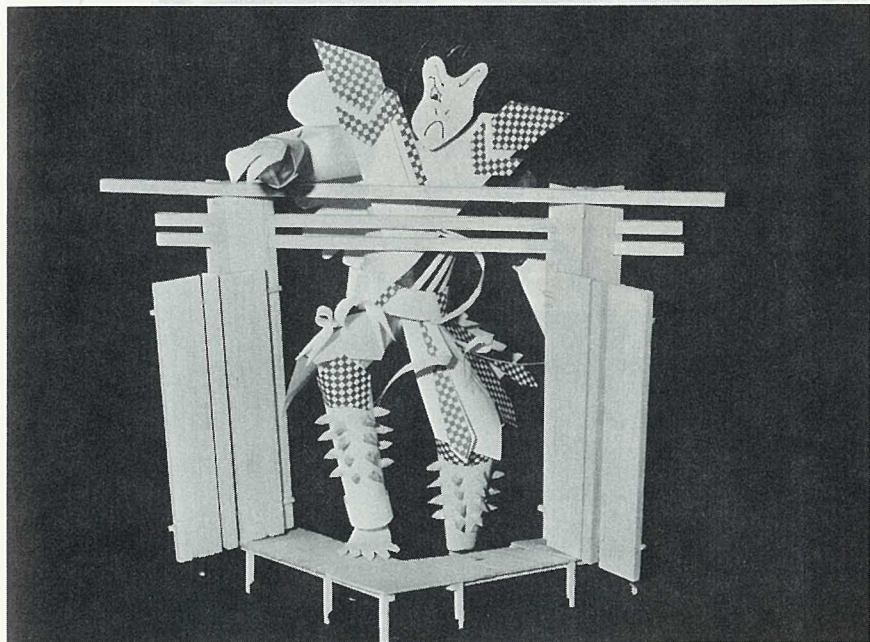
The design has a variable focus; there is no single solution to the way the place will look at any given moment.

But surely that is appropriate. I have chosen, deliberately, a grand scope for the design in order to match the grand scope of ideas in the play.

Call it jumping in at the deep end of Robyn's ideas, an endeavour to mix rough theatre, poor theatre, theatre of ideas, hi-tech theatre - even call it tying up both ends of the rainbow!

It has been a challenge, one that uses the whole building, its auditorium, stage, ceiling and walls, in order to make a legendary place suitable for THE THREE LEGENDS OF KRA.

Nigel Triffitt



Produced by the Carclew Youth Performing Arts Centre and the Adelaide Festival with assistance from the Education Department of South Australia.

Sponsored by The Co-Operative Building Society of South Australia



THEATRE

STATE THEATRE COMPANY
OF SOUTH AUSTRALIA

DON JUAN

by Molière

New translation by Nicholas Enright

**The Playhouse, March 3, 5 to 10, 12 to 17 at 8pm,
March 7, 10, 17 at 2pm**

Director: Jean-Pierre Mignon

Set Design: Shaun Gurton

Costume Design: Wendy Bridges

Lighting Design: Nigel Levings

Cast:

Don Juan: William Zappa

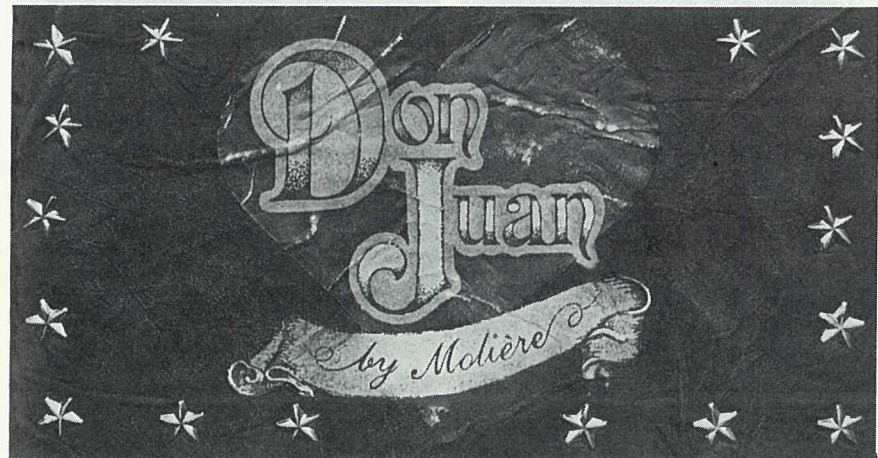
Sganarelle: Bruce Spence

with Paul Blackwell, Julie Forsyth,
Trevlyn Gilmour, Robert Gilman,
Bruce Keller, Martin Redpath

THEATRE



AS FOR Christopher Marlowe and his THE TRAGICAL HISTORY OF DOCTOR FAUSTUS, so for Molière and his DON JUAN, a hostile reaction from the Church to the complex portrayal of evil on the stage despite the violent consignment of each hero to the fires of hell. In 1664, Molière's TARTUFFE had been banned before it could reach the public stage, condemned for its portrayal of hypocrisy in a man of the cloth. DON JUAN (1665) was written in this period, was an instant success but was withdrawn under political pressure and never performed again in Molière's lifetime. The



by conventional values. The fact that his desire must be realised through conquest makes him the face on one side of a coin shared with Casanova, however his yearnings are metaphysical, his many brief loves a compulsive repetition of Faustus' one longing to kiss Helen. Faustus and Don Juan exceed all boundaries, abandon all values rather than transcend them, and are damned.

THE CONTEMPORARY relevance of Molière's DON JUAN is not simply in the irreducible tension between desire and nihilism, but in its particular manifestation in masculinity, the defeat of love in the very drive to achieve an idealized version of it through relationship after relationship, conquest after conquest.

For all its seriousness DON JUAN is, nonetheless, a rich and remarkable comedy from a playwright who found in comedy his means for making comment that struck deeply at French society whether at bourgeois folly, religious hypocrisy or aristocratic arrogance. The success and relevance of his plays was in their being condemned and the writer declared a 'demon made flesh'. The play represents the darkest and most outrageous impulses in



Molière's works, and is closer to the powerful comedy of TARTUFFE and THE MISANTHROPE than to the more familiar delights of THE IMAGINARY INVALID or the social comedies. Its peculiar and haunting power comes not only from the subject matter but also from Molière's melding of the neo-classical conventions of French tragedy with the folk-theatre traditions of commedia dell'arte and popular farce to make one of the most fascinating and disquieting of European classical plays.

WHAT WE must not expect of DON JUAN is a French version of English Restoration comedy: the apparent plainness of Molière's text belies its theatrical muscularity, the sheer physicality of Molière's method that can mix psychological realism with the farcical and the fantastic. It yields a theatrical experience that is unique, demanding of the director a choreographic sensibility, and of the actors agility and disciplined movement and a facility at rapid transitions from style to style, in a loosely plotted tale that attends ideas taken to frightening and funny extremes.

DON JUAN's boldness and fluidity of form present a special challenge to the director and designer, having made it something of a puzzle until in recent times when cinema and contemporary experiments with narrative have cleared the way to seeing this unusual play's coherence.

Keith Gallasch, Artistic Director
State Theatre Company of South Australia

The season of Don Juan continues after the Festival from March 20-31.

Sponsored by SANTOS



MAGPIE THEATRE-IN-EDUCATION

NO WORRIES

by David Holman
Theatre 62, March 6, 9 at 8pm; March 3, 10, 17 at 2pm

Director: Chris Johnson
Set Design: Ken Wilby
Lighting Design: Nigel Levings
Music: David Webb

Cast:
Barbara Doherty Michael Pope
Debra Fordham Chris Tugwell
Barbara Pearson David Webb

OVER THE past decade, David Holman has emerged as one of the best English language writers of theatre for young people. Working with theatre-in-education companies in Britain, he has created plays for youth and TIE programs on a wide range of topics, many of which are concerned with world-wide issues of vital significance to young people.

In all his work Holman's incisive research and instinct for narrative enable him to tell complex stories in a way young people can understand and enjoy. *THE DISAPPEARED*, performed by Magpie in 1982/83, looks at oppression of civil liberties in the Third World through the eyes of a couple of children. *DRINK THE MERCURY*, currently in Magpie's repertoire, tells of industrial pollution through the experience of a Japanese family.

NO WORRIES appears a much gentler play. The central character, Matilda Bell, is at home in the small sheep farming community in which her family lives.

Matty's world is small but bustling with things to do. It is isolated but rich in friendship; above all, it is home and she belongs there. However, disaster strikes and Matty's dreams are shattered. For the one missing familiar thing in her peaceful world is rain. After several increasingly difficult seasons for the Bell family, the drought is the last straw. Matty's dad, Ben, has decided the only way out of their financial plight is to sell up and move. To the city.

The familiar dream of 'no worries' for Matilda Bell turns into a nightmare of dispossession and displacement. This theme of displacement becomes the central core of the play, and Matty's trauma can only be understood and overcome when she meets another of Australia's displaced people.

The setting is Australia but the theme is universal: *NO WORRIES* speaks with hope and compassion of uprooted and displaced peoples all over the world.

Geoffrey Milne
Magpie writer-researcher

The State Theatre Company's Magpie Theatre-In-Education team performs in schools within Adelaide and throughout the State. The Company devises, rehearses and presents theatre-in-education programs relevant to children of all ages, the primary objective being to educate through entertainment.

Sponsored by Youth Benefits Limited, supported by Levi Strauss (Australia) Pty Ltd.

THEATRE

THEATRE TENKEI GEKIJO

MIZU NO EKI

(The Water Station)
by Shogo Ohta

The Space Theatre, March 5 to 10, 12 to 17: 8.15pm
Director: Shogo Ohta
Producer: Michiko Aoki
Lighting: Haruniko Tsujimoto

Cast:

A girl: Tomoko Ando
Two men: Hirohisa Inoue, Hirofumi Sasajima
A woman with an umbrella: Kazumi Kobari
A husband: Tohru Shimagawa
A wife: Rieko Suzuki
Three women: Yuki Moriya
Junko Ishiyama, Naomi Edamoto
Rough husband: Tetsuya Segawa
Screaming wife: Seiko Kitamura
Men with corpse: Morio Aoyama, Ryo Yoneda
A woman washing her feet: Kinie Ushiyama
A woman: Kazuyo Sato
A man: Ren Ohsugi
A man with a radio cassette: Takao Ono
with Junko Ishiyama, Nahomi Edamoto
and Junko Miura

THEATRE

'Mizu No Eki provides one of the most profoundly beautiful evenings I have ever spent in a theatre.'

Kenneth Rea, *The Guardian*.

'Actually we only speak for two hours a day; nine-tenths of our lives are a tissue of silence. Since to exist is first of all to be silent, why not a theatre of silence?'

Shogo Ohta.

Mizu No Eki (The Water Station)

IT BEGINS in dim light with a small water-pump in the centre of the stage, suggesting a park or a station. There is the sound of water trickling. The only thing on stage is a mountain of old shoes - nothing else. Along the stage left wall runs a gangway (hashigakari) which functions as a ramp leading to the stage. There is a similar gangway on the other side. The drama consists of nothing more than people entering the stage along the stage left gangway, pausing at the pump and then leaving by the stage right gangway. Some of these people drink the water, others wash their face and hands, others splash around, some even struggle over the water, and a couple make love beside it - a great variety of human characteristics are revealed at the water-

水の駅

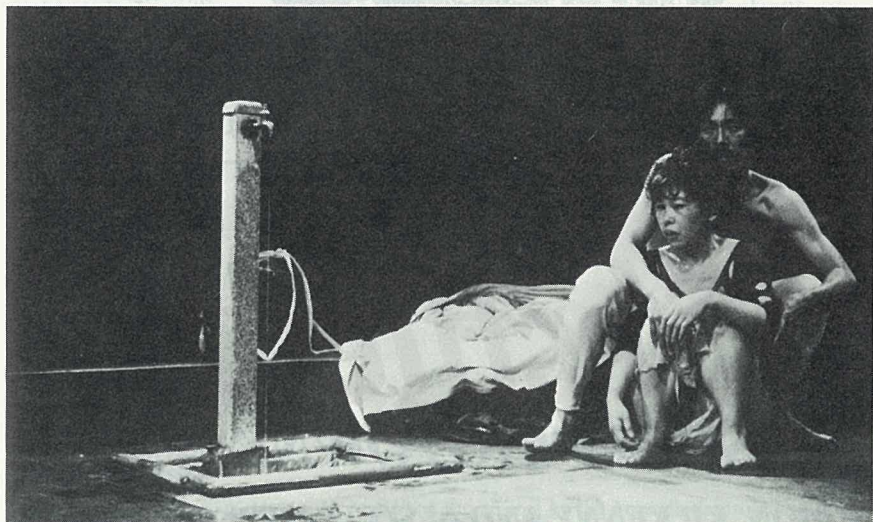
other. Indeed, it may be possible to perceive things on a cloudy day or a rainy day which cannot be perceived on a fine day. To put it another way, we may be able to discern a thing's true features when we place it in a dimmer light or a darker situation. This means that a dim light is not just a weaker light but a means of illuminating things more clearly.

A 'cloudy day' is, in essence, a light with its mouth closed. Therefore, the expression 'we can see things better on a cloudy day' leads us to thoughts which utter words that cannot be told by mouths that are free: they can only be expressed by a mouth that is restricted - by holding one's tongue.

Our present world is full of free mouths, and silence may 'only be a structural defect in the continuous stream of voices' (Max Picard). But, just as we can only see certain things on a 'cloudy day' there are things which can only be expressed with the mouth closed.

Silence may be an absolute affirmation in the end, and may possess deep self-sufficiency and purity. It is difficult to explain what I mean by a self-sufficient or pure silence. Let me say that I want to possess a 'structural defect' of a free mouth in order to perceive the ambiguous nature of human beings who cannot exist without a linguistic frame. I hope to undergo the ordeal for myself and survive the inconvenience - in other words, a perverted existence which can supply the deficits of existence.

I should like to explain my ideas with regard to this kind of silence. Is it not possible to construct a drama from the nature of human existence itself rather than from elements of human behaviour? I feel that this question lies behind my search for appropriate dramatic experiences and my approach towards silence as a dramatic expression in itself.





USE OF THE word 'silence' tends to create a special atmosphere that is at once mystic, awesome and meaningful because of its unique distance from reality and the commonplace.

To me, however, silence is not so much a thing apart but a very realistic situation. In the course of one day, I wonder how much time we spend uttering words (i.e. we are out of silence)? According to my rough calculations, this time amounts to about two hours. This figure will, of course, vary a great deal depending on the individual's circumstances and personality and may be much longer. However, I think it is a reasonable average.

When I say that we utter words for about two hours a day, I mean that we are out of silence for only that short time. The remaining 22 hours of the day are spent in silence. If we consider life as the sum total of all the days we are alive, then we spend almost 90% of our lives in silence.

It may seem strange to regard humans as silent beings, but it is undeniable that we are created through silent fertilization, die in absolute silence and spend the 70 or 80 years in between mostly in silence. From this point of view, silence is not a kind of irregular behaviour which belongs to special circumstances; rather it is the reality of our normal state. To exist, therefore, means to be mainly in silence.

I must admit, of course, that a human being is not always a silent being because of the shortage of words. The silence may spring from the great amount of words that fills that human being's existence. Silence may not mean simply a period of emptiness of words. But, however much we are filled with words, we can still be silent during that time.

The 'Drama of Silence' which I am trying to construct is not designed to exalt human beings to some mystical height, but rather to 'root them in the fact of being there'. I want to explore the depths of the silence which occupies 90% of all our lives.

Shogo Ohta

(Translators Y. Yamamoto/Stuart Atkin)



Theatre Tenkei Gekijyo

THE GROUP was founded in 1970 and now consists of about 30 regular members. Productions are staged twice a year and KOMACHI FUDEN which was performed in London and Stockholm in 1981 was its 16th. MIZU NO EKI is its 19th production. All productions have been of original plays written and directed by the group's founder, Shogo Ohta. This is a common feature of contemporary theatre groups in Japan. Productions are generally staged in the group's own Tokyo studio theatre, which has an audience capacity of about 120. Tenkei is very popular in Tokyo and has a reputation for originality, in particular the way it investigates the significance of silence as a means of perceiving the reality of language in a society overloaded with verbal information.



'I can't think of any other group of people better suited to understand Beckett's work than prisoners.'

Rick Cluchey

The San Quentin Drama Workshop - From The Cage to Beckett


THE SAN QUENTIN Drama Workshop was founded by Rick Cluchey in San Quentin prison, California, in 1957, while he was serving a sentence of 'life without possibility of parole'. The San Francisco Actors' Workshop took their famous production of *WAITING FOR GODOT* into the prison and Cluchey tells of how he 'instantly understood' from his own experience both Vladimir and Estragon's predicament and overwhelming sense of hopelessness and frustration at having to wait for a day ... the day ... time ... moment that never comes. The incisive, cathartic humour conveyed by their situation (cathartic, that is, to the captive audience of San Quentin) was also plainly obvious: '... this guy came on, bent over and carrying two big, heavy-looking bags ... and guess what, his name was Lucky!!'

Despite the fact that he had never been in a theatre before, 'not even to rob one', as he puts it, Cluchey gathered together a few of his fellow inmates and formed The San Quentin Drama Workshop. Over the next ten years he produced, directed and acted in some thirty-five plays - ranging from John Mortimer's *DOCK BRIEF*, through the modern American classics to Pinter, Ionesco and, of course, Beckett.



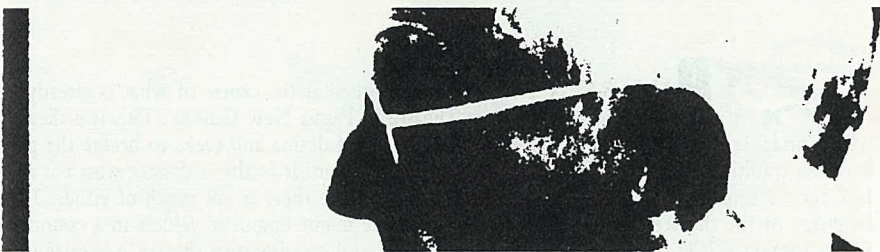
It proved to be the road to his eventual freedom. In 1965 he wrote a play entitled *THE CAGE*, which was subsequently staged by the San Francisco Actors' Workshop - an event which generated enormous interest in 'the young con playwright from Quentin' who thus became something of a 'cause célèbre' in California.

Finally after nearly twelve years of incarceration Cluchey was granted life parole by the then Governor of California, Pat Brown. The other members of the company were released with him principally on the strength of their theatre work within the prison and together they toured *THE CAGE* throughout the United States. For several years the company was comprised solely of ex-inmates from San Quentin but slowly it evolved into more of a 'professional' unit, taking on professional actors without, however, losing its tough, gritty, uncompromising edge. That edge is rooted in Cluchey's belief that theatre must always be both entertaining (as opposed to merely 'an entertainment') and relevant.


 **T**HE SAN QUENTIN Drama Workshop continued over the years to tour throughout the United States, Britain and Europe, and in the early '70s was asked to mount a special performance of *THE CAGE* for the West German Government. As a result of the group's success, the then German Minister of Justice, Gerhard Jahn, wrote to the Californian Parole Board requesting that Cluchey be released from life parole. The Board agreed, and so the metamorphosis from a 'young punk prison playwright' into a highly successful, and much respected, theatre director, writer and actor was complete.

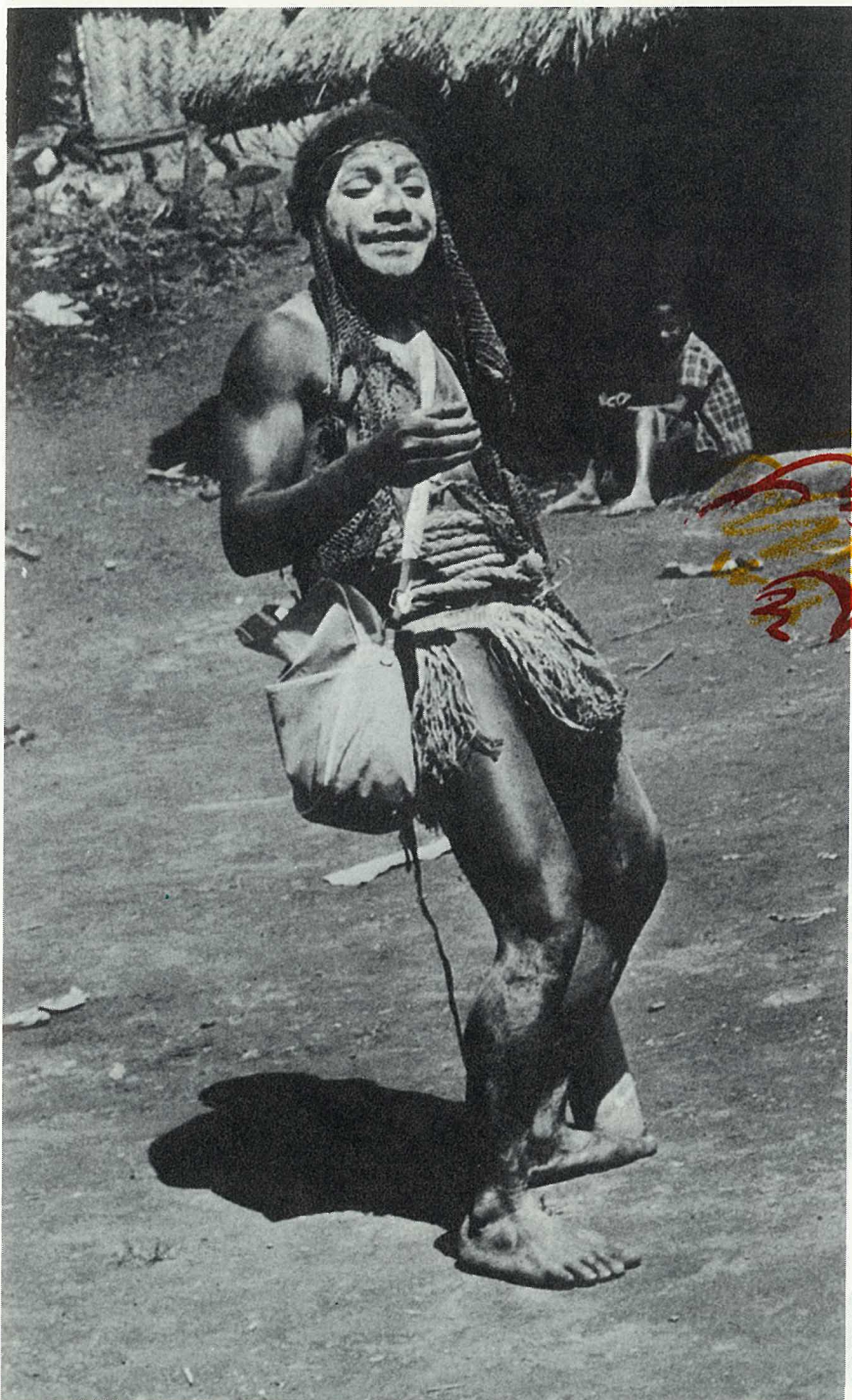
In 1974, following a performance of *ENDGAME* at the American Cultural Centre in Paris, Samuel Beckett asked Cluchey to assist him in directing three of his (Beckett's) plays at the Schiller Theatre in West Berlin. This was to be Cluchey's first step towards his fulfilling an ambition that he had nurtured since he first saw the production of *WAITING FOR GODOT* nearly two decades earlier.

Three years later Beckett directed *The San Quentin Drama Workshop* in two of his most famous plays (*ENDGAME* and *KRAPP'S LAST TAPE*) for the West Berlin Theatre Festival.



Both plays were then transferred under the title of *BECKETT DIRECTS BECKETT* to Charles Marowitz's Open Space Theatre in London, where they were a runaway success.

 **B**ECKETT is presently writing a play for Cluchey which, with Beckett's addition of *GODOT* - his most famous play - to the *BECKETT DIRECTS BECKETT* program, will in many ways be the culmination of their partnership. Rehearsals of the three works will be held in Europe immediately prior to the company flying to Australia, and thus the new *BECKETT DIRECTS BECKETT* receives its premiere season at the 13th Adelaide Festival.



THEATRE

Papua New Guinea on its journey through Independence to maturity. What this version of the eternal story has to offer is the Melanesian advice that balance is essential (symbolised by the image of the canoe riding on the sea) between sea and star, sun and moon, male and female, expectation and achievement.



THE SECOND PART of the trilogy is called MY TIDE LET ME RIDE and centres on the deserted wife of Niugini, Imdeduya: what it is to be Woman, her triumphs and tribulations. The 'balance' theme is carried further into the acquisition of wisdom through a balance between pain and pride, excess and restraint,



thought and emotion. The final part of the trilogy, THE DANCE OF THE SNAIL, currently in process, will extend and focus these issues.

The legends and the philosophy behind the trilogy come from the Trobriand Islands, as does the writer John Kasaipwalova. He has, in his poetry, taken this material and stretched its sphere of meaning to cover Papua New Guinea as a whole. This is always the problem, of course, with using any mythical material: to make it relevant, to establish the connections between myth and reality, myth and history. So the trilogy is not exactly allegorical, but evocative of contemporary Papua New Guinea.

The dance-drama form in the Trobriand Islands which articulates and orchestrates the philosophy of that culture is called KESAWAGA or, as Kasaipwalova says, Trobriand 'ballet'. Each of the 700 cultures in Papua New Guinea has its own KESAWAGA, so to speak. What Raun Raun Theatre is attempting to do is to find a KESAWAGA which will be reflective and descriptive of Papua New Guinea as a nation.

The music for the performances is created by the Company, using an orchestra of traditional instruments from various areas of Papua New Guinea, composing and working outwards from traditional song. The dance was created in a similar style, with the

choreography worked out in a group manner. The acting was initially improvised by the Raun Raun Theatre actors who have now developed an energetic, highly dramatic style of their own. Before all this is done, there is quite a deal of research, and after, final decisions on the dramatisation are made collaboratively.

Raun Raun Theatre is an exciting new addition to the world theatre scene, characterised by its freshness and commitment.

Greg Murphy

*Raun Raun Theatre derives its name from the Pidgin English expression 'raun raun' meaning to travel. This is what the Company spends most of its time doing, performing in villages and towns in Papua New Guinea.

**Niugini is the Pidgin English expression for 'New Guinea' and is pronounced in the same way. It is also a Motu expression meaning to 'stand up'. This expression was adopted as a theme for the Independence of Papua New Guinea.

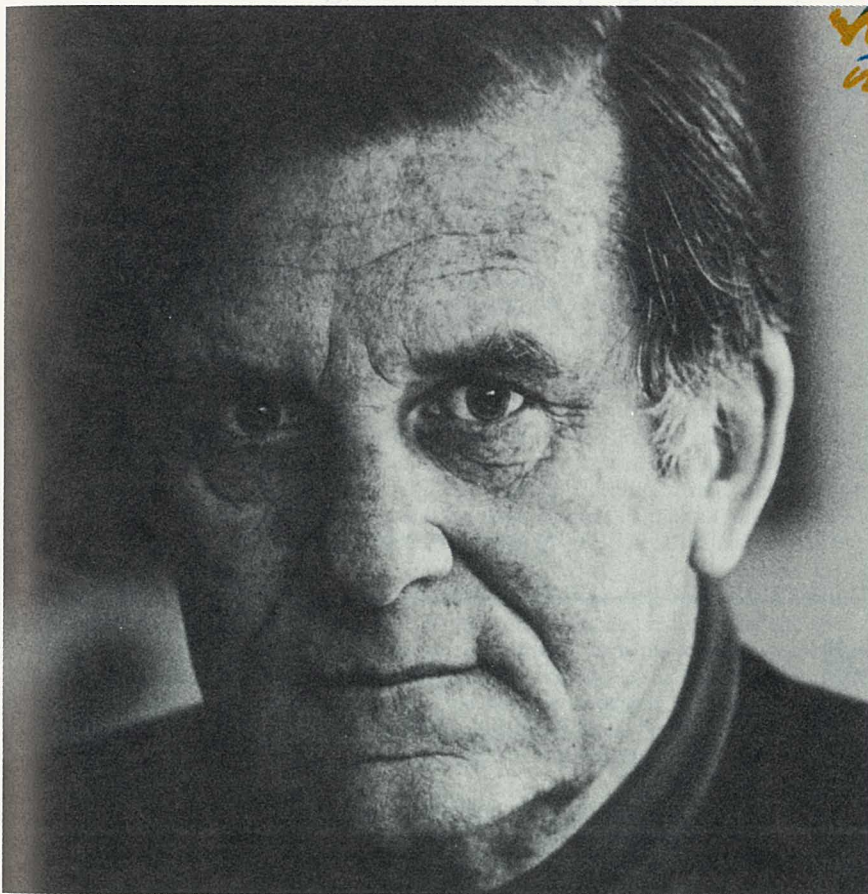
I count myself especially fortunate in having Richard Prins as Designer and John Beckett as Lighting Designer. For this play especially, the design and lighting design are crucial elements, since the audience must be taken on a journey from reality into a series of dream worlds and back home again. They must be conscious of continuing transformation, of the physical ambience and the psychic tonalities.

I am very conscious of the danger which threatens every writer who chooses to direct a dramatic version of his own work. He can become myopic about interpretations of character or style. The range of his imagination may be limited to the work he has already done. He may become too jealous of the characters he has created and too exclusive of the talented artists who are called upon to interpret them.

I am very aware of these risks. I am being doubly cautious to avoid them. In a sense, I shall be walking a tightrope between fidelity to my own creative vision as a writer and my respect - be it said, my most profound respect - for the creative gifts of the cast and the designers.

I am sure that emotions will run high during rehearsals. This play is a walk on the very wild side, the very dark side, of the human psyche. Director and actors must make the walk together before they invite the audience to join them. But if it is a good play, and I can do no more than pray that it is, it will do what a good play should - purge both actors and audience, by pity and terror, and purify them with an experience of love.

Morris West



TROUPE

TIBETAN INROADS

by Stephen Lowe

Troupe Theatre, Old Unley Town Hall,
February 29, March 1 to 3, 5 to 10, 12 to 17 at 8pm
March 3, 10, 17 at 2pm


Director: Jules Holledge
Designer: Mary Moore

Cast:
Dorje: Michael Griffin
Genyen: Deborah Little

Abbot: Kashog and Tung: John Crouch
Tashi: Stewart Stubbs
Jamyang and Pasang: Ron Hoenig
Mother and Brigand's wife: Gwenda Helsham

Girl and Chang: Sara Hardy
Chongup and Tondrop: Ian Brisbane
Shai: Robin Boord

THEATRE



THE CULTURES of Tibet and China have fascinated western societies since the time of Marco Polo and the Kubla Khan. Even today these cultures exercise the popular imagination: Tibet because of the Shangri-la myth and China because of Mao's revolution.

In *TIBETAN INROADS* Stephen Lowe shows these two ideological systems in conflict. The Tibetan system with its highly developed hierarchical structure covers the universe. There is a specific and fixed position for every individual. The ultimate goal is the denial of flesh, the body and desire in favour of absorption into the light of Buddha, a oneness with the universe. The other world picture, that of the Chinese Liberation Army, sees progress through the tractor, the plough and the road. It stores its faith in 'progress', the power of communication, the freeing of the serfs and a revolution of the means of production.

In a small village in Tibet these two world views confront each other. The Chinese have liberated the serfs, broken the power of the monasteries, and redistributed the land, but the Tibetans do not discard their heritage. Instead they adapt and incorporate these changes into their own ideology. At first they perceive the Chinese as spirit demons, forces that they call and control through their old 'Bon' religion. Gradually the reality dawns on them and the Chinese are seen as yet another occupational force. Finally, for the central characters of the piece, Chinese revolutionary practice is absorbed into the Tibetan consciousness.

For Troupe the play's significance exists within our own theories of change and revolution. Are our patterns of change imposed on us like blue-prints from an alien society or are we like the Chinese and within the closed circle of our own ideological system?

Troupe

The first invasion came from the explorers, English and French, who sailed into the Pacific region in search of new knowledge and in pursuit of Empire. The British had already established a base in New South Wales but, fearful of French competition, also established a convict colony in Van Diemen's Land. This was the second invasion - by the outcasts and rejects of a money-hungry society and their gaolkeepers. It was initially violent but after a time it seemed that some accommodation was being reached between the natives and newcomers.

It was not until the third invasion, by the new freesettlers, driving their millions of sheep into the interior of the island, spurred on by the wealth and purchasing power of Britain's new giant woollen mills, that the final bloody conflict began.

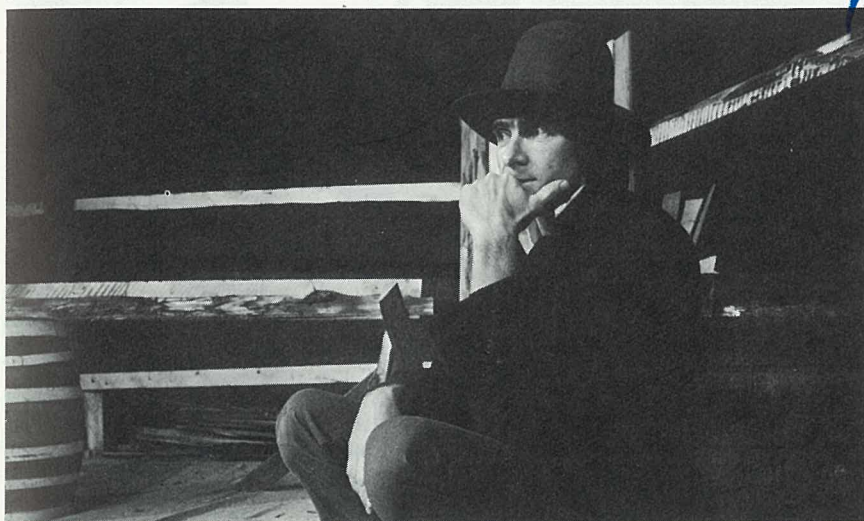
Barely thirty years after the first settlement, the remnants of the Aboriginal tribes were being removed to camps in the Bass Strait Islands, as far as possible from the centres of European civilisation.

A fourth invasion, by missionary and government welfare, then began.

THE PLAYS concern events and people long dead. 150 years separate these incidents from us in 1984. But the scars of invasion still remain.

In 1972, when the Round Earth Company journeyed overland to the Northern and Central Deserts to explore contacts between artists and the Aboriginal people, we experienced the same delight and curiosity, the same surprise, excitement and shock, the same frustration and guilt, as the protagonists of *BROKEN DREAMS*.

In *ASHES*, *THE EYE WITNESS* and *THE BLACK MAN'S HOUSE* there has been no attempt to portray Aboriginal characters. The plays present the experience of the white invaders



confronted by a culture vastly and at times shockingly different from their own. They also seek some understanding of what happens to us now when we are confronted by the Aboriginal presence in Australia. Despite attempts to annihilate, assimilate and ignore that presence, Aboriginal communities have survived and are now gaining strength, reasserting their existence and independence.

In Tasmania it was long fashionable to speak of the extinction of the race. It was also convenient. We could shed a melodramatic tear over Trugannini, and then forget. But that community has survived : and that in itself is a strange tale to be told.

Richard Davey

Presented with the assistance of the Tasmanian Arts Advisory Board.

1984
A.D.

Conceived by Ljubiša Ristić
(World premiere)
Arts Theatre March 3, 10 at 2pm,
March 2, 3, 5 to 10 at 8pm
Director and Designer: Ljubiša Ristić
Assistant Director and
Choreographer: Nada Kokotović
Costume Designers: Amanda Lovejoy and Doris Kristić
Music: Davor Rocco
Cast:
Madeleine Blackwell, Robin Bowering,
Annie Byron, Tyler Coppin,
Malgorzata Dobrowolska-Koca,
Cathy Downes, Kristofer Greaves,
Bogdan Koca, Penny Maegraith,
Vicki Luke, David Slingsby,
Kris McQuade, Tanya Uren,
Tony Strachan



THEATRE

The starting points for Ljubiša Ristić's 1984 A.D. are Aeschylus' THE PERSIANS, Ibsen's PEER GYNT and Orwell's 1984. The complete production will be created in a series of workshops and rehearsals in Sydney from mid-January, 1984.

Production Notes

A GROUP OF Australian actors come together to produce a stage version of George Orwell's 1984 - they go through casting, debate the adaptation, discuss the present significance of Orwell's novel with advisers, seek the help of recently arrived emigrés from totalitarian countries, including them in their project.

While the group is attempting to grasp and to stage 1984's 'negative utopia', the everyday reality of the actors becomes imbued with the spirit of Big Brother.

Bureaucratic harassment and surveillance, and ideological demands, turn their private lives into Orwellian nightmares.

The spirit of 1984 in an updated, specified form, emerges where least expected - not in rehearsals as an artefact, but in reality as a social fact.

It needn't be imagined and created but rather confronted as it already exists.

Ljubiša Ristić



Ljubiša Ristić: Thunder with tenderness

DIRECTOR LJUBIŠA RISTIĆ occupies a unique place in the rich and turbulent theatre life of Yugoslavia. If art and politics constantly interact and if theatre-goers are accustomed today to see the stage as a focal point of most important public debates, it is to a great extent Ristić's doing.

He is a maverick, a pioneer and a relentless experimenter who has created more than thirty productions in twelve years of his directing career. He started with studies of law, then switched to theatre directing at the Belgrade Academy of Theatre and Film, got involved in the student politics and press of the late sixties, directed a stage hit (still running in Belgrade, in its thirteenth year) and then proceeded to work with big and small companies, State subsidized repertory theatres and independent groups, and summer festival ensembles. He made all of Yugoslavia's theatre territory his turf and his frontline. In this federal country, with many distinct ethnic groups, languages and cultural traditions, Ristić stubbornly attempts to turn theatre into a unifying force against parochialism and provincialism.

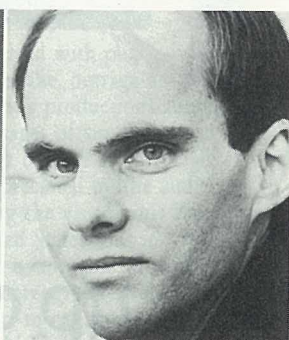
So far, he has been outstandingly successful. His productions, once done, travel to other cities, abroad, go to the festivals, win prizes and everywhere stir up heated debates. Ristić is not only an artist with great imagination but also a sensitive political being with sharp intelligence and radical modes of thinking. He does not wish to entertain, please and amuse his audience, as his posture is basically combative and challenging. In his productions he tends to pierce ideological taboos and social prejudices, to raise delicate political issues and formulate ideas and attitudes which previously had been kept apart from the public consciousness. He uses theatre as a debating ground, where commonplaces are set apart and positions on important matters clarified.



Penny Maeraith



Kris McQuade



David Slingsby



Tony Strachan

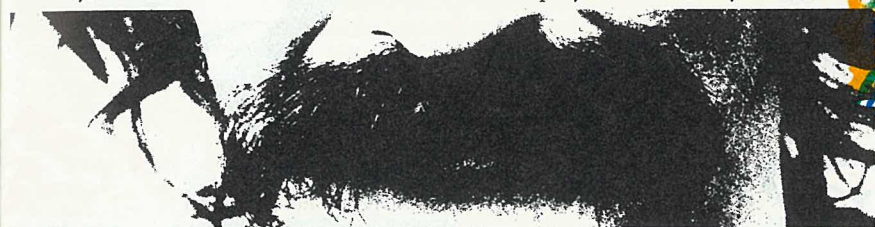


Tanya Uren



RISTIĆ HAS been often attacked for eclecticism but he always takes this accusation as a compliment since he does not believe that stylistic purity is possible in this era of global interaction and of packaged intellectual and material goods. Yet he possesses a distinct personal style, visible in vibrant scenes and striking images. If anything, he can be seen as the heir of two honorable central European theatrical traditions of twentieth-century direction - those of Max Reinhardt and Bertolt Brecht. Like Reinhardt, Ristić is attempting to bring the theatre back in the center of communal life and he also stages his shows outside conventional theatre spaces, often in urban environments, in the open. He shares Brecht's understanding of theatre as a means to provoke and reshape consciousness and he certainly has in common with Brecht an open disregard for the conventional notions of literary property - he purposefully abuses the classics, changes the plays, inserts unexpected meanings and does the same things to the new Yugoslav plays of his peers, which he directs most often.

Behind the image of a willful, self-centred personality there is in fact a director who mesmerizes his actors, draws the maximum of their intellectual and artistic potentials and who is open-minded enough to urge them to invest their own experiences and attitudes in the production, to the point of developing some scenes from the research and improvisation of the cast. Actors love to work with Ristić, they do not feel pushed around, but on the contrary, find themselves alert and inventive in his company. Moreover, they know that



they are being involved in an enterprise which cannot be received with public indifference. Ristić productions tend to affect the audience profoundly, to shake, outrage and delight.

In the midst of all this passion and fury with which Ristić's productions abound, there are moments of authentic tenderness and lyricism, poetic passages of simple human emotions, acted out in such a manner that they go beyond the barriers of language, culture and ideology. These qualities of Ristić's theatre have been appreciated by the audiences in his homeland, in several West European countries, then during the visit by his Zagreb Theatre Company to Australia in 1981 and again on the United States tour in 1982.

In the last six years, in all his productions Ristić has had a close and most important collaborator in the person of Nada Kokotović, a renowned choreographer on her own and author of a great many ballets or choreodramas (as she prefers to call them). Theirs is a very rare type of the total personal and professional relationship, which supposes common vision of the theatre and of the world.

It is Nada Kokotović who has brought to their enterprise her refined sense of music, rhythm and movement.

Dragan Klaić

Dragan Klaić is an Associate Professor of Theatre at the University of Arts in Belgrade, drama critic and author.



once admittance is gained we have to adhere to the behaviour that's expected. To some organisations access is easy (most of us can get a card for a public library); to some there is no possibility (how many of us have a reserved seat in a nuclear shelter?); to some we have the possibility but fail to take advantage of the situation (the unicorn could have survived if he and she hadn't been late for the ark). For some we have to slit our throats. Almost always we have to slit our wallets.

MEMBERS ONLY is a tragi-comic story about Lucky Sundry, a former test tube baby - now a misunderstood punk - and his meeting with Professor Murphy, a Nobel prize winner deformed in a laboratory accident. Both are rejected by society. Lucky, an uneducated and penniless orphan, is rebellious and has no chance; Murphy is a freak and a failure to his fellow scientists. Together they combat the evil wishes of Sir Henry Blemish, a deranged biologist intent on creating a master race with the ultimate private club - a sperm bank for 'important' people. Ladies and gentlemen, some of us fit into society, and some of us do not . . . which one are you?

Johnny Melville

ACTOR, COMIC, singer, pantomime, acrobat, writer, director and teacher, Johnny Melville has worked professionally in theatre for the



past 10 years. Through improvisation and body language he quickly attracts large crowds and uses the surrounding streetscape to confront the unexpected, from drunks to bad weather.

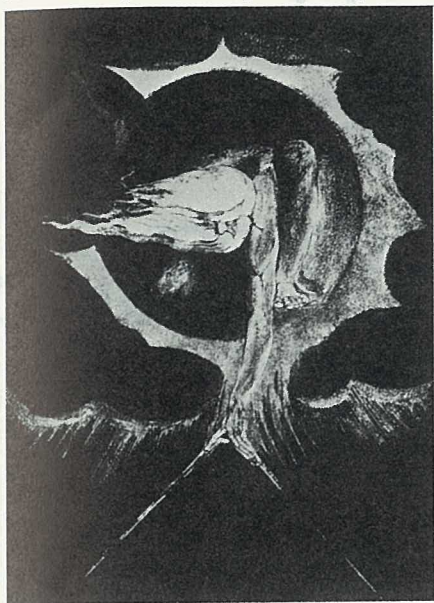
A former director of the English company Kaboodle, his first solo show, COME AGAIN, premiered at the Festival of Fools in Amsterdam in 1978. He left the company two years later to work on his second show, TROUBLESHOOTER, with musician Jimmy Friedman, which opened at the Festival of Nations in Amsterdam in 1980. Since then Melville has worked largely in Europe and has toured over 10 countries performing solo, in groups, conducting workshops and directing special events.

Jimmy Friedman writes and performs the music for the performances as well as taking part in them.



William Blake

BLAKE WAS born in Soho on 28 November 1757. As a child he saw visions, refused to go to school and was a prodigy both as a poet and artist. He began to write poems, composed his own tunes for them and sang them for friends. (All the tunes are lost.)



Later he invented a technique for combining his skills as a poet, artist and engraver, in the illuminated books which he published himself. These include *SONGS OF INNOCENCE AND EXPERIENCE*, *THE MARRIAGE OF HEAVEN AND HELL*, *URIZEN*, *MILTON* and *JERUSALEM*.

These he engraved and printed, then coloured in by hand with the help of his wife Catherine. They were always poor and Blake's work as a poet and painter was regarded by most people as eccentric.

Blake was not only unfashionable but politically dangerous. Frankly opposed to all Kings, Warriors and Priests, he was tried for sedition in 1804 and was lucky to escape with his life. The obscurity of some of his later prophetic books may well be due to the political oppression of the time.

Blake died at the age of 69 in 1827. This is the letter his friend George Richmond wrote to Samuel Palmer afterwards:

'My Dear Friend

Lest you should not have heard of the death of Mr Blake I have written this to inform you - He died on Sunday at 6 o'clock in a most glorious manner. He said He was going to that Country he had all His life wished to see and expressed Himself Happy, hoping for Salvation through Jesus Christ - Just before he died His Countenance became fair. His eyes Brighten'd and He burst into Singing of the things he saw in Heaven. In truth he died like a Saint as a person who was standing by Him Observed - He is to be Buryed on Friday at 12 in the morn. Should you like to go to the Funeral - If you should there will be room in the Coach.

Yours Affectionately, G. Richmond
Excuse this wretched scrawl.'

Adrian Mitchell

BIG BROTHER'S

Dom Polski Cabaret, March 3, 5 to 17

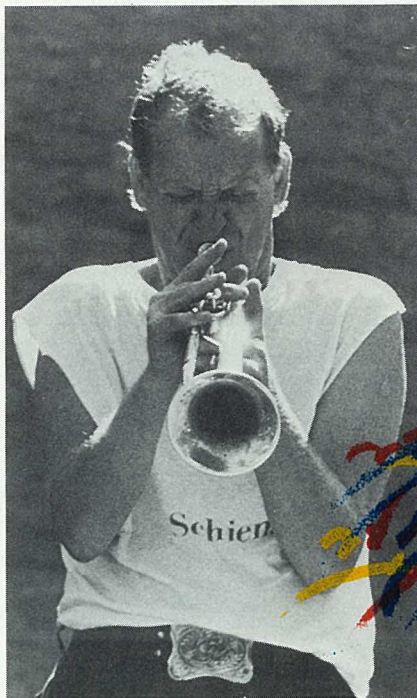
SO 1984 HAS finally arrived - but don't let it get you down! Big Brother will definitely be watching you, and he has demanded a program of musical entertainment in cabaret, so your toes will be tapping all the way to the Brave New World. Levity will be permitted when Los Trios Ringbarkus, the Bouncing Czecks and the seamy Nylons take the stage, protest will be tolerated in the case of Redgum, the state of contemporary jazz will be kept under surveillance with Vince Jones and the Mike Westbrook Brass Band, and dancing will be strictly enforced when the Delltones revive memories of the decadent fifties.

THE MIKE WESTBROOK Brass Band with Goose Sauce - a heady mixture of jazz cabaret material ranging from Ellington and Coltraine, through bump and grind to Brecht and Weill, served as a piquant delicacy. Mike Westbrook's flair for the theatrical, his sound orchestrations, and uncanny gift for simple haunting melodies provide exquisite fare for the most discerning musical gourmet.

Westbrook has composed more than 20 major works and recorded 16 albums. GOOSE SAUCE combines many of his musical themes into an entertainment which goes beyond pure jazz. His music 'burns and challenges with an intensity which sets him apart from most of his contemporaries' (Derek Jewell, Sunday Times). March 3, 5, 6 at 9pm



Kate Westbrook



Phil Minton

THE NYLONS WHO CAME TO THE...
 AND...
 ...

included a sellout concert at the opening of the Victorian Arts Centre Concert Hall and a one-hour special on the ABC's DON BURROWS COLLECTION. His broad appeal is further illustrated by the entry of his second album SPELL into the 3XY rock charts, a feat very few jazz albums have ever achieved.
 March 8 at 9pm

SINCE EMERGING from Toronto's seamy underground scene in early 1979, The Nylons have refined their rockacapella act to the point where they are Canada's hottest entertainers. The quartet's basic instrument is the human voice, accompanied by tambourines, congas and electric drums. Their fully choreographed ninety



minute show, 'One Size Fits All' combines sensational harmonies and inventive arrangements, rapid costume changes and dramatic lighting effects. Their repertoire ranges from the swing era to the present with occasional forays into the classics and some originals, all performed with a razzamatazz that reflects The Nylons background in the fields of music and theatre. 'They're terrific!'

March 9, 10 at 8pm and 10.30pm

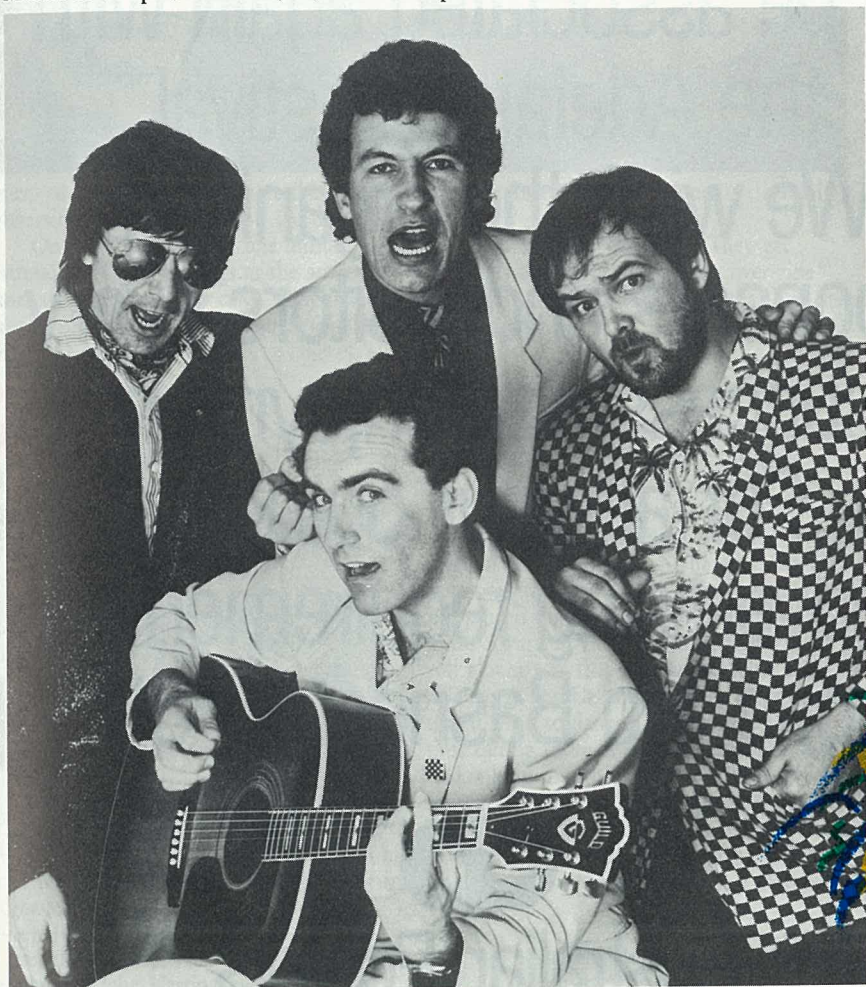


THE BOUNCING CZECKS from London won the Critic's Choice Award at the 1983 Edinburgh Festival Fringe. This singing quartet's repertoire is based on the quickfire, jazzy styles of the forties and fifties and provides all manner of entertainment - jokes, party games, join-in routines and, of course, their music. 'The atmosphere of joy and enjoyment that they generate is infectious ... their singing is tuneful, their music is harmonious and their jokes funny. They perform with zest, brio and an enormous sense of fun' (Joseph Farrell, The Scotsman).

THE BOUNCING CZECKS

They sizzle, crackle and pop their unmistakeable way through a delightful evening's entertainment aboard the SS Piranha. It leaves port at 8pm and 10.30pm and, weather permitting, should dock some 90 minutes later at roughly the same point.

March 15 at 8pm, March 15, 16, 17 at 10.30pm





LOS TRIOS RINGBARKUS is one of the most talented groups to emerge from Australia's comedy circuit in recent years. This Festival appearance is the culmination of a world tour last year, the high point of which was the Edinburgh Fringe. The Trio won the prestigious Perrier Award for the best comedy act there and was judged by Newsweek as 'the top hit of this year's Fringe'. They plan to



return to Europe in 1984 where they are currently 'the flavour of the moment ... a total subversion of comedy routine' (Sunday Times).

'On stage they are sad one minute, exuberant the next. They get bored. They get restless. They throw things at the audience - bread rolls they've been juggling, over-ripe bananas, gooey birthday cake. They make an awful mess. They are everything that kids are: naughty, lovable and very funny.' (John Hurst, National Times).

March 11 to 14 at 9pm



THE DELLTONES - It's like being reunited with long lost friends, seeing the Delltones send crowds stamping and hollering for more.

They were performing 50s nostalgia even before people were nostalgic about it. Ian "Pee Wee" Wilson, with the canyon deep voice, is the only member remaining from the original 1958 Delltones. As he says, 'we play music for the feet. And it's for bopping.' Bopping is big for The Delltones, fresh from a Mo Award in 1983, and their new rock'n roll album BOP TILL YOU DROP. From their first song, The Delltones are out to convince that it's fun to dance and that it's smiling time during those depression nights. 'I still find it hard to work out how The Delltones manage to build up to even further highs. The last bracket of rock'n roll, starting with DO DOO RUN RUN and finishing with an



almighty version of Johnny O'Keefe's SHOUT! has to be seen to be believed'. (Tom Thompson, Sydney Morning Herald).

March 16, 17 at 8pm

In association with the Promcon Corporation.

Sponsored by John Martin Retailers Limited


John Martin's


CABARET

117

THE FESTIVAL CLUB

The Banquet Room,
Adelaide Festival Centre,
March 2 to 17 (except Sundays)
10pm till late
Membership: \$15 (valid throughout Festival)
Single tickets at the door: \$5

 **T**HE FESTIVAL CLUB will be the place to go after the show to discuss, relax, drink, converse, criticise, canvass, gossip, harangue, flirt, drink some more, agree to differ, rage, see or be seen, and to listen to great music. Designed by Annabelle Collett and Andy Crisp, the Club will provide a cool, Japanese-influenced but theatrical environment while Don Burrows' pick of his past and present students from the Department of Jazz Studies at Sydney Conservatorium will play.

 **A***The Sydney Jazz Connection*
S CHAIRMAN of the Department of Jazz Studies at the NSW Conservatorium of Music I am in daily contact with some of Australia's most talented young musicians.

It's really hard work for me and my team in the Jazz Faculty because we believe in doing things properly and professionally. The standards we impose on ourselves we also expect to be aimed at and achieved by the student body.

But rarely do they let us down. To watch them grow musically and to see them discover their capacity to give something tangible to music through their own talents is a rewarding and stimulating experience.

The young players who will perform in the Festival Club are from various parts of Australia, and if it were not for the opportunity the Conservatorium affords, the chances are they would never have met and played together.

In addition to their principal study, the students are required to undertake a wide variety of related subjects and after a pressure-packed two years they can fairly lay claim to having a rough idea of what the jazz world is about. From that point on it's up to them to choose their own direction or field of specialisation.

Since the inception of the Department of Jazz Studies in 1973 as a purely part-time offering, through to today after five years of full-time study being available, many first class young players, arrangers and singers have emerged to take their rightful place as part of the world of music.

I'm proud of them all.

Don Burrows

The Festival Club is supported by The Friends of the Festival.

THE BAND OF THE COLDSTREAM GUARDS

Conductor: Lieutenant Colonel Richard Ridings, ARCM,
Memorial Drive, March 3 at 7.30pm
A Festival Band Spectacular with
The Regimental Band of The Coldstream Guards
The Band of the 4th Military District
The South Australian Police Band
The Band of the Naval Reserve
Town Hall, March 5 at 8.15pm

Wagner: Overture (Light Cavalry)
Suppe: March for Trombones
arr Nowak: Music of Sinatra
Rose: Holiday (Post Horn Gallop)
arr Richards: On The Track
Simpson: Imperial Echoes
Safroni: Rhapsody in Blue
Gershwin: Blaydon Races
arr Langford: Music of Offenbach
Teike: Old Comrades
arr Bashford: Waltzing Matilda
arr Gregory: Bricusse and
Bizet: Farandol
Newley on Broadway
Shostakovich: Festive Overture
arr Barker: Regimental
Quick March (Milanollo)



MUSIC



POINTER SISTERS

Apollo Stadium, March 6 at 8pm



MUSIC

'... I need a lover with a slow hand, I need a lover with an easy touch, I wanna lover who will spend some time, not come and go in a heated rush ...'



HOW DO YOU label three black women who, as writers, won a Grammy for the Best Country Sound in 1975 (FAIRY TALE), whose penchant for scat singing and thrift shop clothes virtually started the '40s nostalgia in the mid-'70s, and whose last steamy hit single, SLOW HAND, broke pop chart records throughout the world?

The secret of their enduring success is in defying categorization, in always exploring without ever sacrificing the core of energy and feeling that animates all their music.

The style, as with so many black American singers, is a matter of family background. Their father, the Reverend Elton Pointer, strictly censored the music their children were exposed to, limiting it to the gospel they sang in church and what snippets of soundtracks they heard on TV.

The goal was to protect the three girls from 'the bad lives people in the blues and jazz worlds led'.

This meant their talent developed in relative isolation as the girls matured in Oakland, California.

When they finally broke away into secular music, the Pointer Sisters found themselves in the rich mixture of styles that swirled through the post-psychedelic Bay Area on the United States' West Coast.

The whole popular musical banquet of the US was there to be tasted: rhythm and blues, rock, country, and their various hyphenated combinations, all side by side in the clubs and concert halls of San Francisco.

The freshness of their looks and talents then took Los Angeles by storm and by the mid '70s, with two gold albums, hit singles and world tours behind them, they were among the top popular singers on the international circuit, a position they have retained (despite a short disbandment in 1977) ever since.

SKY

Thebarton Theatre, March 4, 5 at 8pm
John Williams: guitar
Herbie Flowers: bass, tuba
Steve Gray: keyboards
Kevin Peek: guitar
Tristan Fry: percussion.

MUSIC

IT IS ALMOST five years since Sky embarked on its first tour - a week long expedition around the United Kingdom culminating in the band's London debut at the Royal Albert Hall. One reviewer said of the concert: 'Against all odds, Sky's London debut provided a capacity house with one of the most dazzlingly accomplished, delightfully good humoured and superbly presented concerts seen under this hallowed dome for many a moon.'

Many moons, tours and capacity houses later the lessons of that first week remain well learned and remembered: Sky's concerts continue to dazzle and delight all with their



freshness of presentation, sound quality and musical value. Indeed an integral part of the success of any Sky public performance is 'the show' and the band is quick to give generous credit to the highly talented backstage and production teams who contribute so much to the concerts.

For the band members the past few years have perhaps meant more than anything they've achieved at any point during their solo careers. As Tristan Fry says: 'I hope the group reflects everything that is nice about music as opposed to what people think they ought to listen to'. For John Williams, who many felt would stand out from the rest of the band, Sky has proved to be a 'chamber group : lead lines are played by everybody. There are no stars in the group. There is no leader. Our music represents all the things we do individually. The music is right across the board. We don't describe it and we don't want people to come with preconceptions. If you like music, come and enjoy it'.

Presented by The Paul Dainty Corporation and Clifford Hocking


COMMUNITY CELEBRATIONS

OPENING PARADE

Victoria Square to Elder Park, March 2 at 7.30pm

The special qualities of the Festival City go on display as thousands of members of Adelaide's community groups follow the Regimental Band of the Coldstream Guards in an orchestrated procession of whimsical images drawn from our way of life, designed and co-ordinated by Silver Harris.

The Parade will be 'recycled' throughout the 16-day Festival giving additional entertainment and colour to Adelaide's streets.

 **P**ARADES ARE for the people - a touch of exotica dependent on local energy. I looked for inspiration from the East where parades are almost a daily way of life. However, their labour intensive, highly developed skills could not easily translate nor their constant reference to gods and things supernatural. I wanted this Parade to relate physically and pictorially to our everyday urban lives - inviting the imagination to escape from the literal and fly to fantasy.

The variations of everyday life and the contemplation of its elements are a rich source of beginnings and departures for every artist - but often not recognised by the wider public as having the seeds of the extraordinary. So, I looked at Adelaide to see how the basic elements, Earth-Water-Fire-Wind and Fantasy, related to our urban life and could lead to spectacular images of colour and delight to both the audience and those taking part in the Parade. Public involvement in arts events is a very important idea to me - and so this Parade is built around the availability of community groups and their willingness to contribute ideas, energy and commitment.

It is also built around my ability to lead a small team of artists in the actual manufacture of our joint ideas. The three other members of this Parade quartet are Tineke Adolphus, Glen Ash and Jenny Dudley.

This Parade is people-based: no wheels, no floats, no vehicles - but people being extended to urban scale by the use of hand-held 'totem' poles - bamboo lengths with light fabric banner constructions - totems of the city and the people who make it and the events that shape it.

The total length of the Parade will have a lively dancing edge - using painted silhouettes of actual citizens of Adelaide. These will be made within another public event open workshops during January in the Adelaide Festival Centre Gallery - and they will have a dual use. Firstly, being rhythmically activated by the precision marchers of the Calisthenics Association of SA, making a rolling rainbow edge to the whole Parade; then they will appear magically overnight to decorate the kilometre of balustrades around the Festival Centre Plaza.

I have asked the groups to prepare a street event for spot presentation in scheduled locations about the city during the length of the Festival. This makes good use of that spillover energy and rewards the participants with a sense of belonging to the Festival.

Silver Harris

AFTER THE PARADE - THE BIG OPENING CONCERT

Elder Park, March 2 at 8.15pm

The opening concert of the Festival has become a traditional event and this year's will be one of the biggest and brightest ever, with top selections from the Festival program, including the Band of the Coldstream Guards, the Raun Raun Theatre Company from Papua New Guinea, John Williams and Kevin Peek of Sky, the Mike Westbrook Brass Band, and Adelaide Percussions.

Fire eaters, jugglers and strolling entertainers will join the crowd and the whole night will culminate in one of Australia's biggest, most spectacular fireworks displays ever. Twenty minutes of vivid and explosive pyrotechnics including cascades and tableaux on the Torrens Lake will mark the beginning of the thirteenth Adelaide Festival.

Sponsored by The Savings Bank of South Australia.
In association with SAS 10



NEON GOES BUSH

Festival Centre Plaza and Terrace, March 1-18

Startling animated neon images of Australian wildlife and the traditional rural symbolism of Southern Cross windmills - the outback comes to the Festival Plaza and Terrace in a specially commissioned installation by Peter Stitt.

'Civic and Public Art in Oz has been dominated mainly by decisions made at local government level by architects and planners. There are countless examples of 'sculpture' seen as 'afterthoughts' stuck to the sides of shopping centres, banks, hospitals and schools. They 'pop up' in artificial landscapes from Cairns to Perth.

Generally ignored by the public or derided and given nicknames such as 'Bert's Balls' or 'The Yellow Peril', we are usually stuck with such public art in street and garden despite the fact that times and tastes do change.

These works are seldom part of any integrated whole and have little significance outside their immediate surrounds, unlike for instance Versailles or Chatsworth where all the sculptures relate to the main theme. A negative example is Anzac Parade in Canberra where the designers have left a series of regularly spaced areas for use as future sculpture sites. Canberra is now busy filling them in with official blandness - sculpture commissions from the Ministry of Defence or the Treasury will always be conservative, no matter what the colour of the government of the day.

But sculpture for a specific event, celebration or community activity such as a Festival offers the artist an opportunity to develop concepts of theatre, spectacle and illumination. My concept for Adelaide '84 comes from the fairground, parade float, the hobby-horse and rural impressions. It is not some formal, abstract, esoteric exercise for the few.

NEON GOES BUSH is also electric art using the full marvellous world of neon. It is used in a complex structure combining engineering elements, light, colour and animation. It was designed for its specific Plaza and Terrace, and is for the people to enjoy in a common celebration of Art and Festival.'

Peter Stitt

Windmills kindly loaned by Southern Cross Machinery Pty Ltd.
Sponsored by The Savings Bank of South Australia



THE WOOLSHED

Below the windmills on the Festival Centre Terrace, Festival-goers will be able to dine out in true outback Aussie fashion. A barbecue-your-own bush-style eatery, open daily from 11am to 10pm, with live folk entertainment in the evenings from 7pm.

Entertainment sponsored by Festival Gold Margarine



SHELL FOLKLORIC CONCERTS

Elder Park, March 3 at 6pm, March 4 at 7.30pm

All the ethnic diversity and cultural colour of the South Australian community will come together in two free concerts, one at twilight and one in the evening.

Under the direction of Guillermo Keys-Arenas the programs will include dancers, singers and ensembles from north and south Europe and Asia, Africa and the Pacific, in a swirling spectacle that will delight young and old.

Sponsored by Shell Australia Limited.



BOTANIC CONCERT

Botanic Gardens, March 3 at 5pm

A band concert of popular music in one of Adelaide's most beautiful public gardens. Family entertainment best enjoyed by bringing along a rug or folding chair.

Presented by the Friends of the Botanic Gardens.

5-DOUBLE-A OLD-FASHIONED FESTIVAL PICNIC

Rymill Park, March 4, 10am to 5pm

A feather boa hat piled high with fruit and flowers for Mother; a boater for Father; a sailor suit for young Tom, and Sis can wear a frock with a big blue sash - dress up the family and take a day out in the Edwardian era at the big Festival picnic.

Sports, music, displays and catering have all been carefully researched to be in period and families are invited to come along with their own traditional Edwardian picnic hampers.

Sponsored by 5-Double-A and Dairy Vale

5-DOUBLE-A Dairy Vale

TWILIGHT BAND CONCERTS

Elder Park Rotunda, March 5 to 9, 12 to 16 at 5.30pm

Concert and brass bands from districts and communities throughout the State play at sundown.

Sponsored by Festival Gold Margarine



BREAKFAST IN THE MALL

Rundle Mall, March 7 to 10 from 7 to 9am

A breakfast for early risers - fresh pancakes, orange juice, coffee - in the heart of the City.

Presented by the South Australian Gas Company



SOUTH AUSTRALIAN GAS COMPANY

FESTIVAL OF FLOWERS

Rundle Mall and State War Memorial, March 8 to 10

Part of Adelaide's folkways since 1936, Flower Day 1984 will be expanded into a three day Festival with colourful arrangements and displays throughout the city centre and the huge Lady Bonython Memorial Floral Carpet in front of the War Memorial on North Tce.

Presented by the Rundle Mall Management

FESTIVAL CRAFT '84

Elder Park, March 10, 10am to 10pm; March 11, 10am to 6pm

Australia's leading craftworkers go on show in one of the Festival's main open air features.

Organised by the Crafts Council of South Australia, Festival Craft '84 is a trade fair whose participants are all professionals and who have been selected to ensure that only the best in a wide range of craft specialities will be worked at and displayed for sale.

In a market-fair atmosphere with colourful individual stalls, craftspeople will display and give continuous demonstrations of skills in what will be a national craft event of high quality and artistic integrity.

Presented by the Crafts Council of South Australia

CITY ILLUMINATIONS

As is traditional, the lights will be turned on in the city, bathing familiar buildings in unusual colours and patterns of light. And Victoria Square will be transformed by a special floodlighting project designed by the Illuminating Engineering Society of South Australia.

FREE FOR ALL

Anywhere, Anytime


The Festival Centre Trust's Community Arts Program fills the city streets and parklands with music, performers, clowns and entertainers.

SINGING THE SUN DOWN

Elder Park, March 18 at Sunset

Composer: Alan John

The Festival will be gently 'sung away' in a massed choral performance by some 10,000 schoolchildren under the direction of composer Alan John, and with lyrics by the acclaimed poet and novelist, Tom Shapcott.

 A LARGE GROUP of children are herded into an auditorium to watch, say, a piece of theatre. As they wait, they generate a standard random hubbub, but as soon as the house lights are dimmed, as if responding to some kind of natural law, all voices unite in a single, unmistakable sound; part laugh, part cheer, part scream. It's a noise I've always enjoyed, because there seems to be something very basic and positive about it; it's as if each member of the group is saying: 'You can't see me any more, but I'm still here and to prove it I'm making the loudest sound I can'. This kids' rage 'against the dying of the light' was my starting point for the piece. In fact, the text I chose is a less ponderous but no less profound variation on Dylan Thomas' words: the prefatory lines to Thomas W. Shapcott's SHABBYTOWN CALENDAR.

*The loneliness must be made
to hear there is no silence:
though we cannot outstare the sun,
it is not in our nature to endure the darkness*

What in particular appealed to me about these lines was the connection they made between man's inability to accept darkness and the urge to make sound, to 'fill the gap'; surely the root of all music, and indeed all creative endeavour. This simple, beautiful statement seemed a perfect basis for a piece commissioned to close two weeks of frenzied artistic activity, and especially one taking the form of a huge tribal-like gathering in which the darkness is ritualistically 'warded off' by the power of human larynx and lungs.

A random rage, then, by ten thousand children? Well, not if all goes as planned: the piece does end with a shout, but only after twenty-five minutes of tightly structured music. As the clock advances about two and one-half minutes from the moment when the sun touches the horizon to the moment when it disappears from our view, the work is structured around units of five: there are five sections of five minutes each, sung by five choirs, each with its own five note scale. At the climax of the piece the poem is heard as five adult voices, each representing one of the choirs, bid farewell to the sun. In the course of this solo, the discovery is made that each of the five scales is derived from a single scale which, in the final section, all the children take up in a massive 'round'. I make no apologies for this heavy-handed musical symbol of the brotherhood of man, or rather the unity of mankind: I've dedicated the piece to the sisters of Greenham Common, and their tireless rage against the forces that would plunge the human race into darkness forever.


Alan John

The Festival is grateful to Radio 5UV for on-air co-ordination of this work,
The Education Department of South Australia and the
Astronomical Society of South Australia.
Sponsored by Streets Ice Cream



WRITERS' WEEK

Pioneer Women's Memorial Gardens, March 4 to 10




THE BRIGHT striped marquee on the lawns across King William Road from the Festival Centre is now a Festival tradition. For the fourth Festival running it will be the home of Writers' Week, Australia's most important regular gathering of writers. Together with its satellite bookshop and bar, the marquee will provide a clearly visible focus for a week of discussions and readings by writers from around the world.

Each Festival, writers from overseas join some of Australia's best known writers in a week-long program covering a wide range of issues. The program consists of talks, panel discussions and readings from the writers' own works.

The public discussions and readings provide a forum for the writers taking part to exchange views with fellow writers and readers. Admission to the sessions is free and no kind of formal registration is required.

Although prepared papers are given in some sessions, audiences participate in question and answer periods and the general emphasis of the week is on informality and spontaneity. One of the continuing pleasures of Writers' Week is to be able to chat informally with writers over a glass of wine or cup of coffee at the bar, which also provides light meals and snacks.

Equally important is the opportunity to browse through the comprehensive selection of imported and local books on sale at the bookshop adjacent to the marquee. Titles by all participating writers are available and the result is a superb array of books especially relevant to Writers' Week.



IN 1984, Writers' Week welcomes to Adelaide a group of stimulating, confronting, provocative and acclaimed writers. They will include from overseas André Brink, Angela Carter, Bruce Chatwin, Françoise Gilot, Bessie Head, Russell Hoban, Keri Hulme, Per Jersild, William Kennedy, Jean-Marc Lovay, John MacGahern, Ernest MacIntyre, Salman Rushdie and D.M. Thomas.

Australian writers attending include Blanche d'Alpuget, Peter Goldsworthy, Rodney Hall, Barbara Hanrahan, Dorothy Hewett, Barbara Jefferis, Elizabeth Jolley, Victor Kelleher, Thomas Keneally, Ian Moffitt, Dmitris Tsaloumas, Kath Walker, Archie Weller and Morris West.

Other highlights of Writers' Week include an Aboriginal storytelling session, daily book launches by a number of leading publishers, and a special program devoted to the life and work of a major Australian writer: for 1984, Joseph Furphy. A series of lunchtime readings of poetry and prose will be arranged for writers at venues in the city.

Before Writers' Week starts, official participants will spend an informal weekend in the Adelaide Hills, giving guests a chance to meet fellow writers and organisers.

2pm WRITERS READ: Invited guests read from their works.

4.30pm AN HOUR WITH FRANÇOISE GILOT

5.30pm BOOK LAUNCH: Hyland House

THURSDAY MARCH 8

10am COMMEMORATIVE SESSION: Writers' Week 1984 celebrates the life and career of Joseph Furphy through extensive readings of his work.

1.30pm BOOK LAUNCHING: George Allen and Unwin

1.30pm LIVING ON THE EDGE: Some writers find themselves at the edge of society but from their discomfort and potential danger comes insight and a disturbing perspective.

4.30pm WRITERS READ: Invited guests read from their works.

5.30pm BOOK LAUNCHING: Pan/Picador

FRIDAY MARCH 9

9am WRITERS VISIT SCHOOLS

1.30pm BOOK LAUNCHING: Penguin Books

2pm FANTASY AS REALITY: If the world we live in is constructed in our minds, then it can be anything we choose. Or can it?

4.30pm WRITERS READ: Invited guests read from their works.

5.30pm BOOK LAUNCHING: Angus and Robertson

LUNCHTIME READINGS:

In addition to programmed readings and Aboriginal storytelling, unofficial readings for all who wish to participate will be arranged at lunchtimes during the week. These will be held at a variety of locations in order to provide wider access for the public to this traditional part of Writers' Week.



Writers visiting Australia for Writers' Week receive assistance from Rigby Publishers, the British Council, William Collins Pty Ltd, Pan Picador, Heinemann Books, The Australia Japan Foundation, the Canada Council, the French Embassy in Australia, the Indian Council for Cultural Relations, the Embassy of Ireland in Australia, the New South Wales Premier's Department: Division of Cultural Activities, Pro Helvetia, the Swedish Institute, The New Zealand Literary Fund, the Victorian Ministry for the Arts, the Western Australian Arts Council and the Youth Performing Arts Council. Writers' Week receives funding from the Literature Board of the Australia Council. Sponsored by Rigby Publishers.



CONTEMPORARY AUSTRALIAN ART EXHIBITIONS

Curator: Tony Bishop

Juan Davila

JUAN DAVILA - widely recognised as one of the most provocative and confronting artists working in Australia today - is concerned with questions of identity, the identity of art, the nature of the artistic act, the artist as an observer of himself. Using the French psychoanalyst Jacques Lacan's ideas on sexuality, alienation, repression and desire, Davila's art is as uncompromising as its message is bold, revealing and savage.



Davila emigrated to Australia in 1974 after studying law and fine arts at the University of Chile. He has exhibited extensively in South America, Europe and Australia and was included in the Twelfth Biennial of Paris in 1982.

Among his major Australian exhibitions have been SPECTRES OF OUR TIME, organised by the Art Gallery of South Australia; his controversial STUPID AS AN ARTIST at the Sydney Biennale; VISION IN DISBELIEF at the Art Gallery of New South Wales; and POPISM at the National Gallery of Victoria. Experimental Art Foundation, 59 North Tce, Hackney, from March 1

Ken Whisson

KEN WHISSON'S first major exhibition of paintings and drawings in South Australia shows this talented artist, who was a former pupil of the brilliant Russian born Melbourne artist, Danila Vassilieff, to be a major figure in contemporary Australian art.

Since 1978 he has lived in Perugia, Italy, where many of the works on show were painted. Yet his world of enigmatic shapes, lines and images, drawn from the banal and compact disorder of the post-industrial urban landscape, is one that is as easily comprehended here as there. He summons up images which sometimes seem to function as a denial of pictorial language and which dislocate perceptions and yet in fact add a new dimension to our visual interpretation of the world.

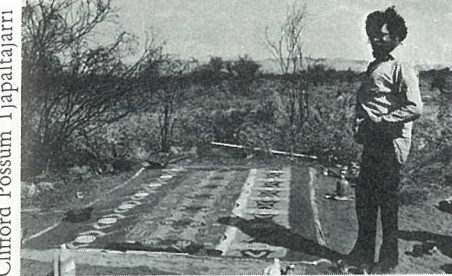
Contemporary Art Society Gallery, 14 Porter Street, Parkside from March 1



Painters of the Western Desert

PAPUNYA IS the name of a recently created settlement in the central Australian desert. It is some 260 kilometres west of Alice Springs, on Aboriginal land, within a large area secured under the Haasts Bluff Aboriginal Land Trust.

The paintings from Papunya are in an adapted contemporary form (of acrylic paints applied to canvas or small boards) but are traditional in content. This 'movement' was stimulated in 1970 by an art teacher, Geoffrey Bardon, who was then teaching at the



Clifford Possum - Japaltjarrri

Papunya school. He began to involve some of the older men of the local Aboriginal groups in the design and production of large outdoor murals painted on the school buildings. These murals were eventually carried out incorporating traditional motifs, ideograms and abstract patterns derived from the tribal ground and body paintings used for thousands of years in sacred ceremonies.

The stimulus of painting large outdoor murals - to make a public work

incorporating elements of traditional art - soon caused a number of men to begin painting, first on cardboard and small boards, then on stretched canvas. It had the effect of restoring a number of senior men to their rightful roles as transmitters of tribal law and lore, rather than mere bystanders to a white-conceived educational process.

This adoptive movement, within an Aboriginal community that does not produce bark paintings as occurs in northern Australia, has given rise to the recording of the ancient ground designs and body paintings of the desert in a more durable form. As consciousness has grown of these works' portability, and especially of their reproduction through books and catalogues, so the tribal artists have increasingly edited out any material that belongs to the strictly 'secret-sacred' aspects of their culture - which may not be witnessed by uninitiated group members, especially women and children.

There has now been a substantial output of works from Papunya over the 13 years since 1970. Sales of works of the 'Papunya movement', as it eventually became known, were gradually organised and channelled through a company owned jointly by the artists concerned. The company is called Papunya Tula and has an office in Alice Springs. Royal South Australian Society of Arts, Institute Building, North Terrace, Adelaide.

From March 4



Artists' Proof

TWO YOUNG Australian photographers - Wayne Fimo and Julie Brown - challenge orthodox photographic exhibition conventions. Adelaide-born Fimo's work is concerned with ideas and thought processes. Each piece is multi-layered and operates at a variety of levels, cross-referencing the visual, intellectual and semantic components used. 'To take an idea, to beam it in all directions, stretch as many possibilities and probabilities, and then turn it back on itself', is how he describes it.

Humour, including black humour, often plays a large part in these works. 'It seems as if we can respond with laughter and reflect later upon the gravity', he says. 'The play is to allow us a safe emotional distance from disturbing concepts.'

Very little is sacred in this work which is often irreverent, witty, visually complex, but ultimately deeply serious with large painted photographs made from black and white originals and sculptural pieces incorporating photography.

Like Fimo, Sydney photographer Julie Brown also disregards what they call the 'single file ducks-on-a-wall' penetration of photographs. In her work large transparencies, black and white prints, boxed collages, slides and the like are juxtaposed in dramatic relationships, making a landmark exhibition for contemporary Australian photography. The Developed Image, 389-391 King William Street, from March 1

ART GALLERY OF SOUTH AUSTRALIA

Masterworks of Australian Painting and French
Barbizon School from the Elders IXL Collection
James Cant Retrospective Exhibition
Gallery of South Australian Art from March 1
The Centre - Works On Paper By Contemporary
Australian Artists
David Murray Print Gallery from March 1

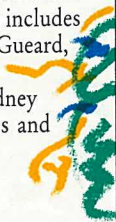


The Elders IXL Collection

THE ELDERS IXL Collection, which is one of the finest art collections left in private hands in Australia, is being exhibited for the first time outside the Company's Adelaide head office.

The Collection was largely put together by the late Managing Director of Elder Smith Goldsbrough Mort Limited, Sir Norman Giles, between 1967 and 1975. It covers three distinct areas: Australian art c.1830-c.1930, Australian art of the 1950s and 1960s and a small collection of Barbizon pictures.

Sir Norman's love of Australian and French art and his love of the landscape is shown in this excellent collection. The collection of 19th and early 20th century painting includes work by John Glover, Conrad Martens, John Skinner Prout, S.T. Gill, Eugen von Guericke, Tom Roberts, Arthur Streeton, Walter Withers, Phillips Fox and Hans Heysen. The collection of contemporary Australian art contains works by Arthur Boyd, Sidney Nolan, Albert Tucker, John Perceval, Russell Drysdale, William Dobell, Lloyd Rees and others.



VIZARTS



James Cant Retrospective Exhibition

THE JAMES CANT Retrospective Exhibition surveys forty years of the artist's work from his earliest surrealist and expressionistic cubism of the late '30s to ceramic pot decorations which he made in the late '70s when growing illness prevented other creative activities.

The Exhibition consists of some 70 works gathered from public and private collections throughout Australia. It is hoped that this first retrospective of James Cant's work will show his importance not only to South Australian art but also to Australian art generally. James Cant died in Adelaide on 26 June 1982, aged seventy, having suffered from multiple sclerosis for many years. Cant is well known throughout Australia for his paintings of the late 1950s and 1960s featuring studies of the minutiae of nature. This was, however, only one aspect of Cant's work. Few people are aware that he was in the vanguard of the English Surrealist movement in the 1930s. He studied at the Central School of Art and Craft in London, he exhibited in the company of Ernst, Klee and de Chirico and in 1937 Cant showed paintings at Agnews, in an exhibition of work produced by the ten most promising *avant-garde* painters in Britain.

EDWARD COWIE DAME EDNA'S WARDROBE SUZIE MAEDER DEBRA BUSTIN



Edward Cowie: Paintings

THE EPITOME of a modern Renaissance man, English-born Edward Cowie is not only an acclaimed composer and conductor but also a talented painter and world renowned ornithologist.

Cowie's paintings reflect a preoccupation with bird life and the natural landscape and express a unique rhythmic, visual quality. On pages 19 and 27 he writes of his work as musician and painter and of the influence Australia is now having on all his work.

Greenhill Gallery, 140 Barton Terrace, North Adelaide

March 11 to April 5, Mon to Fri 10am to 5pm, Sat, Sun 2pm to 5pm



The Fashion Diary of a Victorian Housewife: Dame Edna's Wardrobe 1956 - 1983

HELLO POSSUMS,

This is Dame Edna with a personal message for students of fashion. There is a lot of silly permissive twaddle talked these days about coming out of the closet. Isn't there?

Well, thanks to the Performing Arts Collection of SA, in association with the Performing Arts Museum, Victorian Arts Centre, I am leading my friends *into* my closet.

What Adelaide woman would let the world and his wife poke around in her private wardrobe? Can you imagine some of Adelaide's leading trendsetters up front and as generous as I am? People such as Julie Bonython, Dula Zacharia, Wendy Chapman or Jessica Dames giving you the run of their racks - not a bit of it!

So far the only thing that has got up close to my glamorous cossies are the moths. It is to save my historic frocks from

becoming moth fodder that I have bequeathed them to the nation.

These are just a handful of the gowns I have dazzled my public with over the years.

If Mount Lofty exploded, like Mount Vesuvius did in the olden days, and all the archaeologists dug up from Adelaide was my wardrobe, goodness me - what a glimpse



ARTISTS WEEK

The Fringe Centre, March 11 to 17

VISUAL ARTS people from all over Australia will converge on Adelaide during the second week of the Festival to take part in a series of public forums on cultural issues. Guest panellists will include prominent artists, philosophers, architects, critics and advertising people.

This year Artists Week will be held in the Fringe Centre, on the corner of North Terrace and Morphett Street (formerly Lion flour factory) and will include a major exhibition.

Program details from the Fringe Centre or phone Stephanie Britton (Artists Week Co-ordinator) on (08) 356 8511.

SUNDAY MARCH 11

ART AND TECHNOLOGY

Challenges to conventional thought from artists working in new media.

ARTISTS TALK.

MONDAY MARCH 12

THE IMAGE-GO-ROUND: MASS MEDIA, STYLE AND ART

The relationship of art and advertising imagery is examined by people from both areas.

ARTISTS TALK.

TUESDAY MARCH 13

ART WRITING

Australian art magazines, old and new: their influence on the art scene.

ARTISTS TALK.

WEDNESDAY MARCH 14

ARCHITECTURE : ALTERNATIVE SYSTEMS

A look at some innovative approaches to architecture: professionals and artists compare views.

VISUAL ARTS BOARD PUBLIC FORUM. (see below)

THURSDAY MARCH 15

ABORIGINAL ART: THE POLITICS OF CONSUMPTION AND DISPLAY

Should Aboriginal art be promoted and marketed like modern Western art?

ARTISTS TALK.

FRIDAY MARCH 16

WHAT'S HAPPENING TO PAINTING?

The origins and implications of the so-called New Expressionism.

ARTISTS TALK.

SATURDAY MARCH 17

PERFORMING ART/ PERFORMANCE ART

People from theatre and performance art compare their two disciplines.

ELECTRONIC MUSIC EVENT by Tristram Cary in Wills Court, University of Adelaide, in association with Interface (see below).

play will be workshopped by The Stage Company, directed by John Noble. Train leaves Adelaide Railway Station at 2pm. Chartered bus from Mt Lofty Station to 'Eurilla', Summit Road, Crafers. \$15.50 (includes train, bus, wine and refreshments). Bookings at BASS.

The First Australian Designers Conference, March 8 to 11, 10am to 4pm, Festival Centre Conference Room, organised by the Designers Association in the Performing Arts. Is there Australian design? Discussion sessions and talks by designers on recent Australian and international stage design. Contact DAPA (02) 949 6327, Ken Wilby (08) 51 5151.

Tanunda Essenfest, March 4: German Food and Wine Festival at Tanunda.

Glendi Festival, March 17, 18, Thebarton Oval, a festival to promote Greek culture and lifestyle, held to coincide with Greek National Day. Greek food, dancing and entertainment.

SA Poets' Union poetry readings on Popeye: March 5 at 8pm, Interstate poets read; **March 8 at 8pm,** A Night of Elegance; **March 12 at 8pm,** Promise of Performance; **March 15 at 8pm,** Music and Poetry: Tickets \$5, Concessions to Poets' Union Members.

Opal and Jade Exhibition, South Australian Museum, March 3 to 18: Mon, Tue, Thu, Fri, Sat: 10am to 5pm, Wed 1pm to 5pm, Sun 2pm to 5pm. A rare opportunity to see the most valuable collection of South Australian opal and jade ever displayed. Adults \$2, children \$1, family \$4, Concession holders \$1.50. Enquiries: South Australian Museum Information Centre (08) 223 8911.

State Library, Feb 20 to March 18, North Terrace: The colourful history of the Adelaide Festival plus reviews of Festival and Fringe attractions as they are published.

Holy Shroud Exhibit, Feb 27 to March 16, 9.30am to 4pm, Commonwealth Banking Corporation, 96 King William Street: Full size photographs of The Holy Shroud of Turin with other visual display material.

Greenhill Galleries, 140 Barton Tce, North Adelaide: Feb 21 to March 8: Clifton Pugh, Anne Graham, Ann Brownsworth, Errol B. Davis; **March 11 to April 5:** Charles Blackman, Mike Hammond, Edward Cowie; **Feb 26 to March 26 at Old Mill Hahndorf:** Pro Hart.

Jolly Frog Art Gallery, 10/116 Melbourne Street, North Adelaide, March 1-18, Mon to Sat 10am to 5pm, Sun 1pm to 5pm: 'Survey 3' - survey of three South Australian painters - James Ainslie, Darrell Coggins and Russell Pick.

Round Space Studio and Gallery, 21 Roper Street, March 4 to 24, Mon to Fri 10am to 5pm, Sat, Sun 2pm to 5pm: past and present members show.

Eastwood Crafts Gallery, 113 Glen Osmond Road, Eastwood, Feb 26 to March 18, Mon to Sat 10am to 5.30pm, Sun 2pm to 5.30pm: 'A Complementary Quarter' - Christopher Headley and Stephanie Livesey, Stoneware and Porcelain; Christopher Wright, Hot Glass; Anita O'Hair, Chinese Brush Paintings.

Coriole Vineyards, Chassey Road, McLaren Vale, March 1 to 18: Jeremy Gordon, Neil Taylor, Peter Chapman, Helen Herd, Charles Cooper.

Bonython-Meadmore Gallery, 88 Jerningham Street, North Adelaide, March 3 to 28, Mon to Fri 10am to 6pm, Sat, Sun 12 to 5pm: Tim Storrier, paintings; Milton Moon, ceramics; Tony White, Jewellery.

Elmswood Fine Crafts, 189 Unley Road, Unley, March 1 to 31, Mon to Sat 10am to 5pm, Thur 10am to 8pm, Sun 2pm to 5pm: Jeffrey Mincham, sculptural forms in raku, ceramics; Ashley Manley, watercolour paintings; Sue Rosenthal, weaving for the wall.

Newton Gallery, Malvern Village, 259 Unley Road, Malvern, March 1 to 18, daily 11am to 5pm: Ainslie Roberts, Frank McNamara, Penny Dowie, John Borrack, Kenneth Jack and jewellers Pat Hagan and Margaret Russell.

L'Unique, Shop 6 Renaissance Arcade, 21 Pulteney Street, Feb 26 to March 18, Ceramics by Marianne Cole.

Anima Gallery, 239 Melbourne Street, North Adelaide, March 4 to 25, Tues to Fri 10am to 5.30pm, Sat, Sun 2pm to 5pm: Alison Goodwin and Pamela Harris, screenprints; Rae Howison, ceramics; Kay Lawrence, works on paper; Dianne Longley, etchings; Olga Sankey, lithographs.

Elder Fine Art Gallery, 106 Melbourne Street, North Adelaide, Feb 28 to March 25, 10am to 9pm daily: 'Adelaide's Best' - 25 of the best artists working in Adelaide today. Plus: March 8 to 13, Australia-wide jewellery fair; March 5 to 12, 'Brushmen of the Bush' - Noel Johnson, Jack Absolem, Pro Hart, Ho Schulz, Eric Minchin, John Pickup.

Studio 20, Craft Gallery, 20 Coromandel Parade, Blackwood, March 6 to 27: The Gold Medal Exhibition of the Potters Guild of South Australia.

Kingston House Gallery, 148 Anzac Highway, Glandore, March 1 to 18, Wed to Mon 11am to 5.30pm: Kathleen Edkins, Eivars Jansons, Pam Beinsley (oils); John Hinge (water colours); Lionel Lindsay, Norman Lindsay (drawings and prints).

Womens Art Movement, 238 Rundle Street, Tue to Fri 10.30am to 5.30pm, Sun 2pm to 5pm: **March 1 to 12:** 'Garments as Art', **March 13 to 27:** 'Women's Performance Art Documentation Show'.

FORUM

Edmund Wright House
March 2, 5 to 9, 12 to 16 at 1pm

A SERIES OF public discussions with visiting Festival artists in which they talk about their work, and members of the public have the opportunity to question, criticise and even applaud.

Friday March 2 Images of Folk Culture

The directors of the Raun Raun and Macunaima companies discuss the fusion of contemporary theatre form and traditional folk legend.

Monday March 5 An Hour with Mike Westbrook

One of Britain's leading musical innovators, Mike Westbrook, talks about his music, with other members of his band.

Tuesday March 6 Chaos Instead of Music

John Tasker, Rodney Fisher and Patrick Thomas examine the story behind MASTER CLASS and LADY MACBETH OF MTSENSK and discuss its implications.

Wednesday March 7 An Hour with Shogo Ohta

The creator of MIZU NO EKI verbalizes on a "theatre of silence".

Thursday March 8 New Music in Australia

Australian composers including Larry Sitsky and Bozidar Kos, and members of Flederman, talk about bringing new works to the concert platform in Australia.

Friday March 9 1984 A.D.

Ljubiša Ristić and members of the cast reflect on the motivations and process in the creation of 1984 A.D.

Monday March 12 The Making of The Three Legends Of Kra

Nigel Triffitt and members of the cast and crew illuminate the processes in creating environmental theatre on an epic scale.

Tuesday March 13 An Hour with Edward Cowie

The epitome of a modern Renaissance man, Edward Cowie talks about his work as composer, conductor, painter and ornithologist.

Wednesday March 14 Make 'em Laugh

Johnny Melville, Los Trios Ringbarkus and The Bouncing Zecks are serious about being funny.

Thursday March 15 An Hour with Anthony Steel

A chance to examine the Festival almost past and discuss new directions with the Festival's Artistic Director, Anthony Steel.

Friday March 16 New Steps

Festival choreographers including Molissa Fenley and Jonathan Taylor discuss their works.

Next door to the Hilton is the new Adelaide courts complex, just across from the fine old stone Supreme Court, one of the finest pieces of Victorian architecture in the City. The new courts have been built inside the belle époque facade of the old Charles Moore department store and are in their own right of architectural interest. Now known as the Sir Samuel Way Building, the courts house a wonderful collection of South Australian art and are well worth a visit.


The Glenelg tram leaves from the centre of Victoria Square every fifteen minutes. Glenelg is the site of the first landing place for European settlers in Adelaide and, as well as its colourful history, it has a great holiday atmosphere all year round. You can visit the museum or dine at a seafood restaurant aboard the BUFFALO - a replica of the ship which carried the first Governor (and 350 other brave emigrants) to South Australia in 1836.

Adelaide boasts a concentration of some of the most gracious Victorian stone buildings to be found anywhere - from its famous churches and cathedrals to its elegant hotels with decorative cast-iron balconies. But also hidden away in narrow streets are rows of single-fronted stone workers' cottages and behind high brush fences and leafy trees are bluestone villas and magnificent mansions.

Right next to the Railway Station on North Terrace is Adelaide's original Legislative Council Chamber, built in 1855 and now the Constitutional Museum. Its BOUND FOR SOUTH AUSTRALIA exhibition is a masterpiece of electronic wizardry and is one of the most interesting museum displays in Australia.

Walking in an easterly direction you'll pass Parliament House, Government House, the magnificent Angaston marble War Memorial, the Institute building, State Library, SA Museum (with its 3,000 year old Egyptian column in front) the Art Gallery of SA, University of Adelaide, Royal Adelaide Hospital and finally the Botanic Gardens.

Opposite the hospital is Ayers House, the former home of Sir Henry Ayers who was seven times Premier of South Australia, and after whom Ayers Rock was named. The building is now famous for its fine restaurants and as a National Trust museum which is open for regular tours.



SHOPPERS NEED to know about Rundle Mall with its feast of interesting arcades, fruit and flower stalls and major department stores - Myers, David Jones and John Martin's. It's fun just to enjoy the atmosphere, especially around lunch times, of one of Australia's most interesting shopping centres.

Melbourne Street, North Adelaide, is famous for its boutiques and while you're there, have lunch under the century-old grapevine at the Old Lion Hotel, or try the pecan pie at the Family Bakery.

On the other side of town, browse for antiques and fine crafts along Unley Road. Elmswood is a superb craft shop/gallery and just around the corner in Edmund Avenue is the Woolgatherers' Weavers' Workshop and Embroiderers' Guild.

Highly recommended for specialist shopping are Downunder Australiana in Gouger Street, the Jam Factory on Payneham Road for beautiful crafts, and a host of wonderful bookstores, for example the Third World in Hindley Street, Liberty Bookshop in Twin Street and the Murphy Sisters on Norwood Parade.

You can't leave Adelaide without visiting at least one of its markets. The Central Market, just behind the Hilton, is open on Tuesdays, Fridays and Saturday mornings for delicious fresh foods; if you have a sense of adventure, try jostling with the crowds on Sunday mornings on the pier at the Port Adelaide fish markets; Sunday markets also operate at the Brickworks at Thebarton and in the East End Markets on East Terrace, where you can buy anything from a budgerigar to an ugg boot.

Finally, if you have time, do take a trip to the Barossa Valley, Clare Valley or Southern Vales wineries - needless to say, South Australian wines will add to the enjoyment of anything you do in Adelaide.

Kay Hannaford

EATING OUT IN THE FESTIVAL CITY

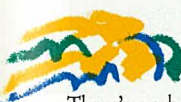


WITH SOME 400 restaurants, eating out in Adelaide is a delight. For visitors unfamiliar with South Australia, it's worth mentioning what, in general terms, we are especially good at. Our seafood, especially snapper, calamari, lobster, prawns and whiting, are justifiably revered. And South Australia produces 75% of Australia's wine. You'll find our tastes parochial, but that's to your advantage as you drink your way adventurously through unfamiliar wine lists.



Breakfast:
SOME OF YOU may be unfamiliar with this meal, so you can skip straight on to lunches. But if you want to read the papers, see the reviews, and enter the day slowly, there are: HORST'S in Grenfell Street with its good croissants and coffee and home-made jams. THE LEFT BANK, both on the southern side of Hindmarsh Square and in Charles Street, is just gentle at that time of day. The OBEROI hotel produces plush, silver service and a great view and HERBIG'S GUM TREE in the Hilton International Adelaide is perfect for a one-meal-a-day feast.

The PRODUCER'S HOTEL or the CROWN AND ANCHOR at the eastern end of Grenfell Street open early because of their proximity to the East End Market; also try RUBY'S CAFE very early on market days for fine bacon and eggs. On a Sunday book early at the DYNASTY in Gouger Street or the TUNG SING in Hindley Street for a brunch of yum cha.



Lunch:
THERE IS the long lunch, especially when someone else is paying, and the short lunch. Adelaide has a marvellous choice for both.

There's no better starting place for short cheap lunches than Gouger Street, with 33 eating places between Victoria Square and Morphett Street. Among the more interesting are several tiny, unlicensed Malay restaurants around the market: the ASIAN GOURMET, MALACCA CORNER and BUNGA RAYA. Hindmarsh Square has the imaginative freshness of GOVERNOR'S and one of Adelaide's few Indian restaurants, JASMINE. Amongst the budget-priced try PAGANA'S in Hindley Street for a basic and well prepared Italian menu and the AUSTRAL hotel for Art Deco environs and good wholesome tucker.

Heading upmarket it's back to HORST'S for a crisp and diverse buffet. Just around the corner in Chesser Street is the clubby, conservatism of CHESSER CELLARS with its cold cuts and vast choice of wines. And just around another corner in Coromandel Place is MAXIM'S - on the plush side but with good, honest fare. RIGONI'S bistro in Leigh Street has been a favourite with the long lunch brigade for its cool Italian elegance and wonderful fresh pasta. Let's not overlook the Festival Centre's BISTRO right under your noses, with one of the best lunchtime views in Adelaide. Heading east along the river you'll find an equally perfect setting at JOLLEYS Boat House Restaurant, perfect for lunchtime exuberance. And not far away on North Terrace in Ayers House is PAXTON'S, for a splendidly indulgent buffet of the one-meal-a-day variety.

Further from the town centre there's the stylish silk and satin of NEDDY'S in Hutt Street, with a pretty courtyard, and across the road SARAH'S CAFE for sophisticated vegetarian meals. Heading further west is ASIO'S in Sturt Street, conservative Italian and with a popular courtyard; and on to LIL'S BRASSERIE in King William Road with its regional French cooking, gregarious atmosphere and streetside tables. A little further down the same road, REILLY'S has set a standard in Adelaide with its technical brilliance and imagination; it too has a small courtyard. DECCA'S in Melbourne Street should scrape in here, too, not least for its courtyard and stylish al fresco dining.

Coffee and Snacks:

SOMEWHERE TO take a breather, inexpensive but pleasant, at any time during the day? These should fit the bill: AUNT NELLIE'S in the Renaissance Arcade off Pulteney Street has diet-killing cakes and snacks, so does PETTY SESSIONS near the Law Courts in Gouger Street. Who sells the best coffee? The cognoscenti fight over this, but try FLASH gelateria in Hindley Street, AL FRESCO, both in Rundle Street and North Terrace, and LUCIA'S in the Central Market. The LEFT BANK, mentioned earlier under breakfasts, is also popular for coffee and chat. And QUIET WATERS, as its name might imply, is an oasis of calm downstairs in Hindley Street. KAPPY'S coffee lounge in the heart of the city in Stephen's Place is something of an institution that will suit conservative tastes.

Dinner:

EVEN THE most ardent Festival-goer should take time out to enjoy artistry of a culinary kind, rather than just grab a quick meal and run. Restaurants such as the daring and unconventional POSSUM'S in O'Connell Street and MISTRESS AUGUSTINE'S next door, each with chefs who once were artists of a different kind, each with stunning presentation. REILLY'S, already mentioned, falls into the same category, perhaps NEDDY'S too, with its east/west fusion of styles.

If it's opulence you want, to be pampered at a price, top of the list is HENRY AYERS in Ayers House on North Terrace. The GRANGE restaurant at the Hilton International is another haven of expensive decadence. The RIVERSIDE restaurant in the Festival Centre has one of the finest night-time views imaginable, the MAGIC FLUTE in Melbourne Street blends tradition with imagination in a romantic atmosphere, the HOUSE OF CHOW on the corner of Wakefield and Hutt Streets, LE PARIS in Northcote Terrace, LA GUILLOTINE in Gouger Street and L'EPICUREAN in Goodwood Road range from upmarket Chinese through traditional to revolutionary French cooking.

For post-show appetites many of Adelaide's restaurants will be staying open till late so watch for details in the press. Reliable year-round late night spots regularly inhabited by theatricals include the up-market pizza house the AMALFI in Frome Road and the slightly less up-market DON GIOVANNI'S in Rundle Street. THEO'S is a great spot to cool down after a hot Festival night with calamari and Retsina.

NOW THE LIST gets too confusing because you can eat well and cheaply at many Adelaide restaurants. Personal preference takes over in mentioning the Japanese subtleties of KIKU on O'Connell Street, the down-to-earth honesty of Italian restaurants such as MARCO POLO and FONTANA DI TREVI in Pirie Street and DA CLEMENTE in Rundle Street, the bold and brisk geniality of ZORBA'S in Hindley Street, and the fiery pleasures of the BANGKOK in Regent Arcade.

And if you want to dine well under the stars - or sun - consider taking a Barossa picnic hamper, complete with wine, from the Gnadenfrei Estate Winery. You can collect them in the city, and order by phone. Bon Appetit!

Nigel Hopkins



A VERY SELECT, quite idiosyncratic list assembled by a group of dedicated and exhausted researchers, presented for the delectation of those who are avid for all kinds of entertainment in the Festival city. Some venues do not open Mondays and Tuesdays. Readers attend any or all at their own risk.



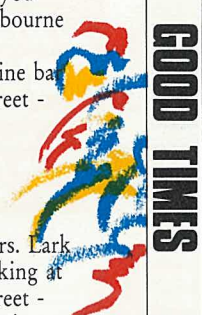
Swanky
NITE SPOTS for putting on the Ritz. Regines Restaurant, Light Square - food, bar, disco and a scattering of singles. Da Vinci's, Light Square - where you go before or after Regines. Heaven, 68 Unley Road - very up-market supper club and bar with an occasional journalist propped up in the corner. Juliana's, Hilton International Adelaide - disco in the international hotel circuit style. Limbo, Fenn Place (off Hindley) - newest nite spot in town, (should be open for the Festival). New York, New York, 175 Greenhill Road, Parkside - expensive young-set disco.



Soft Core
NOT AS UP-MARKET as above, not as down-the-road as below. If you must wear jeans make sure they've Designer Labels. Jules, Hindley Street - disco with teenagers of all ages, till dawn (but no jeans at all here). Hotel California, Currie Street - younger, more innocent than Jules. Alfresco, Rundle Street East - ice cream, coffee and Italian cakes - doe-eyed Italian boys and girls gather here and think about more spice than sugar. Royal Admiral Hotel, Hindley Street - recently refurbished and now safe. Talbot Hotel, Gouger Street - interesting key club at night in the Saloon. Adelaide Festival Centre Bistro - if you want to meet the actor you fancied in the show, try here. Old Lion Hotel, Melbourne Street, North Adelaide - big disco and bar complex in old brewery hotel, very atmospheric, well worth a visit. Bogarts, Melbourne Street, North Adelaide - wine bar disco with hi-tech hellos. The Festival Club, see page 119. Fiddlers, Hindley Street - restaurant and bar.



Rough Trade
FORGET THE Designer Labels in this neck of the woods. Mars Bar, Gouger Street - top gay disco, full of young ravers. Lark and Tina's Bistro Cellar, Hindley Street - squeeze in and join all the others looking at all the others, listening to new music, watching acts. The Sett Upp, Hindley Street - downstairs, upstairs bar-cabaret, packed with people often nicely set up. Club Mix, Portobello, Melbourne Street, North Adelaide - a funny kind of place, a little down at



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LAKE

ELDER
PARK

KING WILLIAM ROAD

PLAZA

AMPHITHEATRE

short term parking

FESTIVAL CLUB
RESTAURANT &
PIANO BAR
entrance below
plaza level

FESTIVAL THEATRE
entrance below
plaza level

PLAYHOUSE
& SPACE
entrance at
plaza level

GALLERY
entrance at
plaza level

PLAYHOUSE & SPACE
entrance below
plaza level

FESTIVAL DRIVE
down to long &
short term parking

NORTH

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TAA have been appointed official carriers for the 1984 Adelaide Festival
Festival Artists' transport in Adelaide by General Motors-Holden's Ltd & Mitsubishi Motors Australia Ltd.

The Festival gratefully acknowledges the assistance received through grants from: The State Government of South Australia through the Department of the Arts; The Adelaide City Council; The Australia Council through the Community Arts Board, the Literature Board and the Music Board; Australian Elizabethan Theatre Trust; The British Council; The Australia-Japan Foundation; The Government of Papua New Guinea; The Friends of the Festival; The South Australian Education Department; Carclew Youth Performing Arts Centre; The Youth Performing Arts Council; Tasmanian Arts Advisory Board.

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CREDITS

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located in another reserve. This will enable your bookings to be processed as quickly as possible. You will be sent a refund for any difference. If seats remain only in a higher priced reserve, you will be notified of any additional cost.

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Anyone can become a Friend. Friends' subscriptions help to pay for the Festival. Advantages include:

- *Generous discounts on up to 6 seats for most events.
- *Voting rights at biennial meetings.
- *Free access to special activities and information (such as Festival Club and Friends' newsletter).

If you are not already a Friend of the Festival, join now - Single membership \$35, or join with a friend for \$60 - save \$5 each. Send in your subscription and claim your price reduction at once; for details phone Jacqui Hillman on Adelaide 51 0121.

GENERAL INFORMATION:

While every effort has been made to ensure accuracy in the text of this program guide, no responsibility can be accepted for errors or omissions.

Where complete details of programs were not available at the time this program guide went to press, supplements will be available at the events concerned.

We regret that latecomers cannot be admitted until a suitable break in the performance. The taking of photographs or tape recordings during performances is strictly prohibited. Smoking is not permitted in any of the auditoria. The management reserves the right of refusing admission to the theatres.

Disabled Patrons please contact the Theatres Manager on 51 0121 for information about the facilities we provide to assist disabled persons.

Lost property from all venues will be returned to the central lost property office at the Festival Theatre (telephone 51 0121).

Parking Facilities - the Festival Centre car park is open from 8am to 12 midnight Monday to Saturday, and on Sunday if there is a performance in the Festival Theatre (for further information about Sunday openings, please telephone 51 0121). The Markets Car park directly opposite the Opera Theatre is open to 11.30pm whenever a performance is scheduled at the theatre. The Gawler Place car park is open until 12 midnight Monday to Saturday for the convenience of patrons of the Scott Theatre and Elder Hall. Parking is available at Miller Anderson's car park in Hindley Street until 12 midnight, Monday to Saturday, for patrons of the Playhouse and Space Theatre. Will patrons please note that parking for the Arts and Royalty Theatres is difficult and we advise you to plan accordingly and arrive early.

Daylight Saving in South Australia will revert to standard time at 2am on Sunday March 4.

Information Booths will be situated at Adelaide Airport, Rundle Mall and the Festival Theatre Box Office foyer. At Adelaide Airport there will be booths in the domestic arrival halls staffed to coincide with major arrival times from February 29 to March 16. Information will also be available from the Travellers Service Bureau next to the newsagent in the airport. Rundle Mall Information Booth (at King William Street end) will be in service from February 29 to March 17, 9.30am to 6pm Monday to Thursday, 9.30am to 9.30pm Friday, and 8.30am to 12.30pm Saturday.

All programs are correct at time of printing. The right is reserved to alter these if necessary. Patrons are advised to check with the Festival directory in the daily press.

Youth Program Many of the Festival events will be presented at special day time performances for school groups. Posters with comprehensive information about all schools performances are available from Cate Fowler, Education Officer, Adelaide Festival Centre, King William Road, Adelaide 5000.

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