

# ADELAIDE FESTIVAL OF ARTS

February 25 to March 19, 1978



**BOOKING BROCHURE**



The 1978 Adelaide Festival will be our 10th. In the twenty years which have elapsed since a group of public-spirited Adelaide businessmen decided to get together and raise the finance for the first historic programme in 1960, the Adelaide Festival has more than come of age.

Since 1960, the Adelaide Festival has consolidated its claim to being Australia's most prestigious arts event and has won an enviable international reputation for excellence, imaginative programming and innovation.

Time has, of course, brought change and the thrust of the Festival has itself altered and sought new directions and initiatives. At the time of the first Festival, Adelaide was isolated not only geographically but artistically. Now it has one of the most admired performing arts centres in the world, a trio of permanent drama, opera and dance companies with a deservedly high national reputation, and a fine symphony orchestra.

Where once the visit of a major overseas theatre company to Adelaide was a rarity and when local professional performances passed unnoticed in the national media, the picture now is a very different one.

Adelaide enjoys a continued and varied full-time diet of the best of overseas and Australian creativity in all areas of the arts. Because of this, the Festival will change still further and emphasis on different aspects of its programme will shift.

The Adelaide Festival is now one of Australia's most important and influential entrepreneurs. In 1978 alone it has been responsible for directly or indirectly initiating tours of Australia by eight major performing companies and ensembles, and scores of leading writers, musicians, artists and individual performers. Many other Australian cities will enjoy the benefits of these Festival initiatives and the pleasure of those thousands of people attending performances in Adelaide will be duplicated all over the continent.

It is with great pride and warmth that the Festival welcomes to Australia in 1978 such distinguished guests as Sir Michael Tippett, the Choir of St. John's College, Cambridge, Gheorghe Zamfir and his soloists, Lucia Popp, Roger Woodward, the Matteson-Phillips Tubajazz Consort, the 62 members of the Polish contingent, comprising the Pipers and Trumpeters of Warsaw, the Polish Mime Ballet Theatre and Cricot 2; the Philippe Genty Company, Steve Hansen, Peter Schumann, Batya Zamir, Marian Montgomery and Richard Rodney Bennett, Jane Manning, Pam Brighton, Antoni Miralda, the For Colored Girls company from New York, and the Chhau dancers from Bengal.

From interstate we have again invited with pleasure Sydney's Nimrod Theatre and the Australian Performing Group from Melbourne (both old friends), and director John Tasker and playwright Peter Kenna with their world premiere trilogy. We are equally delighted to have in our programme several major companies and artists who are visiting Australia for other managements, notably The Israel Philharmonic Orchestra and Zubin Mehta, the Japanese Kabuki company, Les Percussions de Strasbourg, the Philip Jones Brass Ensemble, Paco Pena's Flamenco Puro troupe and Frans Brüggen.

As usual, Adelaide will be the scene of many history-making performances during the three weeks of the Festival. These will include the world premieres of several major musical compositions, three Australian plays and a number new dance works. In addition, there will be many first Australian performances.

On the local scene, South Australia's own performing companies – The South Australian Theatre Company, the State Opera and Australian Dance Theatre – will be tackling major challenges for the Festival.

In total, this official Festival programme offers more than 300 performances of over 100 different productions, concerts, recitals and special events. In addition, there are scores of free outdoor activities and happenings, all planned with the enjoyment of family groups in mind, and a comprehensive range of drama and music in Focus, the Festival's fringe programme.

Writers Week will again attract leading literary figures to Adelaide from many parts of the world, while Forum, an innovation this Festival, will offer talks, lectures and discussions as a complement to the official programme.

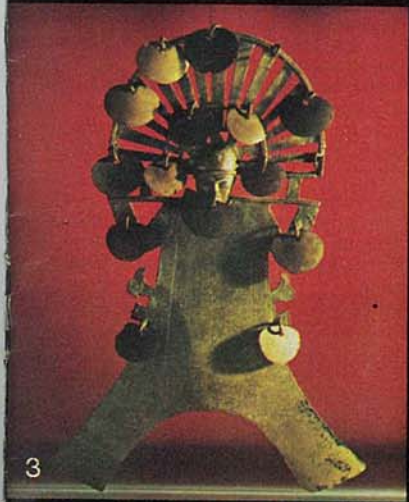
Major visual art exhibitions will fill the city's galleries, and parks and gardens will be the scene for popular open air concerts and other entertainment.

As the photographs alongside testify, the Adelaide Festival offers a truly diverse and bewildering range of arts activities. Such a programme is unmatched by any other festival in the southern hemisphere. Add to this the special "feel" of the city during Festival time, the fringe benefits of the State's unique near-city tourist attractions and the hospitable warmth of the people of Adelaide and it's no wonder that our many visitors enjoy their stay.

But a Festival is nothing without the support of its audiences. Each seat you buy, each performance you attend guarantees the continued success of the Festival. The achievements of the Festival during the past twenty years have been considerable. We rely on your support to ensure even greater achievements during the next twenty years.







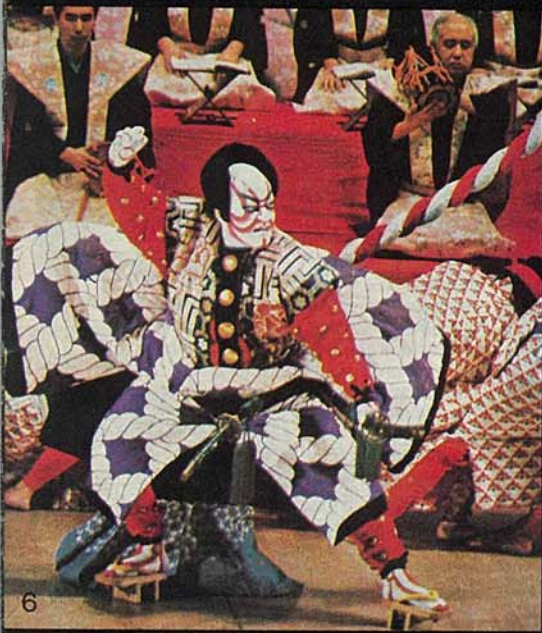
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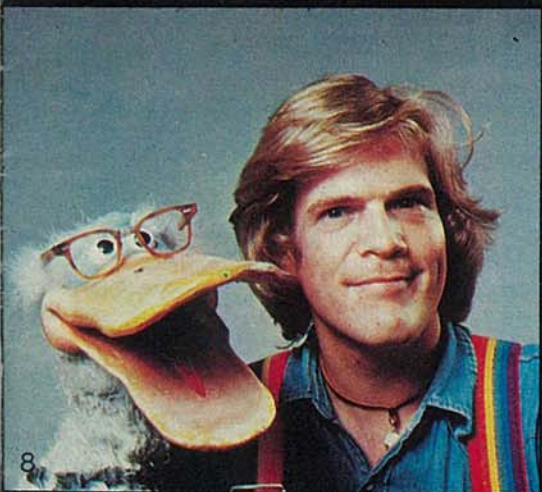
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1. Sir Michael Tippett  
(photo Keith Cheetham)
2. Community activities on the  
Festival Centre Plaza  
(photo Jan Dalman)
3. Cast gold pectoral figure—  
Colombian Gold Exhibition  
(photo Wolfgang Sievers and Brian Hart)
4. Clowns—Circus Australia
5. Cricot 2 in The Dead Class  
(photo Zbigniew Furman)
6. Kabuki
7. Australian Dance Theatre  
(photo David Formby)
8. Steve Hansen—The Puppet Man
9. Antoni Miralda
10. Batya Zamir
11. Zubin Mehta and the Israel  
Philharmonic Orchestra

Cover:



## The Israel Philharmonic Orchestra

One of the world's great orchestras, the Israel Philharmonic, is making its second visit to Australia and will give four major concerts in the Festival Theatre. The Orchestra will be conducted by one of the present day giants of the international concert platform, Zubin Mehta. Mr. Mehta is the I.P.O.'s music adviser and is also currently music director of the Los Angeles Philharmonic Orchestra. In 1978 he succeeds Pierre Boulez as musical director of the New York Philharmonic Orchestra.

At two of the concerts – on March 5 and 7 – the brilliant 19-year-old Israeli pianist, Yefim Bronfman, will be the soloist in concertos by Mozart and Liszt. Other soloists appearing with the Orchestra will be Haim Taub (violin) and Arie Israeli (viola) in Mozart's Sinfonia Concertante K.364 on March 6, and Yuri Pianka (violin) and Michael Haran (cello) in the Brahms Concerto in A minor on March 8. On March 8 the Orchestra will also perform a world premiere of a new work entitled Vigil in Jerusalem by the Israeli composer, Ben Zion Orgad, which was specially commissioned for the Festival by Mr. and Mrs. Gus Hines.

The repertoire for the four concerts will include great classic works by Beethoven, Brahms, Mahler, Hindemith and Bartok.

Presented by the Australian Broadcasting Commission.



Zubin Mehta



Yefim Bronfman

## The Adelaide Symphony Orchestra

One of England's greatest living composers, Sir Michael Tippett, will take the baton at a history-making concert by the Adelaide Symphony Orchestra in the Town Hall on March 3. Sir Michael will be making his first visit to Australia as a distinguished guest of the Adelaide Festival.

The Orchestra will play an all-Tippett programme, including the composer's Symphony No. 4 – the first time it will have been performed outside the U.S.A. where it was given its world premiere by the Chicago Symphony Orchestra in October, 1977. The other items on the programme will be the Concerto for double string orchestra and Songs for Dov, with tenor David Parker as soloist.

Two other guest conductors will appear with the Orchestra at its remaining Festival concerts. At the Town Hall on March 14 popular Australian conductor, Patrick Thomas, will present a programme entitled Music of Vienna.



Patrick Thomas

Soprano Marilyn Richardson, tenor Thomas Edmonds and baritone James Christiansen will be among the soloists in favourite arias from opera and operetta by Mozart and Strauss, and the programme will include Beethoven's Symphony No. 1 which the composer himself conducted at its first performance in Vienna in 1800. On March 19, the closing

concert will include Bruckner's Symphony No. 3. The work will be given in the First Version, 1873, which Bruckner dedicated to Wagner but was never performed in the composer's lifetime. It has only ever received one performance – in Dresden in 1946 – but as the work has only just been edited for the complete Bruckner edition published by Nowak, this performance will to all intents and purposes be a world premiere.

Celloist Nathan Waks will be the soloist in Tchaikovsky's Variations on a Rocco Theme, Op. 33, on this programme.

Presented by the Australian Broadcasting Commission.



Hans-Hubert Schönzeler

## Schütz' St. Matthew Passion

These rare performances of one of the great choral works of the baroque period will be the Adelaide Choral Society's Festival offering. Myer Fredman has prepared a new English performing edition of the work which he will conduct in two performances in St. Peter's Cathedral on March 8 and 10. The Society, the Festival city's oldest and most acclaimed choir, will have a strength of some seventy singers for this great choral masterpiece.

In the custom of the 17th century which required that no instruments be used in Passion Week performances, the work will be entirely unaccompanied. The soloists will be bass Keith Hempton as Christ, baritone Alan McKie as the Evangelist and other singers to be announced.

In association with The Adelaide Festival Centre Trust.

## The Choir of St. John's College, Cambridge.

English choral music has long been admired and is exemplified by the performances of this, one of the country's oldest and most renowned choirs. The Choir has established an enviable international reputation from its numerous tours and extensive recordings, but has not previously visited Australia. Led by its musical director of the past 27 years, Dr. George Guest, the Choir will number thirty singers, half of them boy sopranos. With them will be the College's senior organ scholar, John Scott, one of Britain's leading church organists.

The Choir will give public concerts at St. Peter's Cathedral on March 16 and the Town Hall on March 17 and will also sing Evensong at the Cathedral on March 18, with Introit, Responses, Service and Anthem all chosen for the Lenten season.

The repertoire for the concerts will be varied, consisting of church music ranging from medieval times to the present day and will include a setting of the Magnificat and Nunc Dimittis composed in 1961 by Festival visitor Sir Michael Tippett for the 450th anniversary of the Foundation of the College.

Sponsored by E.M.I. (Australia) Limited



George Guest

Les Percussions de Strasbourg. This group of six amazingly talented French percussionists has had a vital influence on chamber music during the sixteen years of its existence. At the time of its formation no work for six percussionists existed and Les Percussions had to build up their repertoire from scratch. It now numbers well over eighty works, most of them commissioned pieces from such great composers as Messiaen, Stockhausen, Boulez and Xenakis. On their previous tour here in 1971 works were commissioned from two Australian composers, Peter Sculthorpe and Barry Conyngham. In the past fifteen years, the group has assembled a bewildering array of more than 150 instruments, some of which had to be specially invented, while others were imported from the Orient.

Les Percussions have toured all over the world as one of their country's most highly regarded ensembles and have given hundreds of concerts on three continents. They have made a number of recordings for Philips. When not performing with the ensemble, the six musicians play as members of the Municipal and O.R.T.F. Orchestras in Strasbourg.

Les Percussions will give one concert at the Festival on March 18 at the Town Hall. The programme will consist of a short 50th birthday tribute to Stockhausen; the local premiere of a work by French composer Claude Ballif, jointly commissioned by Musica Viva and the Adelaide Festival; and Persephassa, a remarkable piece by Iannis Xenakis in which the musicians play on five platforms distributed round the body of the hall so that the sound envelops the audience "in the round".

By arrangement with Musica Viva Australia

## The Australia Contemporary Music Ensemble

Making its Adelaide debut, this Ensemble of 22 of Australia's finest musicians will give four concerts at the Town Hall on February 25, 27 and 28 and March 2. Led by one of its founder conductor Keith Humble, the Ensemble is a truly national group, drawing on the best players available from each city to form a flexible and mobile ensemble. It meets several times a year in major cities at the invitation of a host institution for an intensive period of rehearsal, performance and recording work.

The Ensemble's four Festival concerts will cover the complete works for chamber ensemble of the Spanish-born composer Roberto Gerhard, and will feature the brilliant English soprano Jane Manning in the songs with ensemble of Anton Webern. Each programme will also incorporate chamber works by several contemporary Australian composers. These will include the world premieres of compositions by Larry Sitsky, Barry Conyngham, Don Banks, Graham Hair, Tristram Cary and Bozidar Kos.

On March 1 at 10.30 a.m. at Edmund Wright House the Ensemble will present a special workshop performance for matriculation level music students and students at special music schools. The players will discuss their attitude to contemporary music and the problems of playing it, during which they will demonstrate the instrumental techniques required.



The Australia Contemporary Music Ensemble

## Gheorghe Zamfir and His Soloists

Since his first concert appearances in Western Europe in 1971, Gheorghe Zamfir has nearly single-handedly brought to the attention of a wide and enthusiastic audience an almost forgotten but beautiful musical instrument, the pan flute. Zamfir's virtuoso playing of the pan flute, descendant of one of the oldest instruments in the world, is synonymous in the minds of most Australians with the haunting theme music from the film, Picnic at Hanging Rock. His extreme mastery of the instrument, however, is best heard, not on his popular records with organ accompaniment, but in the



coincide with the 1978 Festival. The other instruments in the ensemble include cimbalom, ocarina, contrabass, clarinet, saxophone and violin.

The pan flutes played by Gheorghe Zamfir himself vary in size from twenty to thirty tubes, each with a distinctive and unique sound. The repertoire for the concerts to be given by the ensemble in the Festival Theatre on February 27 and March 1 will include many of the folk songs, dances and traditional airs to be found on Zamfir's best selling Phonogram recordings. Much of the music has been composed by Zamfir himself or arranged from original Romanian folk music.

Zamfir and his fellow musicians will give a special schools performance in the Festival Theatre on March 1 at 1.30 p.m. The origins of the pan flute will be explained and the virtuosity of the instrument will be demonstrated in excerpts from the evening programme.



Gheorghe Zamfir and His Soloists



**The Pipers and Trumpeters of Warsaw (Fistulatores et Tubicinatores Varsovienses)**

Like the famous Trapp Family Singers of Sound of Music fame, *Fistulatores* is a group of related musicians whose love of music making has grown from the simple pleasure of performances in the home to the acclaim of the international concert platform. Led by their founder, Kazimierz Piwowski, a Professor of Music at the Warsaw Conservatorium, the group now numbers six, including his wife Leokadia, sons Jacek and Marcin, brother Leon and nephew Maciej. On major tours such as their visit to Australia, the group is joined by tenor and counter tenor Eugeniusz Sasiadek.

*Fistulatores* made their professional debut in 1965 and since then have travelled all over the world for concert appearances. In Poland they also fulfil a busy round of recording and broadcasting engagements.

The group performs in medieval costume and plays a bewildering array of ancient instruments, including a regal, portable organ, bass viol, sackbuts, dulcian, krummhorns and recorders, all of them lovingly created by Mr. Piwowski in his workshop from ancient drawings and descriptions.

*Fistulatores* will give two concerts in the Town Hall on March 4 and 6 when the programmes will feature Polish and other medieval, Renaissance and early baroque music. The sounds are robust and richly diverse and the material includes folk and court dances, love songs and religious chants, dating back to the 13th century.

Two special schools performances at Edmund Wright House at 1.30 p.m. on March 7 and 8 will give secondary students an inside look at the world of medieval music. An informal talk on the origins of the instruments used and methods of playing them will be interspersed with items from the group's Festival programmes.



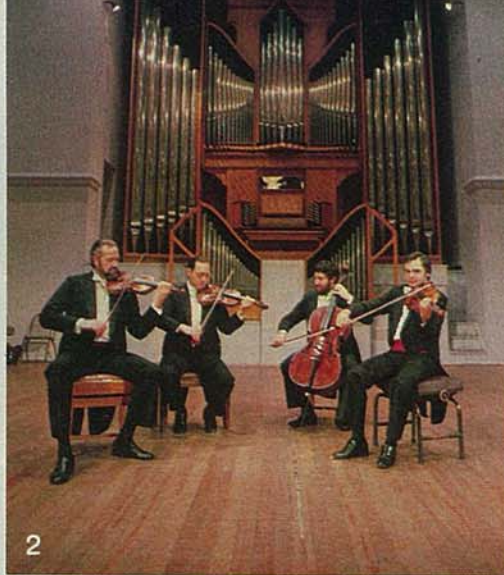
2. The Choir of St John's College, Cambridge
3. The Israel Philharmonic Orchestra
4. Gheorghe Zamfir (photo Claude Delormé)
5. Les Percussions de Strasbourg (photo Joachim Stockert)
6. The Adelaide Symphony Orchestra (photo Jan Dalman)
7. The Pipers and Trumpeters of Warsaw with singer Eugeniusz Sasiadek
8. The Pipers and Trumpeters of Warsaw (photos by Zbigniew Furman)







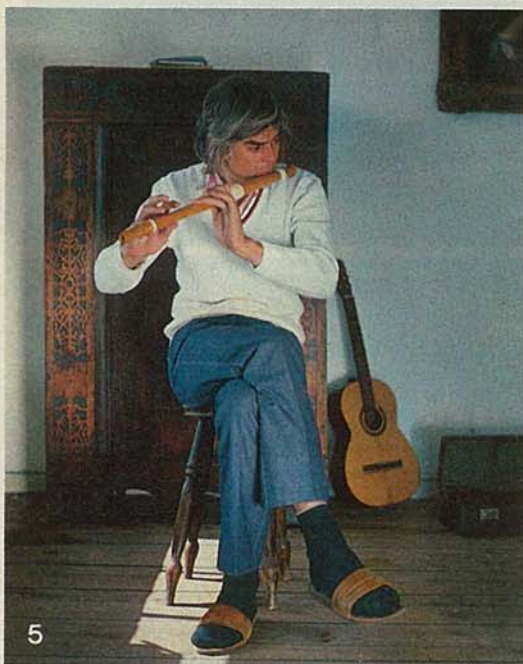
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1. Harvey Phillips
2. The Sydney String Quartet
3. Roger Woodward (photo Roy Round)
4. Lucia Popp and György Fischer (photo Peter Fisher)
5. Frans Brügger (photo Jean Paul Vroom)
6. The Philip Jones Brass Ensemble

one of the most colourful and imaginative of America's new men of music. Professor Harvey Phillips is a legend among two generations of his fellow musicians, particularly brass players. He has been described as "the Paganini of the tuba", for like Paganini, Harvey Phillips has set out to achieve for his chosen instrument musical and technical standards not previously known. In addition to being a virtuoso player himself, he has originated a number of widely publicised and wildly popular activities to further the cause of the tuba and brass instrument playing. These have included Octubafest, an annual get-together of hundreds of composers, tuba players and students; and Tubachristmas, open air performances in New York and Chicago of carols by 250 costumed Santa Claus tubists who come from over the U.S. at their own expense to take part. Harvey Phillips gives regular tuba recitals at Carnegie Hall and other major concert venues and his performance background ranges from the classics to jazz. He has inspired and commissioned over one hundred compositions for his instrument which New Yorker magazine claims "he plays better than anyone else in the world." Harvey Phillips will be a distinguished guest at the Festival, both as a solo performer and as a member of the group he co-founded the Matteson-Phillips Tubajazz Consort (page 10).

He will also be in Adelaide as a catalyst for some enjoyable large-scale music making. At Memorial Drive on March 5 he will conduct an open air concert by 180 members of massed Police and Military bands. The programme will feature traditional American and Australian band music with a commissioned opening fanfare and special arrangements of folk and pop songs. The "big" instruments, tubas and euphoniums, will be featured during the concert.

During his visit Harvey Phillips will also give a solo recital in the Celebration Concerts at Edmund Wright House and will hold two special master classes and a lecture recital for student players of the euphonium and tuba.

### The Sydney String Quartet

Since its formation less than four years ago the Quartet has become Australia's most travelled and highly acclaimed chamber music ensemble. The Quartet has performed in all Australian states and has made overseas tours to Asia, South America and most recently Europe, where a series of very successful concerts in England, Holland, France and Switzerland resulted in return invitations for 1978 and 1979. Writing of their impressive London debut, the Financial Times critic said that "it would be a difficult task to find another string quartet barely three years old of the same presence, finesse and authority - they play with the sensitivity and unanimity of a quartet who have known each other a score of years and more."

In addition to their concert and teaching commitments (they are the Quartet in Residence at the New South Wales State Conservatorium of Music), the Quartet make regular studio recordings for the A.B.C. and have made four records for Cherry Pie. The Quartet will give three concerts at the Town Hall during the Festival. The programmes will include Sir Michael Tippett's three existing quartets (one at each recital on March 9, 11 and 16), together with works by Janáček and Schubert including the latter composer's Quartet No. 1 in D Minor (Death and the Maiden) on March 11.



The Sydney String Quartet

Sponsored by  
The National Bank of Australasia Limited



Philip Jones Brass Ensemble has earned a well-deserved reputation as one of the world's finest groups of brass players. For its Australian tour in 1978 the Ensemble, led by its founder Philip Jones, will number ten players – four trumpeters, three trombonists and one player each on horn, bass trombone and tuba.

The Ensemble, which has toured extensively all over the world and made more than twenty highly acclaimed and popular recordings, pioneered the present day performances of brass chamber music in England. When not performing together, the individual members of the Ensemble are leading brass players with top London orchestras.

The repertoire for their Town Hall concerts on March 5 and 7 will embrace five centuries of music, including several works specially commissioned for the Ensemble. Renaissance, baroque and 20th century music mix happily in the programmes of the P.J.B.E., as it is affectionately known on the world concert circuit.

The Ensemble will also give a special performance for schools in the Town Hall at 1.30 p.m. on March 6.

In association with  
The Australian Elizabethan Theatre Trust

## Lucia Popp

The Czech-born soprano, Lucia Popp, has enjoyed a top-ranking international career for the past fourteen years and previously visited Australia in 1969. At the invitation of the Adelaide Festival she has arranged another short tour in 1978 and will give two recitals in the Festival Theatre on March 9 and 11. Miss Popp has sung with most of the world's leading orchestras and makes regular opera appearances with such companies as The Royal Opera, Covent Garden, the Vienna State Opera, the Paris Opera, La Scala, Milan, and at the Salzburg Festival. Her opera recordings include *The Magic Flute* (singing the Queen of the Night) conducted by Leonard Bernstein, and *Il Seraglio* (Blonde) conducted by Henry Krips. She also makes frequent radio and television appearances in operetta as well as opera and her "lighter" recordings include Lehar's *The Count of Luxembourg* with Nicolai Gedda.

At her two Adelaide recitals, Miss Popp will be accompanied by her husband, György Fischer, who is principal conductor of the Cologne Opera.

The programme on March 9 will be an all-Schubert one (to commemorate the 150th anniversary of that composer's death) and will include a number of the most beautiful lesser known songs with such favourites as *To Sylvia*, *Swansong* and *The Wanderer*. Last year Miss Popp had the honour of being invited to give this programme in Schubert's old house in Vienna. In the second recital, on March 11, all the songs have some folk origin in their inspiration, either in the melody or in the poetry to which the music is set.



Sponsored by  
The Shell Company  
of Australia

Lucia Popp

## Roger Woodward

Of the handful of Australian musicians at present enjoying major international careers, pianist Roger Woodward is perhaps the most flamboyant and controversial. Few other famous artists would attempt his Festival performance schedule. He will play all of Beethoven's 32 piano sonatas in eight recitals on four days over a 12 day period! The cycle will be performed at the Town Hall on March 8, 12, 15 and 19 with recitals at 2 p.m. and 8 p.m. each day. Between three and six sonatas will be played at each recital with the work believed by many to present the greatest challenge to the performer, the *Hammerklavier* (Opus 106), being played twice at the same recital for

This remarkable Festival programme will culminate nearly two years of practice and research during which he has gone back to the composer's original manuscripts for a new insight into their interpretation. The Festival Centre's new \$23,000 Steinway grand, personally selected by Roger Woodward in Germany for the Centre, will be moved to the Town Hall for his performances.



Roger Woodward

## Frans Brüggen

Dutchman Frans Brüggen is undoubtedly the world's foremost interpreter of the art of recorder playing. In addition to his scores of recordings, he has built up a world following of almost popstar dimensions with his international tours which until now have by-passed Australia. The *New York Times* says of Brüggen – "His playing transcends academic correctness for it is animated by an uncommon rhythmic verve, polished by a sovereign technique and musically distinguished by rare sensibility."

Festival audiences will have the unique opportunity to witness his extraordinary virtuosity on up to six different recorders from the soprano (which is only a few inches long) to the tenor instrument.

The programmes for his concerts at the Town Hall on March 10 and 13 will cover several centuries of music from the Renaissance through baroque to 20th century jazz.

By arrangement with Discurio

## Celebration Concerts

Sponsored by The ANZ Banking Group

Following the enormous success of the Mozart Plus series of late afternoon chamber music recitals at Edmund Wright House during the 1976 Festival, a similar series has been programmed for 1978. This time the linking theme will be the celebration of several important musical anniversaries – the 150th anniversary of the death of Schubert, the 70th birthday year of Messiaen and the 50th anniversary of the death of Janáček, as well as the first visit to Australia of the distinguished British composer, Sir Michael Tippett.

Each concert will last about an hour and the artists for the series will be principally drawn from Adelaide's richly talented professional music community. Programmes will again offer an enjoyable blend of music old and new with Australian composers prominently represented.

Brilliant young pianist **Renate Turrini** will feature in solo recitals on February 27 and March 10 which will both include sonatas by Tippett.



Renate Turrini

Visiting American tuba virtuoso **Harvey Phillips** will partner leading Australian horn player **Stanley Fry** in a recital on March 1 which will include Alec Wilder's *Suite for Horn, Tuba and Piano*, and a sonata by Hindemith.

**The Corinthian Singers** will join the series on March 3 to perform works by Pierre de la Rue, Robert White, Schubert, Janáček, Tippett and Nicholas Maw.



The Corinthian Singers and  
The Adelaide Brass Quintet

On March 6 **David Galliver**, accompanied by **Clemens Leske**, will sing Tippett's song cycle *The Heart's Assurance* and settings of Goethe by Schubert.

**The Adelaide String Quartet**, together with pianist Noreen Stokes and clarinettist David Shephard, will present a programme on March 8, consisting of Schubert's *String Quintet* and the world premiere of Australian composer Martin Mather's *Sextet for Piano, Clarinet and String Quartet*.

On March 13, the **Chamber Players of South Australia** will present a programme of works by Hindemith, Stravinsky and Messiaen.

Myer Fredman will conduct the **Adelaide Chamber Soloists** in the concert on March 15 which will include Tippett's *Music for String Orchestra* and the first Australian performance of Britten's dramatic cantata *Phaedra*. Mezzo soprano Ruth Gurner will be the soloist.

Janacek's *Capriccio*, a delightful work for piano, flute, trumpets, trombones and tuba, and Festival visitor Richard Rodney Bennett's *Commedia IV* will be the main works to be performed at the final recital on March 17 by the **Adelaide Brass Quintet** with guest soloists.



Clemens Leske

## University of Adelaide Concerts

Every day except Saturdays during the Festival special concerts will be given under the auspices of Adelaide University, either at Elder Hall or other city venues. The Hall, home of the Elder Conservatorium and one of the city's oldest concert venues, is currently being reconstructed and modernised at a cost of \$1 million. From Monday to Friday of each week the concerts will be at lunchtime and last approximately one hour.

Many of Adelaide's leading professional musicians and ensembles will take part, including The University of Adelaide Chamber Orchestra conducted by Jiri Tancibudek, The Adelaide String Quartet, *Musica Antiqua*, The Adelaide Wind Quintet, pianists Lance Dossor, Clemens Leske and Eva Bruderhansova, violinists Beryl Kimber and Ronald Woodcock, clarinettist David Shephard, flautist Zdenek Bruderhans and electronic composer Tristram Cary.

The series will commence on Sunday, February 26, with an afternoon concert by the Adelaide Brass Ensemble to mark the reopening of Elder Hall. There will be evening concerts at Elder Hall, with The Adelaide New Music Players on March 11, and two visiting groups, The Philippines Vocal Ensemble on March 4 and the Sydney-based Seymour Group on March 18. In addition, two Sunday evening concerts will feature organist James Govenlock at St. Francis Xavier Cathedral on March 5 and the Italian Baroque Ensemble at St. Peter's Cathedral on March 12.

Full details of the programmes – which will include world premieres of new works by Adelaide composers Tristram Cary and Malcolm Fox, and several first Adelaide performances of works by other contemporary Australian composers – will be published in the daily diary advertisements during the Festival.

There will also be several works celebrating the 50th birthday of the German composer, Karlheinz Stockhausen.

Presented by the University of Adelaide Music Department and the Elder Conservatorium of Music.

Advance bookings cannot be made for these



Bach's popular Prelude and Fugue in A minor will be played with lesser known works by Reubke and Messiaen in a recital in the Town Hall by the Adelaide City Organist on February 26.

The organ, which is over 100 years old, has undergone extensive rebuilding in recent years and is regarded as one of the finest instruments of its kind in Australia.

### Margaret Powell

The winner of the 1976 Dom Polski Piano Competition, Margaret Powell from Sydney, will give a recital in the Dom Polski Society on March 4. Her programme will include works by Chopin, Mozart, Schumann, Bartok and Paderewski.

### Dom Polski Piano Competition

The second biennial competition sponsored by Adelaide's Polish community through the Dom Polski Society will take place during the Festival. Some forty of Australia's most promising pianists will play off for \$6,000 in prize-money at the finals of the Country's richest national piano competition which will take place at the Society's auditorium at 232 Angas Street. Bookings may be made through the Festival for the final judging on March 17 and 18.

Each of the five finalists will play works by Beethoven, Chopin, an Australian composer and a composer of their choice, and the adjudicators will include composer Richard Meale, and pianists Noreen Stokes, Romola Costantino and Lance Dossor.

## OPERA

### The Midsummer Marriage

The major opera offering of the Festival will be the Australian premiere of Sir Michael Tippett's *The Midsummer Marriage*. In its most ambitious venture to date, The State Opera of South Australia combines with The Adelaide Symphony Orchestra and Australian Dance Theatre to present four performances of this opera in the Festival Theatre on February 25 and 28 and March 2 and 4. The composer, who will be a distinguished guest at the Festival, will attend the premiere performance.

Composed between 1946 and 1952, *The Midsummer Marriage* is now regarded as one of the pivotal stage works of 20th century British music. It has only been once previously staged (in a heavily cut version) outside the United Kingdom. Recent revivals of *The Midsummer Marriage* by the Welsh National Opera and a concert performance at the Royal Albert Hall in London have been greeted by rave reviews and storms of applause from enthusiastic audiences. "It is an extraordinary richness of musical invention... a work of marvellous directness, fresh, unhampered and young," wrote the Sunday Times critic, David Cairns. He said the opera "has been slowly growing from a cult object to a work of conscious mastery and cultural significance. It is as though there were a force in it nothing could stop."



Sir Michael Tippett

For his story (Sir Michael always writes his own libretti) the composer has drawn inspiration from the Celtic world of Stonehenge and the myths and magic associated with Midsummer's Day - the summer solstice. The plot concerns Mark and Jenifer, a young couple who plan to elope, but differences of attitude to the physical side of their relationship cause a rift and a resulting search for self-discovery. A secondary couple, Jack and Bella, have a more practical relationship, the treatment of which "makes poetry out of the suburbs",

described as a "quest opera" (like *Samurai* and *The Magic Flute*), its climate is quite different. "It is a comedy of everyday life, set in the ordinary English countryside, with ordinary English people as its characters," he writes.

The composer's central theme, of the search for wholeness and the forging of human relationships through sacrifice and love, has been a continuing preoccupation in all four of his operas. It is perhaps no better expressed than in *The Midsummer Marriage*.

Peter Heyworth, the music critic of the London Observer, has written that each crucial episode of the story "is illuminated by music of extraordinary splendour and richness... the great tunes which pour out with passion, abundance and originality have few parallels in contemporary music."

The Opera is in three acts and makes extensive use of dance to convey the ritual elements of the story. The State Opera has assembled an all-star cast of international and Australian singers for this important production. Marilyn Richardson and Gregory Dempsey will sing the roles of Jenifer and Mark and the English baritone, Raimund Herinx, will sing the role of King Fisher, Jenifer's father - an interpretation which has won him great acclaim in the United Kingdom. Thomas Edmonds will sing the role of Jack, with Carolyn Vaughan as Bella, Susan Kessler and Keith Hempton as the Ancients and Ruth Gurner as Sosostriis.



Marilyn Richardson



Upper left - Gregory Dempsey

Upper right - Raimund Herinx

Lower left - Thomas Edmonds

Myer Fredman will prepare the production and The Adelaide Symphony Orchestra will be under his baton at the four performances. The director is Adrian Slack, the designer is John Cervenka and Jonathan Taylor will choreograph the dances by members of his own company, Australian Dance Theatre.



Myer Fredman

Adrian Slack

The distinguished British conductor, Colin Davis, has perhaps best summed up *The Midsummer Marriage* when he wrote - "Whatever we see in this work, for ourselves or for our age, we cannot miss the exuberance, the tenderness, the huge appetite for life which are expressed in a musical outpouring unique in the history of English music."

At 8 pm on Friday February 24 - the day before the premiere - Sir Michael Tippett will give a talk on the opera in the Arts Theatre. Bookings at 60 cents can be made in advance.

Presented by The State Opera of South Australia in association with The Australian Broadcasting Commission and Australian Dance Theatre.

Sponsored by The Peter Stuyvesant Trust.

A photographic exhibition devoted to the life and work of Sir Michael Tippett will be displayed in the foyers of the Festival Theatre during the season of *The Midsummer Marriage*. Entitled *A Man of Our Time*, it was assembled in London for the recent world premiere of his fourth opera *The Ice Break* at The Royal Opera, Covent Garden. It will include reproductions of original letters, programmes, scores and press

appearances at an Adelaide Festival with a production of this delightful baroque comic opera by Alessandro Scarlatti. Set in 17th century Pisa, the opera tells a typical story of tangled affections. Two couples, each with members casting their eye over "greener pastures", are involved in a complex game of sly match-making, into which are drawn four other friends and relations. *The Triumph of Honour* will have its Adelaide premiere in Bonython Hall on March 11 with four further performances on March 13, 15, 17 and 18 (matinee).

Scarlatti's melodies are unrivalled in their purity and serenity and form an historic link between the embellishments and floridness of early baroque music and the later refinement of Mozart. Two popular and talented principals of The Australian Opera, tenor Ronald Steves and baritone Ronald Maconoghe will star in this scintillating ensemble production along with six of the Company's junior principals under the direction of Franco Cavarra. Richard Divall will conduct the chamber orchestra and Peter Cooke is the designer.

In association with The Australian Opera



Costume designs by Peter Cooke for *The Triumph of Honour*

## JAZZ FOLK POP

### Oscar Peterson and Joe Pass

Two of the great virtuosos of jazz, pianist Oscar Peterson and guitarist Joe Pass, will give two concerts in the Festival Theatre on Sunday, February 26. Peterson, who was born in Canada, first moved to the United States in 1949 and has since become one of the best known jazz pianists in the world. He has made scores of international tours, often with singer Ella Fitzgerald. His dazzling technique can be heard on a large number of recordings, many of which feature his own Oscar Peterson Trio, with whom he has previously toured Australia.

In addition to his concert and recording work, Oscar Peterson is an acclaimed composer with many popular jazz standards to his credit, including *Canadiana Suite*, *Hallelujah Time* and *The Smudge*.

The spell-binding improvisations which Joe Pass coaxes from his acoustic guitar have earned him a reputation as one of the most gifted modern jazz guitar players in the business. He has played and recorded with the Oscar Peterson Trio and with such jazz greats as Duke Ellington, Ella Fitzgerald and Count Basie.

Together, Peterson and Pass produce some of the most stimulating and thrilling sounds to be heard in present day jazz.

In association with The Festival of Perth and Interstar.

### The Matteson-Phillips Tubajazz Cons

The newest and most exciting sounds in American jazz are those of a group which was formed less than two years ago. The Consort instrumental line-up of ten includes co-founders and leaders of the group, Rick Matteson on tenor tuba and Harvey Phillips on bass tuba, together with four other tubists, guitar, piano, bass and drums.

All members of the Consort are leading professional musicians and teachers at top music academies throughout the United States.

The Consort has already won several awards in America for its pioneering music which has been described by *Downbeat* magazine as "new sounds which shatter traditional concepts". At an international congress of brass players at Montreux in Switzerland in 1976, the group was given a standing ovation by more than 50 top professional players from 26 countries.

The members include some famous names in American jazz circles, notably pianist Thomas Ferguson and guitarist Jack Petersen.

At the Festival Theatre on March 10 the



tain, Over the Rainbow and Polkadots; some progressive jazz by Charlie Baker and others, and special arrangements of well known Australian songs.

The group will also be featured artists at the After Dark Club from March 6 to 11 (see below).

### Popular Concerts

The Festival's popular music programme will again include a series of low-priced outdoor Popular Concerts – this time at the Adelaide Oval – featuring the finest available Australian talent in the fields of rock, jazz and contemporary song. The three concerts, each lasting about two hours, will start at 7.30 pm and make an ideal entertainment outing for the whole family. The first concert, on February 26, will feature the new rage rock group, Mother Goose. Melbourne singer Renee Geyer will top the bill on March 4, and leading jazz man Dutch Tilders will headline in the final concert on March 5. Full details of the concerts will be announced and advertised later.

### After Dark Club

An innovation at this Festival is the creation of a bright, informal late night venue where Festival-goers can enjoy some sophisticated and stylish musical entertainment. The After Dark Club will be situated at the former Delphi Restaurant at 63 Light Square. The Club will be open from 10.30 p.m. nightly, Monday to Saturday from February 27 to March 18. Show time will be at approximately 11.15 p.m. each night. Full wine and liquor service will be available in addition to a comprehensive supper menu. Bookings can be made in advance (tables of two, four and eight) or can be made on the night.

### Marian Montgomery and Richard Rodney Bennett

The best of two worlds combine in the professional association of Mississippi-born soprano Marian Montgomery with London-based composer, pianist and singer Richard Rodney Bennett. The liaison between these two very special people from opposite ends of the musical spectrum – Marian from the world of jazz and blues and Richard, a rare combination of talents, equally at home writing serious compositions or Hollywood film music – must produce a very special show.

Just Friends, a combination of the best of rhythm and blues, Broadway hits and rock and folk music from the twenties to the seventies, all in arrangements by Richard, will headline at the Festival After Dark Club from February 27 to March 4.

Marian has recorded five albums and many singles and enjoyed a flourishing career since she moved to London in 1965. She has appeared at many top night spots, including the Talk of the Town, and appeared on television with Liberace, Val Doonican, and Peter Cook and Dudley Moore. Richard is one of Britain's most experienced younger composers with two commissioned operas (including one for the Royal Opera) and numerous orchestral, chamber music, ballet, vocal and choral works to his credit. He is perhaps best known to Australians, however, for the music he has written for more than forty films, including Far From the Madding Crowd, Murder on the Orient Express and Nicholas and Alexandra. As a pianist he has worked with such personalities as Cleo Laine and Eartha Kitt.



Marian Montgomery and Richard Rodney Bennett

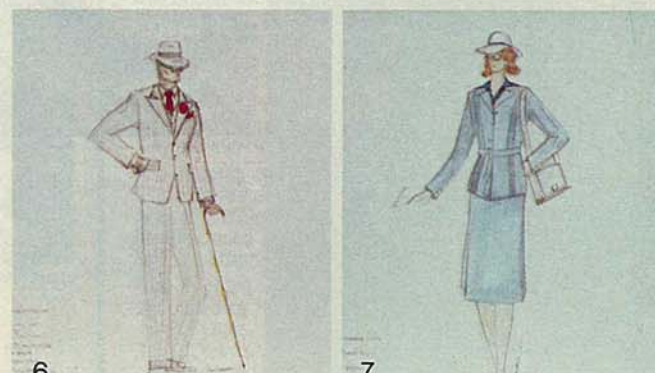
### The Matteson-Phillips Tubajazz Consort

The most unusual musical line-up of all time must undoubtedly be this group of ten top American musicians. Don't imagine, however, that ninety minutes of late night and early morning music by three tubas, three euphoniums, guitar, piano, bass and drums will sound like a mini Sunday afternoon brass band concert! The Consort presents an unusual but exciting new concept of jazz.

The programme will include popular jazz standards by many of the "greats", some progressive jazz and arrangements of



1. Joe Pass
2. Oscar Petersen
3. Marian Montgomery and Richard Rodney Bennett (photo courtesy Anglia Television)
4. John Cervenka's set model for The Midsummer Marriage
- 5, 6 & 7 Costume designs by John Cervenka for The Midsummer Marriage





1. & 2. Kabuki
3. & 4. Costume designs by Tanya Moiseiwitsch for Oedipus the King
5. Tanya Moiseiwitsch and Colin George
6. Robyn Archer



songwriter Robyn Archer has achieved national stardom and made a promising start on an international career with appearances at London's new National Theatre. Adelaide audiences who have followed Robyn's energetic and dedicated performances since the 1960's have long been convinced of her many talents. She has conquered the field of contemporary opera, established herself as a rock musician, songwriter and jazz, blues and country singer, and made her first recordings.

At the After Dark Club from March 13 to 18, Robyn will present a kaleidoscopic range of songs and styles, including material by Brecht and his collaborators ("perhaps the finest performer of Brecht's songs in the world" - National Times); theatre songs by such greats as Gershwin, Coward, Porter, Brel and Sondheim; Robyn Archer originals and contemporary songs, as well as some golden oldies that reflect her many musical loves.

## THEATRE

### Kabuki

The traditional Kabuki theatre of Japan is "one of the greatest artistic and dramatic treats the world has to offer," says famous American writer, James A. Michener. A visit to Tokyo is considered incomplete without attendance at a performance of Kabuki and overseas tours by Kabuki companies have created unprecedented audience and critical praise.

The force and beauty of the Kabuki plays, with the exotic colour of their centuries-old costumes and traditional settings, plus a lifetime of dedicated actor training, combine to form an unforgettable theatrical image.

Kabuki richly blends drama, dance and music and each actor must acquire all the skills of his exacting profession. Skill at make-up must match vocal prowess and physical discipline.

For the first Kabuki tour of Australia, which takes place under the auspices of The Japan Foundation and the Australia Council to coincide with the Adelaide Festival, a top-level company of some of Japan's finest actors has been assembled.

The Festival Theatre will incorporate many special Kabuki requirements for the Company season there from March 13 to 18 (five evening performances and a matinee on March 18). These will include the building of a Hanamichi ramp, a long structure which juts from the front of the stage. Onto this ramp "the actors swagger and sway and growl and chant like many splendoured peacocks," according to one critic, Alexander Bland of The Observer, London.

"The make-up and gestures and grimacing are marvellously exaggerated; the movements are stylised as in a silent film melodrama; the singing and the music are arrestingly weird."

"We are witnessing an amalgam of ancient ritual and showbiz glamour which must make modern directors green with envy," he writes. Dating back more than 400 years, the stories of the Kabuki correspond to a kind of Restoration pantomime. Elaborate legends (often about revenge) are told in a formalised framework of movement, sham battles and spectacle.

The result is a ravishing, beautiful and awe-inspiring three hours in the theatre.

In association with The Australian Elizabethan Theatre Trust



Kabuki

### South Australian Theatre Company

For the Festival, the South Australian Theatre Company's artistic director Colin George will direct the State's highly regarded theatre company in a double bill of the Sophocles masterpieces - *Oedipus the King* and *Oedipus at Colonus*. The plays will be presented in new translations by John Lewin. *Oedipus the King* has been called the greatest play ever written. *Oedipus, the Saviour of Thebes*, is humbled in a terrible manner by the Gods. Only in *Oedipus at Colonus*, the last play written by



production. Performances will be given on February 25, 27, 28 and March 1, 4, 6, 9, 10, 11, 13, 16, 17 and 18. Dennis Olsen is Oedipus, Kevin Miles is Theseus and Brian James leads the Chorus. In the style of true Greek tragedy, Ronald Falk plays the role of the Queen, Jocasta, while Edwin Hodgeman doubles the role of Antigone with Tiresias.



Dennis Olsen Kevin Miles Brian James



Ronald Falk Edwin Hodgeman

The production will feature masks and costumes by the distinguished international designer Tanya Moiseiwitsch and settings designed by Richard Roberts. Special music is being composed by Jeremy Barlow and Nigel Levings is the lighting designer.

The Company will also present the world premiere of a new entertainment for children, **Uncle Hector and the Bohemians**, by Tasmanian writer and director Anne Harvey. This major new addition to a fairly neglected field of Australian theatre will mix family adventure, folklore, pantomime, song and spectacle in a fast-moving entertainment for the six to ten year olds. A family conference is called because Grandfather is being impossible. As a result, the family sets off on an extraordinary quest to resolve their problems. They come in contact with bush bards, opera singers, puppets and comedians, as well as characters from contemporary Australian life.



Leslie Dayman Daphne Grey Roger Chapman

The South Australian Theatre Company's Director of Theatre in Education, Roger Chapman, will direct this production with special puppetry from the Marionette Theatre of Australia, created by Richard Bradshaw. The cast includes Leslie Dayman, Daphne Grey and members of the S.A.T.C.'s children's company, MAGPIE.

Commissioned by the Goethe Institut.



Graphic for Uncle Hector and the Bohemians

In addition to its children's play, the S.A.T.C. has specially commissioned four new one-act Australian plays for the Festival. The plays will be given rehearsed readings in the Playhouse in a short season of Lunch Hour Theatre. The plays will be performed and directed by members of the company at 1.10 p.m. on March 1, 6, 10 and 17.

### The Cassidy Album

One of the drama highlights of the Festival will undoubtedly be the world premiere of two new plays by Peter Kenna which, together with **A Hard God** (the play which has established Kenna as one of Australia's leading playwrights), will form this eagerly awaited trilogy. The two new plays making up The Cassidy Album, **A Furtive Love** and **An Eager Hope**, will carry the story of Joe Cassidy from its beginnings in 1945 through to the early 1960's.

A company specially assembled for this Festival season by Peter Kenna and top director John Tasker will present two cycles of the

Wednesday March 14 or Saturday March 18).



John Tasker Peter Kenna

The three plays examine the morals and mores of Irish-Australian working class Catholics during the postwar period.

**A Hard God** tells of Joe Cassidy's first love, for a boy his own age, while still at school, and of the disappointment and confusion that it causes in an environment which is ruled by strict religious convictions. In his first play Joe's parents and uncles and aunts, forced to Sydney from the country during the Great Depression and occupying the centre of the story, also bow to the judgement of their Hard God who seems to offer only gifts of vinegar and stone.

The second play, **A Furtive Love**, finds Joe, aged 23, in Perth and touring with a theatrical company. While fully accepting his homosexuality, he continues because of his religion to refuse to consummate the physical side of his relationships. The action, as in the theatre world that Joe and his friends inhabit, hovers between fantasy and reality. In a weekend interlude on Rottnest Island, Joe finally confronts his own, and not his church's, ideas of right and wrong and succumbs to a strong physical attraction.

**An Eager Hope** takes place in the early sixties. Joe - now in his thirties and a playwright - is rehearsing one of his works against a background of mounting pressure and illness. He is forced by these conditions back into the arms of his seemingly less than helpful Hard God. His brother Francis and mother Aggie, older and changed by time and circumstance, reappear to demonstrate that mixture of stubborn family pride and cunning singleness of purpose which have helped the Cassidy's to survive.

Peter Kenna's great humanity and compassion shine through all three plays in a bitter-sweet blending of comedy and drama.

Katherine Brisbane, in her preface to the Currency-Methuen edition of **A Hard God**, has described Kenna's play as "a work of maturity - which makes new demands on the theatre and opens a deeper satisfaction to audiences."

John Tasker, in one of the biggest challenges of his career, will direct all three plays with a cast of leading interstate actors.

### Rock-Ola

Tim Gooding's new musical entertainment which he labels **The Last Post - Hiroshima Romance** was the major discovery of the 1977 Australian Playwrights Conference in Canberra. Sydney's acclaimed Nimrod Theatre brings the world premiere production of **Rock-Ola** to the Scott Theatre for a week's season at the Festival (March 6 to 11).

Award-winning director Richard Wherrett (**The Elocution of Benjamin Franklin**) directs an all-star cast of four - Tony Llewellyn-Jones, Kris McQuade, Robin Ramsay and Jacki Weaver. Brian Thomson (Hair and Jesus Christ Superstar) is the designer.



Jacki Weaver Tony Llewellyn-Jones



Robin Ramsay Richard Wherrett Kris McQuade

Tim Gooding's four characters, Jet de Luxe (**The Rebel**), Velvet (**The Little Girl Blue**), Angel Sugar (**The Devil Woman**) and Pagliacci (**The Clown**) have all grown up immersed in

warning. It is a lament for many of the shames, the fads and fashions, the folk heroes and heroines of the forties, fifties and sixties, including Glen Miller, Bandstand, Hiroshima, Six O'Clock Rock, The Robe, lurex socks, matador pants, Rosaleen Norton, Dorothy Dandridge, Dear John letters, the Madison, Surf City, the Gas Lash, Janis Joplin, the moon walk, 1969. And Elvis Presley/Just because . . .

### The London Theatre Company

**East**. Steven Berkoff's sensational exposé of life in London's East End has set the British theatre capital on its ear over the past twelve months. Premiered by the London Theatre Group at the suburban Greenwich Theatre, it moved to the Cottesloe Theatre in London's new National Theatre complex for a short season in July and then swept into the West End in August where it played to an astounded public for several months.

Entrepreneur Eric Dare has timed his Australian tour of the original London production of **East** to coincide with the Festival and it will open for a six performance season at the Arts Theatre on March 14.

"Dazzling" - "An absolute humdinger" - "Terrific" - "Hilarious" - "Quite an achievement" are samples of just a few of the show's press reviews. Berkoff himself leads the cast of five. The characters are Dad, a bald bully-boy who remembers marching with Mosley's brownshirts; Mum, slouching in front of the TV in headscarf and curlers; the sexy daughter in Soho briefs and Les and Mike, two Neanderthal "Bovver" boys talking dirty in rolled jeans and lethal boots.

"They are a couple of razor-happy randy tearaways of almost total repellant and absolute physical charm," wrote the Daily Mail critic, Jack Tinker.

Berkoff directs his actors, who are all accomplished mimics, in a barrage of images and theatrical styles which mingle street talk, rhyming slang and Yiddish expressions with Shakespearean grandiloquence.

There are shades of **A Clockwork Orange**, John Lennon's **Revolution No. 9** and **Punk Rock** in this haunting and powerful patchwork of contradictions.

**East** is not for the squeamish or easily offended. It does not present a cosy Cockney image or a sentimental showbiz view of the East End. "It shows the East End as it is - a city of violent, comic, deeply frustrated people, a hard place to grow up and develop in" - *Plays and Players*.

In *The Sunday Times* a shattered Bernard Levin said, "The whole thing would have made ripping entertainment at a Nuremberg Rally." **East** is one of the Festival's more controversial productions. See it and judge for yourself.

Presented by Eric Dare



East

Pam Brighton



### Pam Brighton

One of England's best known directors of theatre for young people, Pam Brighton, will work with some forty students from Fremont High School to devise and present a spectacular entertainment at the Festival. The production, as yet unnamed, will be given eight daytime performances in the Space between March 14 and 18.

The students and musicians, mostly from the Elizabeth area, are becoming well known in Adelaide for their lively local productions which have included a topical roadshow **Don't Rubbish Elizabeth** and the musical **Grease**.

Pam Brighton has recently been directing for the Canadian Broadcasting Commission after several years of association with London's Royal Court and Half Moon Theatres. She has also directed for the P.B.C. and acted in major



The Space for the first two weeks of the Festival (February 25 to March 11) for one of the most extraordinary and thrilling performing groups to come out of Eastern Europe in the past ten years. The group is Tadeusz Kantor's company Cricot 2 from southern Poland. Kantor, who is one of his country's leading contemporary painters, has long worked towards a total merging of all the arts. An incredible mixture of talents – actors, musicians, painters, sculptors – even a critic! – come together for several months a year under Kantor's hypnotic direction to stage a unique theatrical work of art. These works are rehearsed, performed, re-worked, distilled and performed again until Kantor himself believes they have achieved their ultimate level of effect.



Cricot 2 - The Dead Class  
Tadeusz Kantor

They are then abandoned for ever and a new work is taken up. Throughout the performance the director, in a role not unlike that of an orchestral conductor, urges the best from his performers – with gestures, physical assistance and impassioned verbal encouragement.

For their first visit to Australia at the invitation of the Festival, Cricot 2 will present *The Dead Class* (described by its creator as "a dramatised seance"), a work first seen in the West at the 1976 Edinburgh Festival.

Irving Wardle, in the London Times, has described the production in this way – "The setting is a humble schoolroom where the class have already assembled. They sit like waxworks in a museum of childhood, clad in turn-of-the-century costume and slumped in attitudes of dejection over their Dickensian desks. Most of them are on the brink of old age. One by one the aged pupils then raise their hands and shuffle out of the room returning at once to the melancholy surge of a Viennese waltz, carrying child mannikins in grotesque procession. The contrast between what we were and what we become; the inescapable persistence of childhood into adult life; the idea of the world as a schoolroom, a place of imposed discipline and humiliation where, to the last gasp, we are hoping to learn something that makes sense of it all."

Although the language is Polish, the words are used mostly as pure sound, in the same way as paint can be used to express mood rather than meaning. One by one the class members become involved in visual story telling – as they live out old memories and obsessions. At all times the action is lucidly clear – the old man who refuses to be parted from his battered bicycle, the perennial class victim who obstinately repeats a grammar lesson no one wants to hear, the woman who holds up a window that cuts her off from the outside world. The production uses mime and music as well as dialogue and incantation in a wonderfully inventive and striking amalgam. Writing in *The Guardian*, Michael Billington, a leading British critic, has described *The Dead Class* as providing "one of the great images of modern drama." "If it is not a masterpiece," he writes, "then the word has no meaning."

During the season of *The Dead Class* the foyer areas of the Space will be the setting for a special exhibition devoted to the work of Cricot 2.

### For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf

One of the biggest Broadway successes of the past two years has been this extraordinary entertainment by the brilliant young black American actress-playwright, Ntozhe Shange. Described by its creator as a "choreopoem", the show is a short but energy-packed dramatized performance of Ms. Shange's poems and prose by seven amazingly talented actress-dancers. The show vividly demonstrates, as Clive Barnes of the New York Times writes, "what it is like to be black and not beautiful".

with anger about the importance of black females in modern American life. Ms. Shange (whose name in Zulu means "one who walks like a lion") has been dubbed Broadway's first furious woman. Her work rails with contempt for "colored girls" who allow themselves to be compromised, not so much by whites but within the black community itself. Her target is particularly those men, both black and white, whose relationship with women is marked by callousness or worse – who fail to treat them with the decency and love they deserve. The playwright has written, "I survive on intimacy and tomorrow – but being alive and being a woman and being colored is a metaphysical dilemma."

For *Colored Girls* has won a score of awards and has been playing to packed houses since it opened on Broadway in September, 1976. A special company has been assembled by the American entrepreneurs to tour Australia at the invitation of the Adelaide Festival. The production, which has been hailed by Clive Barnes as "totally extraordinary and wonderful", will have its Australian premiere at the Opera Theatre (formerly Her Majesty's) on February 27, to be followed by a season of seven performances, including a matinee on March 4.

### Kemp's Jig An Elizabethan Roadshow

Will Kemp, a purveyor of 'mad jests and merry jigs' and one of Shakespeare's leading comic actors, for whom many of the Bard's roles such as Touchstone, Dogberry and Lancelot Gobbo were written, left the Company in a fit of pique when he was not offered the part of the nurse in *Romeo and Juliet*. Being renowned not only as a clown but also for his Morris dancing, he set off to dance the 125 miles from Norwich to London in nine days – a journey which he later recorded in his book *The Nine Daies Wonder*. Kemp's Jig, a delightful and immensely entertaining show, is based on this journey and tells of his adventures and misadventures with a galaxy of colourful characters whom he encounters on the way.

Multi-talented English actor Chris Harris uses mime, song, music and dance to illustrate this hilarious and often touching journey. Rummaging in a theatrical box of tricks for props and costumes, he chats to the audience and – with a skill that gives the show perhaps its greatest charm – maintains a brilliant balance between the clowning and the shadow of Shakespeare's art. Some of the finest parts are Kemp's acrimonious encounters with a querulous William Shakespeare.

The show, compiled by Chris Harris in collaboration with John David who also directs, has been continuously 'on the road' in the United Kingdom and Europe since its triumphant performances at the National Theatre's Cottesloe Theatre last July.

The London Times has described Kemp's Jig as "a wonderfully sustained piece of clowning and storytelling." This "wholly seductive evening" (Sheridan Morley – Punch) will receive six performances in the Space from March 13 to 18.



Kemp's Jig

### The Australian Performing Group

Melbourne's Bourke Street was the hub of the city's live entertainment for over fifty years, and in its theatres (all of which have now disappeared) the popular songs of the time were sung to an eager and enthusiastic public. On radio too, Australian popular music found a ready audience long before the advent of the Top Ten or popularity charts.

Six members of Melbourne's ingenious and multi-talented Australian Performing Group collective have assembled a fast-moving, nostalgia-packed late night revue drawn from the annals of popular Australian song entitled *Back to Bourke Street*. With Libby Drake at

the Kangaroo Hop and the Tivoli Theatre Waltz and will laugh till you cry at such old time favourites as Fuzzy Wuzzy Polar Bear, Bridge Blues, The Murray Moon, Miss Australia We Love You, Banish the Budget Blues and Like the Big Pots Do. There are moments too of poignancy and patriotic fervour in *Just Before the Battle Mother*, *A Brown Slouch Hat* and *V For Victory*. Back to Bourke Street has already moved from its initial season at the Pram Factory to a commercial run at Melbourne's Last Laugh Theatre Restaurant. During the Festival it will enjoy a seven performance season at 11 p.m. nightly from February 25 to March at the Arts Theatre – the perfect pick-up after a day or evening on the Festival circuit.

Presented in association with The Last Laugh Theatre Restaurant.



Back to Bourke Street

### Netsuke: Farcical Grotesques of Old Japan

Netsuke are the fantastically carved ornaments used by the Japanese to attach items to belts and sashes. Murray Copland, a former lecturer at Flinders University who devised the fascinating late night show *Gargoyles* at Theatre 62 during the 1974 Festival, uses Netsuke as the inspiration for this new late night entertainment which will have its world premiere at the Arts Theatre on March 13 at 11 p.m. There will be a further five performances in the week that follows. The hour long production comprises many miniature quickfire farces freely derived from the comic interludes in Japanese Noh drama. The situations feature recurring stock figures of fun such as pompous warlords and mischievous boy servants. Murray Copland has designed the production and will direct a cast of three actors and a musician in this stylised but stylish end-of-Festival offering.

In association with The Exchange/R.M.I.T. Union.



Design by Murray Copland for Netsuke

### Chris Langham's One Man Show

This wild Monty Pythonesque late night show has had audiences in the United Kingdom in stitches since it was first performed in London two years ago. Chris Langham is a writer, actor and director with a bizarre and outrageous sense of humour. He has played his One Man Show at the Edinburgh Festival and in Minneapolis.

Langham's humour is in the tradition of Spike Milligan, Peter Sellers, the *Goon Show* and Monty Python but he is no mere imitator. As one critic has said, "If Joe Orton's mother and Tom Stoppard's father had committed illicit acts in Edith Sitwell's parlour, Chris Langham would have been the result."

The Show calls on all Langham's amazing talents as singer, mimic, rubber-faced comedian and lightning quick-change artist.



Chris Langham



night performances in the week ending March 11. Don't miss it . . . as the London Times has said, "Chris Langham is a gem and his Show is a genuinely original delight."

## MIME, MASK AND MARIONETTE

As the programme for each Festival takes shape, themes from time to time become apparent quite unconsciously. One such theme for 1978 is an amalgam of the style and trappings of *commedia dell'arte* and the companies listed in this section of the brochure illustrate the theme most clearly. Other productions listed under Theatre and Opera extend various facets of these themes of Mime, Mask and Marionette.

Mime is a powerful linking theme in the work of both the Polish companies, as well as in the spectacle of Kabuki. Similarly, increasing audience awareness overseas of puppetry and animated theatre has led to the engagement for this Festival of no less than three major examples of this genre. The South Australian Theatre Company will also make extensive use of puppetry in the production of a new children's entertainment, *Uncle Hector and the Bohemians*.

Masks too, play an important part in various Festival productions – notably the South Australian Theatre Company's two *Oedipus* plays and The State Opera's production of *The Midsummer Marriage*.

Finally, in the Playhouse Gallery, the Adelaide Festival Centre Trust has decided to celebrate the Festival with an unusual and theatrical exhibition which is devoted to the theme of masks and the philosophy behind man's interminable role-playing.

### Polish Mime Ballet Theatre

Vivid, lyrical, sensual and exploding with vitality, the productions of this internationally acclaimed company have been hailed as "total theatre". Founded in 1955 by former actor-dancer Henryk Tomaszewski, the Mime Ballet Theatre is perhaps Poland's best-known cultural export. The company of 36 members makes frequent overseas tours and its regular appearances in the theatre capitals of the world are always occasions of great anticipation for audiences and critics alike.

Polish Mime's productions are a memorable entertainment spectacle, evolving from a spell-binding mix of theatre, pantomime, ballet and gymnastics. These arresting productions are mostly created by Tomaszewski himself who draws on many sources for his inspiration – from the classics to the contemporary cinema.

The story of Polish Mime's Festival production, **Arriving Tomorrow** (The Opera Theatre, March 5 to 11), is inspired by both the brilliant Italian director Paolo Pasolini's 1969 film, *Theorem*, and by Euripides' famous drama, *The Bacchae*.

**Arriving Tomorrow** opens with a prologue based on the legend of Dionysius and establishes the theme of this god's dual personality – on the one hand good and beneficent, on the other cruel and revengeful. The cult of Dionysius is the disorder that topples order.

In the two acts of the main story a mysterious young man arrives, heralded by an anonymous telegram, at the home of a wealthy and powerful industrialist. In the ensuing weeks every single member of the household becomes emotionally or physically involved with the young stranger, first the maid, then the daughter, the son, the wife and finally the father. Just as mysteriously the young man leaves the house and each member of the family faces a personal crisis – with shattering results – in a virtual Bacchanal of self-discovery. The young man's identity is never revealed – is he God – or the Devil – or both?

The work of Polish Mime has been hailed as "stunningly exciting", "hypnotic", "startlingly different" and "gripping theatre". It is one of the supreme experiences of modern theatre.



1

1. Philippe Genty puppets
2. Cricot 2 in *The Dead Class* (photo Zbigniew Furman)
3. & 4. Polish Mime Ballet Theatre in *Arriving Tomorrow* (photos Marcel Fugère – by courtesy Applaus magazine)
5. *For Coloured Girls* – Broadway programme cover
6. Chris Langham



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Arriving Tomorrow





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8

1. & 2. Steve Hansen – The Puppet Man
3. Australian Dance Theatre (photo David Formby)
4. Australian Dance Theatre (photo David B. Simmonds)
5. & 6. Circus Australia
7. Flamenco Puro
8. Paco Peña

Other recent most Australians have related to puppet shows as an amusement for children only. Peak time television exposure to The Muppets, however, has helped convince adults that the appeal of puppets and marionettes is, in fact, much wider. One of the best examples of this appeal currently touring the world with fantastic success is the Paris-based company of Philippe Genty. Although he visited Australia as a solo puppeteer several years ago, this will be the first time M. Genty has brought his full company to this country.

The Company's revue style production is typically French – gay, spicy, coquettish, whimsical and sophisticated. Humour ranges from the slapstick farce of Chaplin silent movies to the black humour of surrealism. Working in black against black backdrops or manipulating string marionettes in full view of the audience, the four puppeteers present an action-packed two hours of entertainment in which dialogue is completely absent. Small signs convey situations or messages while the mood is set by an amazing tapestry of taped sound, including rock and pop songs, spoofs on classical tunes, and specially commissioned electronic scores.

Highlights of the performance include a flirtation between a feather boa and a roving camera, a troupe of dancing ostriches who out-Disney Disney, a sad Pierrot who chooses suicide rather than allow his strings to be manipulated by someone else, a gravel-voiced Satchmo Armstrong pelican, and a vain violinist who becomes the victim of his own pursuit of glory.

The Philippe Genty Company will perform for both adult and youth audiences at the Arts Theatre during its Festival season (February 27 to March 11). Special daytime schools performances will be given on February 28 and March 1, 2, 6 and 7 and adult shows will be nightly on February 27, March 1 to 4 and March 8 to 11.



Philippe Genty puppets



The Philippe Genty Company

### Steve Hansen

Imagine a one-man walking theatrical spectacular, consisting of a brightly coloured cloth tent about the size of a large crate with a pair of striped trousers and size 27½ clown shoes protruding from the bottom. Above, on a small stage, glove puppets are operated to the accompaniment of an orchestra of slide whistles, sirens, birdcalls, bells, tambourines and bicycle horns. Add some smoke and water for special effects, a vast repertoire of funny voices, some outrageous story lines and bizarre characters and you have Steve Hansen – The Puppet Man.

Steve is one of the most widely seen outdoor performers in the United States and he has also taken his ingenious one-man walking puppet show to some of the world's top street festivals. He has presented his hilarious offbeat shows to hundreds of thousands of delighted adults and children in hospitals, prisons, museums – even on a boat on New York's Hudson River. He makes his first visit to Australia at the invitation of the Festival.

Steve Hansen began his career as an apprentice puppeteer with the famous Muppets of Sesame Street and his shows have much of the same zany humour and slapstick fun – but always carrying his own original touches.

He will give both schools and family performances in the Festival Centre Amphitheatre between March 4 and 10. The schools performances will be at 10.30 a.m. daily from Monday, March 7 to Friday, March 10. Family shows will be presented at 12 noon and 2 p.m. on March 4 and 5 and at



with unexpected appearances by a singing alligator and a baby bobbing on the end of a coil; a romantic adventure story entitled *The Frog Prints* with such characters as a ridiculous King - Farnsworth the 33rd, the handsome Prince Sterling Charming of Trivia and an incredible Froggy Godmother; and a recently completed production, based on *Little Red Riding Hood*, which goes under the unlikely title of *The Rise and Fall of the Entire Human Race!*

Steve Hansen's appeal is to all ages - the colour, sounds, movement and fantasy appeal to children, and the funky satire and hip dialogue have adult audiences in stitches. His shows are crazy, classic, topical, silly, sarcastic, delightful, sardonic, captivating and totally outrageous. As the *New York Times* has said, "He's terrific." Don't miss him.

In association with  
The Marionette Theatre of Australia

### Peter Schumann

The work of Peter Schumann's American based Bread and Puppet Theatre has been described as "spiritual theatre" - a theatre of "icon and image that links drama with sculpture." (*New York Times*). Peter Schumann's strangely moving plays have strong political and social undertones and marry ingenious naivety with enormous sophistication. Their combined use of giant puppets and masked actors produces a unique imagery which has excited critics and audiences throughout the United States and Europe. One critic has described the effect of these plays, which are accompanied by live and taped music, as "overwhelming".

Since the disbanding of his permanent company four years ago, German born writer, director and puppet-designer Peter Schumann has worked from a farm in Vermont, drawing together his performers for specific projects and tours.

He will come to Adelaide in March to work with twenty local actors and musicians on the presentation of several outdoor performances at the Festival. In these performances the actors themselves become the puppets, hiding in brightly coloured robes beneath gigantic papier maché heads, sometimes making figures eight and nine feet tall.



Scenes from a Peter Schumann production

## DANCE

### Australian Dance Theatre

The re-formed Australian Dance Theatre is little more than twelve months old but already well on the way to consolidating its claim to being Australia's national modern dance company. A.D.T. is now the official dance company for both South Australia and Victoria and substantial funding from both States and from the Australia Council has enabled it to expand its horizons and increase its activities.

Under English dancer-choreographer Jonathan Taylor's artistic directorship, the Company has already performed to great critical acclaim in Adelaide and Melbourne and on extensive country tours. The *Dance critic* of the *Melbourne Herald*, Neil Jillett, wrote in October, "Australian Dance Theatre are already laying claims to being the most dedicatedly professional and consistently entertaining of any of the subsidised theatre companies, dance, drama or opera, who perform in Melbourne." The Company's fifteen full-time dancers have been drawn from Europe, Australia and America. At the Festival, A.D.T. will perform a programme of

performances which will continue throughout the week which ends on March 18. The new works will be choreographed by a quartet of guest choreographers who include the husband and wife team of Elina Mooney and Cliff Keuter from the United States and two Japanese-American women choreographers Sara Sugihara and Yuriko. The new ballets will undoubtedly fulfil Jonathan Taylor's charter to present "adventurous, progressive, sometimes provocative . . . always enjoyable and uplifting dance theatre."



Australian Dance Theatre



Jonathan Taylor

### Batya Zamir

"Batya Zamir is an elastic lady, a kind of larger than life superperformer on the scale of *Wonder Woman* and *Plastic Man* and other fantastic Comicbook Marvels" - according to *New York's Soho Times*.

Batya Zamir is a New Yorker who takes dance to the air in skilful and beautiful performances. Suspended or hanging from a series of meshed nets created by her sculptor husband Richard Van Buren, Batya Zamir uses a series of nylon shock cords and loops to create an entirely new language of gravity-defying movement. Taped music drawn from many fields, including the steady beat of Reggae, accompanies these performances.

Richard Van Buren will use trees and special supports to design an open-air environment for his wife in the Festival Centre's Amphitheatre where she will perform at 5.45 p.m. each evening from February 27 to March 4.

Batya Zamir was a leading dancer with two of America's foremost modern dance companies in the 1960s before deciding to develop her own unusual dance ideas.

The *New York Times* has described her performances as "replete with virtuosity and athleticism".



Batya Zamir

### Flamenco Puro

Famous Spanish flamenco guitarist Paco Peña is a popular concert and recording artist in Australia where he has visited twice previously. He returns in 1978 with the troupe *Flamenco Puro* which he formed eight years ago and which has made highly acclaimed appearances at most major festivals overseas. The group comprises Paco Peña and a second guitarist, two singers and three dancers. *Flamenco Puro* portrays the art of flamenco as a whole in intimate and authentic performances, breaking away from the glossy spectaculars which Paco Peña feels are debasing and even destroying the true flamenco art.

At the Scott Theatre from February 25 to March 4 audiences will have an opportunity of experiencing a performance applauded by *Time Out* magazine as having "spontaneous improvisation, electric communication between performers and audience and enormous vitality."

Presented by Clifford Hocking Pty. Ltd.



Flamenco Puro

### Chhau, the Masked Dance of Bengal

The centuries old masked Chhau dance dramas of the Purulia district of Bengal were only re-discovered in the 1960's. Their energetic war ritual format comes as a complete surprise to Westerners accustomed to the more typical style of Indian dance recitals. Acrobatics are used extensively in this unsophisticated folk art form in which the characters, all played by men, are divided into two groups - heroes and demons. They wear glittering tunics and startlingly realistic masks, the demons with blazing, bloodshot eyes, flaring nostrils and protruding fangs, and the heroic characters crowned with elaborate silver decorated head-dresses. A troupe of eight dancers, accompanied by village oboe and drums, will appear at the Festival under the direction of Professor Bhattacharyya, who has been largely responsible for the revival of this lost dance art.

Audiences can enjoy their syncopated rhythms and dynamic, exhilarating dance contests in the Festival Centre Amphitheatre at 5.45 pm daily from March 13 to 18. The Chhau dancers will perform very much as they would at a religious festival in their own village, with an art which the *London Financial Times* has described as being "unspoiled, rich, potent, beautiful and well worth seeing."



Chhau, the Masked Dance of Bengal

## CIRCUS

A trio of Australia's most innovative and imaginative performing and production ensembles have joined forces to launch a unique new touring tent show - a \$100,000 circus with a difference. It will bring together some of Australia's finest young circus performers, musicians, actors, designers and artists in a brilliantly entertaining roadshow under canvas - a show that extends the traditional circus format to include many other popular forms of entertainment. Circus, cabaret, comedy, jazz and rock music, mass spectacle, puppetry, vaudeville, mime and commedia dell'arte are just some of the ingredients being brought together by The Australian Performing Group (through the existing Soapbox Circus), a former Adelaide group, New Circus, and Melbourne entrepreneur John Pinder's Last Laugh Theatre Restaurant, to form **Circus Australia**

In its very own Big Top, seating 800 people, **Circus Australia** will set up shop in the West Parklands from March 15 to 19 for twelve performances, including three special midnight shows on March 16, 17 and 18, intermediate shows on March 17 and 18 and four youth performances or matinees.

Some highlights of the show will be the contribution of one of Australia's best rock bands, Matchbox, and such thrilling acts as Tim Coldwell's high wire feats, Pixi and Jim Robertson's double hanging perch act, Sue Broadway's web performance, a spectacular unicycle race, and a menagerie of fantastic performing animal puppets.



Matchbox Band - Circus Australia



range of exhibitions covering all aspects of the visual and plastic arts and crafts.

Those listed below have been chosen to give some idea of the variety and special interest of this aspect of the Festival.

All the exhibitions are open for the duration of the Festival unless otherwise stated.

Gallery addresses and hours of operation are shown.

The Art Gallery of South Australia will again be the centrepiece of the Festival's exhibition programme with two major international shows and two fascinating "house" exhibitions.

### El Dorado: Colombian Gold

This fabulous "king's ransom" collection of rare objects from the Museo del Oro in Bogotá, Colombia, will be the highlight of the State Gallery's programme. Colombian Gold will premiere at the Festival, then go to other Australian capitals and finally to the Royal Academy in London. The exhibition mainly comprises two hundred pieces in gold, representing all seven of Colombia's ancient gold-working cultures. From these superb chased, cast and beaten gold nose rings, earrings, vessels, bells, pectorals and masks spring the legends of El Dorado. Little work of such timeless beauty and intricate craftsmanship has been seen in Australia before.

Colombian Gold will be presented by the Australian Art Exhibitions Corporation which presented the great Chinese Archeological Exhibition in Australia during 1977.

### Australian Crafts

This major survey of contemporary Australian craft in the field of ceramics, fibre, glass, wood, jewellery, leather and Aboriginal crafts is to travel overseas after its initial showing in Adelaide. The exhibition has been selected from the work of forty leading craftsmen. It shows clearly and dramatically current developments in Australian crafts, undoubtedly one of the most energetic and innovative areas of arts activity in the country.

Australian Crafts is funded and organised by the Crafts Board of The Australia Council in conjunction with The Crafts Council of Australia.



Stained glass panel by David Wright  
- Australian Crafts

### James Shaw's South Australia 1852-1879

James Shaw's paintings and drawings are an invaluable record of early South Australian life. He settled in Adelaide in 1850 and for nearly thirty years recorded the growth and day to day events of Adelaide and surrounding districts. His paintings, to be shown in the Gallery's Historical Museum depict such dramatic events as the tragic wreck of the passenger ship Admella in 1859 and the burning of the Adelaide Steam Flour Mill in 1855.



The Admella - James Shaw's South Australia

### Master Prints and Drawings from the Art Gallery of South Australia

This exhibition, drawn from the Gallery's rich holding of prints and drawings, will cover four centuries of Eastern and Western art. It will include many valuable and interesting works by artists such as Dürer, Rembrandt, Goya, Hokusai, Lautrec and Picasso.

The Art Gallery of South Australia is in North Terrace

Mon - Sat 10 am to 5 pm

Sunday 1.30 pm to 5 pm

Extended hours Wednesdays to 9 pm

Further extensions to hours and admission charges for special exhibitions to be announced.

theatrical exhibition to complement one of the Festival's major themes, that of Mime, Mask and Marionette. Visitors will walk through a specially created environment in which rare historical masks and replicas are displayed with a special sense of mystery. The exhibition will include dioramas depicting three aspects of early historic use of masks. There will also be photographic displays, combined with mirrors, to jog the viewer into considering man's eternal role-playing and mask-wearing.

The Gallery is approached across the Festival Centre's Plaza area.

Mon - Sat 10.30 am to 8.30 pm

Sunday 12 noon to 6 pm

The Jam Factory Gallery at 169 Payneham Road, St. Peters, will mount three exhibitions during the Festival period.

### The Tiwi Carvers and Desert Weavers - Today's Treasures of Aboriginal Australia

This exhibition of sixteen superb hand-spun dyed wool rugs and twenty-four magnificent sculptured and decorated wood carvings, including burial poles, human figures and animals, represents the work of contemporary Aboriginal craftsmen from isolated parts of the continent. Artists represented are from the Tiwi Tribe of Bathurst and Melville Islands, and the Pitjantjatjara Tribe of Ernabella and north-west South Australia.

### On Form

A special exhibition by the four Master Craftsmen at the Jam Factory Workshops will run in tandem with the Aboriginal exhibition until March 5. The exhibition will comprise fabric and fibre weaving by Pru Medlin, silver and gold jewellery by Vagn Hemmingsen, handblown glass by Sam Herman and leatherware by Pietro Salemme.

### Milton Moon Ceramics

Noted South Australian potter Milton Moon will exhibit his latest work at the Gallery from March 8. In stoneware, the large flour pots, bowls, vases and platters are all functional pieces and feature decorative motifs inspired by Australian flora.

Mon. to Fri. 10 am to 5 pm

Sat. and Sun. 2 pm to 5 pm

### Portraits of Flowers

The Osborne Gallery takes up one of the Festival's outdoor activities themes of flowers in this exhibition of paintings by four Australians. They include Paul Jones, the well known "botanical" painter of flowers, and Justin O'Brien, a distinguished Australian painter of still lifes.

13 Leigh Street, Adelaide.

Mon. to Sat. 10 am to 5.30 pm

### Ernabella Batik and Painting

Two young Aboriginal women artists from Ernabella will exhibit watercolours and dyed batik at the Aboriginal Artist Centre at 140 Rundle Mall from February 26 until March 4. This exhibition will give a fascinating insight into contemporary application of traditional Aboriginal skills.

Mon. to Sat. 9 am to 5 pm

Demonstrations at 11 am and 2.30 pm

### Concerto in B Sharp

#### Hare

The Experimental Art Foundation will stage two mixed media exhibitions in the Jam Factory theatre at 169 Payneham Road, St. Peters during the Festival.

Concerto in B Sharp will feature South Australian artist/apiarist Bo Jones in an event dealing with beehive activity and musical sounds.

From February 20 to March 7 he will demonstrate the gathering honey process from hives set up in an environment he has sculptured. The musical element (solo violin) is generated by the interaction of these two elements.

Mon. to Sat. 10 am to 5 pm

From March 10, Hare, a ritual performance based on a famous recipe for Lièvre à la Royale, will be staged by lecturer in fine arts Peter Still, and a group of students from the Geelong School of Art. Peter Still describes his production as "placing emphasis on man's carnivorous relationship with his environment."

8 pm to 10 pm Friday March 10 to

by many of the country's top photographers. More than three hundred photos will be displayed in specially designed outdoor modules along the northern side of North Terrace between King William Road and the War Memorial from February 25 to March 5.

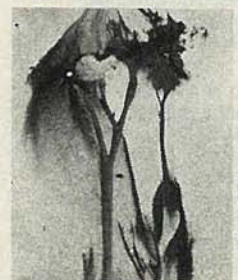


Photo by  
John Cato —  
The Philip Morris  
Arts Grant Exhibition

### Bryan Westwood

#### Frank Bauer

Recent paintings, drawings and prints by leading realist painter Bryan Westwood will share the Bonython Gallery with Frank Bauer's unique and individual silver jewellery. Westwood's work will include figure studies, still lifes and landscapes, and Bauer's jewellery will include rings, chains, necklaces and bracelets for both women and men.

Bonython Gallery, 88 Jerningham Street, North Adelaide.

Tues. to Sat. 10 am to 6 pm

Sunday 2 pm to 5 pm

### Carnival and Monster Playground

The Contemporary Art Society Gallery at 14 Porter Street, Parkside, will stage two major exhibitions. Monster Playground will bring together large outdoor and garden sculptures from both South Australian and interstate artists. The works submitted will be particularly appealing to children and be immune to being handled and climbed upon. Paintings and prints from many leading Australian artists on the theme of Carnival will extend this idea of fun, celebration and the Festival from the garden sculptures into the gallery proper.

(Open till March 16 only)

### Looking Back

(Paintings by Fred Williams)

This major exhibition of works by the eminent Australian landscape painter, Fred Williams, will be the artist's first showing in Adelaide for many years and will open on March 15. It will represent about a decade of the artist's work, during which he has achieved recognition internationally as one of Australia's foremost painters.

Mon. to Fri. 11 am to 5 pm

Sat. and Sun. 2 pm to 5 pm

### Kenneth Jack Retrospective

Melbourne painter, Kenneth Jack, has been producing his colourful but brooding views of the Australian countryside for the past 25 years. His work is a valuable record of a diminishing country town environment and changing landscape. This exhibition at John Martin's will include paintings, watercolours, prints, drawings and acrylics.

100 Rundle Mall, 2nd floor.

Mon. to Fri. 9 am to 5.30 pm

Sat. 8.30 am to 11.30 am



Croydon, North Queensland - Kenneth Jack

### Body and Soul

#### Mandala

Two exhibitions at Adelaide Fine Arts and Graphics will open in early March. Veteran Adelaide water colourist Mervyn Smith will show a series of recent nudes, landscapes and flower pieces from March 5.

The Mandala is the symbol taken up by leading Japanese graphic artist Sengai Ato in an exhibition of screenprints and batik which opens on March 10.

239 Melbourne Street, North Adelaide.



the talents of aspiring young South Australian artists. Nineteen practising professional artists, most of whom have national reputations and are all teaching the newly accredited Bachelor of Fine Arts Degree of the South Australian School of Art, will take part.

Several of those represented are past students who have achieved success. Included in this exhibition are noted sculptors Tony Bishop, Bert Flugelman and Clifford Frith, painters Cecil Hardy, Franz Kempf and Vitas Kapociunas and printmaker Ann Newmarch.

This will be the last exhibition at the present School of Art at 42 Stanley Street, North Adelaide, before it moves to Underdale.

Mon. to Fri. 10 am to 6 pm  
Sat. 10 am to 5 pm

### Ten Adelaide Festivals of Arts

To celebrate the 10th Biennial Festival, the State Library of South Australia in North Terrace will mount a major historical exhibition, bringing together posters, programmes, newspaper reports, reviews, designs and photographs, covering each Festival since 1960.

Mon. to Fri. 9.30 am to 9.30 pm  
Sat. 9.30 am to 5.30 pm  
Sun. 2 pm to 5.30 pm

### Fire and Water Series

(paintings by Leonard French)

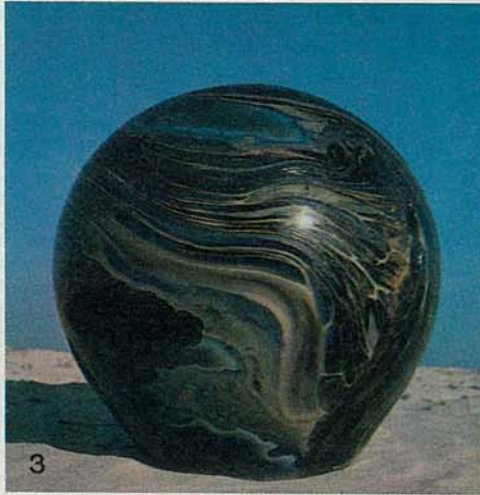
### Three Young South Australians

These two Festival exhibitions at the Greenhill Galleries will show a recent series of paintings by one of Australia's best known artists, and emerging trends in the art of three exciting young South Australians. Leonard French's new oils and acrylics are on a burning tree theme. Apparently interrelated, they contain the artist's usual religious symbolism.

The three South Australians, Jeremy Gordon, Kym Polomka and Vytas Serelis, will show oils, acrylics and drawings which complement each other while retaining quite individual techniques and themes.

140 Barton Terrace, North Adelaide.

Mon. to Fri. 10 am to 5 pm and 7 pm to 9 pm  
Sat. and Sun. 2 pm to 7 pm



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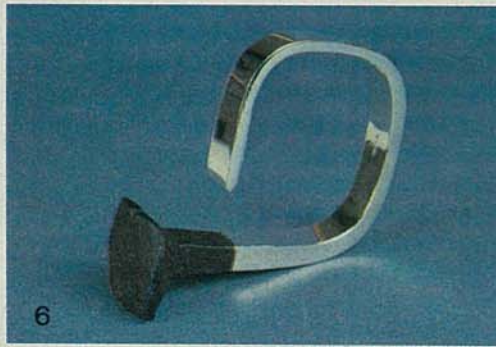


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1. Stoneware dish—Milton Moon Ceramics Exhibition
2. Fuji in Fair Weather, woodcut by Hokusai—Master Prints and Drawings Exhibition
3. Sam Herman bowl—Australian Crafts Exhibition (photo Doug Nicholas)
4. Sculptured birds by Tiwi artists of Bathurst and Melville Islands—Tiwi Carvers and Desert Weavers Exhibition
5. Shells I, Painting by Bryan Westwood
6. Sterling silver and iron armring by Ragnar Hansen—Australian Crafts Exhibition
7. Cast gold and crystal necklace—Colombian Gold Exhibition (photo Wolfgang Sievers and Brian Hart)



6



7





1. City illuminations
2. Flower Day
3. Family picnic
4. Procession staged by Antoni Miralda
5. Cycling for pleasure
6. The South Australian Police Band

## Antoni Miralda

Young Spanish artist Antoni Miralda is a sculptor known internationally as a deviser of unusual ceremonies, processions and happenings, mostly staged outdoors and incorporating a large element of fantastically coloured food and wine. To give a new image to the Festival's once famous Flower Day, Miralda will come to Adelaide to mastermind a colourful opening day extravaganza which will use flowers as its theme. In the months leading up to the Festival, 100,000 free packets of flower seeds will be distributed to Adelaide gardeners in a mammoth 'Grow a Garland' project. The flowers will be used to create a dazzling multi-hued display on the Torrens Lake, forming the centre-piece of Miralda's spectacular in Elder Park on February 25.

Family enjoyment is the motive behind the opening day celebration and of all the special community activities of the Festival. These will include -

### City Illuminations

Scores of leading city business houses, government bodies and service organisations are behind an exciting plan to turn King William Street into Adelaide's Great White Way during the Festival. Many of the city's major buildings will be floodlit or otherwise picked out with special lighting effects to give Adelaide a special dress-up party feeling at night.



City illuminations

### Breakfast in the Mall

The South Australian Gas Company is sponsoring a daily breakfast in the Rundle Mall between March 1 and March 4. Mobile kitchens set up in the Mall will serve American style breakfasts with pancakes from 7 a.m. till 9 a.m. at a nominal charge. It is hoped that a leading radio station will broadcast its breakfast session from the Mall and a visiting celebrity will be a special guest each day.



Breakfast in the Mall

### Free Lunchtime Concerts

At 1 pm each weekday local brass bands, including the South Australian Police Band, will give free lunchtime concerts in the forecourt of the Museum on North Terrace or at the Grenfell Centre.

### Craft Fair

Elder Park will be the scene of a huge craft fair on the weekend of March 4 and 5 with local potters, weavers, batik makers, jewellers and leather craftsmen demonstrating their skills and selling their wares. There will be foodstalls and strolling entertainers.



Craft Fair

### Cycling for Pleasure

Bicycle makers and sellers are co-operating with the Adelaide City Council to provide a central hire service and free route maps during the Festival. Four special tours are planned - Historical Adelaide, Adelaide's Parks and Gardens, Adelaide's Inner Suburbs and Adelaide's Festival Venues. Here is an ideal way for visitors, cycling enthusiasts and



with a picnic in Bonython Park on Sunday March 12. In addition to a Mini Food Fair being provided by the Restaurateurs' Association, there will be non-stop programmes of live entertainment and activities such as kite flying, cycling, cricket, volleyball, orienteering and nature walks. You can bring your own lunch, or purchase food and wine (at a reasonable cost) from any of the thirty stalls being set up by leading restaurants and wineries.

#### Street Decorations

The theme of Flowers will be taken up by Adelaide schools and community groups to create special pockets of decoration throughout the city, as an alternative to last Festival's handcrafted street banners.

#### Kids Cut-outs

One of the most unusual sights of the Festival is sure to be the appearance of some five hundred brightly painted life-size cut-outs of children decorating Elder Park and the areas surrounding the Festival Centre. During the first week of the Festival a different party of fifty secondary school children will come to the Park to design, make and decorate cut-out images of themselves.

These will then be sited in the Park and left for the enjoyment of passers-by.



Kids Cutouts

#### Free Popular Music and Jazz Concerts

The Bank of New South Wales will sponsor a series of free concerts, featuring many of Adelaide's jazz and popular music groups. Several evening concerts will be held at 9.45 pm in Hindmarsh Square. Lunchtime performances will be staged in Bonython and Grenfell Plazas.

#### Water Carnival and Plaza Party

The Festival will draw towards its close on Saturday March 18 with a spectacular water carnival on Torrens Lake and a "Carnival in Rio" party on the Festival Centre Plaza, commencing at 9.30 p.m. Formation swimmers à la Esther Williams will be a feature of the Carnival while local rock groups will give the young an ideal opportunity to dance the Festival to a joyous conclusion.

### WRITERS WEEK

The Festival's internationally famous Writers Week will again bring together poets, authors, journalists and playwrights from many parts of the world and from all Australian states for eight days of concentrated discussions and exchange of ideas. Writers Week will have its own "home" from February 25 to March 4 - a colourful marquee, custom made for the week's activities by The Savings Bank of South Australia. Sessions will be held on most mornings, afternoons and evenings of the week with panels of Australian and overseas writers leading discussion and debate.

Some writers week Identities -



Frank Moorhouse



Galway Kinnell



Richard Condon



Sapardi Djoko Domono



early Australian woman writer Henry Handel Richardson; panel discussions by dramatists and theatre directors attending the Festival; readings of poetry and prose, and debate on several topical and controversial literary subjects.

The public is welcome to attend any of these free Marquee sessions. No registration is necessary and anyone interested in receiving the separate brochure giving full details of the Week's activities should write to Writers Week Co-ordinator, Adelaide Festival of Arts Inc., King William Road, Adelaide, South Australia 5000:

Three major evening events have been planned to which the general public may purchase seats. These will be -

#### Elder Hall, Monday February 27 at 8.30 p.m. Under Two Hats

A lecture and discussion by two internationally acclaimed writers of children's books, Australia's Colin Thiele (Storm Boy) and British writer John Rowe Townsend.



Colin Thiele

John Rowe Townsend

#### Adelaide Town Hall, Wednesday March 1 at 8.30 p.m.

##### The Writers Read

Some of Australia's most important writers will join distinguished overseas visitors in reading from their own works.

#### Festival Theatre, Friday March 3 at 8.30 p.m. Bestsellers

A unique opportunity to hear a number of best selling writers talk about their craft, the particular works which have brought them success and the effect on their careers and lives.

Sponsored by

The Savings Bank of South Australia

### FORUM

An addition to the official attractions this year is Forum, an innovative open discussion programme for those taking part in the Festival. Actors, playwrights, directors, musicians, librettists, dancers, painters, craftsmen, puppeteers and many others involved in creative aspects of the Festival will be able to meet one another and members of the general public and talk about their work.

Forum sessions in the Writers Week Marquee will be free and everyone is welcome to attend and to take part in discussions and question and answer sessions. Some of the topics already scheduled include the world of jazz (with leading musicians demonstrating their art); criticism of the arts; and personal viewpoints on the creative processes and the directions in which the arts are heading.

A brochure giving full details of Forum will be available towards the end of December. If you would like a copy, please write to the Forum Co-ordinator, Adelaide Festival of Arts Inc., King William Road, Adelaide, South Australia 5000.

#### Focus

All through the Festival period, halls, theatres, galleries and open spaces throughout the Adelaide area will be the scene of an energetic and diverse programme of activities which complement the official programme. Grouped under the title of Focus, these performances, exhibitions and 'happenings' will cover a vast spectrum of the arts. Full details of Focus activities will be listed in daily diary advertisements in The Advertiser during the Festival. Groups wishing to participate in Focus can obtain details by writing to Focus 78, c/o Centre of Community Theatres, Adelaide College of Advanced Education, Kintore Avenue, Adelaide, S.A. 5000.

#### Religious Observances

Special Festival services will be held at St. Francis Xavier's Cathedral, Friday February 24 at 8 p.m. (Festival High Mass); St. Peter's Cathedral, Sunday March 5 at 3 p.m. (Ecumenical Service); and Holy Trinity

Her Majesty Queen Elizabeth the Queen Mother

President: The Rt. Hon. the Lord Mayor of Adelaide, George Joseph

Chairman: Bruce R. Macklin, O.B.E.

Artistic Director: Anthony Steel

General Manager: Kevin Earle

Programming Manager: Tony Frewin

**The Adelaide Festival of Arts Inc. wishes to acknowledge the generous financial support of the following funding bodies and sponsor companies and individuals —**

Government of South Australia

Australia Council through its Community Arts Committee

State Government Insurance Commission

Japan Foundation

Adelaide Festival Centre Trust

Government of the Polish People's Republic

Peter Stuyvesant Trust

Adelaide City Council

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# MUSIC/OPERA

# DANCE/ MIME

# THEATRE/SPOKEN WORD

**Festival Theatre, 8 p.m.**  
The State Opera  
**Tippett: The Midsummer Marriage**

**Adelaide Town Hall, 8 p.m.**  
The Australia Contemporary Music Ensemble  
**Keith Humble** conductor  
**Jane Manning** soprano  
**Gerhard: Libra**  
**Sitsky: Music in Mirabelle Gardens** (world premiere)  
**Webern: 6 Lieder, Op. 14**  
**Gerhard: Leo**

**Scott Theatre, 8.15 p.m.**  
Flamenco Puro

**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Sophocles: Oedipus the King/ Oedipus at Colonnus**

**Space, 8.30 p.m.**  
Cricot 2  
**Kantor: The Dead Class**  
**Arts Theatre, 11 p.m.**  
The Australian Performing Group  
Back to Bourke Street

**Elder Hall, 3 p.m.**  
University of Adelaide Concert  
University of Adelaide Brass Ensemble  
**Standish Roberts** conductor  
Works by **Gabrieli** and **Monteverdi** and 20th century music for brass and percussion

**Festival Theatre, 5.30 p.m.**  
**Oscar Peterson and Joe Pass**  
**Adelaide Oval, 7.30 p.m.**  
Popular Concert  
**Festival Theatre 8.30 p.m.**  
**Oscar Peterson and Joe Pass**

**Adelaide Town Hall, 8 p.m.**  
**Ashleigh Tobin** organ  
**Bach: Prelude and Fugue in A minor, BWV 543**  
**Reubke: Sonata on Psalm 94**  
**Messiaen: La Nativité du Seigneur**

**Elder Hall, 1.10 p.m.**  
University of Adelaide – Lunchtime Concert  
Adelaide String Quartet

**Edmund Wright House, 5.45 p.m.**  
'Celebration Concert'  
**Renate Turrini** piano  
**Richard Meale: Coruscations Janáček: In the Mists**  
**Tippett: Sonata No. 2**  
**Bach: Preludes and Fugues in C, C sharp minor, C sharp and E flat minor from Book 1**  
**Schubert: Fantasia in C (Wanderer), D.760**

**Adelaide Town Hall, 8 p.m.**  
The Australia Contemporary Music Ensemble  
**Keith Humble** conductor  
**Jane Manning** soprano  
New works by **Hair** (world premiere), **Conyngnam** and **Wesley-Smith: Doublets 2(c)**  
**Webern: 4 Lieder, Op.13; 5 Geistliche Lieder, Op. 15**  
**Gerhard: Concert for Eight**

**Festival Theatre, 8 p.m.**  
**Gheorghe Zamfir and His Soloists**  
Romanian Folk Music  
**After Dark Club, 11.15 p.m.**  
**Marian Montgomery and Richard Rodney Bennett**

**Amphitheatre, 5.45 p.m.**  
**Batya Zamir**  
**Scott Theatre, 8.15 p.m.**  
Flamenco Puro

**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Sophocles: Oedipus the King/ Oedipus at Colonnus**  
**Arts Theatre, 8 p.m.**  
The Philippe Genty Company  
**Opera Theatre, 8.30 p.m.**  
**Shange: For Colored Girls**

**Space, 8.30 p.m.**  
Cricot 2  
**Kantor: The Dead Class**  
**Elder Hall, 8.30 p.m.**  
Under Two Hats  
**Colin Thiele**  
**John Rowe Townsend**

**Arts Theatre, 11 p.m.**  
The Australian Performing Group  
Back to Bourke Street

**Elder Hall, 1.10 p.m.**  
University of Adelaide – Lunchtime Concert  
**Zdenek Bruderhans** flute  
**Eva Bruderhansova** piano  
**Festival Theatre, 8 p.m.**  
The State Opera  
**Tippett: The Midsummer Marriage**

**Adelaide Town Hall, 8 p.m.**  
The Australia Contemporary Music Ensemble  
**Keith Humble** conductor  
**Jane Manning** soprano  
**Banks: New work** (world premiere)  
**Humble: Molly's Lament** (world premiere)  
**Lumsdaine: Mandala I**  
**Webern: 2 Lieder, Op. 8**  
**Gerhard: Nonet**

**After Dark Club, 11.15 p.m.**  
**Marian Montgomery and Richard Rodney Bennett**

**Amphitheatre, 5.45 p.m.**  
**Batya Zamir**  
**Scott Theatre, 8.15 p.m.**  
Flamenco Puro

**Arts Theatre, 1.30 p.m.**  
**The Philippe Genty Company**  
**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Sophocles: Oedipus the King/ Oedipus at Colonnus**

**Opera Theatre, 8.30 p.m.**  
**Shange: For Colored Girls**  
**Space, 8.30 p.m.**  
Cricot 2  
**Kantor: The Dead Class**  
**Arts Theatre, 11 p.m.**  
The Australian Performing Group  
Back to Bourke Street

**Edmund Wright House, 10.30 a.m.**  
The Australia Contemporary Music Ensemble  
Lecture/demonstration for schools

**Edmund Wright House, 5.45 p.m.**  
'Celebration Concert'  
**Harvey Phillips** tuba  
**Stanley Fry** horn  
Other soloists to be announced  
Programme to include –  
**Hindemith: Sonata for tuba and piano**  
**Wilder: Suite for horn, tuba and piano**  
**Tippett: Sonata for four horns**  
**Richard Peaslee: The Devil's Herald**

**Festival Theatre, 8 p.m.**  
**Gheorghe Zamfir and His Soloists**  
Romanian Folk Music  
**After Dark Club, 11.15 p.m.**  
**Marian Montgomery and Richard Rodney Bennett**

**Amphitheatre, 5.45 p.m.**  
**Batya Zamir**  
**Scott Theatre, 8.15 p.m.**  
Flamenco Puro

**Playhouse, 1.10 p.m.**  
South Australian Theatre Company  
Lunch Hour Theatre – rehearsed reading of a new one act Australian play  
**Arts Theatre, 1.30 p.m.**  
**The Philippe Genty Company**  
**Opera Theatre, 2.30 p.m.**  
**Shange: For Colored Girls**

**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Sophocles: Oedipus the King/ Oedipus at Colonnus**  
**Arts Theatre, 8 p.m.**  
The Philippe Genty Company  
**Adelaide Town Hall, 8.30 p.m.**  
The Writers Read

**Opera Theatre, 8.30 p.m.**  
**Shange: For Colored Girls**  
**Space, 8.30 p.m.**  
Cricot 2  
**Kantor: The Dead Class**  
**Arts Theatre, 11 p.m.**  
The Australian Performing Group  
Back to Bourke Street

**Elder Hall, 1.10 p.m.**  
University of Adelaide – Lunchtime Concert  
**Ronald Woodcock** violin  
**Lance Dossor** piano  
**Festival Theatre, 8 p.m.**  
The State Opera  
**Tippett: The Midsummer Marriage**

**Adelaide Town Hall, 8 p.m.**  
The Australia Contemporary Music Ensemble  
**Keith Humble** conductor  
**Jane Manning** soprano  
Works by **Cary, Kos; Meale: The Incredible Floridas**  
**Webern: 3 Volkstexe; 3 Lieder, Op.18**  
**Gerhard: Hymnody**

**After Dark Club, 11.15 p.m.**  
**Marian Montgomery and Richard Rodney Bennett**

**Amphitheatre, 5.45 p.m.**  
**Batya Zamir**  
**Scott Theatre, 8.15 p.m.**  
Flamenco Puro

**Arts Theatre, 1.30 p.m.**  
**The Philippe Genty Company**  
**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Harvey: Uncle Hector and the Bohemians** (world premiere)  
**Arts Theatre, 8 p.m.**  
The Philippe Genty Company

**Opera Theatre, 8.30 p.m.**  
**Shange: For Colored Girls**  
**Space, 8.30 p.m.**  
Cricot 2  
**Kantor: The Dead Class**  
**Arts Theatre, 11 p.m.**  
The Australian Performing Group  
Back to Bourke Street

**Elder Hall, 1.10 p.m.**  
University of Adelaide – Lunchtime Concert  
New Music

**Edmund Wright House, 5.45 p.m.**  
'Celebration Concert'  
Corinthian Singers  
**Dean Patterson** director  
Works by **Pierre de la Rue, Robert White, Schubert, Janáček, Tippett and Nicholas Maw.**

**Adelaide Town Hall, 8 p.m.**  
Adelaide Symphony Orchestra  
**Sir Michael Tippett** conductor  
**David Parker** tenor  
**Tippett: Concerto for Double String Orchestra; Songs for Dov; Symphony No. 4**

**After Dark Club, 11.15 p.m.**  
**Marian Montgomery and Richard Rodney Bennett**

**Amphitheatre, 5.45 p.m.**  
**Batya Zamir**  
**Scott Theatre, 8.15 p.m.**  
Flamenco Puro

**Playhouse, 1.30 p.m.**  
**South Australian Theatre Company**  
**Harvey: Uncle Hector and the Bohemians**  
**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Harvey: Uncle Hector and the Bohemians**

**Arts Theatre, 8 p.m.**  
The Philippe Genty Company  
**Festival Theatre, 8.30 p.m.**  
Bestsellers  
**Opera Theatre, 8.30 p.m.**  
**Shange: For Colored Girls**  
**Space, 8.30 p.m.**  
Cricot 2  
**Kantor: The Dead Class**

**Arts Theatre, 11 p.m.**  
The Australian Performing Group  
Back to Bourke Street

**Adelaide Oval, 7.30 p.m.**  
Popular Concert  
**Festival Theatre, 8 p.m.**  
The State Opera  
**Tippett: The Midsummer Marriage**  
**Adelaide Town Hall, 8 p.m.**  
The Pipers and Trumpeters of Warsaw  
**Kazimierz Piwowski** director

**Dom Polski, 8.15 p.m.**  
**Margaret Powell** piano  
**Schumann: Carnaval, Op. 9**  
**Bartok: 2 Romanian Dances, Op. 8A**  
**Paderewski: Minuet**  
**Chopin: Etude in A minor, Op. 10 No. 2; Nocturne in F sharp, Op. 15 No. 2; Sonata in B flat minor, Op. 35**

**Elder Hall, 8.15 p.m.**  
University of Adelaide concert  
Philippines Vocal Ensemble  
**After Dark Club, 11.15 p.m.**  
**Marian Montgomery and Richard Rodney Bennett**

**Amphitheatre, 5.45 p.m.**  
**Batya Zamir**  
**Scott Theatre, 8.15 p.m.**  
Flamenco Puro

**Amphitheatre, 12 noon**  
**Steve Hansen**  
**Playhouse, 1.30 p.m.**  
South Australian Theatre Company  
**Harvey: Uncle Hector and the Bohemians**  
**Amphitheatre, 2 p.m.**  
**Steve Hansen**

**Opera Theatre, 2.30 p.m.**  
**Shange: For Colored Girls**  
**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Sophocles: Oedipus the King/ Oedipus at Colonnus**  
**Arts Theatre, 8 p.m.**  
The Philippe Genty Company

**Opera Theatre, 8.30 p.m.**  
**Shange: For Colored Girls**  
**Space, 8.30 p.m.**  
Cricot 2  
**Kantor: The Dead Class**  
**Arts Theatre, 11 p.m.**  
The Australian Performing Group  
Back to Bourke Street



# MUSIC/OPERA

# DANCE/ MIME

# THEATRE/SPOKEN WORD

<p><b>Memorial Drive, 2.30 p.m.</b> Massed Bands <b>Harvey Phillipis</b> director and Tuba Solists <b>Adelaide Oval, 7.30 p.m.</b> Popular Concert</p>	<p><b>Festival Theatre, 8 p.m.</b> Israel Philharmonic Orchestra <b>Zubin Mehta</b> conductor <b>Yefim Bronfman</b> piano <b>Mozart:</b> Piano Concerto in C minor, K.491 <b>Mahler:</b> Symphony No. 5</p>	<p><b>Adelaide Town Hall, 8 p.m.</b> The Philip Jones Brass Ensemble Programme includes works by <b>Dodgson, Britten, Previn;</b> Renaissance dance music by <b>Susato;</b> German ceremonial music by <b>Speer, Bach and Scheidt;</b> English court music by <b>Gibbons, Byrd and Purcell.</b></p>	<p><b>St. Francis Xavier's Cathedral, 8.15 p.m.</b> University of Adelaide Concert <b>James Govenlock</b> organ Works by <b>J. S. Bach, Saint-Saëns, Dupré and Reger.</b></p>	<p><b>Amphitheatre, 12 noon</b> <b>Steve Hansen</b> <b>Amphitheatre, 2 p.m.</b> <b>Steve Hansen</b></p>
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<p><b>Elder Hall, 1.10 p.m.</b> University of Adelaide – Lunchtime Concert <b>David Shephard</b> clarinet <b>Lance Dossor</b> piano</p>	<p><b>Adelaide Town Hall, 1.30 p.m.</b> The Philip Jones Brass Ensemble <b>Edmund Wright House, 5.45 p.m.</b> ‘Celebration Concert’ <b>David Galliver</b> tenor <b>Clemens Leske</b> piano <b>Tippett:</b> The Heart's Assurance <b>Schubert:</b> Settings of Goethe</p>	<p><b>Festival Theatre, 8 p.m.</b> Israel Philharmonic Orchestra <b>Zubin Mehta</b> conductor <b>Haim Taub</b> violin <b>Arie Israeli</b> viola <b>Mozart:</b> Symphony No. 40 in G minor, K.550; Sinfonia Concertante for violin and viola, K.364 <b>Brahms:</b> Symphony No. 1 in C minor</p>	<p><b>Adelaide Town Hall, 8 p.m.</b> Pipers and Trumpeters of Warsaw <b>Kazimierz Piwowski</b> director <b>After Dark Club, 11.15 p.m.</b> Matteson-Phillips Tubajazz Consort</p>	<p><b>Opera Theatre, 8.15 p.m.</b> Polish Mime Ballet Theatre <b>Tomaszewski:</b> Arriving Tomorrow</p>	<p><b>Arts Theatre, 10.30 a.m.</b> The Philippe Genty Company <b>Playhouse, 1.10 p.m.</b> South Australian Theatre Company Lunch Hour Theatre – rehearsed reading of a new one act Australian play</p>	<p><b>Arts Theatre, 1.30 p.m.</b> The Philippe Genty Company <b>Amphitheatre, 5.45 p.m.</b> <b>Steve Hansen</b> <b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Sophocles:</b> Oedipus at Colonus</p>	<p><b>Scott Theatre, 8.15 p.m.</b> Nimrod Theatre <b>Gooding:</b> Rock-Ola <b>Space, 8.30 p.m.</b> Cricot 2 <b>Kantor:</b> The Dead Class <b>Arts Theatre, 10.45 p.m.</b> Chris Langham's One Man Show</p>
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<p><b>Elder Hall, 1.10 p.m.</b> University of Adelaide – Lunchtime Concert Young Artists <b>Edmund Wright House, 1.30 p.m.</b> The Pipers and Trumpeters of Warsaw <b>Kazimierz Piwowski</b> director</p>	<p><b>Festival Theatre, 8 p.m.</b> Israel Philharmonic Orchestra <b>Zubin Mehta</b> conductor <b>Yefim Bronfman</b> piano <b>Hindemith:</b> Mathis Der Mahler <b>Liszt:</b> Piano Concerto No. 2 in A <b>Beethoven:</b> Symphony No. 5 in C minor</p>	<p><b>Adelaide Town Hall, 8 p.m.</b> The Philip Jones Brass Ensemble Programme includes works by <b>Ewald, Premru, Salzedo;</b> French Renaissance dance music by <b>Gervaise and Aitaignant;</b> music from St. Mark's, Venice by <b>Gabriel and Banchieri;</b> traditional English court music.</p>	<p><b>After Dark Club, 11.15 p.m.</b> Matteson-Phillips Tubajazz Consort</p>	<p><b>Opera Theatre, 8.15 p.m.</b> Polish Mime Ballet Theatre <b>Tomaszewski:</b> Arriving Tomorrow</p>	<p><b>Arts Theatre, 10.30 a.m.</b> The Philippe Genty Company <b>Amphitheatre, 10.30 a.m.</b> <b>Steve Hansen</b> <b>Playhouse, 1.30 p.m.</b> South Australian Theatre Company <b>Harvey:</b> Uncle Hector and the Bohemians</p>	<p><b>Arts Theatre, 1.30 p.m.</b> The Philippe Genty Company <b>Amphitheatre, 5.45 p.m.</b> <b>Steve Hansen</b> <b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Harvey:</b> Uncle Hector and the Bohemians</p>	<p><b>Scott Theatre, 8.15 p.m.</b> Nimrod Theatre <b>Gooding:</b> Rock-Ola <b>Space, 8.30 p.m.</b> Cricot 2 <b>Kantor:</b> The Dead Class <b>Arts Theatre, 10.45 p.m.</b> Chris Langham's One Man Show</p>
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<p><b>Elder Hall, 1.10 p.m.</b> University of Adelaide – Lunchtime Concert <b>Lance Dossor</b> piano <b>Edmund Wright House, 1.30 p.m.</b> The Pipers and Trumpeters of Warsaw <b>Kazimierz Piwowski</b> director <b>Adelaide Town Hall, 2 p.m.</b> <b>Roger Woodward</b> piano <b>Beethoven:</b> Sonatas in C, Op. 2 No. 3; in A, Op. 2 No. 2; in F minor, Op. 2 No. 1; in E flat, Op. 7</p>	<p><b>Edmund Wright House, 5.45 p.m.</b> ‘Celebration Concert’ Adelaide String Quartet <b>David Shephard</b> clarinet <b>Noreen Stokes</b> piano <b>Pamela de Almeida</b> cello <b>Schubert:</b> Quintet in C, D.956 <b>Martin Mather:</b> Sextet (world premiere)</p>	<p><b>Festival Theatre, 8 p.m.</b> Israel Philharmonic Orchestra <b>Zubin Mehta</b> conductor <b>Uri Pianka</b> violin <b>Michael Haran</b> cello <b>Orgad:</b> Vigil in Jerusalem (world premiere) <b>Brahms:</b> Concerto in A minor for violin and cello <b>Bartok:</b> Concerto for Orchestra <b>Adelaide Town Hall, 8 p.m.</b> <b>Roger Woodward</b> piano <b>Beethoven:</b> Sonatas in D, Op. 10 No. 3; in C minor, Op. 10 No. 1; in F, Op. 10 No. 2; in G, Op. 14 No. 2; in E, Op. 14 No. 1; in C minor, Op. 13 (Pathétique)</p>	<p><b>St. Peter's Cathedral, 8 p.m.</b> Adelaide Choral Society <b>Myer Fredman</b> conductor Soloists include <b>Kevin Miller</b> tenor <b>Keith Hempton</b> bass <b>Alan McKie</b> baritone <b>Schütz:</b> St. Matthew Passion <b>After Dark Club, 11.15 p.m.</b> Matteson-Phillips Tubajazz Consort</p>	<p><b>Opera Theatre, 8.15 p.m.</b> Polish Mime Ballet Theatre <b>Tomaszewski:</b> Arriving Tomorrow</p>	<p><b>Amphitheatre, 10.30 a.m.</b> <b>Steve Hansen</b> <b>Playhouse, 1.30 p.m.</b> South Australian Theatre Company <b>Harvey:</b> Uncle Hector and the Bohemians <b>Amphitheatre, 5.45 p.m.</b> <b>Steve Hansen</b> <b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Harvey:</b> Uncle Hector and the Bohemians</p>	<p><b>Arts Theatre, 8 p.m.</b> The Philippe Genty Company <b>Scott Theatre, 8.15 p.m.</b> Nimrod Theatre <b>Gooding:</b> Rock-Ola <b>Space, 8.30 p.m.</b> Cricot 2 <b>Kantor:</b> The Dead Class <b>Arts Theatre, 10.45 p.m.</b> Chris Langham's One Man Show</p>
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<p><b>Elder Hall, 1.10 p.m.</b> University of Adelaide – Lunchtime Concert University of Adelaide Wind Quintet <b>Festival Theatre, 8 p.m.</b> <b>Lucia Popp</b> soprano <b>György Fischer</b> piano All Schubert programme</p>	<p><b>Adelaide Town Hall, 8 p.m.</b> Sydney String Quartet <b>Tippett:</b> Quartet No. 1 <b>Janáček:</b> Quartet No. 1 <b>Schubert:</b> Quartet No. 14 in D minor, D.810 (Death and the Maiden)</p>	<p><b>After Dark Club, 11.15 p.m.</b> Matteson-Phillips Tubajazz Consort</p>	<p><b>Opera Theatre, 8.15 p.m.</b> Polish Mime Ballet Theatre <b>Tomaszewski:</b> Arriving Tomorrow</p>	<p><b>Amphitheatre, 10.30 a.m.</b> <b>Steve Hansen</b> <b>Amphitheatre, 5.45 p.m.</b> <b>Steve Hansen</b> <b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Sophocles:</b> Oedipus the King/Oedipus at Colonus</p>	<p><b>Arts Theatre, 8 p.m.</b> The Philippe Genty Company <b>Scott Theatre, 8.15 p.m.</b> Nimrod Theatre <b>Gooding:</b> Rock-Ola</p>	<p><b>Space, 8.30 p.m.</b> Cricot 2 <b>Kantor:</b> The Dead Class <b>Arts Theatre, 10.45 p.m.</b> Chris Langham's One Man Show</p>
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<p><b>Elder Hall, 1.10 p.m.</b> University of Adelaide – Lunchtime Concert <b>Beryl Kimber</b> violin <b>Clemens Leske</b> piano</p>	<p><b>Edmund Wright House, 5.45 p.m.</b> ‘Celebration Concert’ <b>Renate Turrini</b> piano <b>Janáček:</b> Sonata 1.X.1905 <b>Szymanowski:</b> Mazurkas from Op. 50 <b>Debussy:</b> L'Isle Joyeuse; Etude No. 11 'Pour les Arpèges' <b>Grahame Koehne:</b> Sonata <b>Tippett:</b> Sonata No. 3</p>	<p><b>Festival Theatre, 8 p.m.</b> Matteson-Phillips Tubajazz Consort <b>Adelaide Town Hall, 8 p.m.</b> <b>Frans Brüggen</b> recorders Works by <b>Van Eyck, Telemann, Bach, Shinohara</b> and <b>Berio.</b></p>	<p><b>St. Peter's Cathedral, 8 p.m.</b> Adelaide Choral Society <b>Myer Fredman</b> conductor Soloists include <b>Kevin Miller</b> tenor <b>Keith Hempton</b> bass <b>Alan McKie</b> baritone <b>Schütz:</b> St. Matthew Passion <b>After Dark Club, 11.15 p.m.</b> Matteson-Phillips Tubajazz Consort</p>	<p><b>Opera Theatre, 8.15 p.m.</b> Polish Mime Ballet Theatre <b>Tomaszewski:</b> Arriving Tomorrow</p>	<p><b>Playhouse, 1.10 p.m.</b> South Australian Theatre Company Lunch Hour Theatre — rehearsed reading of a new one-act Australian play</p>	<p><b>Amphitheatre, 5.45 p.m.</b> <b>Steve Hansen</b> <b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Sophocles:</b> Oedipus the King/Oedipus at Colonus <b>Arts Theatre, 8 p.m.</b> The Philippe Genty Company</p>	<p><b>Scott Theatre, 8.15 p.m.</b> Nimrod Theatre <b>Gooding:</b> Rock-Ola <b>Space, 8.30 p.m.</b> Cricot 2 <b>Kantor:</b> The Dead Class <b>Arts Theatre, 10.45 p.m.</b> Chris Langham's One Man Show</p>
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<p><b>Festival Theatre, 8 p.m.</b> <b>Lucia Popp</b>, soprano <b>György Fischer</b>, piano Songs by <b>Kodály, Dvořák, Brahms, Schumann</b> and <b>Mahler:</b> Des Knaben Wunderhorn (Youth's Magic Horn)</p>	<p><b>Adelaide Town Hall, 8 p.m.</b> Sydney String Quartet <b>Tippett:</b> Quartet No. 2 in F sharp <b>Schubert:</b> Quartet No. 8 in B flat, D.112 <b>Janáček:</b> Quartet No. 2 <b>Bonython Hall, 8 p.m.</b> The Australian Opera Studio <b>Scarlatti:</b> The Triumph of Honour</p>	<p><b>Elder Hall, 8.15 p.m.</b> University of Adelaide Concert Adelaide New Music Players <b>Malcolm Fox</b>, director <b>Stockhausen:</b> Hymnen <b>After Dark Club, 11.15 p.m.</b> Matteson-Phillips Tubajazz Consort</p>	<p><b>Opera Theatre, 2.30 p.m.</b> Polish Mime Ballet Theatre <b>Tomaszewski:</b> Arriving Tomorrow <b>Opera Theatre, 8.15 p.m.</b> Polish Mime Ballet Theatre <b>Tomaszewski:</b> Arriving Tomorrow</p>	<p><b>Playhouse, 1.30 p.m.</b> South Australian Theatre Company <b>Harvey:</b> Uncle Hector and the Bohemians <b>Scott Theatre, 2.30 p.m.</b> Nimrod Theatre <b>Gooding:</b> Rock-Ola</p>	<p><b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Sophocles:</b> Oedipus the King/Oedipus at Colonus <b>Arts Theatre, 8 p.m.</b> The Philippe Genty Company</p>	<p><b>Scott Theatre, 8.15 p.m.</b> Nimrod Theatre <b>Gooding:</b> Rock-Ola <b>Space, 8.30 p.m.</b> Cricot 2 <b>Kantor:</b> The Dead Class <b>Arts Theatre, 10.45 p.m.</b> Chris Langham's One Man Show</p>
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<p><b>Adelaide Town Hall, 2 p.m.</b> <b>Roger Woodward</b>, piano <b>Beethoven:</b> Sonatas in B flat, Op. 21; A flat, Op. 26; F major, Op. 28</p>	<p><b>Adelaide Town Hall, 8 p.m.</b> <b>Roger Woodward</b>, piano <b>Beethoven:</b> Sonatas in D, Op. 28</p>					
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## MUSIC/OPERA

**Elder Hall, 1.10 p.m.**  
University of Adelaide – Luncheon Concert  
New Music

**Edmund Wright House, 5.45 p.m.**  
Celebration Concert  
Chamber Players of South Australia  
**Hindemith:** Sonata for unaccompanied viola, Op. 25 No. 1  
**Stravinsky:** Suite from The Soldier's Tale  
**Messiaen:** Visions de l'Amen

**Bonython Hall, 8 p.m.**  
The Australian Opera Studio  
**Scarlatti:** The Triumph of Honour  
**Adelaide Town Hall, 8 p.m.**  
**Frans Brüggen** recorders  
Works by Ishii, **Andriessen, Marais, Van Eyck, Ortiz, Bassano, Virgiliano.**  
**After Dark Club, 11.15 p.m.**  
**Robyn Archer**

**Elder Hall, 1.10 p.m.**  
University of Adelaide – Luncheon Concert  
Chamber Music

**Adelaide Town Hall, 8 p.m.**  
Adelaide Symphony Orchestra  
**Patrick Thomas**, conductor  
**Marilyn Richardson**, soprano  
**Thomas Edmonds**, tenor  
**James Christiansen**, baritone  
'Music of Vienna'  
Programme will include arias by **Mozart** and **Lehar**; **Beethoven:** Symphony No. 1 in C, Op. 21

**After Dark Club, 11.15 p.m.**  
**Robyn Archer**

**Elder Hall, 1.10 p.m.**  
University of Adelaide – Luncheon Concert  
Musica Antiqua—Adelaide

**Adelaide Town Hall, 2 p.m.**  
**Roger Woodward**, piano  
**Beethoven:** Sonatas in G, Op. 49 No. 2; in G minor, Op. 49 No. 1; Sonatas in C, Op. 53 (Waldstein); in F, Op. 54; in F minor, Op. 57 (Appassionata)

**Edmund Wright House, 5.45 p.m.**  
'Celebration Concert'  
Adelaide Chamber Soloists  
**Myer Fredman**, conductor  
**Ruth Gurner**, mezzo-soprano  
**Purcell:** Fantasia  
**Mendelssohn:** Symphony in D for string orchestra  
**David Morgan:** Sinfonia for 11 solo strings  
**Tippett:** Little Concert Music for string orchestra  
**Britten:** Phaedra, Op. 93

**Adelaide Town Hall, 8 p.m.**  
**Roger Woodward**, piano  
**Beethoven:** Sonatas in F sharp, Op. 78; in E flat, Op. 81A; in E minor, Op. 90; in A, Op. 101; Sonatina in G, Op. 79

**Bonython Hall, 8 p.m.**  
The Australian Opera Studio  
**Scarlatti:** The Triumph of Honour  
**After Dark Club, 11.15 p.m.**  
**Robyn Archer**

**Elder Hall, 1.10 p.m.**  
University of Adelaide – Luncheon Concert  
Young Australian composers

**Adelaide Town Hall, 8 p.m.**  
Sydney String Quartet  
**Tippett:** Quartet No. 3; **Schubert:** Quartet No. 15 in G, D.887

**St. Peter's Cathedral, 8 p.m.**  
Choir of St. John's College, Cambridge  
**George Guest**, director  
**John Scott**, organ  
Programme includes works by **Victoria, Dering, Palestrina, Bruckner, Poulenc** and **Tallis:** Missa Intemerata Virgo  
Organ solos by **Sweelinck** and **Widor.**

**After Dark Club, 11.15 p.m.**  
**Robyn Archer**

**Elder Hall, 1.10 p.m.**  
University of Adelaide – Luncheon Concert  
University of Adelaide Chamber Orchestra

**Edmund Wright House, 5.45 p.m.**  
'Celebration Concert'  
Adelaide Brass Quintet with **Joannes Roose**, flute  
Renaissance music for brass by **Gabrieli, Petzel, Locke; Janáček:** Capriccio for piano (left hand) and wind ensemble; **Andre Oosterbaan:** Brass Quintet (world premiere)  
**Richard Rodney Bennett:** Commedia IV for brass quintet  
Flute solos including **Messiaen:** **Le Merle Noir**

**Adelaide Town Hall, 8 p.m.**  
Choir of St. John's College, Cambridge  
**George Guest**, director  
**John Scott**, organ  
Programme includes works by **Byrd, Gibbons, Weelkes, Tallis, Tippett** and **Purcell:** Funeral Music; **Langlais:** Messe Solennelle  
Organ solos by **John Bull** and **Durufle.**

**Bonython Hall, 8 p.m.**  
The Australian Opera Studio  
**Scarlatti:** The Triumph of Honour  
**Dom Polski, 8 p.m.**  
Piano Competition Finals  
Programme includes works by **Byrd, Gibbons, Weelkes, Tallis, Tippett** and **Purcell:** Funeral Music; **Langlais:** Messe Solennelle  
Organ solos by **John Bull** and **Durufle.**

**After Dark Club, 11.15 p.m.**  
**Robyn Archer**

**Bonython Hall, 2 p.m.**  
The Australian Opera Studio  
**Scarlatti:** The Triumph of Honour

**Adelaide Town Hall, 8 p.m.**  
Les Percussions de Strasbourg  
**Stockhausen:** Schlag Trio;  
**Ballif:** Timbres, Postes; **Xenakis:** Persephassa

**Dom Polski, 8 p.m.**  
Piano Competition Finals

**Elder Hall, 8.15 p.m.**  
University of Adelaide Concert  
Seymour Group in a programme of Australian music

**After Dark Club, 11.15 p.m.**  
**Robyn Archer**

**Adelaide Town Hall, 2 p.m.**  
**Roger Woodward**, piano  
**Beethoven:** Sonata in B flat, Op. 106 (Hammerklavier)  
To be played twice

**Festival Theatre, 8 p.m.**  
Adelaide Symphony Orchestra  
**Hans-Hubert Schönzeler** conductor  
**Nathan Waks** cello  
**Weber:** Overture, Turandot  
**Tchaikovsky:** Variations on a

**Adelaide Town Hall, 8 p.m.**  
**Roger Woodward** piano  
**Beethoven:** Sonatas in E major, Op. 109; in A flat major, Op. 110; in C minor, Op. 111

## DANCE/MIME

**Amphitheatre, 5.45 p.m.**  
Chhau Dancers of Bengal

**Amphitheatre, 5.45 p.m.**  
Chhau Dancers of Bengal

**Amphitheatre, 5.45 p.m.**  
Chhau Dancers of Bengal

**Opera Theatre, 1.30 p.m.**  
Australian Dance Theatre  
Excerpts from evening programme

**Amphitheatre, 5.45 p.m.**  
Chhau Dancers of Bengal

**Amphitheatre, 5.45 p.m.**  
Chhau Dancers of Bengal

**Opera Theatre, 2.30 p.m.**  
Australian Dance Theatre  
**Sugihara:** F  
**Cliff Keuter:** Field and new works by **Yuriko, Elina Mooney** and **Cliff Keuter**

**Amphitheatre, 5.45 p.m.**  
Chhau Dancers of Bengal

## THEATRE/SPOKEN WORD

**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Sophocles:** Oedipus the King/Oedipus at Colonnus  
**Festival Theatre, 8 p.m.**  
Kabuki

**Space, 10 a.m.**  
**Pam Brighton**

**Space, 1.30 p.m.**  
**Pam Brighton**

**Playhouse, 1.30 p.m.**  
South Australian Theatre Company  
**Harvey:** Uncle Hector and the Bohemians

**Space, 10 a.m.**  
**Pam Brighton**

**Scott Theatre, 10.30 a.m.**  
**Kenna:** A Hard God

**Festival Theatre, 1.30 p.m.**  
Kabuki

**Playhouse, 1.30 p.m.**  
South Australian Theatre Company  
**Harvey:** Uncle Hector and the Bohemians

**Space, 1.30 p.m.**  
**Pam Brighton**

**Space, 10 a.m.**  
**Pam Brighton**

**West Parklands, 10.30 a.m.**  
Circus Australia

**Space, 1.30 p.m.**  
**Pam Brighton**

**West Parklands, 1 p.m.**  
Circus Australia

**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Sophocles:** Oedipus the King/Oedipus at Colonnus

**Space, 10 a.m.**  
**Pam Brighton**

**Playhouse, 1.10 p.m.**  
South Australian Theatre Company  
Lunch Hour Theatre—rehearsed readings of a new one-act Australian play

**West Parklands, 1 p.m.**  
Circus Australia

**West Parklands, 5.30 p.m.**  
Circus Australia

**Scott Theatre, 10.30 a.m.**  
**Kenna:** A Hard God

**West Parklands, 1 p.m.**  
Circus Australia

**Playhouse, 1.30 p.m.**  
South Australian Theatre Company  
**Harvey:** Uncle Hector and the Bohemians

**Festival Theatre, 1.30 p.m.**  
Kabuki

**West Parklands, 1 p.m.**  
Circus Australia

**West Parklands, 8 p.m.**  
Circus Australia

**Arts Theatre, 8 p.m.**  
London Theatre Group  
**Berkoff:** East

**Scott Theatre, 8.15 p.m.**  
**Kenna:** A Hard God

**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Harvey:** Uncle Hector and the Bohemians

**Arts Theatre, 8 p.m.**  
London Theatre Group  
**Berkoff:** East

**Festival Theatre, 8 p.m.**  
Kabuki

**Scott Theatre, 2.30 p.m.**  
**Kenna:** A Furtive Love

**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Harvey:** Uncle Hector and the Bohemians

**Festival Theatre, 8 p.m.**  
Kabuki

**West Parklands, 8 p.m.**  
Circus Australia

**Festival Theatre, 8 p.m.**  
Kabuki

**West Parklands, 8 p.m.**  
Circus Australia

**Arts Theatre, 8 p.m.**  
London Theatre Group  
**Berkoff:** East

**Scott, Theatre, 8.15 p.m.**  
**Kenna:** A Hard God

**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Sophocles:** Oedipus the King/Oedipus at Colonnus

**Festival Theatre, 8 p.m.**  
Kabuki

**Arts Theatre, 8 p.m.**  
London Theatre Group  
**Berkoff:** East

**Scott Theatre, 2.30 p.m.**  
**Kenna:** A Furtive Love

**Arts Theatre, 2.30 p.m.**  
London Theatre Group  
**Berkoff:** East

**Space, 2.30 p.m.**  
**Pam Brighton**

**West Parklands, 5.30 p.m.**  
Circus Australia

**Playhouse, 7.45 p.m.**  
South Australian Theatre Company  
**Sophocles:** Oedipus the King/Oedipus at Colonnus

**Space, 8.30 p.m.**  
**Chris Harris** and **John D Kemp's Jig**

**Arts Theatre, 11 p.m.**  
**Copland:** Netsuke (world premiere)

**Scott Theatre, 8.15 p.m.**  
**Kenna:** A Furtive Love (world premiere)

**Space, 8.30 p.m.**  
**Chris Harris** and **John D Kemp's Jig**

**Arts Theatre, 11 p.m.**  
**Copland:** Netsuke

**Arts Theatre, 8 p.m.**  
London Theatre Group  
**Berkoff:** East

**Scott Theatre, 8.15 p.m.**  
**Kenna:** An Eager Hope (world premiere)

**Space, 8.30 p.m.**  
**Chris Harris** and **John D Kemp's Jig**

**Arts Theatre, 11 p.m.**  
**Copland:** Netsuke

**Space: 8.30 p.m.**  
**Chris Harris** and **John D Kemp's Jig**

**Arts Theatre, 11 p.m.**  
**Copland:** Netsuke

**West Parklands, 12 midn**  
Circus Australia

**Space: 8.30 p.m.**  
**Chris Harris** and **John D Kemp's Jig**

**Arts Theatre, 11 p.m.**  
**Copland:** Netsuke

**West Parklands, 12 midn**  
Circus Australia

**Arts Theatre, 8 p.m.**  
London Theatre Group  
**Berkoff:** East

**Scott Theatre, 8.15 p.m.**  
**Kenna:** An Eager Hope

**Space: 8.30 p.m.**  
**Chris Harris** and **John D Kemp's Jig**

**West Parklands, 9 p.m.**  
Circus Australia

**Arts Theatre, 11 p.m.**  
**Copland:** Netsuke

**West Parklands, 12 midn**  
Circus Australia









**From the gilded elegance of a bygone era  
to the classic simplicity of today...**

## **Entertainment for Adelaide, and how S.G.I.C. is helping it happen**

All State Government Insurance Commission investments are placed within South Australia. These investments represent funds held for claim payments, and increase by more than \$3 million each month.

Money becomes available for urgently needed housing, for industry, for the man on the land, and portion of this money is lodged with the Festival Centre Trust.

The importance of Fire, Workmen's Compensation and Public Liability insurance is well known, but just as vital is the protection provided by S.G.I.C. Engineering Insurance for the Theatre's multitude of electric motors, the compressors, airconditioning and switchboard equipment.

Confidence, that in the event of breakdown, machinery will be swiftly restored is essential for Management. Confidence also for all South Australians in the security of S.G.I.C. protection for their theatre and its operation.

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