

Adelaide Festival



March 1-18

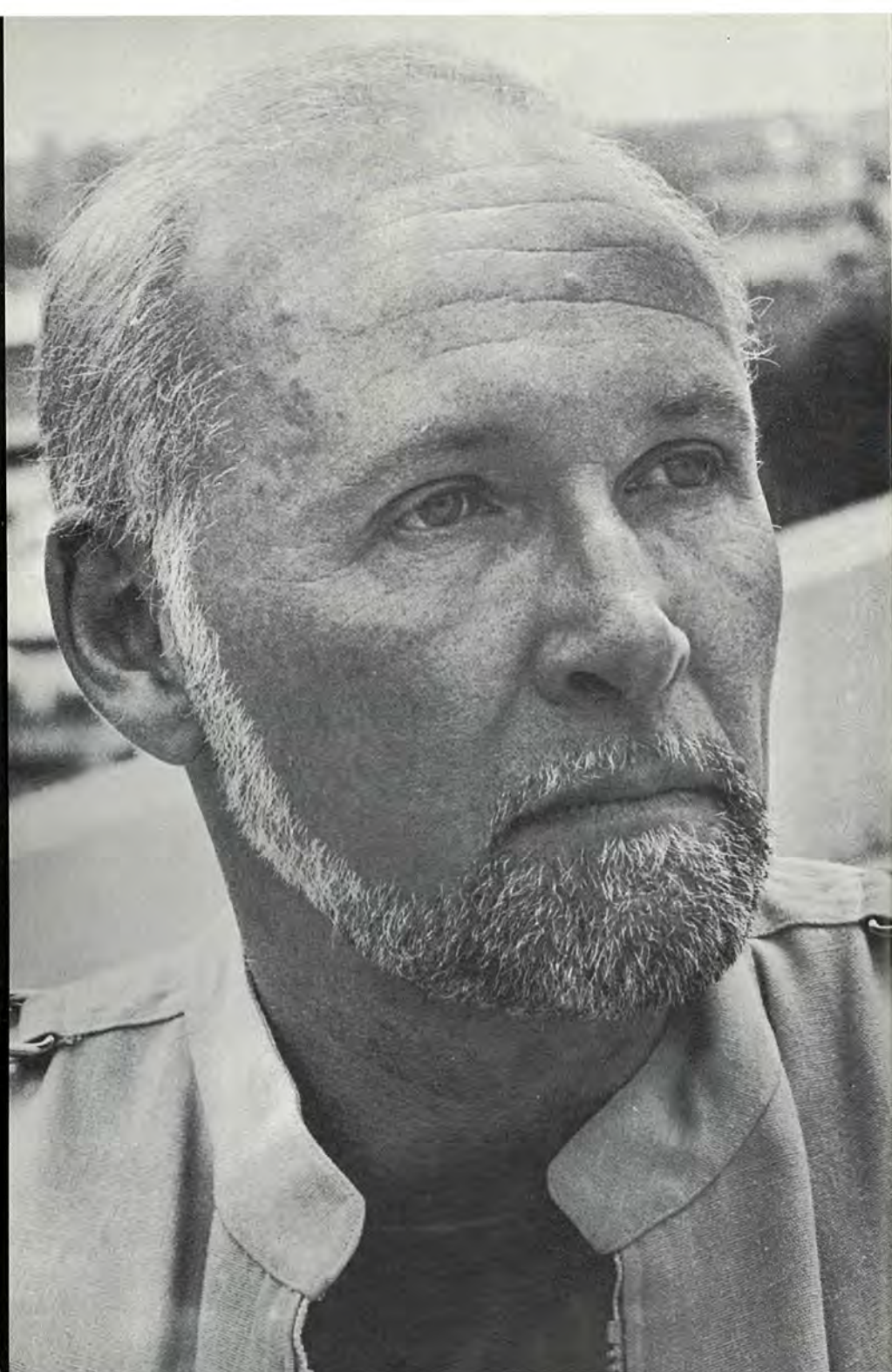
1984

'le dénouement.'



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INTRODUCTION



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

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

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

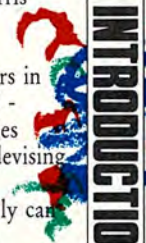
First, the public is no longer reliant solely on European tradition. They are, I believe, as ready to accept the Brazilian, Papua New Guinean and Japanese companies, and the non-European influences apparent in THE THREE LEGENDS OF KRA, TIBETAN INROADS, the paintings of Juan Davila and the three members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

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

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

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

Anthony Steel





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PHILHARMONIA ORCHESTRA

Conductor and Pianist: Vladimir Ashkenazy
Festival Theatre
Program 1, March 1 at 8pm:

- Symphony No.1 in C, Op.21
- Piano Concerto No.2 in B flat, Op.19
- Symphony No.5 in C minor, Op.67

Program 2, March 2 at 7.30pm*:

- Symphony No.8 in F, Op.93
- Piano Concerto No.1 in C, Op.15
- Symphony No.7 in A, Op.92
- Piano Concerto No.3 in C minor, Op.36

Program 3, March 4 at 8pm:

- Symphony No.6 in F, Op.68 (Pastoral)
- Piano Concerto No.4 in G, Op.60
- Symphony No.3 in E flat, Op.55 (Eroica)

Program 4, March 5 at 8pm:

- Symphony No.4 in B flat, Op.60
- Piano Concerto No.5 in E flat, Op.73 (Emperor)

Program 5, March 6 at 8pm:

- Symphony No.2 in D, Op.36
- Piano Concerto No.9 in D minor, Op.125 (Choral)

Program 6, March 8 at 8pm:
Joan Carden, soprano;
Margreta Elkins, mezzo soprano;
Anson Austin, tenor;
Robert Allman, bass baritone;
The 1984 Adelaide Festival Chorus
under the direction of Alex Ingram
assisted by Elizabeth Silsbury.



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

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

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

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





Vladimir Ashkenazy

Beethoven Marathon

IT IS SUPPOSED to be a record collector's modern fad to desire the complete artistic experience - all of Bach's 48 preludes and fugues, all the Mozart piano concertos, all of Haydn's string quartets, most recently a set of records last year comprising the complete works of Brahms in numerous heavy boxes. I have even read that the attraction of these monumental issues is a sort of greed, like wanting to eat your way through the menu of your favourite restaurant.

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



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

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

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

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

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



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

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

William Mann
London Times

By arrangement with Harrison/Parrott Ltd, London.
Robert Allman and Anson Austin appear by arrangement with the Australian Opera.
Alex Ingram directs the Chorus by courtesy of the State Opera of South Australia

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The Polish Chamber Orchestra

MAKSYMILUK

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THE POLISH CHAMBER ORCHESTRA

Conductor: Jerzy Maksymiuk
Town Hall, March 7 at 8.15pm
 Mozart program:
 Adagio and Fugue in C minor, K.546
 Eine Kleine Nachtmusik, K.525
 Divertimento in B flat, K.137
 Divertimento in D, K.136
Town Hall, March 8 at 8.15pm
 Polish program:
 Stachowski: Divertimento
 Sikorski: Strings in the Earth
 Knapik: New work (first performance)
 Lutoslawski: Grave for 'cello and orchestra
 Jerzy Kloczek, 'cello
 Lutoslawski: Prelude No.1 and Fugue
 Bacewicz: Concerto for strings
 The new work by Eugeniusz Knapik
 has been jointly commissioned by the
 Adelaide Festival and Musica Viva.



MUSIC



JERZY MAKSYMIUK remembers how as a young piano student he would be rapped over the knuckles with a baton by his father when he made a mistake during scale practice. These days it is the younger Maksymiuk who wields the baton - not however over the knuckles of errant pupils but as founder and conductor of the sensational Polish Chamber Orchestra.

Formed in 1972 at the initiative of the Warsaw Chamber Opera, the Polish Chamber Orchestra under Maksymiuk's direction has created for itself an enviable reputation as Europe's leading traditional chamber orchestra.

In the early 1970s the development of the young opera orchestra was rapid and, changing their name to the Polish Chamber Orchestra, they began to pursue a career quite



independently of the Warsaw Chamber Opera. In 1977 they made a much-acclaimed tour of the United Kingdom, after which EMI engaged them for an exclusive three-year, ten-record contract. Since that time their touring schedule has been frenetic, with visits throughout Europe, the USA and the Pacific, and new recording contracts being issued.



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

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

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

Mozart



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

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



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

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

Martin Buzacott



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TASMANIAN SYMPHONY ORCHESTRA

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



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

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



Albert Rosen



William Hennessy

Australia and was picking the best people to foster them.

It was an inspired decision to entrust the fragile Tasmanian group to the Victorian musician, Dr Martin Clive Douglas. Australia's foremost nationalist composer, Douglas is not currently in fashion but up until 1972 his music had received more performances than any other Australian composer. His four years as director of the Tasmanian Symphony Orchestra served to establish the unspoken goals of the modern orchestra: a striving for integrity and adventure.

The English musician, Kenneth Murison Bourn, succeeded Clive Douglas and brought with him an international perspective.

The effervescent Thomas Matthews, leader of both the London Symphony and London Philharmonic Orchestras, reinforced this internationalism when he took over the orchestra in 1962. The orchestra was by now 28 players in strength but with a growing augmenting pool.

It was under the Yugoslavian composer/conductor Vanco Čavdarski that the Orchestra



was to reach its present numbers and to give first hint of its quality. An orchestra and audience builder of exceptional warmth, Vanco Čavdarski reached firmly into the heart of the Tasmanian community and left behind him in 1978 an orchestra ready for accomplishment.

In fact, the following year (1979) the Tasmanian Symphony Orchestra toured Greece and Israel with the Australian Ballet under Dobbs Franks. The clutch of reviews was worth bringing home.

Surprisingly, the last six years of the orchestra have been marked by self development. Certainly a number of important conductors have made contributions, not the least being that exceptional Australian horn player, Barry Tuckwell, who had led the orchestra through a contemporary repertoire and recorded the master tapes for their first major commercial recordings - works of Malcolm Williamson to be released shortly by RCA on the European and North American markets.

Rather, the story of this orchestra today is the story of its young talent. Adopting a policy of encouraging outstanding youthful musicians, the orchestra has filled its principal chairs with people of unchallenged excellence. The orchestra's average age is only a little above 30 years and includes such fine musicians as Christian Wojtowicz, Hartmut Lindemann, Steven Martin, Joseph Ortuso, Duncan Abercromby, Lisa Storcheim, and Douglas Mackie.

The leader of the orchestra is Wollongong-born William Hennessey, a remarkable musician and a noted virtuoso and chamber player. In October 1983, Hennessey was invited by the Berlin Philharmonic Orchestra to audition for the post of Concert Master. On a short list of eight violinists drawn from around the world, Hennessey's performance in Germany (during which he celebrated his 28th birthday) gave notice that present day Australian musicianship is alive and thriving.

William Hennessey, following the lead of Claude Debussy, likes to be known as 'Australian musician'. It is a tag that would happily be worn by the entire Tasmanian Symphony Orchestra.

Bernie Hobbs,
ABC, Hobart

ADELAIDE AND TASMANIAN SYMPHONY ORCHESTRAS

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

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

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

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

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

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

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

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

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

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

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

SOUR CREAM

Frans Brüggén
Kees Boecke
Walter Van Hauwe
Town Hall, March 15 and 16 at 8.15pm

'Three young nonconformists . . . actually professors of music at conservatoriums in Holland. They call themselves Sour Cream, they look like a rock group and they play like angels.'
Cleveland Plain Dealer



USING A VIGOROUS programmatic organisation and discipline, Sour Cream build an evening in six stages from EXORDIUM to CONCLUSIO according to the rules of ancient rhetoric which can be applied to musical argument as well as to speech

1. Exordium

Introduction

John Baldwin: Cooekow (1590)

Antoine Brumel: Tandernaken (1503)

Henry VIII: 3 Consorts (1525)

Paul Hofheimer: Gretner zanner (1542)

Clément Jannequin: l'Alouette, orsus (1528)

2. Narratio

An historical exposition of existing material

Caca (español): O Virgo splendens (1320)

Guillaume de Machaut: Double Hoquet (1350)

John Dunstable: Pulecanon (1420)

Trébor: En Summeillant (1389)

3. Propositio

The main theme - the topic to be elegantly discoursed upon

Thomas Woodson: Ut, Re, Mi, Fa, Sol, La (1590)

John Baldwin: Ut, Re, Mi, Fa, Sol, La (1590)

Christopher Tye: Sit Fast (1590)

4. Confirmatio

Development and persuasion of the main theme

J.S. Bach: Organ Sonata BWV 527

5. Confutatio ('Sonate')

Refuting of opposing and erroneously held views

Johann Mattheson: Adagio

Paul Hindemith: Vivace

Antoine Domel: Grave

B. Castafiore: Presto

6. Conclusio (Unisono)

The end, also called Peroratio

Sour Cream: Salve Regina

Fredrick Rzewski: Moutons de Panurge

Sour Cream: Unisono

J.S. Bach: Preludio



FRANS BRÜGGÉN, the world's foremost recorder virtuoso, performer and teacher, founded the recorder group Sour Cream in 1969 with two of his finest students, Kees Boeke and Walter Van Hauwe.

Their aim was to break down the staid and romantic image of early music in general by introducing electronics and theatre to their performances. The group toured America in 1973 where they were received enthusiastically. Since then Sour Cream has been constantly evolving, blending historical works from as far back as the Middle Ages with their own more unusual, exploratory compositions.

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

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

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



Tap a Tub of cool
Nordica real fruit Yogurt



The flavour goes all the way through.

AUSTRALIAN PIANISTS

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

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

Recital 1: March 5

CATHIE TRAVERS (Western Australia)

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

Recital 2: March 6

STEPHEN McINTYRE (Victoria)

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

Recital 3: March 7

MAX OLDING (Queensland)

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

Recital 4: March 9

LARRY SITSKY (Australian Capital Territory)

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

Recital 5: March 12

DIANA WEEKES (South Australia)

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

DAVID BOLLARD (New South Wales)
 Recital 6: March 14
 Clementi: Sonata in G minor, Op.7 No.3
 Satie: Trois Gnossiennes (1891)
 Nigel Butterley: Lawrence Hargrave Flying Alone (1981)
 Liszt: Vier Kleine Klavierstücke
 Liszt: Variations on a theme by Bach from Cantata No.12

GEOFFREY LANCASTER (Tasmania)
 Recital 7: March 15
 Clementi: Sonata in G major, Op.39 No.2
 Sitsky: Fantasia No.4 - Arch (dedicated to Geoffrey Lancaster)
 Cugley: Aquarelles
 Scriabin: Sonata No.10, Op.70
 Villa-Lobos: Rudepoema

Seven Recitals

THESE SEVEN most stimulating programs are unified, in the first instance, by two common themes. Firstly they each contain a work by that much maligned and underrated composer Clementi. Apart from rejoicing in the full name of Mutius Phillipus Vincentius Franciscus Xaverius Clementi, he was a man of many talents, being simultaneously a composer, performer, teacher, publisher and instrument manufacturer. Perhaps because of this diversity his considerable achievements as a composer have never really been given due recognition. Already in his own time he was being downgraded by no less a person than Mozart. After they had both played for the Grand Duke and Duchess of Russia in 1781 Mozart wrote to his father: 'Clementi plays well, as far as execution with the right hand goes. His greatest strength lies in his passages of 3rds. Apart from that, he has not a kreuzer's worth of taste or feeling - in short he is a mere mechanicus'. One of the pieces which Clementi played on that memorable occasion, SONATA IN B FLAT, OP.47 NO.2, can be heard in Recital 3. His notorious passages of 3rds occur aplenty in the finale of his SONATA IN F SHARP MINOR OP.26 NO.2 (Recital 5).

Clementi's reputation has further suffered because his best known compositions (the little Sonatinas beloved of early grade pianists, and the duller numbers of his monumental pedagogic work GRADUS AD PARNASSUM) are among his weakest. Listeners who know only these works may well be surprised by the bold originality of the SONATA IN B MINOR OP.40 NO.2 (Recital 2), with its stark (frequently two-part) piano writing, startling harmonic progressions and innovative two-movement form.

The second common thread to these recitals is that each pianist will be playing a work by a composer from his or her own State. Partly because they are so new, partly because of the virtual non-existence of serious Australian music publishing, I don't know most of these pieces; I would hope, though, that audiences will agree with me that not knowing a work is perhaps the best reason for going to hear it in a concert. My own piece will certainly be the newest of all, since it has only just been completed. For me the biggest stimulus is that I know it will be the opening item in a recital, and it is this fact which has largely determined the character of the piece.

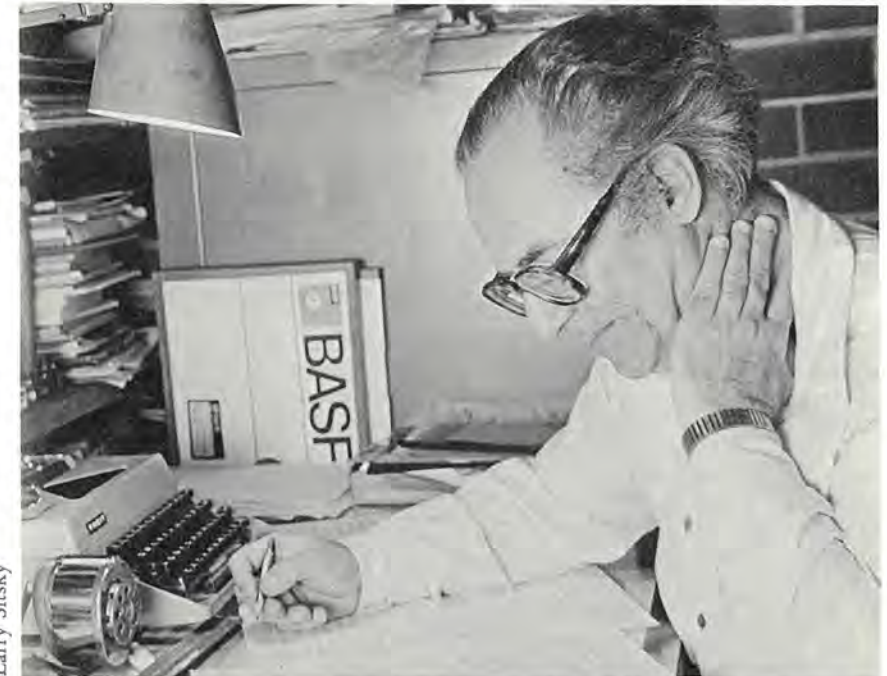
In Recital 4 the composer will be his own pianist when Larry Sitsky, in his 50th birthday year, plays his own FANTASIA NO.1: IN MEMORY OF EGON PETRI. Sitsky was a pupil of Petri, who in turn studied with Busoni, the title of whose FANTASIA: IN MEMORY OF MY FATHER Sitsky consciously echoes. The fourth of his continuing series of Fantasias (written for the 1981 Sydney Piano Competition) will be played by its dedicatee, Geoffrey Lancaster in Recital 7. As a pianist Sitsky imaginatively exploits the resources of his instrument; it will be an interesting exercise, though, to see if any of the new works produce piano writing as original as that of Stravinsky's THREE MOVEMENTS FROM PETROUCHKA (Recital 2).

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

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

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

Roger Smalley



Larry Sitsky

Sponsored by Benson and Hedges

TWO FESTIVAL COMPOSERS

THE FESTIVAL welcomes to Adelaide two of the most important composers working in Australia, Edward Cowie and Larry Sitsky (in his 50th year). Both are represented by their music in performance by others and both will personally bring some of their works to life.

Cowie on Cowie

AUSTRALIA HAS had a huge impact on my artistic work both as a composer and painter. Since 1980 I have composed seven works which form a body of 'test-pieces' for my opera on Ned Kelly. I have also just finished my Fourth String Quartet, subtitled AUSTRALIA II - which is a response to my own sailing experience in Sydney Heads and the Pacific, as well as homage to the boat which took the America's Cup!

Since 1983, I have been sketching a 2nd Symphony which again constitutes my response to the vast landscapes of Australia.

Even my paintings have changed as a result of my move here. They are more chromatic and with higher 'colour keys' - and I have been struggling to find a way to work on a larger scale.

I have always been vulnerable to new challenges and - even with the sometimes massive doses of self-doubt and distress with my work - I feel a very strong conviction that Australia as an environment is helping to release more new streams of possibility and ways of forming.

During the 60s when I was in my twenties I confess that I wrote self-consciously fashionable music, based on the serial traditions of the Viennese school. Only in the mid-70s did I face up to the fact that I didn't like the music I wrote, since it seemed 'sterilized' by too much thinking and not enough straight reaction and feeling.

Gradually my music and art has moved towards a position of honest response. When I compose I now simply listen and respond. My painting, scientific studies and teaching help to monitor and sharpen the forms I work out. What a relief it was to find that I could rejoice in melody, rich blends of harmony (dissonant and consonant) and yet still sometimes feel that I was striking into 'new worlds'. I hope that my works performed and exhibited at Adelaide will reflect my struggle to make an art form which follows the principles of Michelangelo, who once said:

'No man or woman is complete unless all of their senses work to the maximum.'

Edward Cowie



Edward Cowie

Sitsky on Sitsky

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

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

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

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

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

Larry Sitsky

PETRA STRING QUARTET

Julie Willder, violin
Jonathan Allen, violin
Keith Crellin, viola
Susan Pickering, cello
Edmund Wright House
March 13 at 6pm:
Sitsky: String Quartet No.2
(13 concert studies) first performance
Meale: String Quartet No.2
March 16 at 6pm:
Kos: String Quartet
Cowie: String Quartet Op.39
first performance

'The Petra Quartet give great hope to Australian music; the ensemble sound is particularly impressive and it is refreshing to find a group that gives to contemporary music the love, understanding and energy so often reserved for the more traditional repertoire.' Barry Conyngham

THE PETRA STRING QUARTET is the Resident Quartet of the Tasmanian Conservatorium of Music. We began as a group playing together for fun and, when offered the opportunity, became a full-time professional quartet.

As an Australian ensemble, we felt that it would be good to have something different and special to offer audiences who were already familiar with classical string quartets presented by visiting European groups. There was one obviously neglected area - that of Australian composition. In many cases, composers had become accustomed to hope for, at most, a single performance of their works, and then virtual oblivion. It seemed logical to us that young musicians should stress affinity with the music of their own country.

In the past, this kind of specialisation has not been popular with Australian audiences, but perhaps this can be understood as being largely due to a lack of familiarity with the new sounds and ideas developed in contemporary music. There has been a long history of



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

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

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

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

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

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

The Petra String Quartet

Assisted by the Tasmanian Arts Advisory Board
Sponsored by Benson and Hedges



Who's who and
what's what
at the Festival?

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FLEDERMAN SEXTET

Graham Hair, conductor and keyboards
Geoffrey Collins, flute
Graham Leak, trombone
Bret Kelly, percussion
George Pedersen, cello
Carl Vine, electronics
Edmund Wright House, March 8 at 6pm

American program:
Wuorinen: Trio
Carter: Vermont Counterpoint

Reynolds: Piano Sonata
Australian program:
Edmund Wright House, March 10 at 8pm

Vine: Images
Hair: Enudes Tableaux

Brophy: Axe
Conyngnam: Voicings

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



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

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

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

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

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

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



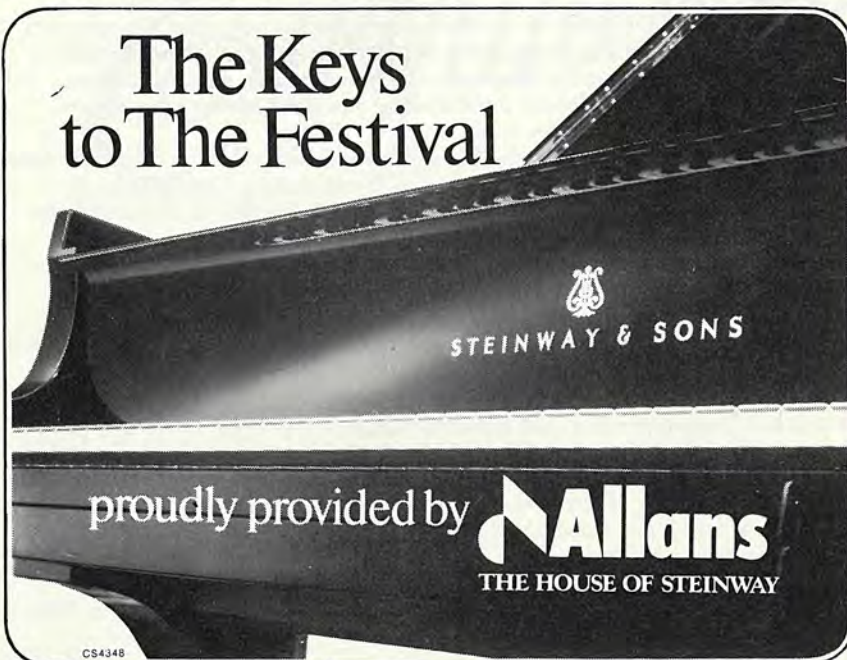


Flederman acknowledges with thanks the financial support of the Music Board of the Australia Council and the Cultural Affairs Division of the Premier's Department of the NSW Government.

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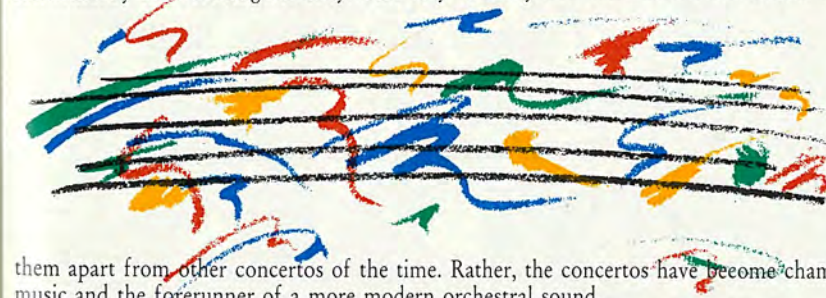
ADELAIDE CHAMBER ORCHESTRA THE BRANDENBURG CONCERTOS

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

Concerto No.1 in F
for 3 oboes, 2 horns, bassoon and strings
Concerto No.6 in B flat
for violas, cellos and basses
Concerto No.3 in G
for strings in 9 parts
Concerto No.2 in F
for violin, flute, oboe, trumpet and strings
Concerto No.4 in G
for violin, flute, harpsichord and strings
Concerto No.5 in D
There will be an extended interval to
allow patrons to enjoy afternoon
tea in the foyer.

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

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



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

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

Brenton Langbein

SOME ENJOY PERFORMING, OTHERS SIMPLY ENJOY THE PERFORMANCE.

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SHELL AUSTRALIA

**SYDNEY
STRING
QUARTET
PLUS 2**

John Harding, violin
Laszlo Kiss, violin
Alexandru Todicescu, viola
Nathan Waks, cello
Town Hall, March 3 at 8.15pm
Mozart program:
Quartet in D minor, K.173
Quartet in F, K.590
Clarinet Quintet in A, K.581
with Donald Westlake, clarinet
Town Hall, March 6 at 8.15pm
Schubert program:
Quartet in C minor (Quartetsatz), D.703
Quartet in C, D.986
with Lois Simpson, cello



NATHAN WAKS, the bearded 'cellist of the Sydney String Quartet, scarcely bats an eyelid when describing the outstanding success of the group since its formation in 1975. The appearance of the Quartet at this year's Adelaide Festival, he reminded me, would be just after their eighth European tour in as many years and just before yet another visit to Asia at the invitation of the Australia-Japan Foundation. Concerts at Wigmore Hall and the Salzburg Palace, together with a recording with Daniel Barenboim and the Berlin Philharmonic are all on the agenda before Adelaide. In addition, the group will release their recordings of the Hummel Op.30 and Haydn Op.50 Quartets during 1984, and perform with the brilliant Italian pianist Michele Campanella.

But amongst all these commitments for 1984, it seems that the Sydney String Quartet's appearances at the Adelaide Festival with 'cellist Lois Simpson and clarinetist Donald Westlake hold a special appeal. 'It's a meeting with old friends', Waks said. 'Both Lois and Donald are among the most eminent performers on their respective instruments, but both have been devoting more time to teaching than performing recently. Donald and I were former colleagues in the Sydney Symphony Orchestra years ago, and Lois was my main teacher from the age of twelve to eighteen. It's great to be working with them both again.'

The Quartet will perform all-Mozart and all-Schubert concerts at the Festival, with Donald Westlake joining them for the Mozart Clarinet Quintet in A, K.581 and Lois Simpson playing in the Schubert String Quintet in C, D.986. 'Before we arrive at the Festival, we will have played the Mozart program with Donald at the Sydney Opera House and, of course, the Sydney String Quartet has played with Lois many times. Both she and Donald are in absolutely top form for the Adelaide concerts.'



THE SYDNEY STRING Quartet has appeared in every Adelaide Festival but one since 1976. 'I hope they're not becoming sick of us', says Waks 'because we love playing there.'

The Quartet makes a habit of expanding its resources as it is doing in Adelaide, by performing with leading international and Australian musicians. Some of its most distinguished guest artists have included Yehudi and Hephzibah Menuhin, Janos Starker, William Primrose, Anner Bylisma and Hermann Baumann. Waks says it gives the group an excellent opportunity to expand its repertoire and to overcome new challenges. The dedication of the Quartet members, all of whom pursue teaching careers at the NSW State Conservatorium of Music, is outstanding. Now in its tenth year of touring for Musica Viva, the Quartet undoubtedly lives up to the praise of the ADELAIDE ADVERTISER: 'They are a national asset'.

Martin Buza

The Sydney String Quartet is Quartet in Residence at the NSW Conservatorium.

THE ADVERTISER / JOHN BISHOP COMMISSION

Elder Hall, March 11 at 8pm
The Elder Conservatorium Symphony Orchestra

Conductor: Patrick Brislan
Gwenyth Annear, soprano

The University of Adelaide
Conductor: Robert Dawe

Elgar: Sea Pictures, Op.37
Bozidar Kos: Sinfonietta for Strings (first performance)
Delius, Holst and Elgar: Part Songs

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

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

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

Elgar, Delius, Holst

Bozidar Kos

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

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

Helen Rusak

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



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NELLI SHKOLNIKOVA

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

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

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

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

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

John Hopkins
Dean, School of Music
Victorian College of the Arts
Nelli Shkolnikova is Kenneth Myer Artist-in-Residence at the Victorian Arts Centre





ROSAMUND ILLING

Town Hall, March 9 at 8.15pm
Rosamund Illing, soprano
Noreen Stokes, piano
Bogdan Kazimierzak, violin
The Adelaide Cello Ensemble
(leader: Kurt Hess)

Mozart: Ridente la calma
Haydn: Un terto umil
Duparc: L'Invitation au Voyage
Lamento
Phidyle

Obradors: Classical Spanish Songs
Holst: Four Songs for voice and violin
Villa-Lobos: Bachianas Brasileiras No.5
for soprano and orchestra of 'cellos



WINNER OF the first Benson and Hedges Gold Award at Snape Maltings, Aldeburgh in 1978 for her performance in *TURN OF THE SCREW* with Barbican Opera, the young Adelaide soprano, Rosamund Illing, has achieved international acclaim. She has sung with the Glyndebourne Touring Opera, and the Welsh National Opera with which she will appear on its 1984 Canadian tour singing the role of Oscar in *BALLO IN MASCHERA*. She is currently a principal artist with the Australian Opera with which she has recently made an auspicious debut as Zerlina in *DON GIOVANNI*.

Rosamund Illing will sing a delightfully varied program including Villa-Lobos' extraordinary *BACHIANAS BRASILEIRAS NO.5* for voice and orchestra of 'cellos. Her inclusion of Holst's *FOUR SONGS FOR VOICE AND VIOLIN* is a further Adelaide Festival tribute to the 50th anniversary of the composer's death, in addition to that made in the program of The Advertiser/John Bishop Commission Concert in Elder Hall on March 11. (See page 37)



Rosamund Illing appears by courtesy of the Australian Opera.

ELDER CONCERTS



LUNCHTIME CONCERTS Elder Hall at 1pm

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

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WEEKEND CONCERTS

Elder Hall, Sunday March 4 at 3pm:

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

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

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

Elder Hall, March 18 at 3pm:

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

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

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

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

Michael Burden



Leos Janáček



Bedřich Smetana

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FESTMESSE!

St. Peter's Cathedral, March 10, 13 at 8pm
The Adelaide Chorus and Soloists
Conductor: Patrick Thomas
Adelaide Brass
Works by Monteverdi, Gabrieli, Gallus, Palestrina

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

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

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

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

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

Andrew D. McCredie



THE SINGERS' COMPANY

KATE KELLY'S ROADSHOW

by Edward Cowie
 AMP Theatre, March 12, 13 at 6pm
 with Suzanne Johnston as Kate Kelly
 Conductor: Christopher Bell
 Designer: Peter Shepherd
 The program will also include
 a selection of folk songs
 arranged by Percy Grainger,
 to be sung by William Bamford.

KATE KELLY'S ROADSHOW was commissioned by the Chester International Festival of Music and given its world premiere in Chester, England, in July 1983. KATE KELLY'S ROADSHOW is scored for the same ensemble PIERROT LUNAIRE of Schoenberg with the addition of a percussionist and of a piano accordion player. The title derives from a travelling vaudeville show which Ned Kelly's younger sister, Kate, took around Victoria shortly after the death of her brother by the hangman's rope in Melbourne jail in 1880. Not much is known of exactly what the show was like except that in a series of songs, Kate told the story of her brother's life and death.

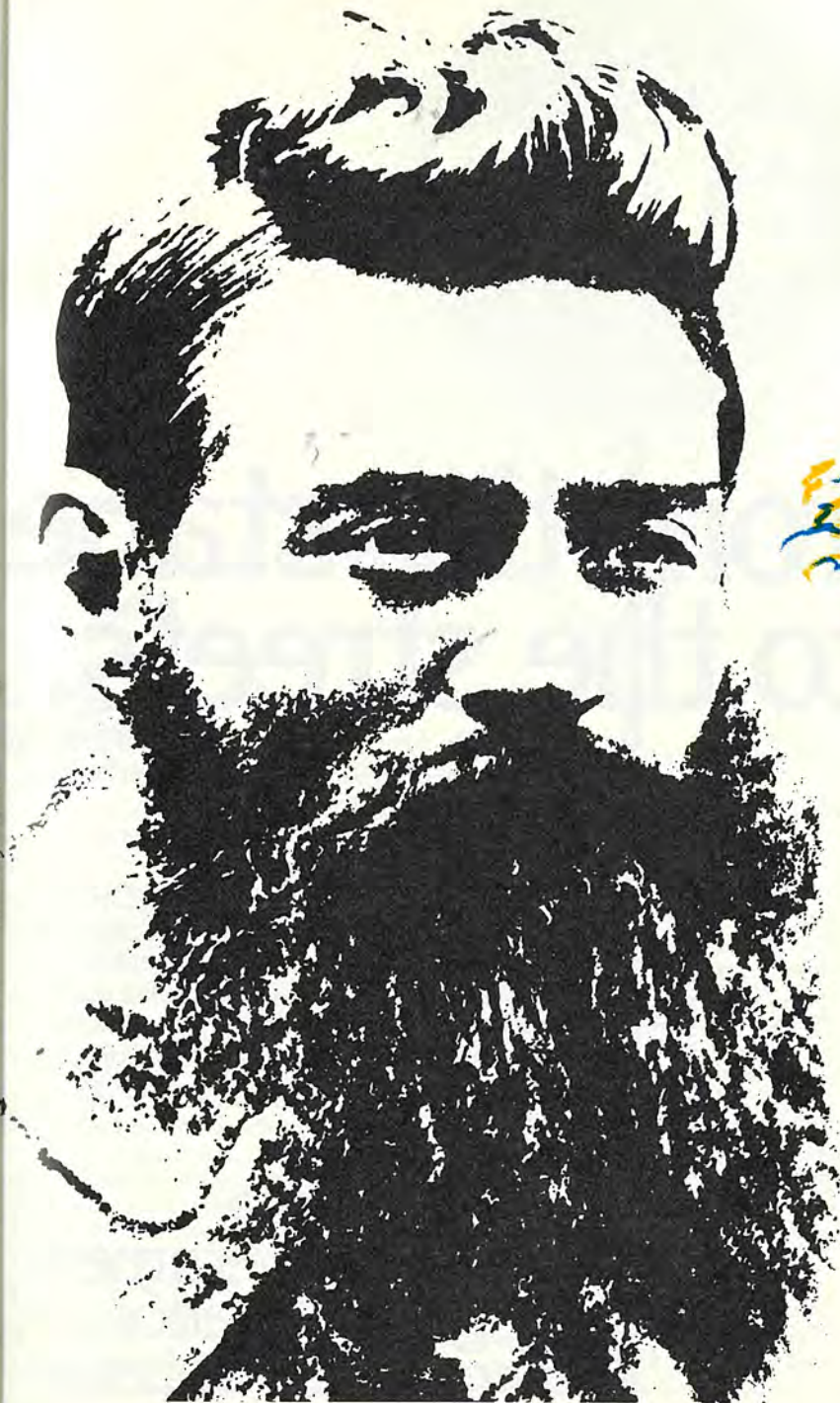
I have attempted to restore what might have been the nine numbers that Kate would have sung during this show in order to focus attention on the aftermath of Kelly's death. Musically, I have taken the unusual step of composing a series of tableaux which are real cabaret music. I have used the flavour of Irish folk music, old Australian ballads and, most importantly, sounds of the Victorian bush, including bird songs, etc.

NED KELLY'S story is well known to the Australian people, though I suspect that the reality of his life has continued to reveal more and more surprising facts of a very complex character. KATE KELLY'S ROADSHOW can well be described as a mono-drama which hurls at the listener an enormous variety of images, narrative and interpretations. The production is designed to be accompanied by a series of paintings which, in England, were made by Sir Sidney Nolan, but for this production have been designed by the Australian painter, Peter Shepherd, true to the original KATE KELLY SHOW which also toured primitive paintings of the Ned Kelly story.

I refuse to reveal what the powerful ending of this work will be, since the shock of that end reflects the overall tragedy and moving significance of the Ned Kelly myth and truth which has fascinated me since 1969. I have already composed eight works based around the Ned Kelly stories and this work constitutes my final 'test' before launching myself into work on the Ned Kelly opera.

Edward Cowie

The paintings by Peter Shepherd were commissioned for the Adelaide Festival by the Institute of Advanced Education, Wollongong University.





From the stage to the streets.

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STATE OPERA OF SOUTH AUSTRALIA
LADY MACBETH OF MTSENSK
 by Dmitri Shostakovich
 Festival Theatre February 29, March 3, 7, 9, 12 at 8pm
 Conductor: Patrick Thomas
 Designer: John Tasker
 Cast:
 Katerina Ismailova: Beverley Bergen
 Sergei: Ron Stevens
 Boris: Robert Bickerstaff
 Zinovy: Gregory Dempsey
 Askinya/Woman Convict: Genty Stevens
 Sonyetka: Elizabeth Campbell
 Shabby Peasant/Porter/Officer: John Brosnan
 Police Inspector/Steward: James Christiansen
 Old Convict/2nd Foreman: William Bamford
 Coachman and the Adelaide Symphony Orchestra
 and the State Opera Chorus.



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

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

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



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



OPERA

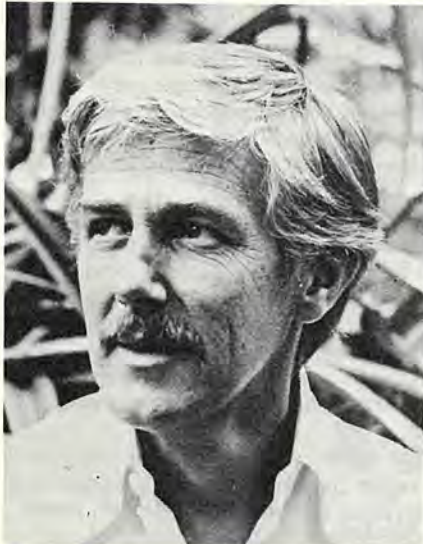
handsome new farmhand Sergei as her lover, while her husband is away on business. Her boorish father-in-law Boris discovers the affair and savagely beats Sergei before Katerina's eyes. On the spur of the moment Katerina adds rat poison to the old man's food.

Katerina's husband Zinovy returns to find the lovers in bed together, and in the struggle to prevent him crying the news to the household he is killed. Katerina and Sergei marry, but at the wedding reception a drunken guest finds Zinovy's rotting corpse hidden in the farm cellar. The local police, already resentful at not being asked to the wedding, gleefully take Katerina and Sergei off to jail.

In the opera's final scene Katerina and Sergei are among a group of convicts being marched across the Russian steppe en route for Siberia. Sergei has acquired a new love, a larty young convict named Sonyetka, who taunts the deserted Katerina. As the convicts cross a river bridge Katerina, in desperate misery, throws both Sonyetka and herself to the deaths in the ice-cold torrent below. Sergei is forced to continue his dreary march across the never-ending steppe.

In the opera, as in Leskov's original story, the title has little to do with precise parallels between the plot and Shakespeare's play. Rather it is a sardonic reference to the absurdity of grand gestures in so unimportant a backwater (the 'Hamlet of Medindie' might compare). The story's focus, and the opera's, was the heroine's sexuality. In TESTIMONY, the possibly spurious memoirs of Shostakovich published in 1979, the composer is said to have remarked that 'Sollertinsky believed that love was the greatest gift and the person who knew how to love had a talent . . . in that sense, Katerina is a genius'. Both libretto and music are among the most explicitly sexual in stage history; American critics at the first New York performances coined the word 'pornophony' to describe the music Shostakovich wrote to accompany the two scenes of lovemaking between Katerina and Sergei. It was these two scenes that Shostakovich re-wrote in the 1960s, though he also made numerous other alterations which were most probably the considered artistic afterthoughts of a mature composer rather than concessions to Soviet artistic or moral propriety. It was in fact the libretto that suffered most from the revision: almost every sexual reference was excised

LADY MACBETH was the first of four projected operas on themes from Women in Russian history. Katerina was to have been the woman of the 1840s, to be followed by her counterparts from 1860, the Revolution, and the present. Shostakovich never wrote the other three operas. Indeed apart from his early dramatic



ЛЕДИ МАКБЕТ МЦЕНСКОГО УЕЗДА

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

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

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



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

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

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

Christopher Hunt, San Francisco



Peter Cooke



Patrick Thomas

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

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THE STAGE COMPANY
by arrangement with John Tasker

MASTER CLASS

by David Pownall
Scott Theatre, March 5 to 10, 12 to 17 at 8pm,
March 10, 17 at 2pm
Director: Rodney Fisher
Designer: Shaun Gurton
Cast:
Zhdanov: Simon Chilvers
Prokofiev: Dennis Olsen
Shostakovich: Huw Williams
Stalin: Peter Carroll

THE CONFLICT between ideology and the arts is highlighted in this grimly witty account of an imaginary meeting between political and musical giants.

Stalin and Zhdanov confront Prokofiev and Shostakovich at a late-night meeting during a conference of musicians in Moscow in 1948. Their bizarre aim is to impose political restrictions on the art of composition—and create an ideological sound!

This remarkable new play was chosen to re-open London's Old Vic in January 1984.

Of Artists and Tyrants

IN THE YEARS immediately after a war it has been noted that violence, crises, fear and recrimination dominate public discussion, passion prevails over reason and, in the councils of government, partisanship replaces the appropriate coalitions necessitated by war. The induced emotional hysteria cannot be turned off like a faucet. Enemies must continue to be found.

In the United States, after the Second World War, the continuance of this hysteria took the form of the Mundt-Nixon Bill, the Truman Doctrine, the House Un-American Activities Committee and so on. American capitalism perceived that it could only survive in opposition to socialist democracy. Thus the spy trials, deportations, contempt proceedings, blacklists, jailings, etc. The Rosenbergs were executed, Alger Hiss and the Hollywood Ten went to prison, men of hazy intellect and ethics (Joseph McCarthy, Whittaker Chambers, etc) enjoyed brief notoriety, and questioning artists (Arthur Miller, Clifford Odets, Lillian Hellman, Bertolt Brecht, Hans Eissler, etc) were cast either aside or out of the country.

Well, if all that could happen in the richest country on earth, possessed of all the democratic safeguards of an enlightened Constitution and an impartial Supreme Court, it is small wonder that these incidents look like chicken feed in comparison with what was going on in the insular, backwood sprawl of the USSR.

Shostakovich writes in his TESTIMONY: 'The truth is that the war helped. The war brought great sorrow and made life very hard . . . but it had been even harder before the war, because everyone was alone in his sorrow . . . the war came, and the sorrow became a common one . . . people stopped fearing tears . . . that is why it was so hard after the war when suddenly it all stopped. That's when I put many major works in my desk drawer where they lay for a long time.'



Shostakovich

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

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

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

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

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

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The Quiet Achiever.

**AUSTRALIAN
DANCE
THEATRE**
Tetley, Taylor, Moreland
Three Premieres
Festival Theatre, March 15, 16, 18 at 8pm

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

John Perceval

The 'voice' of the Australian Dance Theatre

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

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

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

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

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

DANCE

and in 1980 were the first Australian dance company to appear at the Edinburgh Festival, taking a full length work by Taylor and Nigel Triffitt called WILDSTARS, which was Australian in a very different way: the energy, light and passions of the young.

This year they bring new works again, because that is their lifeblood. For classical companies there is of course a standard repertoire. Not so for companies like ADT combining classical and modern style. For them these new creations are essential.

FOR THIS Festival, Barry Moreland makes his first ballet for the Company. Born in Australia, he went to London, was student and dancer with the London Contemporary Dance Theatre, progressed to choreography, created works for them, for the London Festival Ballet, the Dutch National Ballet, and many other companies in Australia and abroad. Now he is Director of the West Australian Ballet.

Then there is Jonathan Taylor, producing his 14th ADT ballet. Remember him first as a clown, strutting across the Rambert stage, rattling a maracas stuck in his vest, a sort of sad, pathetic, single beast. He has always liked humour yet has always been committed to dance as a reflection of the world we live in and its problems: eclectic, human, down to earth; ideal, it seems to me, to run this very human company.

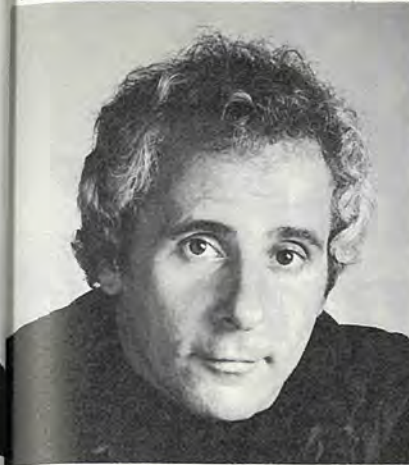
THE AMERICAN Glen Tetley is a giant in the dance world (though very much a quiet and gentle one). Observant, intelligent and capable of highly dramatic expressions or expansive lyricism, Tetley began as a dancer in Graham technique but his work with the great companies of the world - the classical line and elevation of the Royal Ballet, the psychological intensity of Nederlands Dans Theater, the wit and brio of Stuttgart Ballet, which he directed - has moulded an amalgam of style and content unparalleled in contemporary dance today. He pushes forward frontiers, as in his highly controversial recreation of an Austrian expressionist play presented by Rambert at last year's Edinburgh Festival.

A long time ago I watched him create a ballet called ZIGGURAT. Steps demonstrated, taken up then by the dancers, changes that came by pure chance - this was, of course, the classic way a dance piece is created, sometimes even in silence - if the score is commissioned and not yet ready. Sometimes he may not decide until very late which of the dancers will actually perform. There is no absolute and final preconception. Yet, bit by bit, like that plant, it grows - a minute or so a day if he's lucky. Trying things out, very few words, just hints at images - 'a cage ... the scuttle of insects ... the shape of an arm on an ancient frieze'. And always the work of creation returns to the body, to what it can do. Gradually, through counts and repetitions, those bodies assimilate steps, as an actor learns lines. But here there is no text; to those of us who cannot do it, it's a miracle.

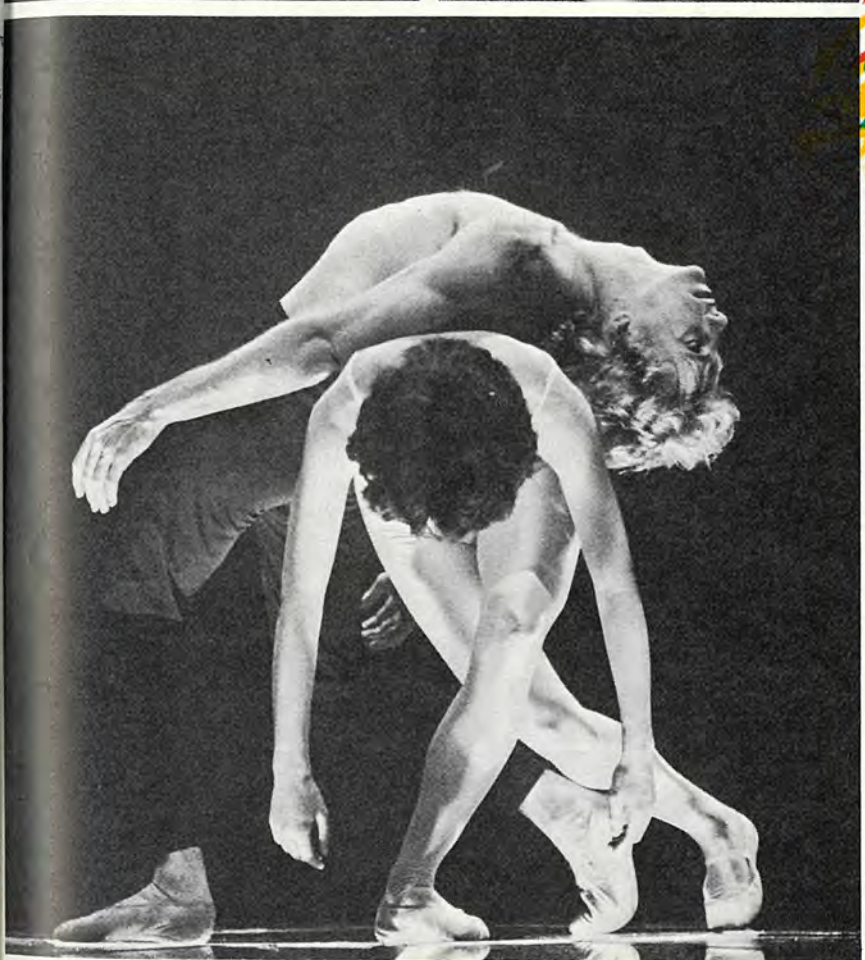
Tetley once told me the cells of the human body complete a cycle every seven years. It is just seven years now since the Australian Dance Theatre itself took on new life. It seems quite right that now should be the time that this great dance creator comes to work with them.

Colin Nears

Tetley



Moreland



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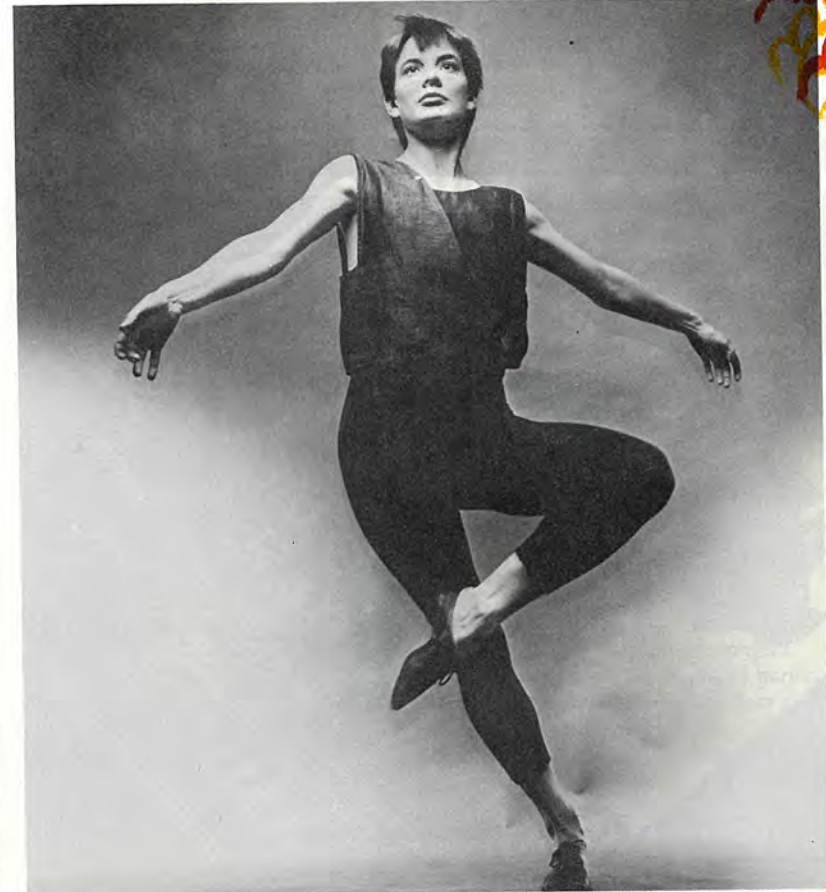
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Hemispheres
Arts Theatre, March 12 to 17 at 8pm
Choreography: Molissa Fenley
Music: Anthony Davis
Costumes: from Rei Kawakubo's 'Comme des Garçons'
Spring/Summer '83 Collection
Dancers:
Molissa Fenley
Silvia Martins
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DANCE



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

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

James Dillon
Dance magazine, October 1983



Hemispheres—1983

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

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



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

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

Molissa Fenley

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The Quiet Achiever.



STICHTING ORKATER
30 MEN
 Royalty Theatre, March 5 to 10 at 8pm
 Margie Smit
 Dick Hauser

Stemming from the New Wave of European Theatre, Stichting Orkater seek to extend the boundaries of theatrical form. 30 MEN studies the fragility of human relationships and combines the talents of Cunningham-trained dancer Margie Smit and rock musician/actor Dick Hauser.

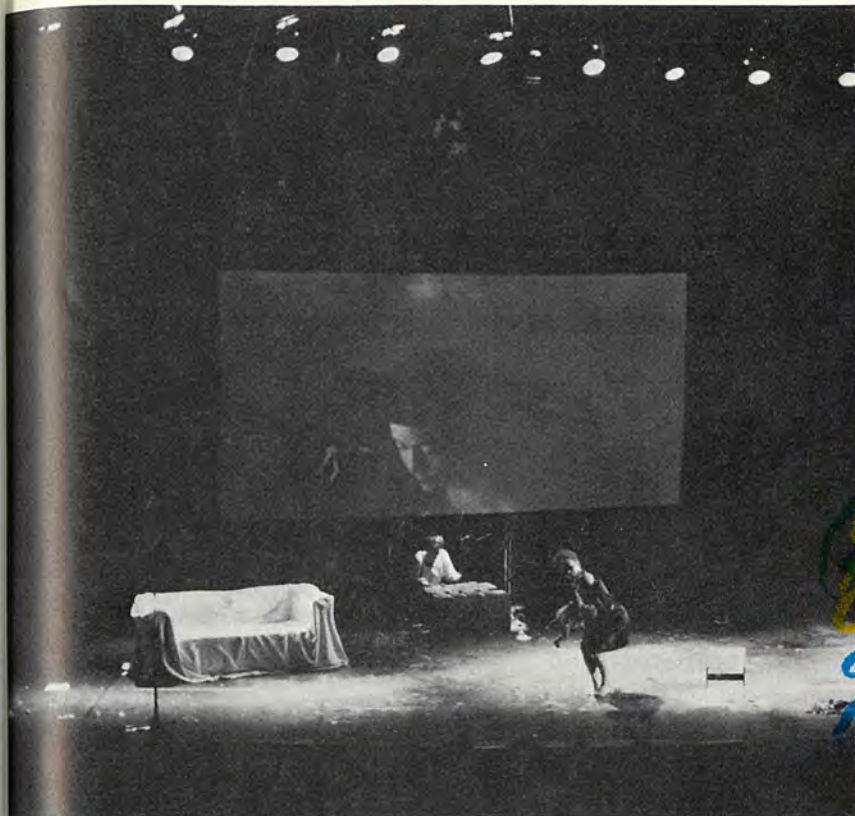


IN 1982 Margie Smit, a former dancer with Stichting Dansproductie, received a commission from the Shaffy Theatre to create a solo work. As a starting point she chose to show facial expressions by means of video.

Working with her partner, Dick Hauser, a former member of the Hauser Orkater and De Horde, the original idea of a solo piece evolved and moved towards a duet, but one in which the woman, the dancer, would manifest herself as 'independent' of her partner.



W*About 30 Men:*
 WE HAVE CHOSEN a simple blow-up film projection technique which places the projection screen prominently in the stage setting. While we were working on the film script (we had already decided to run a film



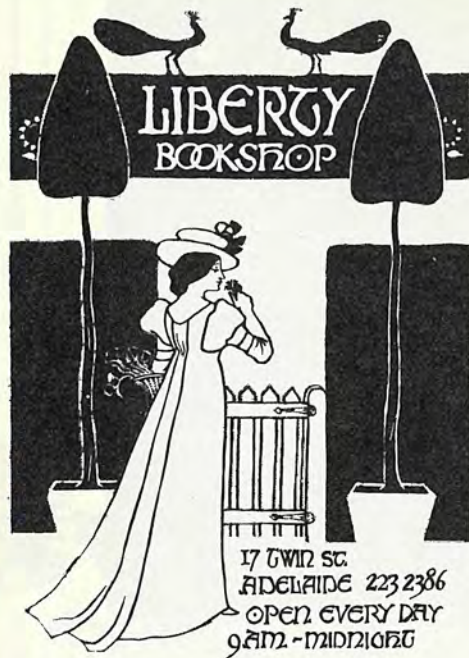
constantly during the performance to avoid the 'film on - film off' effect) we developed ideas which were basically concerned with enlarged facial expressions and with different images of middle class bourgeois life. We chose not to tell a defined, conventional 'story', but rather to link the series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

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

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

Margie Smit and Dick Hauser





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GRUPO DE TEATRO MACUNAIMA
MACUNAIMA
by Mário de Andrade
adapted by Jacques Thieriot
Opera Theatre, February 29 to March 7 at 7 pm
Director: Arrunes Filho
Performed in Portuguese

'... a jungle Candide ...' *Evening Standard*
'... the Peer Gynt of Brazil ...' *London Daily Telegraph*

The Brazilian Anti-hero

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



THEATRE

From the very first moments of his childhood in the Tapanhuma tribe, Macunaima reveals the main features of his personality, qualities which will be either good or bad as the plot develops: laziness, sensuality, fantasy and cunning.

Macunaima is born in the Uraricoera, in the middle of the Amazon jungle, possibly seat of primitive harmony. Already at this point he is fascinated by the outside world. Our hero will be tragically inept when confronted by the demands of the mercantilist 'mechanical civilization'. We always find Macunaima in the company of his two brothers: Maanape, the cautious witch-doctor and Jigue, strong but very foolish. They are the three brothers of popular lore.

After his mother's death, Macunaima meets the Amazon Ci, the Mother of the Forest. He marries her and becomes the Emperor of the Virgin Forest. They have a baby who dies and Ci, stricken with grief, goes up to the heavens, becoming a star in the skies. Before leaving, she gives the inconsolate Macunaima a talisman. It is the 'Muiraquita', a green stone that has the power to transform him into a 'marupiara': a clear and definite champion.

The talisman falls into the hands of Venceslau Pietro Pietra, the Giant Piaima. A big man, he tells Macunaima about the powers of the Muiraquita and where he can find it.

Its recovery will be the moving force of the play from then on, the cause of the hero's doings and deeds. The Giant gives value to the stone as a rare piece of merchandise. He is a modern Midas, 'a man-eating giant', the powerful capitalist who freezes, immobilizes and petrifies everything that catches his fancy. Macunaima heads for it also. He fuses and confuses his primitive values, dies, revives and finally, thanks to his Brazilian-style cunning, manages to kill his opponent and recover the Muiraquita.

But even though he does recover it, he is wasted and lost, with no power to take advantage of his return to the Uraricoera. The only thing he can do is to become a star.

He tells his adventures to the parrot who tells them to the writer who tells them to the public. This is folk epic at its greatest: poetry which is both knowledge and action, which says: 'We want a wealth, little of health, these are the ills of Brazil!'.



Brazilian Modernism

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

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

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

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

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

Tele Ancona Lopez



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Co-operation Shows

THE THREE LEGENDS OF KRA

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



The Three Legends Of Kra
THE THREE LEGENDS OF KRA were initially thought of as an illustrated book. When Cate Fowler at the Adelaide Festival Centre asked if my book MRS BOTTLE BURPS could be adapted for the stage, I suggested instead THE THREE LEGENDS which have always represented a considerable breakthrough for me. Until now, I have viewed my work both as performer and writer, and now as director, as pragmatic and literal and for those reasons often too linear and sometimes didactic. Although I have the most vivid dreamlife of anyone I've ever spoken to on the subject, the



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

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



AS A FEMINIST, one of my main areas of concern are the discriminatory ways in which female and male children are educated both in school and out. The Legends are the stuff of universal heroic fantasy, but the hero worship in this case goes out to a female and not a male victor. More importantly, the victory comes from a quiet and inner strength, and the means that the women use to overcome crises are peaceful. In my opinion nothing could be more important to recommend to young people right now than this kind of strength. It is certainly the kind of strength I see and admire in many women past and present, sung and unsung, and is an antithesis of the current international 'cold war' of increasingly overheated macho point-scoring that has brought the globe to the brink of total destruction.

In thinking about the Legends as something for the stage, I found myself making even more radical breaks with my former experience. So far I have tended to write for the stage from the point of view of the performer within the bounds of what I know is possible.

In this case I forced myself to ignore that knowledge and simply write as if I were ignorant of stagecraft and time and cost. I wrote down the things the fantasy saw weaving of landscapes, the reducing of a giant, the building of a brooch-bridge (way up high) with no reference to whether they were 'possible' on stage or not. For one who views herself as pure pragmatist this was an exhilarating leap. I was getting ready to put my trust in a designer who had the skill and the will to make the impossible work on stage.

THE THREE LEGENDS OF KRA took on their fourth dimension at a fairly early stage. I had no desire to construct a piece of entertainment that stood up on a stage as in a pretty glass case to be looked at by children, but not to be touched or felt or held. As a teacher, I was always in favour of active participation as the best means of

learning, and I realised that if the Legends were to be presented in the theatre there was a reason why they couldn't encompass a wide range of participatory elements from the kids themselves. With adult performers for the Woman and the Narrator, and adult directors, music, movement and design, it was obvious that monkeys, samurai, warriors and musicians could be played by kids, and that all sections of stagecraft including construction, painting and sewing could be handled admirably and with great excitement by younger people. I saw too that as this would involve a lengthy series of workshops and classes, and the final piece would represent not only great spectacle for an audience (also designed to be part of the action), but a sensational coming together for all the various sections of kids who had been working independently of each other for such a long time.

And so, in anticipation my hopes for the Legends are many: that an audience should experience a wonderful spectacle of sight, sound and fantastical action; that a large number of young people, actors, tutors and technicians should have the satisfaction of co-ordinating their skills and learning from each other; that women should be seen to be strong and courageous, noble and heroic; and that she who sits quietly and weaves or pots or fashions a brooch should be seen to be of infinitely more human worth than he who leads us into battle.

Robyn Ar

Design Notes

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

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

Easy to write down, but how to do it?

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

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

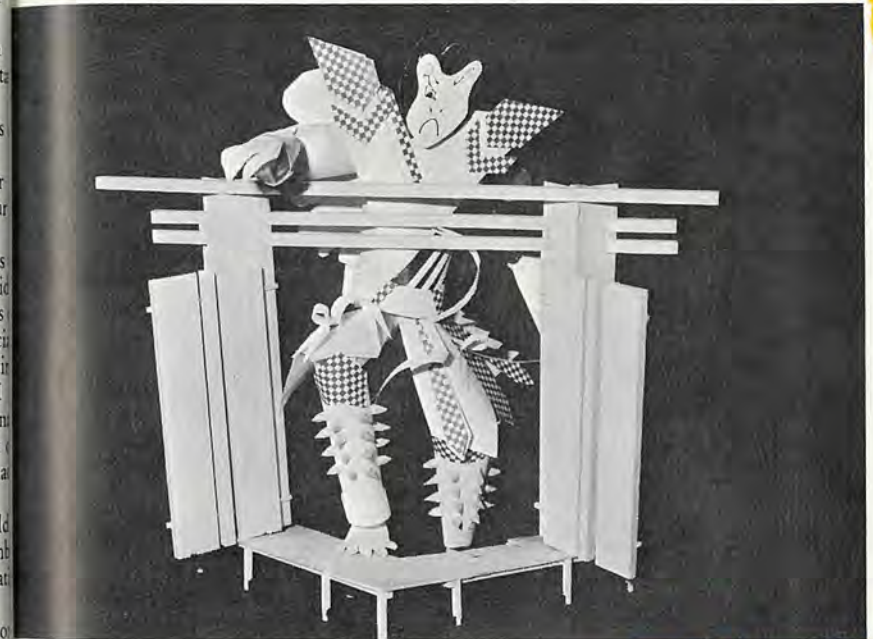
The design has a variable focus; there is no single solution to the way the place will look at any given moment.

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

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

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

Nigel Triffitt



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DON JUAN

by Molière
New translation by Nicholas Enright
The Playhouse, March 3, 5 to 10, 12 to 17 at 8pm,
March 7, 10, 17 at 2pm
Director: Jean-Pierre Mignon
Set Design: Shaun Gurton
Costume Design: Wendy Bridges
Lighting Design: Nigel Levings
Cast:
Don Juan: William Zappa
Sganarelle: Bruce Spence
with Paul Blackwell, Julie Forsyth,
Trevlyn Gilmour, Robert Gilman,
Bruce Keller, Martin Redpath



THEATRE

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





power of Tartuffe over the family he has invaded in the name of God is repeated and amplified in Don Juan who is intelligent, physically courageous and charming, but an atheist, a cynic and a lecher of Faustian stature.

Although we no longer wonder at Don Juan's atheism in particular, we will, nonetheless, be in awe of the frightening whole of which it is part. Like Faust, Don Juan has become somehow larger and more real than the works he inhabits. From his first appearance on the stage in a play of the Spanish Golden Age - a play on which Molière based his own - Don Juan has become a primal myth in Western culture. His name has become synonymous with licentiousness and he has inspired works by Mozart and da Ponte, Holderlin, Byron, Richard Strauss, Frisch, Brecht, von Horvath, Shaw and many others.

DON JUAN's licentiousness is central to his character and to the myth. The extent of Don Juan's passion takes him beyond the bounds of respect for women, parents, and the laws of money and God. More critically he is an aristocrat exploiting his powers of privilege. Above all, he is a male acting out a male fantasy. All the values of his society are subsumed to an overriding passion that makes a nonsense of values. The compulsion to seduce cannot abide social constraints. Don Juan is an extreme of masculinity, a calculating seducer who can rationalize his behaviour with disarming charm.

But Don Juan must not be confused with Casanova, whose desire is realised in the defeat of women. Don Juan searches for the bliss of union, the marriage proper, ideal and brief, and if Casanova asserts power over women through sex then Don Juan's desire is for woman's body as transcendent experience, a Faustian glimpse of a beyond not constrained



Nicholas Enright



Jean-Pierre Mignon

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

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

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



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

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

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

Keith Gallasch, Artistic Director
State Theatre Company of South Australia

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MAGPIE THEATRE-IN-EDUCATION
NO WORRIES

by David Holman
Theatre 62, March 6, 9 at 8pm; March 3, 10, 17 at 2pm
Director: Chris Johnson
Set Design: Ken Wilby
Lighting Design: Nigel Levings
Music: David Webb
Cast:
Barbara Doherty Michael Pope
Debra Fordham Chris Tugwell
Barbara Pearson David Webb

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

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

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

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

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

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

Geoffrey Milne
Magpie writer-researcher

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

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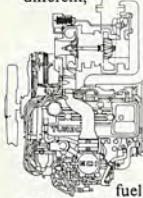
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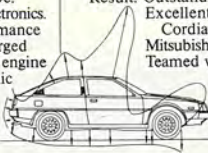
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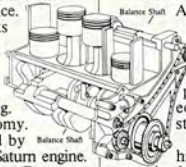
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THEATRE TENKEI GEKIJO
MIZU NO EKI
(The Water Station)
by Shogo Ohta
The Space Theatre, March 5 to 10, 12 to 17: 8.15pm
Director: Shogo Ohta
Lighting: Michiko Aoki
Cast:
A girl: Tomoko Ando
Two men: Hirohisa Inoue, Hirofumi Sasajima
A woman with an umbrella: Kazumi Kobari
A man in the rubbish: Shoji Tsujigami
A husband: Tohru Shinagawa
An old woman: Yuki Moriya
Three women with washing: Etsuko Manago, Junko Ishiyama, Naomi Edamoto
Rough husband: Tetsuya Segawa
Screaming wife: Seiko Kitamura
A woman with corpse: Morio Aoyama, Ryo Yoneda
A man: Kazuyo Sato
A man with a radio cassette: Takao Ono
with Junko Ishiyama, Naohmi Edamoto
and Junko Miura

'Mizu No Eki provides one of the most profoundly beautiful evenings I have ever spent in a theatre.'
Kenneth Rea, *The Guardian*.

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

Mizu No Eki (The Water Station)

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

THEATRE

pump. And yet the people are more like birds or animals gathering around a spring in a wood or like a caravan halting at a desert oasis.

When confronted with water, humans somehow return to nature; not only animal nature, but their own essence, the realities of the past and the present. Throughout the performance not a single voice is heard.

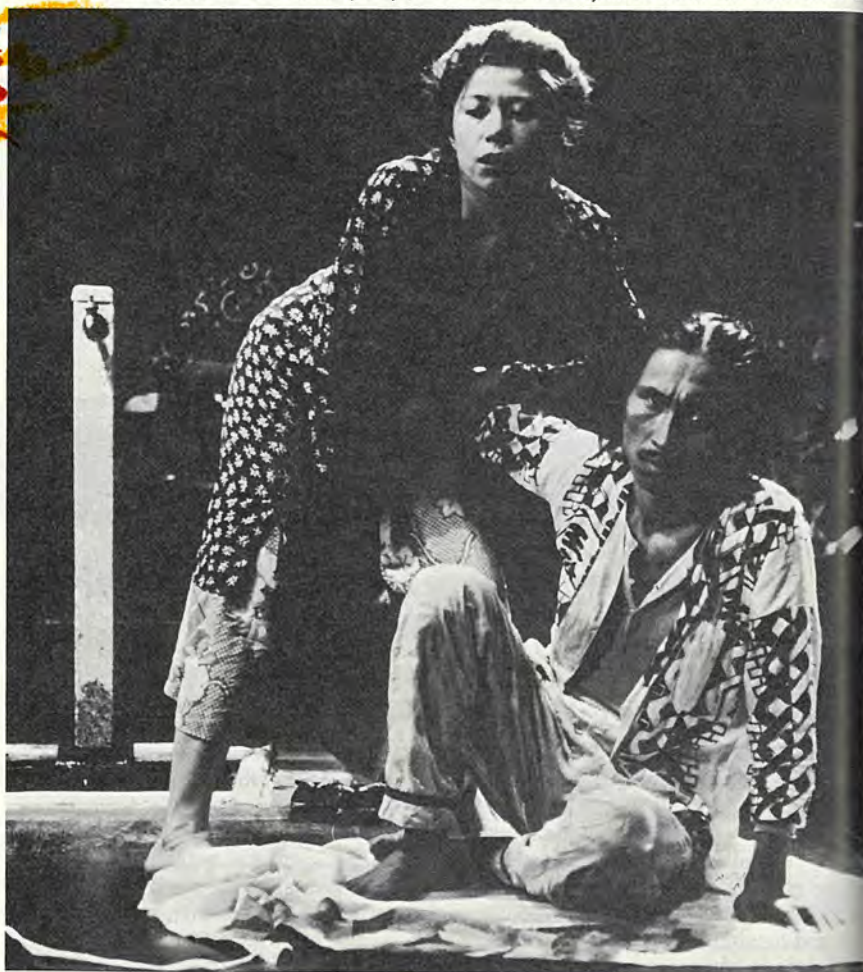
About 20 characters pass by the water-pump, carrying their lives with them. They seem to have no idea from where they have come nor where they are heading, but all of them, unquestionably, leave some image of life behind when they depart from the stage: the fact that humans live with words and at the same time are driven by something that lives beyond words, something words cannot express. The play raises the question - from where do our words spring out and what are the prototypes of our lives?



Silence As A Means of Expression

THINGS CAN be seen better in a bright light than in the dark. This statement is true if we are thinking only from the viewpoint of optics or visual physiology. But that is not the only possible viewpoint. Cézanne pointed out that 'we can see things better on a cloudy day', and we have surely all felt that at some time or

THEATRE



水の駅

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

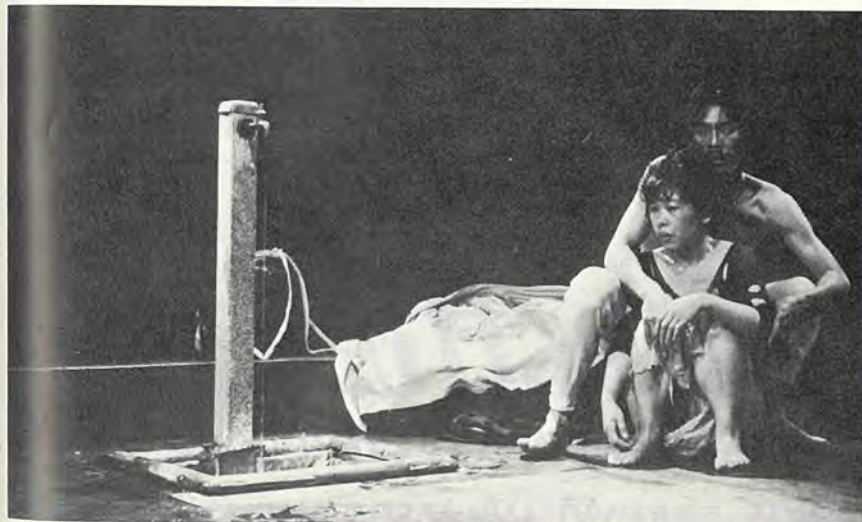
A 'cloudy day' is, in essence, a light with its mouth closed. Therefore, the expression 'we can see things better on a cloudy day' leads us to thoughts which utter words that cannot be told by mouths that are free: they can only be expressed by a mouth that is restricted - by holding one's tongue.

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

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

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

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

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

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

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

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

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

Shogo Ohta

(Translators Y. Yamamoto/Stuart Atkin)



Theatre Tenkei Gekijyo

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



Sponsored by Mitsubishi Motors Australia Ltd and assisted by the Australia-Japan Foundation.

THE SAN QUENTIN
DRAMA WORKSHOP

BECKETT

DIRECTS

BECKETT

Waiting for Godot, Krapp's Last Tape, Endgame
by Samuel Beckett
Royalty Theatre

Directed by Godot
March 12, 13, 15, 17, 18 at 8pm; March 17 at 5pm

Endgame
Directed by Samuel Beckett
March 14, 16 at 8pm

Krapp's Last Tape
Directed by Samuel Beckett
March 14, 15, 16, 17 at 11pm; March 13, 14 at 1pm



Victim to Help Kidnaper Elude Gas Chamber

The efforts of Douglas Cluchey, 21, to escape death in the gas chamber or life imprisonment took an unusual turn today when it was disclosed the man he kidnaped, shot and robbed, is expected to help him.

Cluchey has been convicted under the State's "Little Lindbergh Law," of kidnaping and robbing Robert Spencer, hotel executive of 431 S Grand Ave., with intent to do bodily harm.

Spencer was shot in shoulder and robbed of \$1000 in cash and an \$800 diamond ring after Cluchey abducted him in a car the night of Feb. 2.

Superior Judge Allen T. Lynch today granted a week's delay when Cluchey's lawyer, Harry T. ...

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

Rick Cluchey

The San Quentin Drama Workshop - From The Cage to Beckett

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

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



Adelaide Festival



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This year's design of the Festival Booking Brochure was conceived and produced for the Festival by Ogilvy and Mather using John Nowland's poster design, and has since been awarded a Silver Award for outstanding design by the Adelaide Art Directors Club.

Ogilvy & Mather
Advertising

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

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

THE SAN QUENTIN Drama Workshop continued over the years to tour throughout the United States, Britain and Europe, and in the early '70s was asked to mount a special performance of *THE CAGE* for the West German Government. As a result of the group's success, the then German Minister of Justice, Gerhard Jahn, wrote to the Californian Parole Board requesting that Cluchey be released from life parole. The Board agreed, and so the metamorphosis from a 'young punk prison playwright' into a highly successful, and much respected, theatre director, writer and actor was complete.

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

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



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

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

In association with Hocking & Woods Pty Ltd and Ukiyo Theatre Enterprises Pty Ltd.

RAUN RAUN THEATRE

Festival Centre Amphitheatre
Sail The Midnight Sun
March 1, 5, 7 at 8pm
My Tide Let Me Ride
March 3, 6, 8 at 8pm

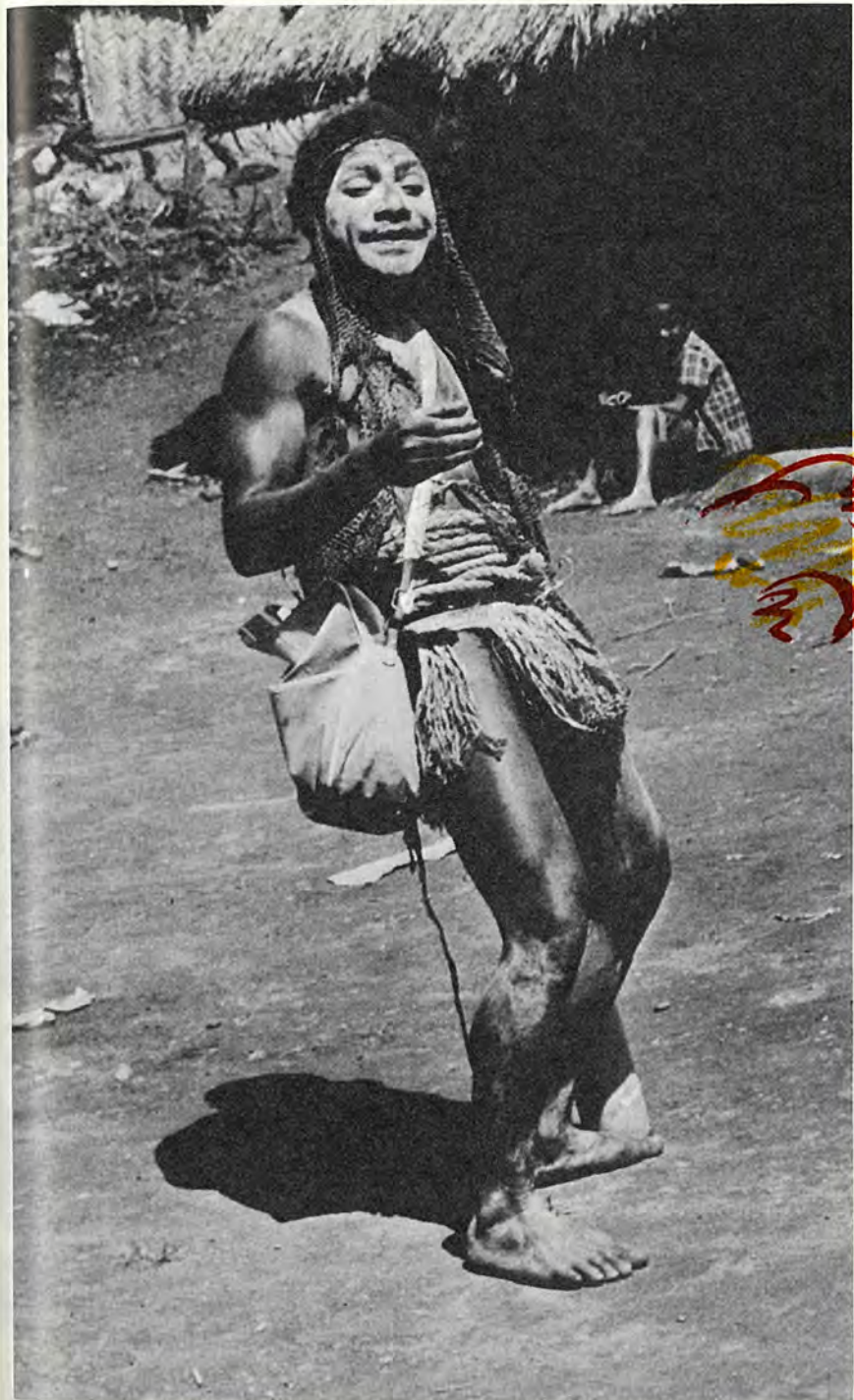
Performed in Pidgin English
Director: Greg Murphy
Associate Director: Saio Avefa

Cast:
Yalambing Namu, Francis Namayo
Robert Yeweh, Tracy Pari
Robson Ubuk, Hitch Pari
Jack Puayil, Jedda Suari
Tony Bai, Kakas Dimik
Nina Danny, Somu Koniel
Mary Kom, Patrin Sakewa
Lubi Giwale, Gim Nicholas
Norman Bisai, David Nelson
Elijah Bernard, Pat Toliman
Peter Muruwa, Lydia Palali
John Doa, Dominica Matthias

RAUN RAUN Theatre* is very much at the centre of what is already being called the 'New Theatre in Papua New Guinea'. This is a theatre which finds its origins in traditional forms of dance and drama and seeks to bridge the gap between traditional and contemporary theatrical expression. It is also a theatre which is a tool for communication and education in a country where there is not much of either. The language of the theatre is Pidgin English which is the major linguistic vehicle in a country where there are 700 languages. It is improvisational and collaborative theatre, a theatre of the people in fact.

Raun Raun Theatre began in 1975 with a very small grant from the National Cultural Council of Papua New Guinea and very quickly built itself into a national theatre company. It was really a process of learning through doing, with as many productions and as many performances of those productions as possible. Each year the Company does two tours of the towns in different regions of Papua New Guinea and an extensive tour of villages in the Highlands. The Company has travelled overseas to Tokyo in 1977, New York in 1978, Hong Kong in 1981 and now Adelaide in 1984.

As part of its work, Raun Raun Theatre has begun a trilogy of folk operas, a term used loosely to describe a similar sort of theatrical performance popular in Nigeria since the 50s. The first of these is called SAIL THE MIDNIGHT SUN which was commissioned by the Papua New Guinea Government for the Third South Pacific Arts Festival in Port Moresby in 1980. It is based on a long poem of the same name by John Kasaipwalova, one of Papua New Guinea's leading writers. The story is the eternal one every culture has of the journey through life and the pursuit of a dream. On one level, the central character, Niugini,** is Everyman undergoing the trials of life; on another level, he is the country of



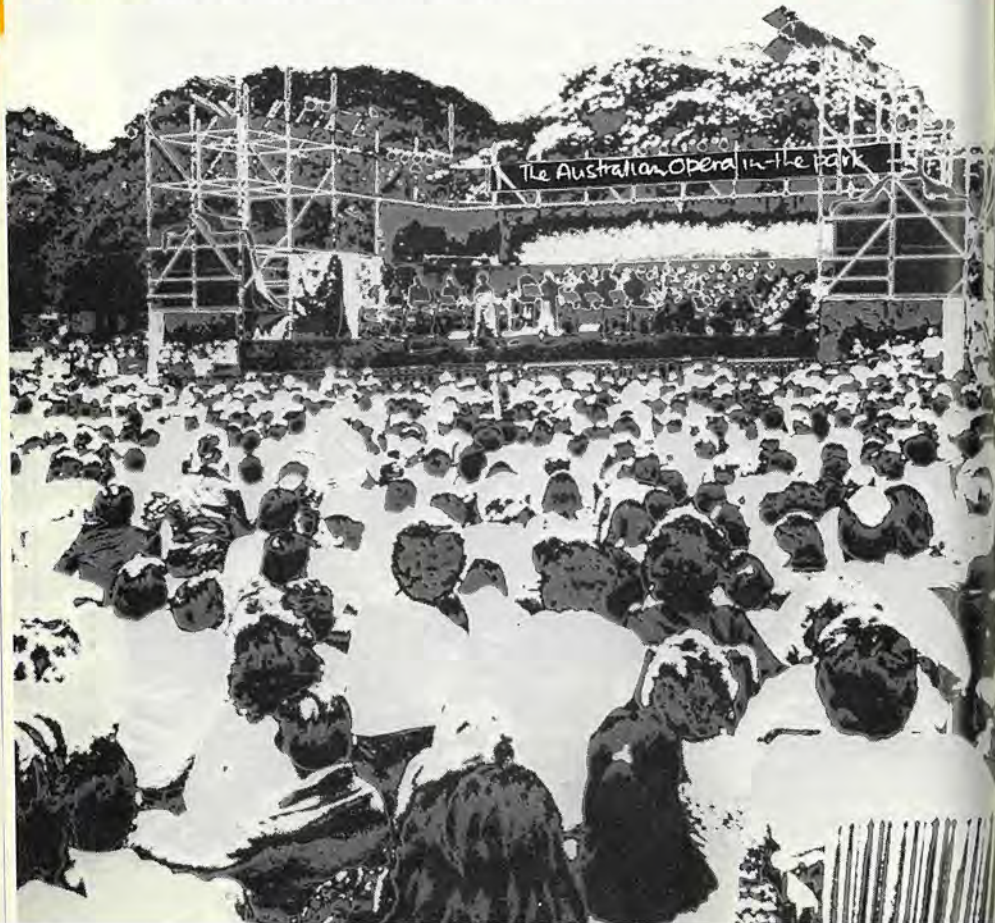
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Papua New Guinea on its journey through Independence to maturity. What this version of the eternal story has to offer is the Melanesian advice that balance is essential (symbolised by the image of the canoe riding on the sea) between sea and star,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

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

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

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

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



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

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

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

Greg Murphy

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

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

PLAYBOX THEATRE COMPANY
**THE WORLD
 IS MADE
 OF GLASS**

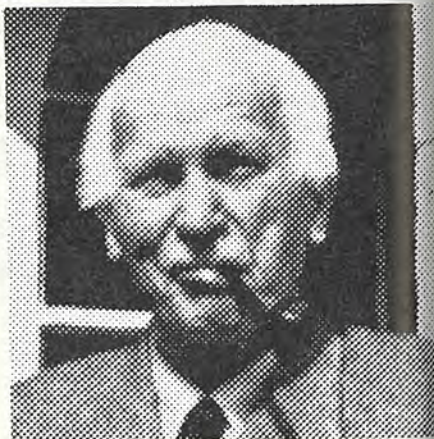
by Morris West
 (World Premiere)
 Opera Theatre, March 12 to 17 at 8pm,
 March 17 at 2pm
 Director: Morris West
 Designer: Richard Prins
 Lighting Designer: John Beckett
 Mimetic sequences choreographed by Jean-Paul Bell
 Cast:
 Magda Kardoss von Gamsfeld: Lindy Davies
 Emma Jung: Belinda Giblin
 Toni Wolff: Jillian Murray
 Carl Jung: Tim Robertson

West on West

FOR THE second time in my life I am confronted with a genetic phenomenon: an idea which framed itself first into a play, then grew into a book, then grew back into a play. The first occasion was back in the early sixties, when I wrote for BBC Television a play called VENDETTA, which was based on a notorious Italian court case. The television version was so successful I was encouraged to develop it into a novel, which headed the best-seller list in New York for several months. The title of the novel was DAUGHTER OF SILENCE. The late Richard Halliday, husband of Mary Martin, asked me to develop the book into a stage play, which was brought to Broadway with Vincent Donahue (of SOUND OF MUSIC fame) as Director and Rip Torn, Emlyn Williams and Janet Margolin in leading roles.

Now the same process is repeating itself. In 1981 I wrote a play about Carl Jung and the unnamed woman who visited him to confess a murder. The contract was signed for a Broadway production. Then my publisher read the script and urged me to expand the story into a book. This is the novel which was published worldwide in the Spring of 1983 and has been selling steadily ever since. The book opened up new vistas for the play, so plans for the New York production were cancelled while I settled down to re-write my original version.

THIS IS the piece which will have its world premiere at the Adelaide Festival in 1984. I'm very happy about it. Happiest of all because I shall have the opportunity of directing it with a distinguished cast of passionate and talented people.



Carl Jung

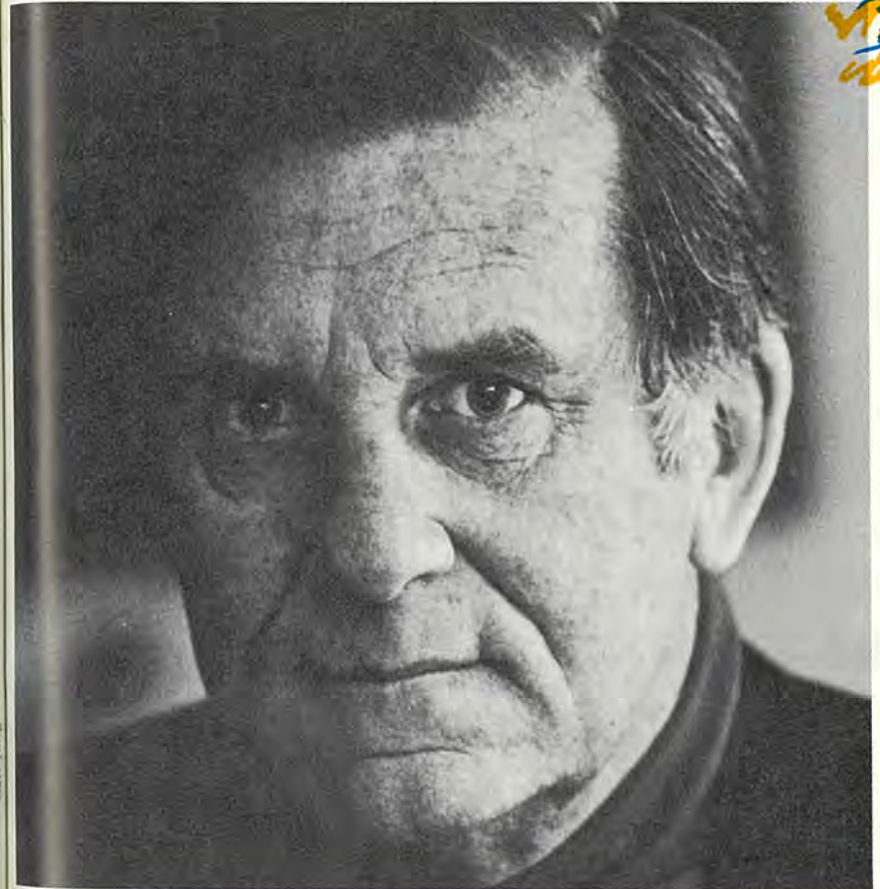
I count myself especially fortunate in having Richard Prins as Designer and John Beckett as Lighting Designer. For this play especially, the design and lighting design are crucial elements, since the audience must be taken on a journey from reality into a series of dream worlds and back home again. They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

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

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

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

Morris West



The arts blossom in many different ways - and every branch needs nourishing.



Sometimes we help nurture individual species - opera, painting, drama, dance.

Sometimes we go straight to the root of the matter - the Mobil Business in the Arts Awards which encourage other corporate gardeners to sow a few seeds.

The arts are common ground and we all harvest the fruits.

Mobil

TROUPE TIBETAN INROADS

by Stephen Lowe
Troupe Theatre, Old Unley Town Hall,
February 29, March 1 to 3, 5 to 10, 12 to 17 at 8pm
March 3, 10, 17 at 2pm
Director: Jules Holledge
Designer: Mary Moore

Cast:
Dorje: Michael Griffin
Genyen: Deborah Little
Abbot, Kashog and Tung: John Crouch
Tashi: Stewart Stubbs
Jamyang and Pasang: Ron Hoening
Mother and Brigand's wife: Gwenda Helsham
Girl and Chang: Sara Hardy
Chongup and Tondrop: Ian Brisbane
Shai: Robin Board



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

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

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

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

Troupe



ROUND EARTH COMPANY
BROKEN DREAMS

by Richard Davey
 Theatre 62, March 12 to 17 at 8pm
 Ashes
 Director: Les Winspear
 Designer: Kathi Davey
 The Eye Witness
 Directed and Designed by the cast
 The Black Man's House
 Director: Richard Davey
 Costumes: Kathi Davey and Julie Winspear
 Cast:
 Richard Davey
 Les Winspear
 Iain Lang

The tragic breakdown of contact between early white settlers and the Aboriginal population of Tasmania is seen through the eyes of three protagonists who recognised the opportunity to develop a deep understanding with the original owners of the land.

'... a fine production, economically written and beautifully acted, through drama, comedy and pathos ...'
 Bill Neilson, *The Mercury*

Cross-sections

ASHES, THE EYEWITNESS, THE BLACK MAN'S HOUSE ... three plays, like three cross-sections, from the story of Van Diemen's Land, the island of Tasmania, the smallest and often forgotten state of the Australian Commonwealth.

The stories are gleaned from the 'Voyages' of the Pacific explorers, the Minute Books of long-gone committees, records of deaths and marriages, memos of the Lands Department, governmental reports and the letters and diaries of officials despatched to remote wildernesses and lonely islands.

They speak of the relationship between the Aboriginal 'Vandiemense' and the Europeans who began to reach their remote island in the later 18th and early 19th centuries.

The 7,000 people of Van Diemen's Land were a community bound by a complex network of agreements about survival, trade and intermarriage and isolated from the rest of Australia and the world by the wild waters of Bass Strait. They suffered three distinct invasions in the years in which the plays of the trilogy are set.

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

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

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

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

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

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

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



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

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

Richard Davey

Presented with the assistance of the Tasmanian Arts Advisory Board.



Who started it out so small...
 Who started with a dream that's all
 It was you...
 An Australian like you.

QANTAS
 The Spirit of Australia



CPH2998

1984 A.D.

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



THEATRE

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

Production Notes

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

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

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

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

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

Ljubiša Ristić



Ljubiša Ristić



Nada Kokotović



Madeleine Blackwell



Robin Bowering



Annie Byron



Tyler Coppin



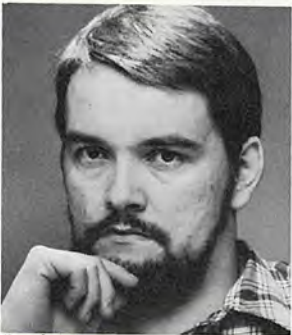
Malgorzata Dobrowolska-Koca



Cathy Downes



Kristoffer Greaves



Bogdan Koca



Serge Lazareff



Vicki Luke



Ljubiša Ristić: Thunder with tenderness

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

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

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



Penny Maegraith



Kris McQuade



David Slingsby



Tony Strachan



Tanya Uren



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THE AUSTRALIAN

AUST 001



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

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



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

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

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

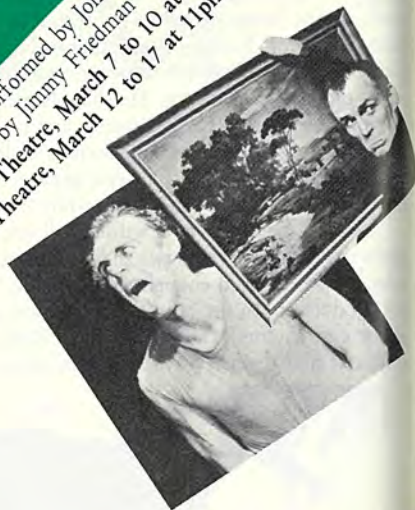
It is Nada Kokotović who has brought to their enterprise her refined sense of music, rhythm and movement.

Dragan Klaić

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

JOHNNY MELVILLE MEMBERS ONLY

Devised and Performed by Johnny Melville
With music by Jimmy Friedman
Royalty Theatre, March 7 to 10 at 11pm
Arts Theatre, March 12 to 17 at 11pm



Members Only

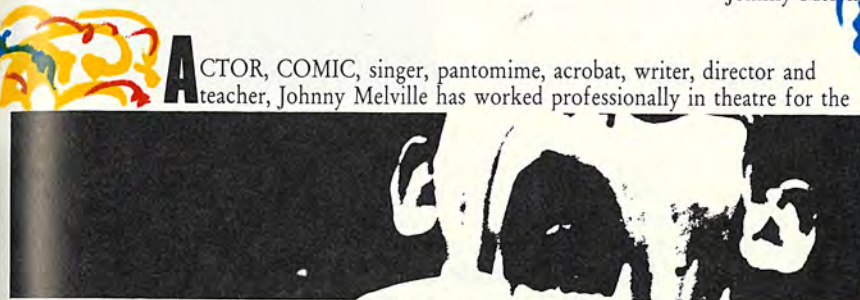
IN OUR WORLD we are continually confronted by clubs and private organisations and just cannot escape the need to be a member in order to get through life. With their rules and values they all require certain 'rites de passage' and



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

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

Johnny Melville



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

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

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

MIKE WESTBROOK BRASS BAND

Phil Minton: vocals, trumpet
 Chris Biscoe: alto, soprano and baritone saxophones
 Mike Westbrook: piano, tuba
 Kate Westbrook: vocals, tenor horn, piccolo
 Dave Barry: drums
Adelaide Town Hall, March 4 at 8.15pm
 The Westbrook Blake:
 London Song
 Let the Slave
 (incorporating The Price of Experience)
 Lullaby
 Holy Thursday
 A Poison Tree
 Long John Brown and Little Mary Bell
 The Human Abstract
 I See Thy Form
 All lyrics by William Blake
 Music composed and arranged by
 Mike Westbrook

'Mike Westbrook is making some of the most important music in Britain today. It is jazz, but there are elements of Berlin cabaret, of Salvation Army, of contemporary free-form music and of rock.'

The Westbrook Blake

MANY OF THE songs that form the basis of THE WESTBROOK BLAKE derive from TYGER, Adrian Mitchell's musical about Blake, which was staged by the National Theatre Company in 1971 with specially commissioned music. In 1977 this material formed the basis of Mitchell's GLAD DAY, a Thames Television musical drama (in which members of the Mike Westbrook Brass Band took part) which marked the 150th anniversary of Blake's death. However, it is an integral part of the repertoire of Westbrook's band that the Blake songs have been most widely performed, and become best known. They are particularly associated with the singers Kate Westbrook and Phil Minton and have been performed by the group on record, on radio and TV, and in concerts throughout Britain and in most European countries.

William Blake

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



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

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

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

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

'My Dear Friend

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

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

Adrian Mitchell

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BIG BROTHER'S
Dom Polski Cabaret, March 3, 5 to 17



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

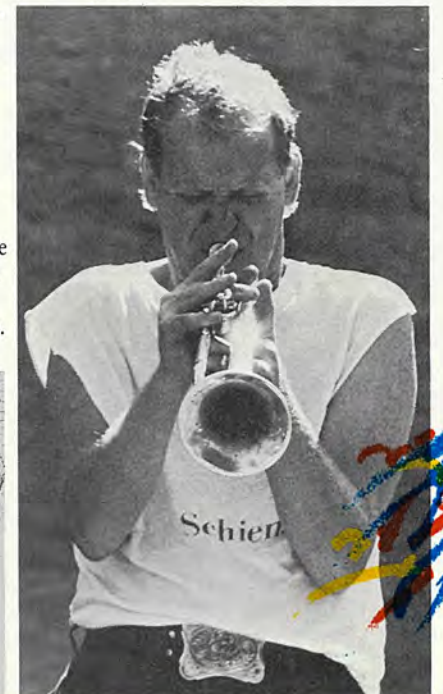


THE MIKE WESTBROOK Brass Band with Goose Sauce - a heady mixture of jazz cabaret material ranging from Ellington and Coltraine, through bump and grind to Brecht and Weill, served as a piquant delicacy. Mike Westbrook's flair for the theatrical, his sound orchestrations, and uncanny gift for simple haunting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

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



Kate Westbrook



Phil Minton



REDGUM - Australia's most prominent political folk-rock band have grown beyond their humble beginnings at Adelaide's Flinders University to cut a swathe through the normally conservative rock music industry. Starting with eight songs, working on the concept of combining politics and music, and presented to an overwhelming reception by fellow students in 1975, Redgum's most recent single,



'I WAS ONLY 19', rocketed to No.1 on the national charts only five weeks after release in 1983.

Today they are among the ten top bands in Australia, playing mainly acoustic music and writing songs about living in contemporary Australia. They have now released four albums and play regularly to packed houses and a continually growing audience from all walks of life - which is testament to the fact that 'Redgum has cemented its position as one of the most respected musical groups in Australia. I cannot think of a band who are more unwaveringly Australian.' (Donald Robertson, Roadrunner).

March 7 at 9pm



VINCE JONES has been described as Australia's best jazz singer. Born in Scotland in 1954, he began his career as a trumpeter and backing singer in Melbourne eighteen years later.



After playing rhythm and blues in his own band for some years, working in theatre restaurants and on cruise ships, he switched his style to jazz and his own interpretation of the standards of the 40s and 50s. Both his original and traditional material reflects Vince's major influences - horn players Mike Davis, Charlie Parker, Lee Morgan and singers Aretha Franklin and Ray Charles.

Vince manages to sing in the peculiar style of be-bop horn players who scat over a series of chords which gives him an endearing and distinctive sound.

More recently Vince's successes have

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

March 8 at 9pm



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



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

March 9, 10 at 8pm and 10.30pm

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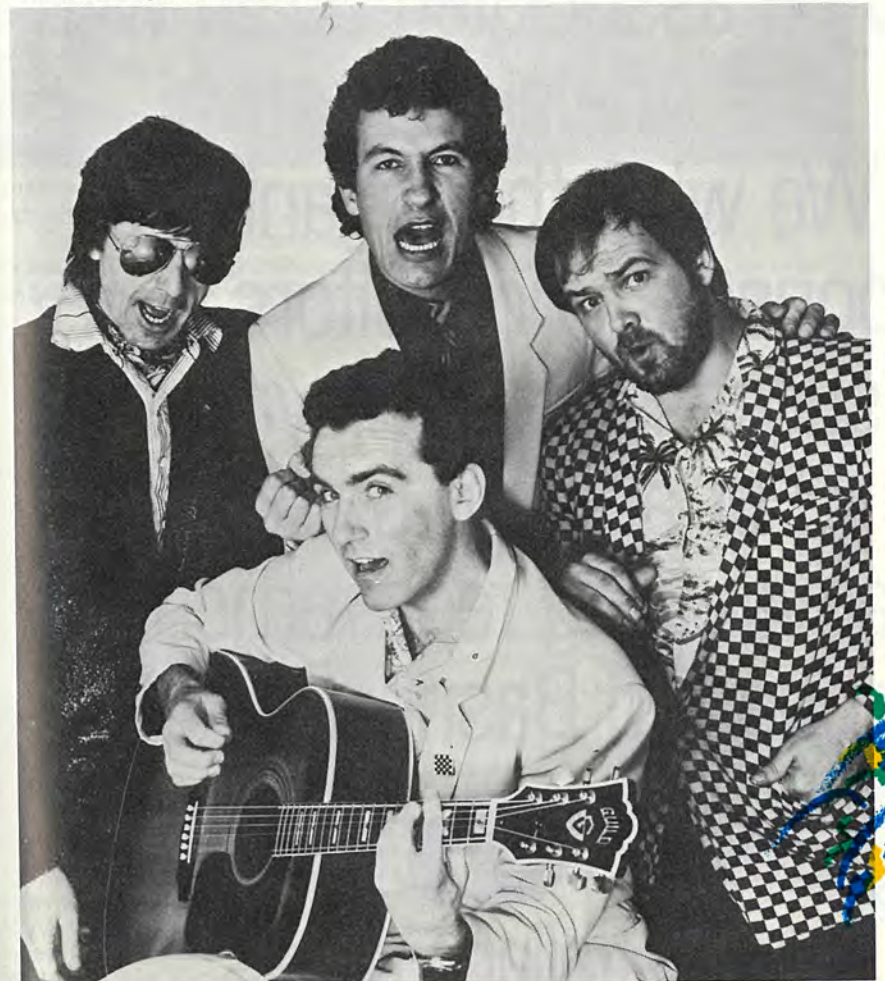


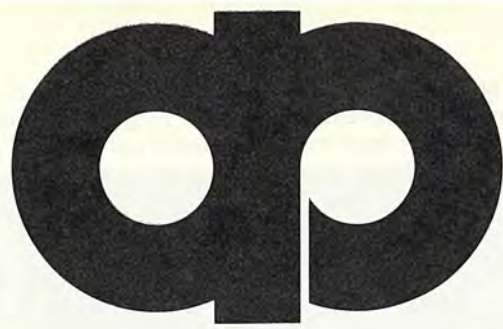
THE BOUNCING CZECKS from London won the Critic's Choice Award at the 1983 Edinburgh Festival Fringe. This singing quartet's repertoire is based on the quickfire, jazzy styles of the forties and fifties and provides all manner of entertainment - jokes, party games, join-in routines and, of course, their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



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

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





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



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

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

March 11 to 14 at 9pm



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

They were performing 50s nostalgia even before people were nostalgic about it. Ian "Pee Wee" Wilson, with the canyon deep voice, is the only member remaining from the original 1958 Delltones. As he says, 'we play music for the feet. And it's for bopping.'



Bopping is big for The Delltones, fresh from a Mo Award in 1983, and their new rock'n roll album BOP TILL YOU DROP. From their first song, The Delltones are out to convince that it's fun to dance and that it's smiling time during those depression nights. 'I still find it hard to work out how The Delltones manage to build up to even further highs. The last bracket of rock'n roll, starting with DO DOO RUN RUN and finishing with an

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

March 16, 17 at 8pm

In association with the Promcon Corporation.
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THE CAMBRIDGE BUSKERS

Michael Copley
David Ingram
Town Hall, March 10 at 8.15pm

'Copley looks a bit like an idealization of the Pied Piper of Hamelin. When he trots out his assortment of flutes and recorders, and pipes away, often on two at a time out of both sides of his mouth, you fear that children for miles will be tempted to follow him out of town into that distant mountain.

Ingram could well have been one of those children. As he stands to one side playing his accordion, shifting his weight nervously from one foot to the other, he projects the image of a child standing on a doorway in the rain, suffering alternate ecstasy and pain.' *The Citizen, Ottawa*

MICHAEL COPLEY and David Ingram have not busked on street corners or railway stations for three or four years now, but when they performed Taiwan's first (and last) street concert, two and a half thousand people watched as they snarled up Taipei's already chaotic traffic for two hours.

Busking surrounded by television cameras and clicking photographers is a far cry from their early days on Blackfriars station in London, trying to earn a train fare home.

In the past year they've had enormous success in the USA. An initial release of *LITTLE STREET MUSIC* followed by *NOT LIVE FROM NEW YORK* gave the Buskers two records in the national classical charts and two very big tours.

THE CAMBRIDGE BUSKERS will play works by some, all or none of the following composers: Bach, Mozart, Vivaldi, Rossini, Ravel, Stockhausen and Joplin on a number of instruments, very few of which the composers had in mind.

THE FESTIVAL CLUB

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

THE FESTIVAL CLUB will be the place to go after the show to discuss, relax, drink, converse, criticise, canyass, gossip, harangue, flirt, drink some more, agree to differ, rage, see or be seen, and to listen to great music. Designed by Annabelle Collett and Andy Crisp, the Club will provide a cool, Japanese-influenced but theatrical environment while Don Burrows' pick of his past and present students from the Department of Jazz Studies at Sydney Conservatorium will play.

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

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

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

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

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

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

I'm proud of them all.

Don Burrows

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

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THE BAND OF THE GOLDSTREAM GUARDS

Conductor: Lieutenant Colonel Richard Ridings, ARCM,
Memorial Drive, March 3 at 7:30pm
A Festival Band Spectacular with
The Regimental Band of The Coldstream Guards
The Band of the 4th Military District
The South Australian Police Band
Town Hall, March 5 at 8:15pm
Wagner: Overture (Nibelungen)
Suppe: March (Light Cavalry)
Rose: Nowak: Music of Sinatra
arr Richards: Post Trombones
Simpson: On The Track
Safroni: Imperial Echoes
Gershwin: Rhapsody in Blue
arr Langford: Blaydon Races
arr Bashford: Music of Offenbach
arr Gregory: Waltzing Matilda
Bizet: Farandol
arr Barker: Bricusse and
Newley on Broadway
Shostakovich: Festive Overture
Val Hamm: Regimental
Quick March (Milanollo)



MUSIC



THE PRIDE of the British Royal Family, the delight of countless tourists, and the subject of wonder and awe for Christopher Robins of all ages who have watched the Guard change at Buckingham Palace, will step out smartly for the 1984 Festival.

Resplendent in their black bearskin busbies and scarlet and gold tunics, the Band of the Coldstream Guards will lead the Festival's Grand Parade and give two concerts from their extensive repertoire of popular and classical music.

The Band is part of one of the world's oldest, most honoured regiments, whose primary function is to support the Sovereign on Court, State and ceremonial duties around London. But when time allows the Band tours extensively, giving concerts, reviews and tattoos.

THE COLDSTREAM GUARDS were formed in 1650 by Oliver Cromwell. In 1661, shortly after the Restoration of the Monarchy, they were re-commissioned by King Charles II as Household Troops. Now, for well over 300 years they have given illustrious service to the Crown with their Band earning a world-wide reputation for the highest standards of precision and performance. Until 1825 the Band was led by German conductors, but in that year Charles Godfrey was appointed its first English conductor.

THE REPUTATION of the Band grew and it began giving popular public concerts at Covent Garden. In 1903 it made its first overseas tour to Canada, the forerunner of many international tours. Being a part of the armed forces has entailed a degree of risk and tragedy over the years - in 1916 it toured the battlefields of France for three months and in 1944, while playing for Divine Service at Wellington Barracks, the Band was struck by a German flying bomb, which killed over 120 people including five musicians and the Band's Director of Music.

Today the Band is led by Lieutenant Colonel Richard Ridings who joined the Band in 1974 as its Director of Music and became its senior director of music in 1977.

By permission of Colonel MWF Maxse, MVO, Officer Commanding Coldstream Guards
Sponsored by The Utah Foundation



**POINTER
SISTERS**
Apollo Stadium, March 6 at 8pm

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

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

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

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

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

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

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

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

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

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THE SKY CATALOGUE Available on Record & Cassette



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



MUSIC



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

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



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

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

Presented by The Paul Dainty Corporation and Clifford Hocking

BOYS OF THE LOUGH

Dave Richardson
Aly Bain

Cathal McConnell
Tich Richardson

Festival Theatre, March 11 at 8pm

'They never cease to amaze me. They have been touring Europe at the kind of pace which can drain the soul and spirit of the most passionate of musicians, and yet there they were, perched happily on the stage of the City Hall, Glasgow, playing with all that sparkling, colourful vivacity that one has come to expect of them.'

The Scotsman, Edinburgh

THE BOYS of The Lough - multi-instrumentalist Dave Richardson, fiddler Aly Bain, flautist Cathal McConnell, and guitarist Tich Richardson - create music that is 'full of guts and technical brilliance' to quote the Irish Times.



The 'guts' comes from centuries of magnificent Celtic tradition which the Boys transmit with the utmost intensity and integrity, combining the music of Scotland, Ireland, Shetland and Northumbria.

The technical brilliance begins with the combination of four virtuoso instrumentalists into a group that is far more than the sum of its parts.

It results in skilful arrangements which assemble pure folk elements into works with a vastly heightened appeal to modern audiences.

For more than a decade The Boys of The Lough have taken the musical heritage of their native highlands and islands to audiences around the world. Their warm and vital performances have won them friends from the village halls of Scotland to international concert and festival stages.

Presented by arrangement with Talunga Music.

COMMUNITY CELEBRATIONS

OPENING PARADE

Victoria Square to Elder Park, March 2 at 7.30pm

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

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

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

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

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

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

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

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

Silver Harris

Serving the community

SBSA's interests don't lie just in banking . . . but in our community lifestyle as well.

Just look around you. If we're not giving Community Service Awards, then we're aiding the Adelaide Festival, Glendi Greek Festival, our Festival Centre's "Free for All" programme or the Bunyip Children's Theatre.

The SBSA is a major sports sponsor . . . and helps S.A.'s Surf Lifesavers to keep our beaches safe. We finance equipment for the Country Fire Service's Mt. Lofty Training Centre. And we provide an Overseas Scholarship Award for S.A. School Teachers.

These are just a few examples of SBSA's commitment in investing in the community it services.

In fact, whether it's music, sport, education, recreation, the arts or entertainment, chances are you'll find the SBSA involved . . . helping to keep S.A. Great.



Y&RSBSGM031

AFTER THE PARADE - THE BIG OPENING CONCERT

Elder Park, March 2 at 8.15pm

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

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

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



NEON GOES BUSH

Festival Centre Plaza and Terrace, March 1-18

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

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

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

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

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

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

Peter Stitt

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



THE WOOLSHED

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



Streets Blue Ribbon Cornetto

makes the moment perfect



SHELL FOLKLORIC CONCERTS

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

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

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

Sponsored by Shell Australia Limited.



BOTANIC CONCERT

Botanic Gardens, March 3 at 5pm

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

Presented by the Friends of the Botanic Gardens.

5-DOUBLE-A OLD-FASHIONED FESTIVAL PICNIC

Rymill Park, March 4, 10am to 5pm

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

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

Sponsored by 5-Double-A and Dairy Vale

5-DOUBLE-A Dairy Vale

TWILIGHT BAND CONCERTS

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

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

Sponsored by Festival Gold Margarine



BREAKFAST IN THE MALL

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

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

Presented by the South Australian Gas Company



FESTIVAL OF FLOWERS

Rundle Mall and State War Memorial, March 8 to 10

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

Presented by the Rundle Mall Management

FESTIVAL CRAFT '84

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

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

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

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

Presented by the Crafts Council of South Australia

FREE MUSIC LIVE DURING THE FESTIVAL!

ELDER PARK BAND CONCERTS

Every weekday, from 5 to 16 March, in the Rotunda—the big, bright sound of brass bands and concert bands, including the South Australian Police Band, Secondary Schools' Concert Band and members of the S.A. Band Association.

Free twilight concerts, starting 5.30 p.m.

FOLK UNDER THE WINDMILLS

The very best of Adelaide's folkies and bush-music performers in an "outback cabaret" setting, playing every evening during the Festival from 7.00–10.00 p.m. Listen while you tuck into some good old Aussie-style food at the Woolshed on the Festival Terrace—under the neon windmills!

Cook-your-own barbecue from 11.30 a.m. daily!



Proudly sponsored by Festival Gold,
South Australia's very own
Polyunsaturated Margarine
Adelaide Margarine. A South Australian Company.



CITY ILLUMINATIONS

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

FREE FOR ALL

Anywhere, Anytime

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

SINGING THE SUN DOWN

Elder Park, March 18 at Sunset

Composer: Alan John

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

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

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

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

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

Alan John

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





As official sponsor of Writers' Week, Rigby Publishers, Australia's oldest publishing house, is pleased to welcome visitors to the 1984 Adelaide Festival.

On the occasion of Writers' Week 1984 Rigby Publishers proudly announce two new fiction series:

*Rigby's Quality Fiction
The Stonyfell Series*

Rigby's Quality Fiction will be launched at Writers' Week with John Emery's novel The Sky People.


The Stonyfell Series—aimed at a wide, popular market—is innovative in presentation. It will be launched in mid-1984.

**RIGBY
PUBLISHERS**



A unit of RPLA Pty Limited (Inc. in N.S.W.),
a subsidiary of JAMES HARDIE INDUSTRIES LIMITED

WRITERS' WEEK
Pioneer Women's Memorial Gardens, March 4 to 10


 **T**HE BRIGHT striped marquee on the lawns across King William Road from the Festival Centre is now a Festival tradition. For the fourth Festival running it will be the home of Writers' Week, Australia's most important regular gathering of writers. Together with its satellite bookshop and bar, the marquee will provide a clearly visible focus for a week of discussions and readings by writers from around the world.

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

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

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

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

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

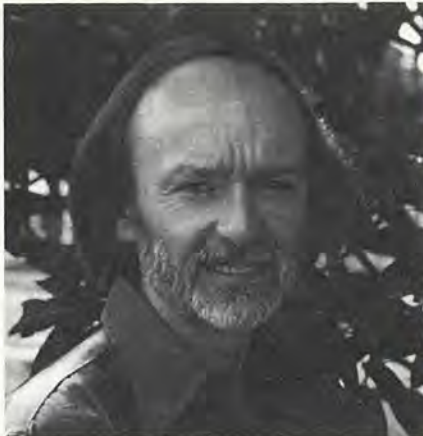
Australian writers attending include Blanche d'Alpuget, Peter Goldsworthy, Rodney Hall, Barbara Hanrahan, Dorothy Hewett, Barbara Jefferis, Elizabeth Jolley, Victor Kelleher, Thomas Keneally, Ian Moffitt, Dmitris Tsaloumas, Kath Walker, Archie Weller and Morris West.

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

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



Russell Hoban



A.D. Hope

WRITERS' WEEK will be officially opened on Sunday 4 March by the distinguished Australian poet A.D. Hope. The following are details of the program. The final Writers' Week program, containing full information, will be available in February.

SUNDAY MARCH 4

- 4.30pm OFFICIAL OPENING OF WRITERS' WEEK 1984
This will be held in the venue for most of the Writers' Week activities, the Savings Bank of South Australia's marquee pitched on the lawns beside the Pioneer Women's Memorial Gardens, between Government House and the Army Parade Ground, across King William Road from the Festival Centre.
- 5pm LITERATURE BOARD OF THE AUSTRALIA COUNCIL RECEPTION
- 6pm BOOK LAUNCHING: Friendly Street Poets
- 8.30pm ADELAIDE POETS READ, organised by the SA Poets' Union.
Eric Beach, John Bray, Heather Gam, Jeff Guess, Isabel Hartmann, Peter McFarlane, Jan Owen, Graham Rowlands, Andrew Taylor, Pauline Wardleworth, K.F. Pearson.

MONDAY MARCH 5

- 10am WRITING THE MYTH OF ONE'S COUNTRY: Myths are the map of our mental country: four writers discuss.
- 1.30pm BOOK LAUNCHING: University of Queensland Press
- 2pm WRITERS READ: Invited guests read from their works.
- 4.30pm AN HOUR WITH RUSSELL HOBAN
- 5.30pm BOOK LAUNCHING: Rigby

TUESDAY MARCH 6

- 10am POETS OFF THE PAGE: Poets read and speak about their writing.
- 12 noon AN HOUR WITH MORRIS WEST
- 1.15pm BOOK LAUNCHING: Currency Press
- 2pm FACT, FICTION, TRUTH: Which comes closer to the truth, factual reportage or fiction, and where does one start and the other end?
- 5.30pm BOOK LAUNCHING: Australasian Book Publishing Company

WEDNESDAY MARCH 7

- 10am PLAYWRIGHTS ON STAGE: Playwrights discuss recent works, including several presented at the 1984 Festival.
- 12.30pm ABORIGINAL STORYTELLING (On the Museum Lawns)

- 2pm WRITERS READ: Invited guests read from their works.
 - 4.30pm AN HOUR WITH FRANCOISE GILOT
 - 5.30pm BOOK LAUNCH: Hyland House
- THURSDAY MARCH 8**
- 10am COMMEMORATIVE SESSION: Writers' Week 1984 celebrates the life and career of Joseph Furphy through extensive readings of his work.
 - 1.30pm BOOK LAUNCHING: George Allen and Unwin
 - 1.30pm LIVING ON THE EDGE: Some writers find themselves at the edge of society but from their discomfort and potential danger comes insight and a disturbing perspective.
 - 4.30pm WRITERS READ: Invited guests read from their works.
 - 5.30pm BOOK LAUNCHING: Pan/Picador
- FRIDAY MARCH 9**
- 9am WRITERS VISIT SCHOOLS
 - 1.30pm BOOK LAUNCHING: Penguin Books
 - 2pm FANTASY AS REALITY: If the world we live in is constructed in our minds, then it can be anything we choose. Or can it?
 - 4.30pm WRITERS READ: Invited guests read from their works.
 - 5.30pm BOOK LAUNCHING: Angus and Robertson

LUNCHTIME READINGS:

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



André Brink

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



RIGBY

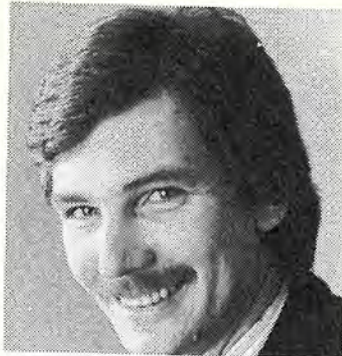
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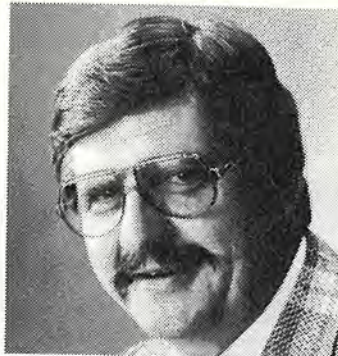
JEFF SUNDERLAND
Breakfast 5am-9am.



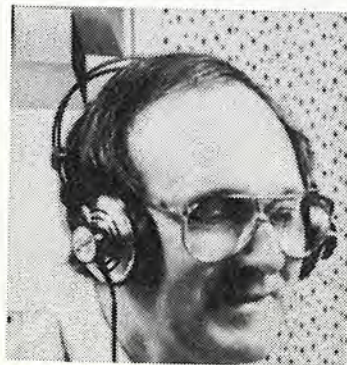
DAVID SABINE
Morning 9am-1pm.



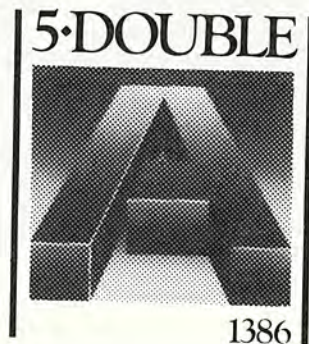
PETER SELLEN
Afternoon/Drive 1pm-4pm.



DES FEARY
Evening 4pm-8pm.



BARRY HALL
"Just for You" 8pm-11pm.



"Twice as good as it's always been."

CONTEMPORARY AUSTRALIAN ART EXHIBITIONS

Curator: Tony Bishop

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



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

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

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

Since 1978 he has lived in Perugia, Italy, where many of the works on show were painted. Yet his world of enigmatic shapes, lines and images, drawn from the banal and compact disorder of the post-industrial urban landscape, is one that is as easily comprehended here as there. He summons up images which sometimes seem to function as a denial of pictorial language and which dislocate perceptions and yet in fact add a new dimension to our visual interpretation of the world. Contemporary Art Society Gallery, 14 Porter Street, Parkside from March 1

Our Heritage

"As I entered Adelaide, a gentleman on the train said to me with a wave of his hand: 'My dear sir, the finest city on earth, and I have travelled a good deal.'"

... Sydney Morning Herald correspondent, 1907.

Why has the strongly individual character of this state which has always had eloquent admirers, from Anthony Trollope and Mark Twain remained so strong for so long? What has attracted so many people to South Australia ever since the first immigrants waded ashore in December 1836?

South Australia was one of the first parts of the British Empire including Britain to give the vote to women and institute secret ballots.

It was also the first to legalise trade unions.

Its capital, Adelaide, was from its birth envisaged as a model of progressive society, an "Athens of the south," with



Alexander Lang Elder



Sir Henry Jones

freedom of thought and humanitarianism indelibly linked with progress.

South Australia of course holds special significance to us at Elders IXL.

It is here that we too started in 1839, when our founder, Alexander Lang Elder sailed into Port Adelaide and established his dry goods agency business in the centre of the city.

Today barely a transaction in business and industry takes place without us being involved in some way.

In wool, wheat, finance, shipping and construction, our lifeblood is inextricably linked with South Australia. We are confident that with hard work and innovative thinking, we at Elders IXL will continue to be an integral part of South Australia's future.

Elders IXL

Clifford Possum Ijapaltajarrri



Painters of the Western Desert

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

The paintings from Papunya are in an adapted contemporary form (of acrylic paints applied to canvas or small boards) but are traditional in content. This 'movement' was stimulated in 1970 by an art teacher, Geoffrey Bardon, who was then teaching at the Papunya school. He began to involve some of the older men of the local Aboriginal groups in the design and production of large outdoor murals painted on the school buildings. These murals were eventually carried out incorporating traditional motifs, ideograms and abstract patterns derived from the tribal ground and body paintings used for thousands of years in sacred ceremonies.

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

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

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

From March 4

Artists' Proof

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

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

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

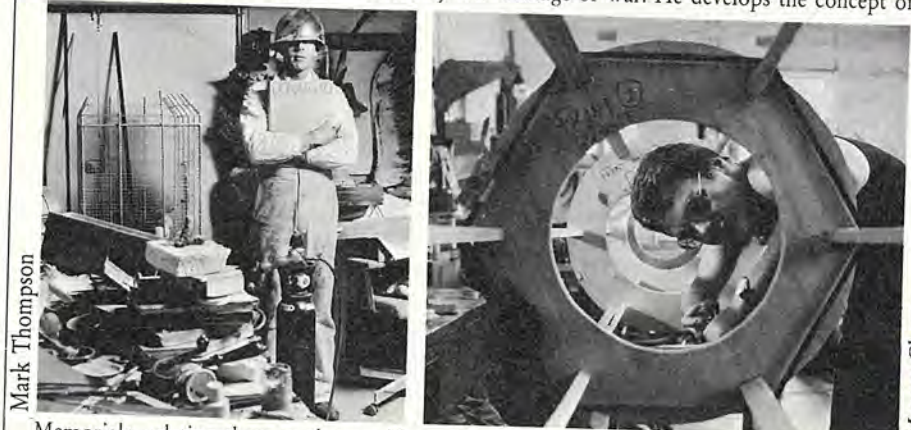
Like Fimo, Sydney photographer Julie Brown also disregards what they call the 'single file ducks-on-a-wall' penetration of photographs. In her work large transparencies, black and white prints, boxed collages, slides and the like are juxtaposed in dramatic relationships, making a landmark exhibition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

Forces of Resilience

SOMEWHERE between war and peace with Marcus Champ, Mark Thompson and Ian Were. The three artists were invited to interpret the loose theme of mankind's pursuit of individuality and artistic expression during times of adversity or war.

HELMETS FOR WORLD WAR IV is the title of an installation by Ian Were which will form part of the exhibition. In this he explores the symbolism of dress and ornament associated with uniforms through a series of enamelled and mixed media helmets.

Mark Thompson's installation of macabre figures relates to the homecoming of the hero-figure, the aftermath, and the futility and wastage of war. He develops the concept of



Mark Thompson

Marcus Champ

Memorials, relating them to abstract ideas of morality and humanity and the ideals to which we are supposed to aspire.

The symbolism of the child as a figure resisting the implied violence of political decisions and the physical violence of the war machine is the theme developed by Marcus Champ. His work takes the form of a sideshow where spectators look on, helpless and unable to intervene.

Jam Factory Gallery, 169 Payneham Road, St Peters, from March 1

Artwalk

TAKE AN ARTWALK artmap and make a start from either the Festival Centre Plaza or the Art Gallery of South Australia on North Terrace. Orient your map with North Terrace and King William Street and go! South Australian artists will show their latest and best work in all of the most unexpected places ... spot the Festival logo and you are there.

You can do a large loop in the ARTWALK, going from one artist to the next. If you lose your artmap each exhibiting artist will have an artmap indicating where the others are located.

Shortcuts are okay, you can continue on at any time during the Festival. Who is in this show??? That's the secret, until you find out ... flex your cultural muscle and walk out on the ARTWALK ... see Adelaide as a canvas!

Tony Bishop



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

The Elders IXL Collection

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

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

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

James Cant Retrospective Exhibition

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

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

Throughout the 1930s Cant experimented with differing styles. *THE MERCHANTS OF DEATH*, 1938, held by the Art Gallery of South Australia, was painted a year after Picasso's momentous *GUERNICA* in a similar cubistic, expressionistic style. A year later, his works appear to be influenced by de Chirico and Magritte, as can be seen in his eerie *DESERTED CITY*, held by the Australian National Gallery, Canberra. The most *avant-garde* exhibition in which he participated was the *FOUND AND CONSTRUCTED OBJECTS EXHIBITION*, organised by Peggy Guggenheim at her Cork Street Gallery.

Cant returned to Australia after the outbreak of World War II, enlisted and served for three years. His disenchantment with the war was violently expressed in his work entitled *THE BOMB*, 1945, in the Art Gallery of South Australia's collection.

After the war he lived in England for five years, successfully painting and exhibiting, and then in 1956 moved back to South Australia where he spent the rest of his life. It was in South Australia that his close-focus paintings of dry grass and scrub evolved - the works for which he has become known today.

Ron Radford

The Centre: Works on Paper by Contemporary Australian Artists

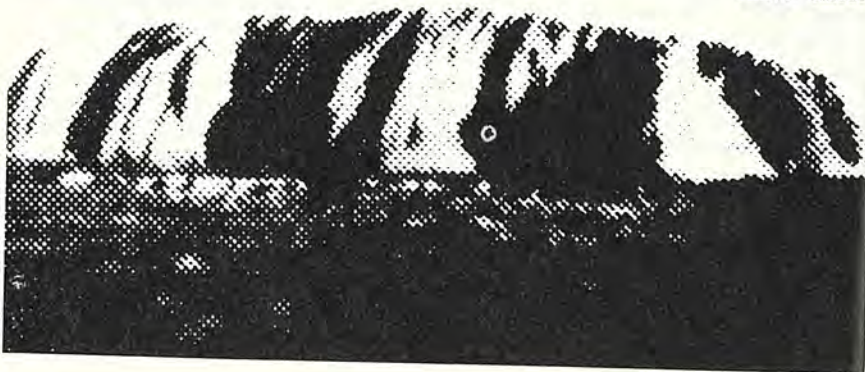
AYERS ROCK is 'the most wonderful natural feature I have ever seen' wrote W.C. Gosse, the first white man to reach the area, in 1873.

Awareness of the central deserts of Australia has been strong in Australian consciousness from the first white explorers' tales of their remarkable treks around this central pivot before and after Gosse's journey in the 1870s. It has been very rarely since Gosse, however, that actual descriptions of the part we call 'the Centre' have been made in word and picture. Indeed, it has only been in the last twenty, or even ten, years that access to the Centre has been relatively easy for white, city visitors, and that more and more artists have travelled there. Most of these artists have, in some way, responded to the area's presence.

The exhibition documents some of these responses. Gary Willis' work interprets the vitality of rock and sand and its tense, tight relationship with aboriginal life. Sally Robinson shows groupings of details of the natural landscape in a seemingly banal but actually subtle and original way: exploiting the clichéd view and the techniques of white commercialism. Douglas Holleley explores the temporal nature of our vision of the terrain, using the notion of geological exactitude.

All works in this exhibition are 'on paper': prints, drawings, photographs, or assemblages of them all, as befits the venue in the Print Gallery of the Art Gallery of South Australia.

Alison Carroll



EDWARD COWIE
DAME EDNA'S
WARDROBE
SUZIE MAEDER
DEBRA BUSTIN

Edward Cowie: Paintings

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

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

Greenhill Gallery, 140 Barton Terrace, North Adelaide

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

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

HELLO POSSUMS,

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



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

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

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

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

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

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

posterity would get of how we dressed in the 20th century. Some of my more historical dresses in this archival collection are a little bit the worse for gladdy juice but they tell a story of happiness, achievement and downright good taste.

It is my story and it is literally a story of rags to riches.



Dame Edna Everage DBE

Performing Arts Collection, 79 Beulah Road, Norwood, from March 1
Presented by the Performing Arts Collection of SA in association with the Performing Arts Museum, Victorian Arts Centre. The Victorian Performing Arts Museum is assisted by Mobil Australia.

Musica Viva: Portrait of a Season

FOR SOME YEARS Musica Viva has been concerned at the lack of really good photographic material on the artists engaged for its subscription series. On several occasions in the past one of Europe's leading photographers, Suzie E. Maeder, who is principal photographer to the London Symphony Orchestra, has been commissioned to take photographs of ensembles appearing for Musica Viva, including The Academy of St Martin in the Fields and the King's College Choir. Following the success of those commissions, it was decided to give Ms Maeder a special commission to photograph the world-renowned ensembles appearing in the 1984 season. Ms Maeder's brief was to obtain interesting photographs that would capture the personality of musicians not only in performance but also talking, eating, walking, practising. In short, all that was appropriate to obtain a fuller view of the musicians and to make them more than 'performing robots'.

It was a huge task, with the photographer using 150 black and white films, 30 colour films and 30 colour process films. From these films, over 700 black and white prints were chosen and sent to Musica Viva in Sydney. These photographs have been used in the production of Musica Viva's 1984 promotional material and the very best of them have been selected for a special exhibition, PORTRAIT OF A SEASON.

Festival Theatre Foyer, March 1 to 18, 9.30am to 5pm
Sponsored by Mobil Australia

Debra Bustin

NEW ZEALAND artist Debra Bustin presents a world of colour, animation and vibrancy using a unique papier maché technique to transform the Festival Centre Gallery into an intriguing walk-in environment.

'A lot of people tend to see my work as fantasy but it is actually real life that I am concerned with. Real life is a complex thing and goes far beyond what we see and take for granted. I don't think I could ever run out of things to think about and learn about and make as long as I'm living.

Art is not separate from life - the way everything is made follows the same processes and everything is from the same source. People should recognise themselves as part of this world, not as somehow above it all, deciding the fate of all living things.

I wish I could make something powerful enough to bring people to their senses - to realise our responsibility to this world - and to see how precious this life is.'

Debra Bustin

Festival Centre Gallery from March 1, Mon to Fri 10am to 8.30pm, Sat, Sun 1pm to 6pm



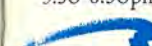



ARTISTS WEEK

The Fringe Centre, March 11 to 17

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

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

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

-  **SUNDAY MARCH 11**
2pm ART AND TECHNOLOGY
Challenges to conventional thought from artists working in new media.
- 5.30-6.30pm ARTISTS TALK.
-  **MONDAY MARCH 12**
2pm THE IMAGE-GO-ROUND: MASS MEDIA, STYLE AND ART
The relationship of art and advertising imagery is examined by people from both areas.
- 5.30-6.30pm ARTISTS TALK.
-  **TUESDAY MARCH 13**
2pm ART WRITING
Australian art magazines, old and new: their influence on the art scene.
- 5.30-6.30pm ARTISTS TALK.
-  **WEDNESDAY MARCH 14**
2pm ARCHITECTURE : ALTERNATIVE SYSTEMS
A look at some innovative approaches to architecture: professionals and architects compare views.
- 8pm VISUAL ARTS BOARD PUBLIC FORUM. (see below)
-  **THURSDAY MARCH 15**
2pm ABORIGINAL ART: THE POLITICS OF CONSUMPTION AND DISPLAY
Should Aboriginal art be promoted and marketed like modern Western art?
- 5.30-6.30pm ARTISTS TALK.
-  **FRIDAY MARCH 16**
2pm WHAT'S HAPPENING TO PAINTING?
The origins and implications of the so-called New Expressionism.
- 5.30-6.30pm ARTISTS TALK.
-  **SATURDAY MARCH 17**
2pm PERFORMING ART/ PERFORMANCE ART
People from theatre and performance art compare their two disciplines.
- 5pm ELÉCTRONIC MUSIC EVENT by Tristram Cary in Wills Court, University of Adelaide, in association with Interface (see below).

IN ASSOCIATION WITH ARTISTS WEEK

WEDNESDAY MARCH 14

8pm

VISUAL ARTS BOARD PUBLIC FORUM

Discuss current programs and policies with members and staff of the Visual Arts Board of the Australia Council.

Fringe Centre on the corner of North Terrace and Morphett Street

THURSDAY MARCH 15

Morning

A WORKING SESSION WITH THE VISUAL ARTS BOARD

Registration is necessary. Time and venue to be announced.

Phone Alison Carroll, Art Gallery of South Australia, (08) 223 7200.

MARCH 1 TO 16

9am-5pm

INTERFACE - A Survey of Art and Technology.

Australia's first ever show of art and technology. Works by artists from all over Australia will include holography, computer art, robotics, telecommunications, xerox, neon, video, and artists' use of TV and radio. Curators: Simon Biggs and Claudio Pompili. Phone (08) 227 4610.

Venues:

Centre Gallery, 31 Flinders Street, Adelaide

Union Gallery, Level 6, Union House, Adelaide University

The Fringe Centre, cnr. North Terrace and Morphett Street.

Interface is funded by the South Australian Ministry of Technology, and assisted by IBM and Rank Xerox.

Artists Week has been funded by the Visual Arts Board of the Australia Council and by the South Australian Department for the Arts, and is organised by the SA Visual Arts Committee.



The Australian Society for Keyboard Music (Adelaide Inc.) Edmund Wright House, March 4 at 3pm Peter Waters, piano: Bach, Schubert, Franck, Bartok, Waters Edmund Wright House, March 11 at 3pm Lance Dossor, piano: Bach, Liszt, Debussy, Rachmaninov.

Music at Five Series: 'Music since 1884': March 5: Lance Dossor/Romola Constantino, duo pianists: Rachmaninov, Benjamin and Milhaud. March 6: Jane Peters, violin: Ysaye and Ravel. March 7: Stephen Whittington, pianoforte: Satie, Pousseur and Glass. March 8: Gwyneth Annear, soprano; Vivienne Haynes, mezzo soprano; David Lockett, pianoforte: Strauss and Brahms. March 9: Adelaide Arts Quartet: Faure. March 12: Andrew Lorenz, violin; Wendy Lorenz, pianoforte: Brahms and Copeland. March 13: Jillian Chatterton, soprano; John McKenzie, baritone; Brian Chatterton, pianoforte: Wolf, Brahms, Schoenberg, Sutherland. March 14: SA College Jazz Choir with John McKenzie, director: modern jazz choir arrangements. March 15: David Lockett, pianoforte: Faure and Martin. March 16: Adelaide Arts Quartet (with guest clarinetist): Messiaen. (Venue to be advised)

The First Symposium of Australian Gastronomy, March 12, 13: Convenors: Gay Bilson of Berowra Waters Inn, Michael Symons of the Uraidla Aristologist, Dr Graham Pont. Fee: \$100. Enquiries to: Barbara Santich (08) 298 8075.

Australian Elizabethan Theatre Trust Biennial Playwrights Award, March 18 at 2pm: winning

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ALSO ON

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ALSO ON

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ACCOMMODATION

Hotels

Ambassadors 107 King William Street	51 4331
Angas 78 Angas Street	223 5649
Austral 205 Rundle Street	223 4660
Botanic 307 North Terrace	223 4411
Earl of Zetland 44 Flinders Street	223 5500
Gateway Inn 147 North Terrace	217 7552
Grosvenor 125 North Terrace	51 2961
Hilton International Adelaide Victoria Square	217 0711
Newmarket 1 North Terrace	211 8533
Oberoi 62 Brougham Place North Adelaide	267 3444
Plaza Private 85 Hindley Street	51 6371
Strathmore 129 North Terrace	51 4456
Townhouse Cnr Morphett and Hindley Streets	211 8255

Motels

Adelaide Travelodge 208 South Terrace	223 2744
City Central 23 Hindley Street	51 4049
Hilton Motor Inn 176 Greenhill Road Parkside	271 0444
Flinders Lodge 27 Dequetteville Terrace Kent Town	332 8222
Meridien Lodge 21 Melbourne Street North Adelaide	267 3033
Old Adelaide Inn Cnr O'Connell and Gover Streets North Adelaide	267 5066
Parkroyal 226 South Terrace	223 4355
Parkway 204 Greenhill Road Eastwood	271 0451
Portobello 94 Melbourne Street North Adelaide	267 3073
Powell's Court 2 Glen Osmond Road Parkside	271 7995
Princes Lodge 73 LeFevre Terrace North Adelaide	267 5566
Royal Coach 24 Dequetteville Terrace Kent Town	42 5676

For a complete list of accommodation available in the Adelaide metropolitan area contact the SA Government Travel Centre, 18 King William Street, telephone 212 1644.



HILTON INTERNATIONAL ADELAIDE
233 VICTORIA SQUARE, ADELAIDE, S.A. 5000

WELCOMES VISITORS TO THE 1984 ADELAIDE FESTIVAL

SPECIAL PACKAGE RATES OF \$74,
SINGLE OR DOUBLE ROOM INCLUDES:

- Luxury accommodation
- Relaxing bottle of champagne in your room
- Full breakfast in Herbig's Gum Tree or through Room Service
- Valet car-parking
- Welcome drink in renowned Lobby Lounge
- Entry to Juliana's Supperclub/Discotheque
- Use of leisure facilities; swimming pool, spa bath, saunas, whirlpool and plungepool, therapeutic showers

TELEPHONE (08) 217 0711 FOR BOOKINGS AND ENQUIRIES

FORUM

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

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

Friday March 2 **Images of Folk Culture**
The directors of the Raun Raun and Macunaima companies discuss the fusion of contemporary theatre form and traditional folk legend.

Monday March 5 **An Hour with Mike Westbrook**
One of Britain's leading musical innovators, Mike Westbrook, talks about his music, with other members of his band.

Tuesday March 6 **Chaos Instead of Music**
John Tasker, Rodney Fisher and Patrick Thomas examine the story behind MASTER CLASS and LADY MACBETH OF MTSSENSK and discuss its implications.

Wednesday March 7 **An Hour with Shogo Ohta**
The creator of MIZU NO EKI verbalizes on a "theatre of silence".

Thursday March 8 **New Music in Australia**
Australian composers including Larry Sitsky and Bozidar Kos, and members of Flederman, talk about bringing new works to the concert platform in Australia.

Friday March 9 **1984 A.D.**
Ljubiša Ristić and members of the cast reflect on the motivations and process in the creation of 1984 A.D.

Monday March 12 **The Making of The Three Legends Of Kra**
Nigel Triffitt and members of the cast and crew illuminate the processes in creating environmental theatre on an epic scale.


Tuesday March 13 **An Hour with Edward Cowie**
The epitome of a modern Renaissance man, Edward Cowie talks about his work as composer, conductor, painter and ornithologist.

Wednesday March 14 **Make 'em Laugh**
Johnny Melville, Los Trios Ringbarkus and The Bouncing Ezecks are serious about being funny.

Thursday March 15 **An Hour with Anthony Steel**
A chance to examine the Festival almost past and discuss new directions with the Festival's Artistic Director, Anthony Steel.

Friday March 16 **New Steps**
Festival choreographers including Molissa Fenley and Jonathan Taylor discuss their works.

ENJOY THE LEISURE OF ADELAIDE

 **A**DELAIDE IS a city that's a delight for the visitor, well laid out, easy to negotiate and fun to explore, especially on foot.

The Parklands, which completely surround the city square mile and North Adelaide, are inviting at this time of the year. It's worth making the time for a picnic or just a quiet stroll through Rymill Park or Veale Gardens. You might even like to hire a bicycle on East Terrace - there are well-planned bike tracks winding through and around the city.

Watch out for joggers, especially down by the River Torrens. You may like to join them, but if you prefer to be transported along the river there's a choice of paddle boats (rather taxing on the leg muscles!) or the famous motor launch POPEYE, which has pick-up points just down from the Festival Centre and at the Adelaide Zoo.

Victoria Square, right in the heart of the city, has a host of landmarks, from the 1850 sandstone Magistrate's Court to the 1983 Hilton International Adelaide.



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


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

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

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

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

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

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

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

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

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

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

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

Kay Hannaford

ADELAIDE FESTIVAL FRINGE

February 24—March 18



The Official Fringe Box Office
is THE BOX OFFICE at
Allans
58 Gawler Place, Adelaide




For telephone and credit card bookings phone 223 2050
Mail bookings direct to Adelaide Festival Fringe
GPO Box 601 Adelaide S.A. 5001


Fringe Community Events

Fringe Opening Night Hindley Street Party	Friday February 24
Fringe Funny Run	Sunday March 4
Fringe Community Day	Saturday March 10
Fringe Larks in the Park	Wednesdays March 7 and 14
Fringe Hindley Street Family Day	Sunday March 18
Fringe Club	Nightly February 24 to March 18


Fringe Programme available from THE BOX OFFICE, Allans, 58 Gawler Place
S.A. Government Travel Centre, 18 King William Street
Fringe Office, 1st Floor, 110 North Terrace.

EATING OUT
IN THE
FESTIVAL
CITY

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

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

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

 **L**unch: **T**HERE IS the long lunch, especially when someone else is paying, and the short lunch. Adelaide has a marvellous choice for both.

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

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

MAKE YOUR NIGHT COMPLETE..



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

Coffee and Snacks:

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

Dimmer:

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

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

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

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

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

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GOODTIMES

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

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

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

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

heel even before the carpenters moved out; good music, sometimes good acts. The Green Dragon Hotel, South Terrace - a big, crowded gay hotel. Colonel Light Hotel, Light Square - not so big, not so crowded. Austral Hotel, Rundle Street East - students, artists, raggedy men and women, sometimes folk music, solid tucker. British Hotel, 58 Finniss Street, North Adelaide - outside BBQ, inside Lefty intellectuals and locals of rough colour and an occasional politician propped up against the wall.

Wild Side

DESIGNER TATTOOS are sometimes worn. City Hotel, Hindley Street - a rough, tough entertaining (if you like that kind of thing) Oz pub, where nearly everything goes. Crazy Horse Night Club, Hindley Street - claims to be the cleanest, most wholesome strip joint this side of the tracks. Cue, North Terrace (over from the Railway Station) - a place shrouded in mystery and for the adventurous only.

First Aid

SEE PAGES 155-157 for breakfasts. The Flash Gelateria in Hindley Street is well worth repairing to if fine gelati, milk and fruit juices are called for. The Pancake Kitchen, off upper Hindley Street, is open 24 hours for the terminally hung-over. The Clinic, for those who are worried about having been too friendly with someone, is at 275 North Terrace, just across the road from the Royal Adelaide Hospital (Casualty) and is the Health Commission's civilised pride and joy.

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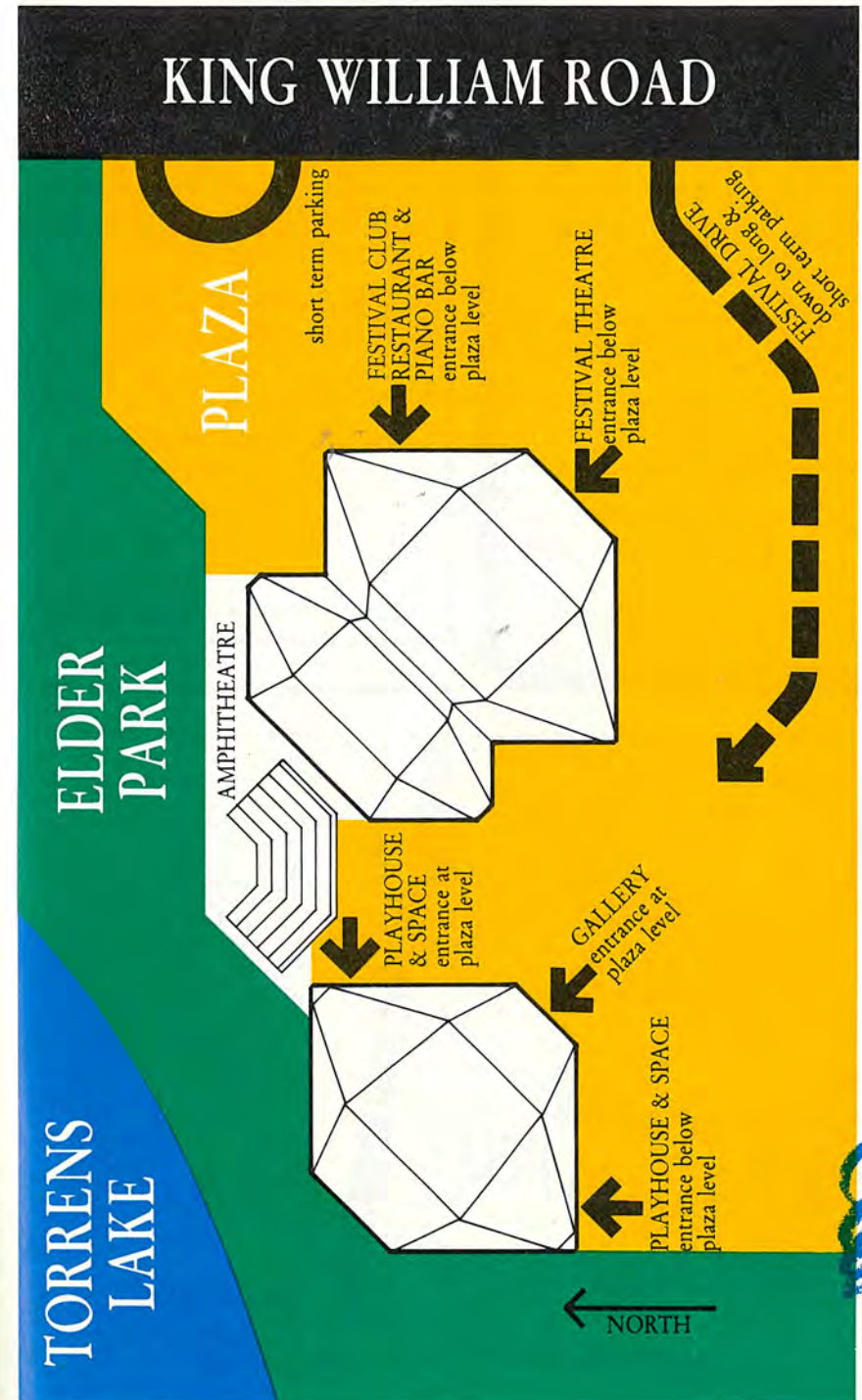
THE NATURE BASKET (NON MEAT)

Wholemeal Vegetable Flan or similar
2 Cheeses, Simple salad
Wholemeal bread with butter
Carrot & Walnut cake or similar
Local Dried fruit & nuts
Fresh fruit in season
1 Bottle Red or White Wine
1 Bottle Mineral Water

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1984 Program Guide

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

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

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

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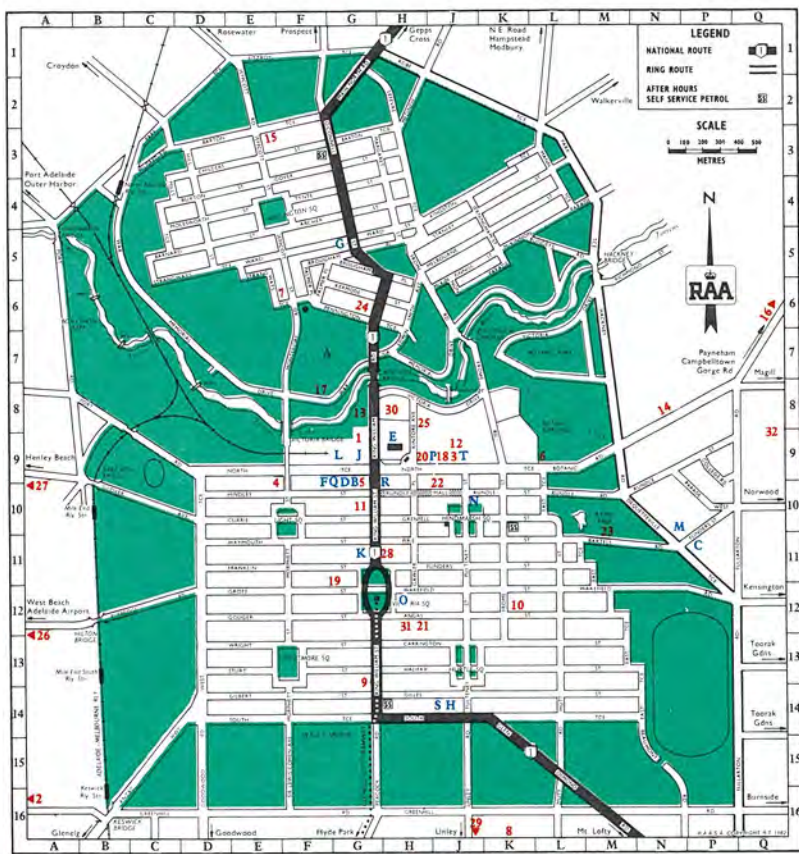
Daylight Saving in South Australia will revert to standard time at 2am on Sunday March 4.

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

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

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

Which airline has again been appointed official airline for the Adelaide Festival?

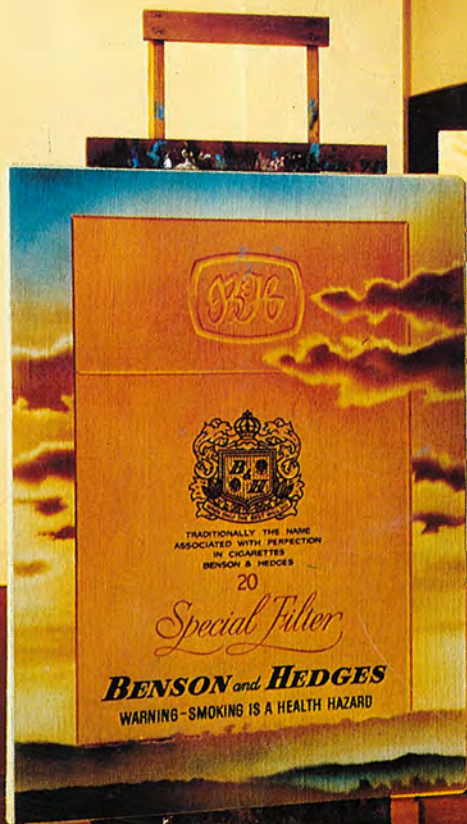


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|-----|------|--|--|-----|---|
| No. | Ref. | FESTIVAL VENUES | 21 | J12 | Royalty Theatre, Angas St. |
| 1 | G9 | Amphitheatre, Festival Centre | 22 | J10 | Rundle Mall |
| 2 | B16 | Apollo Entertainment Centre, 40 Kingston Ave., Richmond | 23 | M10 | Rymill Park, Bartels Rd. |
| 3 | J9 | Art Gallery of South Australia | 24 | G6 | St. Peter's Cathedral |
| 4 | E9 | Artists Week, North Tce. | 25 | H8 | Scott Theatre, Kintore Ave. |
| 31 | H12 | Arts Theatre, Angas St. | 1 | G9 | Space Theatre, Festival Centre |
| 5 | G9 | AMP Theatre, King William St. | 26 | A13 | Theatre '62, 138 Burbridge Rd., Hilton |
| 6 | L8 | Botanic Gardens, Hackney Rd. | 27 | A10 | Thebarton Theatre, Henley Beach Rd. |
| 7 | E6 | Carclew, 11 Jeffcott St., North Adelaide | 28 | H11 | Town Hall, King William St. |
| 8 | K16 | Contemporary Arts Society, 14 Porter St., Parkside | 29 | J16 | Troupe Theatre, Oxford Tce., Unley |
| 9 | G14 | Developed Image, 391 King William St. | 30 | H8 | Writers Week Marquee, Pioneer Womens Memorial Gardens (Torrens Parade Ground) |
| 10 | L12 | Dom Polski Centre, 230 Angas St. | PUBLIC BUILDINGS & LAND MARKS | | |
| 11 | G10 | Edmund Wright House | A | G7 | Adelaide Oval |
| 12 | J9 | Elder Hall, Adelaide University, North Tce. | B | G9 | Ansett Airways Office |
| 13 | G8 | Elder Park, King William Rd. | C | P11 | Flinders Lodge Motel, Dequetteville Tce. |
| 14 | P8 | Experimental Art Foundation, 59 North Tce., Hackney | D | G9 | Gateway Inn, North Tce. |
| 1 | G9 | Festival Centre Plaza | E | H9 | Government House, North Tce. |
| 15 | E3 | Greenhill Galleries, 140 Barton Tce., North Adelaide | F | F9 | Grosvenor Hotel, North Tce. |
| 16 | Q6 | Jam Factory Gallery, 169 Payneham Rd., St. Peters | G | G5 | Oberoi Hotel, O'Connell St., North Adelaide |
| 17 | F8 | Memorial Drive | H | J14 | Park Royal Motor Inn, South Tce. |
| 18 | J9 | Museum of South Australia | J | G9 | Parliament House, North Tce. |
| 19 | G12 | Opera Theatre, Grote St. | K | G11 | Post Office King William St. |
| 32 | Q9 | Performing Arts Collection of S.A., 79 Beulah Rd., Norwood | L | G9 | Railway Station, North Tce. |
| 1 | G9 | Playhouse, Festival Centre | M | N10 | Royal Coach Motel, Dequetteville Tce. |
| 20 | F9 | Royal S.A. Society of Arts, Institute Bld., North Tce. | N | J10 | Rundle Street Car Park, Cnr. Pultney St. |
| | | | O | H12 | St. Francis Xavier Cathedral |
| | | | P | H9 | State Library, North Tce. |
| | | | Q | G9 | TAA Office, North Tce. |
| | | | R | H10 | Tourist Bureau, King William St. |
| | | | S | J14 | Travelodge Motel, South Tce. |
| | | | T | J9 | University of Adelaide |

TAA is appointed official airline to many major events throughout Australia. Coast to coast TAA can quickly and efficiently arrange flight reservations, accommodation, package tours, special interest tours, coach transfers and car hire.

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