

**In 1877, the year that  
Peter Ilyich Tchaikovsky's  
immortal ballet "Swan Lake"  
was first performed in public,  
the Hindmarsh Building Society  
opened its doors to the people  
of South Australia.**



*For nearly one hundred years, the Hindmarsh Building Society has been a part of our lives. And the lives of our ancestors. Through two World Wars, the depression and several credit squeezes, Hindmarsh has grown to become one of the State's largest financial institutions. Now, with assets exceeding 70 million dollars, Hindmarsh looks forward with confidence to the next one hundred years.*



**HINDMARSH** The Great Society  
Hindmarsh Building Society, Gawler Place, Adelaide and Branches.

NP 4307





**Her Majesty Queen Elizabeth, the Queen Mother**

- President: The Rt. Hon. the Lord Mayor of Adelaide, J. J. Roche
- Chairman: Bruce R. Macklin O.B.E.
- Artistic Director: Anthony Steel
- Administrator: Kevin Earle

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

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- Romanian Government

				<p><b>Her Majesty's Theatre, 2.30 p.m.</b> Negro Ensemble Company <b>Dean: The Sty of The Blind Pig</b></p> <p><b>The Space, 2.30 p.m.</b> <b>Kani/Ntshona/Fugard:</b> Sizwe Bansi is Dead</p>	<p>Australian Performing Group <b>Hibberd: A Toast to Melba</b></p> <p><b>Her Majesty's Theatre, 8.15 p.m.</b> Negro Ensemble Company <b>Dean: The Sty of The Blind Pig</b></p>	<p><b>Space, 8.15 p.m.</b> <b>Kani/Ntshona/Fugard:</b> Sizwe Bansi is Dead</p> <p><b>Arts Theatre, 11 p.m.</b> <b>Hinge and Bracket</b> in Sixty Glorious Minutes</p>
<b>sun. 21</b>	<p><b>Rymill Park, 7.30 p.m.</b> Popular Concert</p> <p><b>St. Peter's Cathedral, 3 p.m.</b> <b>Ashleigh Tobin</b> organ <b>Messiaen:</b> Diptyque <b>Bach:</b> Toccata, Adagio and Fugue in C <b>Reger:</b> Introduction, Passacaglia and Fugue in E minor, Op. 127</p>	<p><b>Adelaide Town Hall, 8.15 p.m.</b> Contemporary Chamber Ensemble of New York <b>Arthur Weisberg</b> director <b>Webern:</b> Concerto for nine instruments <b>Berger:</b> Septet <b>Wuorinen:</b> New work (world premiere) <b>Varese:</b> Octandre <b>Reynolds:</b> The Promises of Darkness</p>				
<b>mon. 22</b>	<p><b>Elder Hall, 1.10 p.m.</b> Lunchtime Concert</p> <p><b>Edmund Wright House, 5.45 p.m.</b> 'Mozart Plus' Adelaide String Quartet <b>Mozart:</b> Quartet in E flat, K.428 <b>Butterley:</b> String Quartet (world premiere)</p> <p><b>Festival Theatre, 8 p.m.</b> Cage performs Cage <b>John Cage:</b> Music for Marcel Duchamp, for prepared piano; Empty Words Part 3; Piano solo from Cheap Imitation</p>	<p><b>Adelaide Town Hall, 8.15 p.m.</b> Contemporary Chamber Ensemble of New York <b>Arthur Weisberg</b> director <b>Jan DeGaetani</b> mezzo-soprano <b>Rochberg:</b> Serenata D'Estate <b>Chou Wen Chung: Yun Martino:</b> Notturmo <b>Boulez:</b> Marteau sans Maitre</p>	<p><b>Amphitheatre, 5.45 p.m.</b> Woomera Aboriginal Dancers</p>	<p><b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Tennessee Williams:</b> Kingdom of Earth</p> <p><b>Arts Theatre, 8 p.m.</b> <b>Max Wall</b> in Aspects of Max Wall</p> <p><b>Her Majesty's Theatre, 8.15 p.m.</b> <b>Reg Livermore</b> in Betty Blokk Buster Follies</p>	<p><b>Space, 8.15 p.m.</b> <b>Kani/Ntshona/Fugard:</b> The Island</p> <p><b>Arts Theatre, 11 p.m.</b> <b>Hinge and Bracket</b> in Sixty Glorious Minutes</p>	
<b>tues. 23</b>	<p><b>Elder Hall, 1.10 p.m.</b> Lunchtime Concert</p> <p><b>Edmund Wright House, 5.45 p.m.</b> Vorsetzer (piano player) Lecture recital by <b>Denis Condon</b></p> <p><b>Apollo Stadium, 8 p.m.</b> <b>Leo Sayer</b></p>	<p><b>Adelaide Town Hall, 8.15 p.m.</b> <b>Jan DeGaetani</b> mezzo-soprano <b>Gilbert Kalish</b> piano Songs by <b>Charles Ives, Stephen Foster and Cole Porter</b></p> <p><b>Scott Theatre, 8.15 p.m.</b> New Opera of South Australia <b>Sitsky:</b> Fiery Tales (world premiere) <b>Dreyfus:</b> The Lamentable Reign of King Charles the Last (world premiere)</p>	<p><b>Amphitheatre, 5.45 p.m.</b> Woomera Aboriginal Dancers</p> <p><b>Festival Theatre, 8 p.m.</b> Merce Cunningham and Dance Company Rune; Solo; Rebus; TV Re-run</p>	<p><b>Arts Theatre, 10 a.m.</b> <b>Richard Bradshaw and his Shadow Puppets</b></p> <p><b>Space, 1.30 p.m.</b> <b>The Saturday Company</b> <b>Bakaitis: Carlota and Maximilian</b> (world premiere)</p> <p><b>Arts Theatre, 2 p.m.</b> <b>Richard Bradshaw and his Shadow Puppets</b></p>	<p><b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Tennessee Williams:</b> Kingdom of Earth</p> <p><b>Arts Theatre, 8 p.m.</b> <b>Max Wall</b> in Aspects of Max Wall</p>	<p><b>Her Majesty's Theatre, 8.15 p.m.</b> <b>Reg Livermore</b> in Betty Blokk Buster Follies</p> <p><b>Space, 8.15 p.m.</b> <b>Kani/Ntshona/Fugard:</b> The Island</p> <p><b>Arts Theatre, 11 p.m.</b> <b>Hinge and Bracket</b> in Sixty Glorious Minutes</p>
<b>wed. 24</b>	<p><b>Elder Hall, 1.10 p.m.</b> Lunchtime Concert</p> <p><b>Edmund Wright House, 5.45 p.m.</b> 'Mozart Plus' <b>Nigel Butterley</b> piano <b>Ian Farr</b> piano <b>Cage:</b> Sonatas and Interludes (11-20) <b>Mozart:</b> Duet Sonata in F, K.497</p>	<p><b>Adelaide Town Hall, 8.15 p.m.</b> <b>Ralph Kirshbaum</b> cello <b>Bach:</b> Suite No. 5 in C minor <b>Hindemith:</b> Sonata Op. 25, No. 3 <b>Henze:</b> Serenade <b>Bach:</b> Suite No. 3 in C</p> <p><b>Scott Theatre, 8.15 p.m.</b> New Opera of South Australia <b>Sitsky:</b> Fiery Tales <b>Dreyfus:</b> The Lamentable Reign of King Charles the Last</p>	<p><b>Amphitheatre, 5.45 p.m.</b> Woomera Aboriginal Dancers</p> <p><b>Festival Theatre, 8 p.m.</b> Merce Cunningham and Dance Company Untitled 1; Winterbranch; Signals; Untitled II (world premiere)</p>	<p><b>Arts Theatre, 10 a.m.</b> <b>Richard Bradshaw and his Shadow Puppets</b></p> <p><b>Space, 1.30 p.m.</b> <b>The Saturday Company</b> <b>Bakaitis: Carlota and Maximilian</b></p> <p><b>Arts Theatre, 2 p.m.</b> <b>Richard Bradshaw and his Shadow Puppets</b></p>	<p><b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Tennessee Williams:</b> Kingdom of Earth</p> <p><b>Arts Theatre, 8 p.m.</b> <b>Max Wall</b> in Aspects of Max Wall</p> <p><b>Her Majesty's Theatre, 8.15 p.m.</b> <b>Reg Livermore</b> in Betty Blokk Buster Follies</p>	<p><b>Space, 8.15 p.m.</b> <b>Kani/Ntshona/Fugard:</b> Sizwe Bansi is Dead</p>
<b>thurs. 25</b>	<p><b>Elder Hall, 1.10 p.m.</b> Lunchtime Concert</p> <p><b>Edmund Wright House, 5.45 p.m.</b> Vorsetzer (piano player) Lecture recital by <b>Denis Condon</b></p>	<p><b>Adelaide Town Hall, 8.15 p.m.</b> <b>John Alldis</b> Choir 'Virtuosi' Programme includes works by <b>Britten, Grainger, Schubert and Messiaen;</b> Cinq Rechants</p> <p><b>Scott Theatre, 8.15 p.m.</b> New Opera of South Australia <b>Sitsky:</b> Fiery Tales <b>Dreyfus:</b> The Lamentable Reign of King Charles the Last</p>	<p><b>Amphitheatre, 5.45 p.m.</b> Woomera Aboriginal Dancers</p> <p><b>Festival Theatre, 8 p.m.</b> Merce Cunningham and Dance Company Summerspace; Sounddance; Rebus; Untitled II</p>	<p><b>Arts Theatre, 10 a.m.</b> <b>Richard Bradshaw and his Shadow Puppets</b></p> <p><b>Arts Theatre, 1 p.m.</b> <b>Richard Bradshaw and his Shadow Puppets</b></p> <p><b>Space, 1.30 p.m.</b> <b>The Saturday Company</b> <b>Bakaitis: Carlota and Maximilian</b></p>	<p><b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Shakespeare:</b> Coriolanus</p> <p><b>Arts Theatre, 8 p.m.</b> <b>Max Wall</b> in Aspects of Max Wall</p> <p><b>Her Majesty's Theatre, 8.15 p.m.</b> <b>Reg Livermore</b> in Betty Blokk Buster Follies</p>	<p><b>Space, 8.15 p.m.</b> <b>Kani/Ntshona/Fugard:</b> Sizwe Bansi is Dead</p>
<b>fri. 26</b>	<p><b>Elder Hall, 1.10 p.m.</b> Lunchtime Concert</p> <p><b>Edmund Wright House, 5.45 p.m.</b> 'Mozart Plus' Adelaide String Quartet <b>Mozart:</b> Quartet in C, K.465 <b>Brumby:</b> String Quartet 1965 (world premiere)</p> <p><b>Festival Theatre, 8 p.m.</b> <b>Herbie Mann</b></p>	<p><b>Adelaide Town Hall, 8.15 p.m.</b> <b>Eishi Kawamura</b> baritone <b>Mack Jost</b> piano. Songs by <b>Schubert, Wolf, Japanese composers and Schumann:</b> Dichterliebe</p> <p><b>Scott Theatre, 8.15 p.m.</b> New Opera of South Australia <b>Sitsky:</b> Fiery Tales <b>Dreyfus:</b> The Lamentable Reign of King Charles the Last</p>	<p><b>Amphitheatre, 5.45 p.m.</b> Woomera Aboriginal Dancers</p> <p><b>Apollo Stadium, 8 p.m.</b> Merce Cunningham and Dance Company 'Events'—a dance experience comprising excerpts from the repertoire</p>	<p><b>Arts Theatre, 10 a.m.</b> <b>Richard Bradshaw and his Shadow Puppets</b></p> <p><b>Arts Theatre, 1 p.m.</b> <b>Richard Bradshaw and his Shadow Puppets</b></p> <p><b>Space, 1.30 p.m.</b> <b>The Saturday Company</b> <b>Bakaitis: Carlota and Maximilian</b></p>	<p><b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Shakespeare:</b> Coriolanus</p> <p><b>Arts Theatre, 8 p.m.</b> <b>Max Wall</b> in Aspects of Max Wall</p> <p><b>Her Majesty's Theatre, 8.15 p.m.</b> <b>Reg Livermore</b> in Betty Blokk Buster Follies</p>	<p><b>Space, 8.15 p.m.</b> <b>Kani/Ntshona/Fugard:</b> The Island</p>
<b>sat. 27</b>	<p><b>Scott Theatre, 2.30 p.m.</b> New Opera of South Australia <b>Sitsky:</b> Fiery Tales <b>Dreyfus:</b> The Lamentable Reign of King Charles the Last</p> <p><b>Festival Theatre, 8 p.m.</b> Adelaide Symphony Orchestra <b>Elyakum Shapirra</b> conductor <b>Dennis Lee</b> piano <b>Robert Cooper</b> violin <b>William Schuman:</b> American Festival Overture</p>	<p><b>Adelaide Town Hall, 8.15 p.m.</b> <b>John Alldis</b> Choir 'Serenade' Programme includes works by <b>Debussy, Delius, Poulenc and Monteverdi:</b> Three Italian Madrigals</p> <p><b>Scott Theatre, 8.15 p.m.</b> New Opera of South Australia <b>Sitsky:</b> Fiery Tales <b>Dreyfus:</b> The Lamentable Reign</p>	<p><b>Apollo Stadium, 2.30 p.m.</b> Merce Cunningham and Dance Company 'Events'—a dance experience comprising excerpts from the repertoire</p> <p><b>Amphitheatre, 5.45 p.m.</b> Woomera Aboriginal Dancers</p>	<p><b>Arts Theatre, 11.30 a.m.</b> <b>Richard Bradshaw and his Shadow Puppets</b></p> <p><b>Playhouse, 2 p.m.</b> South Australian Theatre Company <b>Shakespeare:</b> Coriolanus</p> <p><b>Arts Theatre, 2.30 p.m.</b> <b>Richard Bradshaw and his Shadow Puppets</b></p> <p><b>Space, 2.30 p.m.</b> <b>Kani/Ntshona/Fugard:</b></p>	<p><b>Playhouse, 7.45 p.m.</b> South Australian Theatre Company <b>Shakespeare:</b> Coriolanus</p> <p><b>Arts Theatre, 8 p.m.</b> <b>Max Wall</b> in Aspects of Max Wall</p> <p><b>Her Majesty's Theatre, 8.15 p.m.</b> <b>Reg Livermore</b> in Betty Blokk Buster Follies</p>	<p><b>Space, 8.15 p.m.</b> <b>Kani/Ntshona/Fugard:</b> The Island</p>

		Scott Theatre, 8.15 p.m. Bettina Jonic in B. Brecht . . . B. Dylan		Playhouse, 7.45 p.m. South Australian Theatre Company Shakespeare: Coriolanus	Fugard: Boesman and Lena Arts Theatre, 11 p.m. Hinge and Bracket in Sixty Glorious Minutes
<b>sun.</b> <b>14</b>	Rymill Park, 7.30 p.m. Popular Concert Adelaide Town Hall, 8.15 p.m. Henze: El Cimarron			Festival Theatre Foyer, 5.45 p.m. Lecture by <b>Jamyang Norbu</b> Tibetan music, dance and drama	
<b>mon.</b> <b>15</b>	Elder Hall, 1.10 p.m. Lunchtime Concert Edmund Wright House, 5.45 p.m. 'Mozart Plus' Ronald Woodcock violin Diana Harris piano Mozart: Violin Sonata No. 6 in G, K.301 Ives: Violin Sonata No. 1; Violin Sonata No. 2	Adelaide Town Hall, 8.15 p.m. Marilyn Richardson soprano James Christiansen baritone Brenton Langbein violin Raffaele Altwegg 'cello Lance Dossor piano Grieg: Violin Sonata in G Villa-Lobos: Suite for voice and violin Martinu: Duo for violin and 'cello Beethoven: Scottish Folk Songs for soprano, baritone and piano trio	Festival Theatre, 8 p.m. Lhamo Folk Theatre of Tibet A programme of Tibetan dances	Space, 1 p.m. Bulyan Players Basically Black Royalty Theatre, 2 p.m. Little Theater of The Deaf Shell House, 5.45 p.m. Contrasts—Lecture by Peyton Skipwith The Arts and Crafts Movement in England, 1890-1930 Playhouse, 7.45 p.m. South Australian Theatre Company Shakespeare: Coriolanus Arts Theatre, 8 p.m. John Bell in Mad, Bad and Dangerous to Know (world premiere)	Theatre 62, 8 p.m. Australian Performing Group Hibberd: A Toast to Melba Her Majesty's Theatre, 8.15 p.m. Negro Ensemble Company Dean: The Sty of The Blind Pig Royalty Theatre, 8.15 p.m. Popular Theatre Troupe Hunt: The White Man's Mission and The White House Goes to the Movies Scott Theatre, 8.15 p.m. Miriam Karlin in Liselotte Space, 8.15 p.m. Kani/Ntshona/Fugard: Sizwe Bansi is Dead Arts Theatre, 11 p.m. Hinge and Bracket in Sixty Glorious Minutes
<b>tues.</b> <b>16</b>	Elder Hall, 1.10 p.m. Lunchtime Concert Pembroke School, Kings Campus, 2 p.m. Bettina Jonic in B. Brecht . . . B. Dylan	Adelaide Town Hall, 8.15 p.m. Contemporary Chamber Ensemble of New York Arthur Weisberg director Schwantner: In Aeternum, for 'cello and ensemble Druckman: Incenters Carter: Sonata for flute, oboe, 'cello and harpsichord; Double Concerto for harpsichord and piano with two chamber orchestras	Festival Theatre, 8 p.m. Lhamo Folk Theatre of Tibet Pema Wemba	Royalty Theatre, 10 a.m. Little Theater of The Deaf Space, 1 p.m. Bulyan Players Basically Black Amphitheatre, 2 p.m. Roger Chapman: Feast of Fun Royalty Theatre, 2 p.m. Little Theater of The Deaf	Shell House, 5.45 p.m. Contrasts—Fashion Parade Playhouse, 7.45 p.m. South Australian Theatre Company Shakespeare: Coriolanus Arts Theatre, 8 p.m. John Bell in Mad, Bad and Dangerous to Know Theatre 62, 8 p.m. Australian Performing Group Hibberd: A Toast to Melba Her Majesty's Theatre, 8.15 p.m. Negro Ensemble Company Dean: The Sty of The Blind Pig Royalty Theatre, 8.15 p.m. Popular Theatre Troupe Hunt: The White Man's Mission and The White House Goes to the Movies Scott Theatre, 8.15 p.m. Miriam Karlin in Liselotte Space, 8.15 p.m. Kani/Ntshona/Fugard: Sizwe Bansi is Dead Arts Theatre, 11 p.m. Hinge and Bracket in Sixty Glorious Minutes
<b>wed.</b> <b>17</b>	Sturt CAE, 12.30 p.m. Bettina Jonic in B. Brecht . . . B. Dylan Elder Hall, 1.10 p.m. Lunchtime Concert Edmund Wright House, 5.45 p.m. 'Mozart Plus' Ronald Woodcock violin Diana Harris piano Mozart: Violin Sonata No. 4 in E minor, K.304 Ives: Violin Sonata No. 4, 'Children's Day at the Camp Meeting'; Violin Sonata No. 3	St. Peter's Cathedral, 8 p.m. Italian Baroque Ensemble David Swale conductor Daphne Harris soprano Christine Halbert contralto David Galliver tenor Alessandro Scarlatti: Oratorio 'Judith' (1700) Adelaide Town Hall, 8.15 p.m. Jan DeGaetani mezzo-soprano Gilbert Kalish piano Songs by Bellini, Mahler, Haydn and Chausson	Festival Theatre, 2 p.m. Lhamo Folk Theatre of Tibet A programme of Tibetan dances Festival Theatre, 8 p.m. Lhamo Folk Theatre of Tibet Pema Wemba	Amphitheatre, 10 a.m. Roger Chapman: Feast of Fun Royalty Theatre, 10 a.m. Little Theater of The Deaf Space, 1 p.m. Bulyan Players Basically Black Amphitheatre, 2 p.m. Roger Chapman: Feast of Fun Royalty Theatre, 2 p.m. Little Theater of The Deaf Her Majesty's Theatre, 2.30 p.m. Negro Ensemble Company Dean: The Sty of The Blind Pig	Shell House, 5.45 p.m. Contrasts—Lecture by Donald Johnson Walter Burley Griffin Playhouse, 7.45 p.m. South Australian Theatre Company Shakespeare: Coriolanus Arts Theatre, 8 p.m. John Bell in Mad, Bad and Dangerous to Know Theatre 62, 8 p.m. Australian Performing Group Hibberd: A Toast to Melba Her Majesty's Theatre, 8.15 p.m. Negro Ensemble Company Dean: The Sty of The Blind Pig Royalty Theatre, 8.15 p.m. Popular Theatre Troupe Hunt: The White Man's Mission and The White House Goes to the Movies Scott Theatre, 8.15 p.m. Miriam Karlin in Liselotte Space, 8.15 p.m. Kani/Ntshona/Fugard: The Island Arts Theatre, 11 p.m. Hinge and Bracket in Sixty Glorious Minutes
<b>thurs.</b> <b>18</b>	Elder Hall, 1.10 p.m. Lunchtime Concert Edmund Wright House, 5.45 p.m. 'Mozart Plus' Adelaide Brass Quintet Works by Mozart and contemporary American composers Adelaide Town Hall, 8.15 p.m. Contemporary Chamber Ensemble of New York Arthur Weisberg director Jan DeGaetani mezzo-soprano Mark DeGaetani-West boy soprano Crumb: Night Music; Madrigals Books 1 and 3; Ancient Voices of Children		Festival Theatre, 2 p.m. Lhamo Folk Theatre of Tibet A programme of Tibetan dances Festival Theatre, 8 p.m. Lhamo Folk Theatre of Tibet A programme of Tibetan dances	Amphitheatre, 10 a.m. Roger Chapman: Feast of Fun Royalty Theatre, 10 a.m. Little Theater of The Deaf Space, 1 p.m. Bulyan Players Basically Black Amphitheatre, 2 p.m. Roger Chapman: Feast of Fun Arts Theatre, 2 p.m. John Bell in Mad, Bad and Dangerous to Know	Royalty Theatre, 2 p.m. Little Theater of The Deaf Shell House, 5.45 p.m. Contrasts—Fashion Parade Playhouse, 7.45 p.m. South Australian Theatre Company Tennessee Williams: Kingdom of Earth Arts Theatre, 8 p.m. John Bell in Mad, Bad and Dangerous to Know Theatre 62, 8 p.m. Australian Performing Group Hibberd: A Toast to Melba Her Majesty's Theatre, 8.15 p.m. Negro Ensemble Company Dean: The Sty of The Blind Pig Royalty Theatre, 8.15 p.m. Popular Theatre Troupe Hunt: The White Man's Mission and The White House Goes to the Movies Scott Theatre, 8.15 p.m. Miriam Karlin in Liselotte Space, 8.15 p.m. Kani/Ntshona/Fugard: The Island Arts Theatre, 11 p.m. Hinge and Bracket in Sixty Glorious Minutes
<b>fri.</b>	Elder Hall, 1.10 p.m. Lunchtime Concert	Edmund Wright House, 5.45 p.m. 'Mozart Plus' Nigel Butterley piano Jan Farr	Festival Theatre, 8 p.m. Lhamo Folk Theatre of Tibet Pema Wemba	Amphitheatre, 10 a.m. Roger Chapman: Feast of Fun Royalty Theatre, 10 a.m.	Playhouse, 7.45 p.m. South Australian Theatre Company Tennessee Williams: Kingdom of Earth Arts Theatre, 8 p.m. John Bell in Mad, Bad and Dangerous to Know Theatre 62, 8 p.m. Australian Performing Group Hibberd: A Toast to Melba Her Majesty's Theatre, 8.15 p.m. Negro Ensemble Company Dean: The Sty of The Blind Pig Royalty Theatre, 8.15 p.m. Popular Theatre Troupe Hunt: The White Man's Mission and The White House Goes to the Movies Scott Theatre, 8.15 p.m. Miriam Karlin in Liselotte Space, 8.15 p.m. Kani/Ntshona/Fugard: The Island Arts Theatre, 11 p.m. Hinge and Bracket in Sixty Glorious Minutes

	B. Brecht . . . B. Dylan			Hinge and Bracket in Sixty Glorious Minutes	
<b>sun.</b> <b>7</b>	Rymill Park, 7.30 p.m. Popular Concert Festival Theatre, 8 p.m. Peter Frankl piano György Pauk violin Ralph Kirshbaum 'cello Beethoven: Violin Sonata in F, Op. 24 (Spring); 'Cello Sonata in A, Op. 69; Trio, Op. 97 (Archduke) Scott Theatre, 8.15 p.m. Bettina Jonic in B. Brecht . . . B. Dylan	Adelaide Town Hall, 8.15 p.m. Australian Chamber Orchestra Neville Marriner director Christopher Hogwood harpsichord Vaughan Williams: Fantasia on a Theme by Thomas Tallis Haydn: Harpsichord Concerto in F Mahler: Adagietto from Symphony No. 5 Pachelbel: Canon on a Ground in D Bloch: Concerto for Strings No. 2			
<b>mon.</b> <b>8</b>	Elder Hall, 1.10 p.m. Lunchtime Concert Edmund Wright House, 5.45 p.m. 'Mozart Plus' Sydney String Quartet Mozart: Quartet in D, K.575 Carter: Quartet No. 1 Festival Theatre, 8 p.m. The Australian Opera Berg: Wozzeck	St. Peter's Cathedral, 8 p.m. Adelaide Choral Society Choristers of St. Peter's Cathedral Instrumental Ensemble Myer Fredman conductor Gwenyth Annear soprano Daphne Harris soprano Caroline Raymond contralto David Galliver tenor Dennis O'Neill tenor Robert Dawe bass Dean Patterson bass Monteverdi: Vespers of 1610	Apollo Stadium, 8 p.m. The Siberian Cossacks	Amphitheatre, 12 noon Super Scrabble Playhouse, 7.45 p.m. South Australian Theatre Company Tennessee Williams: Kingdom of Earth Arts Theatre, 8 p.m. Yass Hakoshima Theatre 62, 8 p.m. Australian Performing Group Hibberd: A Toast to Melba	Adelaide Town Hall, 8.15 p.m. James Baldwin A Writer Speaks Her Majesty's Theatre, 8.15 p.m. An Evening with Spike Milligan Space, 8.15 p.m. Fugard: Boesman and Lena Arts Theatre, 11 p.m. Hinge and Bracket in Sixty Glorious Minutes
<b>tues.</b> <b>9</b>	Elder Hall, 1.10 p.m. Lunchtime Concert Festival Theatre, 8 p.m. Peter Frankl piano György Pauk violin Peter Kirshbaum 'cello Mozart: Trio in E, K.542 Mendelssohn: Trio in D minor, Op. 49 Schubert: Trio in B flat, Op. 99	Adelaide Town Hall, 8.15 p.m. Australian Chamber Orchestra Neville Marriner director Corelli: Concerto Grosso Op. 6, No. 2 Bach: Fugue on a Theme of Corelli Tippelt: Fantasia on a Theme of Corelli Verdi: Quartet in E Minor for String Orchestra	Apollo Stadium, 8 p.m. The Siberian Cossacks	Amphitheatre, 12 noon Super Scrabble Playhouse, 5 p.m. South Australian Theatre Company Sylvia Plath Shell House, 5.45 p.m. Contrasts—Fashion Parade Playhouse, 7.45 p.m. South Australian Theatre Company Tennessee Williams: Kingdom of Earth	Arts Theatre, 8 p.m. Yass Hakoshima Theatre 62, 8 p.m. Australian Performing Group Hibberd: A Toast to Melba Her Majesty's Theatre, 8.15 p.m. An Evening with Spike Milligan Scott Theatre, 8.15 p.m. Tennessee Williams A Playwright Speaks Space, 8.15 p.m. Fugard: Boesman and Lena Arts Theatre, 11 p.m. Hinge and Bracket in Sixty Glorious Minutes
<b>wed.</b> <b>10</b>	Elder Hall, 1.10 p.m. Lunchtime Concert Edmund Wright House, 5.45 p.m. 'Mozart Plus' Sydney String Quartet Mozart: Quartet in B Flat, K.589 Carter: Quartet No. 2 Festival Theatre, 8 p.m. Peter Frankl piano György Pauk violin Ralph Kirshbaum 'cello Beethoven: Ten variations on 'Ich bin der Schneider Kakadu' in G, Op. 121a; Trio in D, Op. 70 No. 1 (Ghost) Brahms: Trio in B, Op. 8 Scott Theatre, 8.15 p.m. Bettina Jonic in B. Brecht . . . B. Dylan	St. Peter's Cathedral, 8 p.m. Adelaide Choral Society Choristers of St. Peter's Cathedral Instrumental ensemble Myer Fredman conductor Gwenyth Annear soprano Daphne Harris soprano Caroline Raymond contralto David Galliver tenor Dennis O'Neill tenor Robert Dawe bass Dean Patterson bass Monteverdi: Vespers of 1610 Adelaide Town Hall, 8.15 p.m. Radio Symphony Orchestra Saarbrücken Hans Zender conductor Herbert Henk piano Roswitha Staege flute, Ulrich Hainen 'cello Schubert: Symphony No. 5 in B flat Stravinsky: Dumbarton Oaks Zender: Muji No Kyo Beethoven: Symphonies Nos. 1 in C, Op. 21	Apollo Stadium, 8 p.m. The Siberian Cossacks	Amphitheatre, 12 noon Super Scrabble Arts Theatre, 2 p.m. Yass Hakoshima Playhouse, 5 p.m. South Australian Theatre Company Sylvia Plath Shell House, 5.45 p.m. Contrasts—Lecture by Dan Klein Fashion between the Wars Playhouse, 7.45 p.m. South Australian Theatre Company Tennessee Williams: Kingdom of Earth	Arts Theatre, 8 p.m. Yass Hakoshima Theatre 62, 8 p.m. Australian Performing Group Hibberd: A Toast to Melba Her Majesty's Theatre, 8.15 p.m. An Evening with Spike Milligan Space, 8.15 p.m. Fugard: Boesman and Lena Arts Theatre, 11 p.m. Hinge and Bracket in Sixty Glorious Minutes
<b>thurs.</b> <b>11</b>	Elder Hall, 1.10 p.m. Lunchtime Concert Scott Theatre, 8.15 p.m. Bettina Jonic in B. Brecht . . . B. Dylan	Adelaide Town Hall, 8.15 p.m. Radio Symphony Orchestra Saarbrücken Hans Zender conductor Herbert Henk piano Roswitha Staege flute, Ulrich Hainen 'cello Schubert: Symphony No. 5 in B flat Stravinsky: Dumbarton Oaks Zender: Muji No Kyo Beethoven: Symphony No. 1 in C, Op. 21	Apollo Stadium, 8 p.m. The Siberian Cossacks	Amphitheatre, 12 noon Super Scrabble Arts Theatre, 2 p.m. Yass Hakoshima Shell House, 5.45 p.m. Contrasts—Fashion Parade Playhouse, 7.45 p.m. South Australian Theatre Company Shakespeare: Coriolanus	Arts Theatre, 8 p.m. Yass Hakoshima Theatre 62, 8 p.m. Australian Performing Group Hibberd: A Toast to Melba Space, 8.15 p.m. Fugard: Boesman and Lena Her Majesty's Theatre, 8.15 p.m. An Evening with Spike Milligan Arts Theatre, 11 p.m. Hinge and Bracket in Sixty Glorious Minutes
<b>fri.</b> <b>12</b>	Elder Hall, 1.10 p.m. Lunchtime Concert Edmund Wright House, 5.45 p.m. 'Mozart Plus' Sydney String Quartet Mozart: Quartet in F, K.590 Carter: Quartet No. 3 Scott Theatre, 8.15 p.m. Bettina Jonic in B. Brecht . . . B. Dylan		Apollo Stadium, 8 p.m. The Siberian Cossacks	Amphitheatre, 12 noon Super Scrabble Shell House, 5.45 p.m. Contrasts—Lecture by John Jesse The Rebirth of Art Deco Playhouse, 7.45 p.m. South Australian Theatre Company Shakespeare: Coriolanus	Festival Theatre, 8 p.m. Do Writers Matter? Alberto Moravia Wole Soyinka Stephen Spender Kurt Vonnegut Arts Theatre, 8 p.m. Yass Hakoshima Theatre 62, 8 p.m. Australian Performing Group Hibberd: A Toast to Melba Space, 8.15 p.m. Fugard: Boesman and Lena Her Majesty's Theatre, 8.15 p.m. An Evening with Spike Milligan Arts Theatre, 11 p.m. Hinge and Bracket in Sixty Glorious Minutes

There will follow a diverse and stimulating series of discussions, seminars, lectures and poetry readings covering a range of subject matters including Young Writers; Poems in Public; Criticism and the Arts; Prose, Literature and Language; Bestsellers; Academe as a Menace to Literature; and The Middle Man in Literature. An official Writers' Week brochure, containing all dates, times, venues and subjects, will be available in mid-January. To ensure receiving a copy, please write to Writers' Week Co-ordinator, Adelaide Festival of Arts Inc., King William Road, Adelaide, S.A. 5000.

Distinguished overseas visitors coming to Writers' Week in March will include James Baldwin, Tennessee Williams, Kurt Vonnegut and Alberto Moravia and Dacia Maraini from Italy, Ted Hughes and Stephen Spender from the U.K., Wole Soyinka from Nigeria, Bella Akhmadulina from U.S.S.R., and Australia's Morris West.

Sponsored by the Peter Stuyvesant Trust

Three addresses will be given to which the general public may purchase seats. They will be —

#### Adelaide Town Hall, Monday March 8 James Baldwin — Speaking as a Writer

James Baldwin, son of a Harlem clergyman, was born and educated in New York City. From the time of the appearance of his first novel *Go Tell It On The Mountain* in 1954 he has firmly established himself as America's foremost black novelist and essayist. A hard hitting fighter for black rights, much of his most powerful writing has concerned the desperate plight of the black in present day America. He has written several best-sellers including *Giovanni's Room* (1957), *Another Country* (1963), *The Fire Next Time* (1963) and two devastating collections of essays, *Notes of a Native Son* and *Nobody Knows My Name* (1964). James Baldwin has also written two plays, a film script and many short stories and is a contributor to America's leading magazines and newspapers. His latest novel, *Little Man, Little Man*, was released only a few months ago.



James Baldwin

#### Scott Theatre, Tuesday March 9 Tennessee Williams — Speaking as a Playwright

America's greatest living writer for the theatre has been consistently producing his country's most pungent and popular stage dramas since his first major hit in 1944, *The Glass Menagerie*. This was followed by such classics as *A Streetcar Named Desire* (1947), *Summer and Smoke* (1947), *Camino Real* (1948), *The Rose Tattoo* (1951),

Festival Theatre, Friday March 12

#### Do Writers Matter?

**Alberto Moravia, Wole Soyinka, Stephen Spender and Kurt Vonnegut.** This quartet of the world's top writers in their respective fields will hold a joint discussion under the chairmanship of Nancy Keating to probe the role and importance of the writer in society. **Alberto Moravia** is one of Italy's most distinguished and honoured writers. Now aged 69, he wrote his first novel between 1930 and 1939 during an extended period of travel to many parts of the world as a foreign correspondent for two Turin newspapers. He has remained an active journalist, critic, novelist, playwright and short story writer. Tedium, nausea and a notion of life's absurdity are recurring themes in his fiction. His best known books are *The Woman of Rome* and *Two Women*. Moravia has often been accused of immorality, lewdness and obsessiveness in his treatment of sex in his novels but has also been praised for his powerful sensuality and his shrewd insight into the psychology of sex.



Alberto Moravia (flying Alitalia — Italy's World Airline)

**Wole Soyinka** was born and raised in Nigeria but has spent various periods outside his country. A victim of political oppression, he was imprisoned for some time during the Nigerian civil war, but released after world-wide protests. He is best known as a leading African poet and playwright with many popular stage successes. His plays, particularly *The Lion and the Jewel*, *The Swamp Dwellers* and *The Strong Breed* have been performed in many countries. He is credited with bringing Nigerian culture to world attention as a writer, lecturer and director of his own theatre groups.

English poet **Stephen Spender** is equally well known on both sides of the Atlantic, for his work as co-editor of one of his country's foremost literary magazines, *Encounter*, for thirteen years and as a frequent lecturer at American universities. He has been Professor of English Literature at University College, London since 1970. He has published numerous volumes of verse, three works of fiction, five works of literary criticism and written a play and translated several others. Through all of these has run his own unquenchable idealism and his final appeal to many readers is probably to an idealism they themselves have failed to keep alive.

In the sixties **Kurt Vonnegut** emerged as one of America's most influential and provocative writers of fiction. His following is particularly strong among the student generation who see his novels as an effective description of their own

#### JAZZ, FOLK, POP

The popular music programme at the Festival will include four superstar performers and ensembles — **Leo Sayer, Herbie Mann, Sonny Terry and Brownie McGhee.**

In addition there will be a series of six low priced **Family Concerts** in Rymill Park providing a showcase of the best available Australian talent in the fields of modern jazz, traditional jazz, contemporary singer/songwriters, Australian bush ballads and folk songs, rock music and big bands. Groups and artists already contracted include Don Burrows, Galapagos Duck, Margret Roadknight, Ross Ryan, The Red Onions Jazz Band, D.D.T. and Our Thing Big Band. Full details of the concerts will be announced and advertised later. The concerts, each of approximately two hours duration, will start at 7.30 p.m., making them an ideal Festival outing for the whole family.

The queues stretched around the Festival Theatre several days running when diminutive English songster **Leo Sayer** made his Adelaide debut early in 1975. The one-time commercial artist first hit the big time as a writer with an album of songs for Roger Daltrey of The Who and Tommy fame. Some time later he became a concert sensation in performances of his own songs and music dressed as the sad clown Pierrot. The runaway success of his first album *Just a Boy* prompted Leo to drop his clown disguise and he is now one of the world's most wanted and best-loved popular singer-songwriters. Presented by The Paul Dainty Organisation, he will give one Apollo Stadium concert on March 23, backed by his own band.



Leo Sayer

**Herbie Mann** is a musician who defies categorisation. He has consistently been at the top of the best selling charts, playing music ranging from jazz to pop, rhythm and blues to Latin American. He has even established his own record label to deal with his ever changing musical tastes. Mann is one of the few jazz orientated musicians who has made a significant



Herbie Mann

Two of America's most popular folk and blues musicians, **Sonny Terry and Brownie McGhee** have been performing together for 35 years, and have recorded close on 50 albums. Acclaimed as the greatest living exponents of black folk blues they have visited Australia several times. Evans Gudinski and Associates are bringing them back in 1976 in a presentation entitled *The American Blues Legend* and they will appear at the Festival Theatre in a closing night concert on March 28.



Sonny Terry and Brownie McGhee

#### Focus

During the three weeks of the Festival a large number of companies and individuals will present—as a complement to the official programme—performances, exhibitions and 'happenings' in halls, theatres, galleries and open spaces throughout the Adelaide area.

Entitled *Focus*, this programme of arts activities of all descriptions will be advertised daily throughout the Festival in special diary advertisements in the Advertiser. Groups wishing to become part of *Focus* can obtain details by writing to Focus '76, G.P.O. Box 830, Adelaide, S.A. 5001.

#### Religious Observances

Special Festival services will be held at St. Peter's Cathedral, Sunday, March 7 at 11 a.m.; Holy Trinity Church, Sunday, March 14 at 11 a.m. and St. Francis Xavier's Cathedral, Friday, March 19 at 5.45 p.m.

company of twenty two singers, dancers and musicians was formed to preserve Tibet's centuries old traditions of folk theatre. With fantastic masks, magnificent costumes and rare and exotic instruments, Lhamo recreates the dances, myths and folk operas of Tibet — some of which can trace back their origins to the twelfth century.

Traditionally Lhamo performs in the market place, under a huge cotton canopy. Only simple props are used and the entire performance is marked by an unspoilt innocence and almost religious-like fervour. Stories such as that of **Pema Wemba**, the folk opera the Company will present in Australia exclusively at The Festival Theatre, on March 16, 17 and 19, are richly poetic, based upon legends of Gods and heroes, mythology and fairy tales. The text is sung in an incredible vocalization and narrations are chanted by a group of beautiful girl Angels, interspersed with fast and slow dancing. The stage is a continuous swirl of sound and colour with the most precious and rarest of costumes and musical instruments. Valiant kings, wicked queens, dragons, birds, ancient sages, fierce executioners, hideous monsters, Gods and nymphs fill the stage. At the end, the hero is carried off to heaven in a flying saucer!

On March 15 and 18, Lhamo will present a mixed programme of many different traditional and religious **Tibetan dances**, celebrating such exotic creatures and subjects as the yak, the sacred stag, witches, lotus fields, nomads, cemeteries and a good brew of beer!

Special matinee performances of the dance programme will be given on March 17 and 18 for school students.

In association with  
The Adelaide Festival Centre Trust and  
The Australian Elizabethan Theatre Trust



Lhamo

### The Siberian Cossacks

This fantastic ensemble of eighty five dancers last year won the World Gold Medal for folk dance companies in Bulgaria and is now rated the best Russian folk group ever to tour the West. They come to Australia for the first time following a triumphant tour of America where Time magazine hailed the company as the most sensational of all Russian dance companies. The company will be at the Festival as part of a ten week tour of Australia and New Zealand.



### Woomera Aboriginal Dancers

The authentic sounds and sights of the corroboree bring vividly to life the myths and legends of the aboriginal dreamtime. This group of six dancer-singer-musicians from Mornington Island in the Gulf of Carpentaria have been performing together for nearly two years, bringing the culture of the original Australians to a wide audience. They have also been reawakening a pride and active interest among aboriginal communities in their own origins and culture.

In the Amphitheatre, from March 22 to 27, the Woomera Dancers will recreate in song, movement and music the daily rituals of aboriginal camp life and the symbolic ceremonies of their forefathers.

### EXHIBITIONS

The Art Gallery of South Australia is the centrepoint for the Visual Arts content of each Festival with many other notable exhibitions being staged in the city's commercial galleries. There are eight major official exhibitions being organised for next March and they are possibly the finest and most fascinating yet offered to the Festival visitor. The first three, at the Art Gallery, will open to the public on March 6 for the entire Festival period.

#### Genesis of a Gallery

Australia's rapidly growing national collection which is to be housed eventually in the Australian National Gallery in Canberra is an array of art works gathered from all corners of the world with the emphasis, wherever possible, on obtaining masterpieces. Many of the works in this remarkable and, at times, controversial collection (brought into world prominence by the purchase of Blue Poles) have never been seen by the public. Now a touring exhibition of some sixty of the greatest masterpieces in the collection has been assembled for a first showing at the Festival. The Gallery's collection policy of representative excellence and its uncompromising philosophy are superbly illustrated in Genesis of a Gallery.

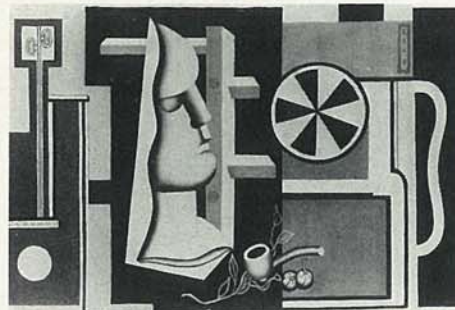


McMahon's Point 1890 by Sir Arthur Streeton — Genesis of a Gallery

#### Sculpture of Thailand

Comprising over eighty pieces in ceramic, bronze, gold, wood and stone, this breathtaking exhibition spans twelve centuries of Thai art. Thai sculpture is amongst the most gracious and spiritually moving of all that comes from the East. This exhibition has been made possible through the co-operation of the Department of Fine Arts of the Government of Thailand.

by the Museum's International Council, comprises oils, gouaches and drawings.



Still Life with Plaster Mask by Fernand Leger

#### Australian Outdoor Sculpture

This exhibition, to be displayed along North Terrace has been organised by the Art Gallery and will comprise the work of twelve or more leading South Australian and interstate sculptors. It is seen as an opportunity for some of the country's best sculptors to produce a major new work, displayed where it might attract the attention of the general, as well as the art, public.

#### Five for Festival

Adelaide has long been regarded as one of Australia's crafts centres, the nurturing place of much of the country's most original and sought after craft objects. The Playhouse Gallery at the Festival Centre (approached across the Plaza) will stage a major Festival exhibition of recent work by five skilled master craftsmen, all of whom now live and work in Adelaide. They are weaver Pru Medlin, potter Milton Moon, glassblower Sam Herman, jeweller Vagn Hemmingson and woodcarver Fred Smith.

In association with  
The Adelaide Festival Centre Trust

#### Contrasts

This will be the first major exhibition yet staged in Australia showing unusual aspects of decorative design over the one hundred years spanning 1850 to 1950. Assembled by three young Londoners, all with specialist knowledge and expertise in their various areas of interest, Contrasts will comprise:— **Jewellery** . . . some \$150,000 worth of art and crafts jewellery assembled by Peyton Skipwith of the Bond Street Fine Arts Gallery and designed by some of the most distinguished jewellers of their time. Many of the pieces are rare and all display remarkable workmanship, ingenuity and imagination.

**Plastics** . . . John Jesse, one of London's best-known collectors of Art Nouveau and Art Deco, has gathered this unusual and eye-catching collection of plastic jewellery and objects. Few people realize that plastic was first invented in 1862 but did not come into common usage until the 1920's and 30's. Most of the pieces come from the period when plastic was considered a new and exciting material, when craftsmen and designers used it imaginatively in many fantastic colours.

**Fashions** . . . Singer-actor Dan Klein is no stranger to the Adelaide Festival and he returns in March



Contrasts

**Paintings** . . . A number of paintings, each chosen to typify its period style will round out the exhibition and provide a vivid visual arts setting for the other ingredients of this delightful and unusual journey into the recent past.

The Contrasts exhibition will be staged in the foyer and ground floor of Shell House at 170 North Terrace. It will be open from March 9 to 20.

A series of special cocktail hour events will be presented in conjunction with the exhibition. These will include fashion shows, lectures and discussions by each of the three exhibition organisers and one by Donald Johnson of Flinders University, and two soirees at which Dan Klein and soprano Bettina Jonic will present a carefree programme of various aspects of light music of the roaring twenties and thirties.

Each of the special events will last an hour and tickets can be obtained at the door. Details will be available in catalogues at the exhibition and advertised in the Festival's daily diary advertisements.

Sponsored by  
The Shell Company of Australia Limited

#### Philip Morris Arts Grant Exhibition

The latest results of this major Australian company's \$150,000 buying spree of the work of bold and innovative Australian artists will be on view for the first time at the Festival. Some four hundred different paintings, prints, sculptures and conceptual and video art works will be displayed on the Festival Centre Plaza throughout the Festival. As this collection will eventually be split up and presented to various Australian public galleries, here is a unique opportunity to see en masse the latest work of Australia's most imaginative and creative artists.



Philip Morris Arts Grant Exhibition

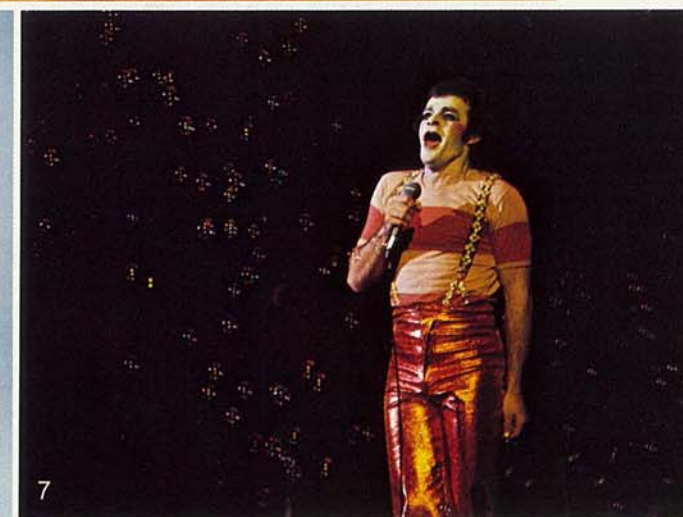
#### Bags and Baskets

At the Jam Factory, 169 Payneham Road, St. Peters, The South Australian Craft Authority is arranging an exhibition of handwoven bags and baskets from Australia and the Pacific area. Many of them will be for sale. Complementing the exhibition there will be demonstrations of traditional aboriginal basket weaving each day from 10 a.m. to 4 p.m.

#### Kidsplay

Originated by London's Tate Gallery, this fascinating introduction to art ideas, materials and techniques is designed specially for children as a series of games. To be staged at the South





1. Hinge and Bracket
2. Merce Cunningham and Dance Company in Rebus (photo Jack Mitchell)
3. John Kani and Winston Ntshona in Sizwe Bansi is Dead
4. Winston Ntshona (foreground) and John Kani in The Island
5. Yass Hakoshima
6. Max Wall
7. Reg Livermore in Betty Blokk Buster Follies
8. Bettina Jonic



the Frimms, interspersed with anecdotes and reminiscences about their experiences and acquaintances. Dr. Evadne Hinge and Dame Hilda Bracket are the creation of two superbly clever young British entertainers, George Logan, a Scot, and Patrick Fyffe, a member of a well known English theatrical family. Their first big success with **Hinge and Bracket** was on the fringe of last year's Edinburgh Festival and they followed this with a London West End season which was extended from four to seventeen weeks. They have also given recitals at Wigmore Hall and recently returned to the West End with the same late night show they will bring to Adelaide — **Sixty Glorious Minutes**. Hinge and Bracket will be the Festival's sole late night offering — 11 p.m. performances (lasting one hour) at The Arts Theatre from March 6 to 22. As the London Daily Express has so aptly put it — "Hinge and Bracket have injected a totally new dimension of wit and literacy into their fringe art form and are anything but a drag!"



Hinge and Bracket

### Little Theater of The Deaf

One of the greatest successes of the 1974 Festival was the appearance at Her Majesty's Theatre of The National Theater of The Deaf from New York. The company's small 'brother' The Little Theater of The Deaf, which specialises in programmes for children, will return in March for performances at the Royalty Theatre. Working with an inspired blend of pantomime and sign language, the Company's actors produce a flexible, beautiful and profoundly expressive theatre 'language' of their own. Their plays, often adapted from the classics or famous folk stories are the epitome of theatre — entertaining, stimulating and warmly memorable. The Little Theater of The Deaf will give ten performances for children between March 15 to 20.

In association with  
The Australian Elizabethan Theatre Trust



an attraction suitable for older school audiences. It brings to life a turning point in history when the bourgeois values of the 19th century were overtaken by new theories of art and philosophy. Carlota and Maximilian will be presented in The Space on March 23, 24, 25 and 26 at 1.30 p.m. daily.

In association with  
The South Australian Theatre Company



Carlota and Maximilian — graphic

### Roger Chapman

One of England's top theatre-in-education experts, Roger Chapman will work for three weeks with twenty Adelaide teacher-performers devising a theatre in education programme to be presented in The Amphitheatre from March 16 to 20. The production, *Feast of Fun* involves a large amount of audience participation and visual comedy and is aimed mainly at primary age children.

### Super Scrabble

Following the huge success of human chess games during Adelaide's 1975 Come Out Festival for young people, there will be free public performances of human scrabble games between teams of junior secondary students at the 1976 Adelaide Festival. These will take place in The Amphitheatre each day from March 8 to 12 commencing at noon each day and lasting for up to one hour.

### Carclew Fun Palace

One of the most popular Festival attractions for young people is bound to be the spectacular rebirth of the former Bonython home on Montefiore Hill as a Fun Palace where two to twelve year olds can lose themselves in a magical world with their adult friends. From March 6 to 28 the old Gothic mansion will be peopled by magicians, clowns, jugglers, performing animals, paper tearers, puppets, mimes and ventriloquists together with a wealth of carnival sideshows. The Fun Palace is being presented by The Sphere Organisation and will be open from noon till 9 p.m. daily (Tuesday to Friday) and from 11 a.m. to 9 p.m. on Saturdays and Sundays. \$1 will purchase entry to the Fun Palace and tickets to four attractions. Additional attractions after that will cost thirty cents each or another four for \$1. It's the bargain event of the Festival.

Sponsored by Streets Ice Cream and

staged large scale 'celebrations' throughout America and has visited the Edinburgh Festival with her group. Last March Marilyn Wood came to Adelaide for talks with local dancers, choreographers, musicians, painters, graphic artists, craftsmen and video and film people on preparing a series of celebrations for the Festival. She will return in January with musician Bob Wood to bring these celebrations to life in the streets and open spaces of the city, particularly the Festival Centre Plaza and the Rundle Street Mall. In her own words, the celebrations involve "pleasure, joy, sharing, exuberance and beauty. We like to bring people into our dancing". Working intensely with members of the Adelaide based Australian Dance Theatre and a wide cross section of other creative artists, Ms Wood's Adelaide celebrations are likely to include instant dance happenings in such off beat places as Adelaide Railway Station and the City Market area; Festival Centre pieces involving ballroom dancers and nightly launchings of inflatable sculptures; fantasy landscapes; sensory scoring events and perhaps even a King Kong city skyscraper celebration!

### Albert Hunt

As well as his productions at The Royalty Theatre for The Popular Theatre Troupe, English fringe director Albert Hunt will be master minding some 'guerilla street theatre' with a group of performers during the Festival. His plans could include shop window performances at a leading city store and a major street play based on Adelaide history and using city squares and statues in a series of linked episodes. The performers will be drawn from local colleges and groups.

### Festival Cinema

An innovative adjunct to the Festival is the establishment of a cinema for the screening of films which have a special relevance to the official programme. The cinema, in the A.M.P. Theatrette (entrance off King William Street) will offer screenings each week day throughout the Festival. Details of each day's films will be published in the Festival's diary advertisements in The Advertiser.

There will be morning screenings of classic children's films which will have wide appeal for the six to twelve year age group. Afternoon sessions, primarily for secondary school students, will include social documentary films such as *Z*, *Doctor Strangelove*, *Battleship Potemkin* and *Zabriske Point*, and some films associated with artists attending the Festival.

At 5.45 p.m. each day the programmes will be made up entirely of films relating to the official Festival programme. Among them will be films for which Hans Werner Henze wrote the music, including *Der Junge Törless* (The Young Törless — a film by the German director Schlöndorff) and the 1962 Paul Czinner film of The Royal Ballet dancing *Ondine*.

There will also be screenings of films associated with Writers' Week guests. These include films of Alberto Moravia's book *Two Women* and of several Tennessee Williams' plays including *A Streetcar Named Desire*, *Summer and Smoke*, *Suddenly Last Summer* and *Cat on a Hot Tin Roof*.

Kurt Vonnegut will be represented by two films including *Slaughterhouse Five* and *Adrian Mitchell* by *Myra Coda*.

At the Festival Theatre on March 22, 23 and 24, Merce Cunningham and Dance Company will present three different programmes comprising several of the great 'classics' created by Merce Cunningham over the past sixteen years and including the world premiere of a new piece choreographed specially for the Festival. Among the works will be *Summerspace* to music by Morton Feldman with decor by Robert Rauschenberg; *Winterbranch*, to music by La Monte Young and decor by Rauschenberg; *Solo*, to music by John Cage and with costume by Sonja Sekula; and *Rebus* to music by David Behrman with costumes by Mark Lancaster.

On March 26 (evening) and 27 (matinee) at the Apollo Stadium the Company will present a special programme of dance 'Events.' This will include excerpts from several notable Cunningham works including *Scramble*, *Canfield*, *Loops*, *Changing Steps* and *Cross Currents*. Merce Cunningham has described these events (one and half hours duration without interval) as consisting of complete dances, excerpts of dances from the repertory, and often new sequences arranged for the particular performance and place, with the possibility of several activities happening at the same time — allowing for not so much a programme of dances as the experience of dance."

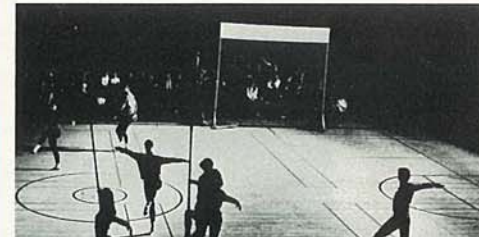
In the New Yorker, the renowned critic Andrew Porter described last season's Cunningham studio events as "pure, warm, personal and nobly danced. Mr. Cunningham has been composing with a beauty and a precision of line and form that surpass anything he has done before."

At the matinee performance on March 27 six hundred seats at the specially subsidised price of sixty cents will be made available to school children.

In association with  
The Australian Elizabethan Theatre Trust



Merce Cunningham in Solo



virtuosity is a product of a great theatre tradition that has all but perished. Loose jointed legs encased in tights and turned up clown's shoes, a battered felt hat, a derelict air, a crumpled face lit by large searchlight eyes joined with a wealth of brilliant material make Max's show one of the most hilarious evenings you are ever likely to spend in a theatre. A comic genius such as Max Wall is unlikely to pass our way again. As *The Guardian* urged "see him while you can". He will be at the Arts Theatre for the final week of the Festival — March 22 to 28.

**Yass Hakoshima** is a Japanese-born mime now resident in the United States, who is being hailed by many overseas critics as the new Marcel Marceau of the world theatre circuit. Hakoshima's mime artistry, however, is very much his own, combining Western and Japanese traditions in a unique way. Aided by his family — German-born dancer wife Renate, his eleven year old son Maho and thirteen year old daughter Anja — he presents an extraordinary range of clear and reverberating images which have an almost breathtaking emotional impact. Yass Hakoshima will give evening performances at The Arts Theatre from March 8 to 13 and will present special children's programmes on March 10 and 11 at 2 p.m. which includes an introduction to mime techniques.

From the first days of his appearance as a member of the inimitable *Goon Show*, English comedian **Spike Milligan** has been expanding his career and talents — from radio to television and films, from scripts to novels and biographies. Now he is making theatre audiences laugh themselves silly with his own show **An Evening with Spike Milligan**. On a stage littered with homely debris and aided by two musicians, Spike jokes, reads stories, reminisces, sings songs, impersonates and satirises everything from Hitler to Winston Churchill, the Army to gardens and Scottish folk singers to Johannesburg lift girls. The *London Daily Telegraph* describes Spike Milligan as "one of the quickest wits alive" and *The Times* applauded him as "the miraculous Milligoon". **An Evening with Spike Milligan** will be presented by Clyde Packer at Her Majesty's Theatre from March 8 to 13.



Spike Milligan

**John Bell** is one of Australia's most accomplished and experienced actors. He is also a co-founder of Sydney's Nimrod Theatre and a director of great sensibility. At the Festival he will appear in the world premiere of his first one man show, written specially for him by Sydney's Ron Blair and inspired by the life and letters of one of history's most famous poets and infamous lovers, Lord Byron. Titled **Mad, Bad and Dangerous to Know**, this dramatic monologue is in two acts and is



John Bell

Australian puppeteer **Richard Bradshaw** has firmly established himself as one of the most original performers in his field, not only in this country but overseas. Next year he will be one of eight non-Russian performers or groups invited to present programmes at an international gathering of puppeteers in Moscow and will be making a tour of South East Asian countries. Before these trips, however, he will appear at the Festival, offering a swiftly paced one man entertainment with his ingenious black and coloured shadow puppets. The emphasis is on humour in this revue style programme of short sketches, stories and songs at The Arts Theatre with lunch time performances on March 25 and 26 and two family performances on March 27. Richard's recent successful work for adult audiences has helped dispel the popular view that puppets are just kids' stuff! Younger audiences won't be forgotten though — Richard will give a series of special schools performances each day from March 22 to 26.



Richard Bradshaw

Few Australian entertainers have displayed quite as rich a display of talents as Parramatta born **Reg Livermore**. Best known for his show stopping appearances in lead roles of *Hair*, *Jesus Christ Superstar* and *The Rocky Horror Show*, Reg had a hard apprenticeship in more established drama circles, including Sydney's *Independent* and *Old Tote Theatre Companies* and the Melbourne Theatre Company, before achieving stardom. He has also written or co-written a number of original Australian plays and musicals. Sydney entrepreneur Eric Dare, who has watched Reg's career develop over the past 18 years, realised twelve months ago that the Livermore brilliance would be best served in a solo show — hence the birth of Sydney's most talked about production of 1975, **Betty Blokk Buster Follies**, devised, designed by and starring Reg Livermore as the latest newcomer to the Glitter Rock scene, with inspiration and help from the material of Randy Newman, Gilbert and Sullivan, Leo Sayer and David Courtenay, Elton John, Charles Aznavour, Lou Reed, Stephen Schwartz, Gilbert O'Sullivan and so on . . . . Eric Dare will bring the *Follies* to Her Majesty's



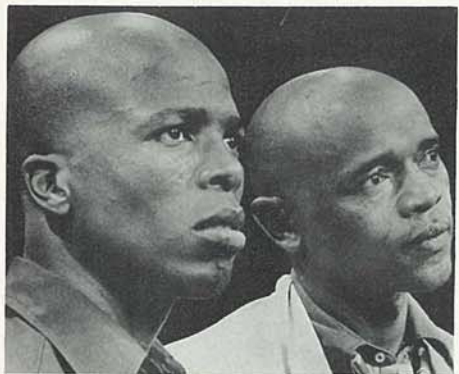
1. The Siberian Cossacks
2. Leo Sayer
3. Richard Bradshaw shadow puppets
4. Marilyn Wood - Outdoor Celebration
5. Tennessee Williams (photo Alex Gotfryd)



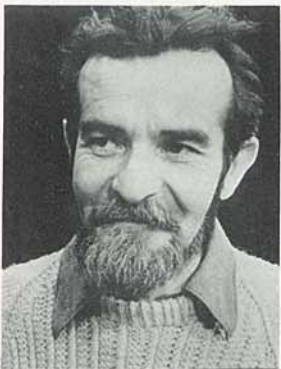
documents create a denouement described by Clive Barnes as "a joyous hymn to human nature".

**The Island** — Robben Island, a small bleak piece of land in the Atlantic, seven miles from Capetown, is South Africa's maximum security prison for political offenders. John and Winston are two such offenders, harassed and humiliated by their guards but managing to retain their grace and dignity by nightly sharing fantasies to keep them going. They are also planning a performance of *Antigone* for the guards . . . ironically a play which questions the rights of the state over the rights of humanity. The Island ends with a bombshell announcement described by Barnes as "a theatrical masterstroke". Sizwe Bansi and *The Island* will be presented in The Space in Athol Fugard's original direction and settings. Sizwe Bansi will open on March 15 and be repeated on March 16, 19, 20, 24 and 25, alternating with performances of *The Island* on March 17, 18, 22, 23, 26 and 27.

In association with  
The Adelaide Festival Centre Trust and  
The Australian Elizabethan Theatre Trust



John Kani and Winston Ntshona



Athol Fugard

At the 1974 Festival Sydney based actor-director Peter Williams scored a singular success with his production of Athol Fugard's play *Hello and Goodbye*. In March he will direct another Fugard play, *Boesman and Lena*. Two white South Africans, the husband and wife team of Anthony Wheeler and Olive Bodell (who emigrated to Australia in 1973), play African 'coloured' outcasts, the dregs of society, spat upon by white and black alike. They emerge from the bush loaded with the results of their scavenging — the makings of a shack and a battery of pots and pans but nothing to cook



Upper left —  
Anthony Wheeler



Upper right —  
Olive Bodell

Left —  
Peter Williams

### The Negro Ensemble Company

To celebrate the American bi-centenary, and to round out a unique season of black drama, The Festival has invited to Adelaide America's most esteemed black acting company, the New York based Negro Ensemble Company. Led by its artistic director, Doug Ward, the Ensemble will present a highly acclaimed play by Negro playwright Phillip Hayes Dean, *The Sty of The Blind Pig*, at Her Majesty's Theatre from March 15 to 20. The play will star several of the most distinguished black performers in American drama circles.

*Sty* is a very warm and human play, verging on the sentimental. It catches with great sensitivity the moment of transition between the old and new blacks in America. Set in Chicago's black belt and written in 1971 it was one of The Ensemble's first major New York successes. Time Magazine described it as an "eloquent, powerful, moving and beautiful play. The characters are a mother (both possessive and plaintive), her daughter (all nerves, lonely, desperate and starved for a man's caressing hands), Uncle Doc, the mother's alcoholic gambling brother and a mysterious stranger, Blind Jordan, who may be the symbol of a quest, the black racial unconscious or the power and primacy of blood."

"There are mesmerizing scenes of religious and erotic frenzy," said Time. These will linger long in the theatregoer's mind — without question a Festival drama offering of great power.

In association with  
The Australian Elizabethan Theatre Trust



The Sty of  
the Blind Pig —  
original  
New York  
production



Festival the APG will produce a world premiere production of a new play by Jack Hibberd, author of *A Stretch of the Imagination*, *White with Wire Wheels* and the wildly popular wedding breakfast farce *Dimboola*.

The new play, *A Toast to Melba*, chronicles the life of Australia's most famous and controversial songbird, Nellie Melba. It traces Nellie's career from her early caterwauling by the banks of the Yarra to her lofty achievements on the stage at Covent Garden. The powerful but paradoxical personality of Madame Melba dominates a landscape populated by characters as diverse as Oscar Wilde, Buffalo Bill and Sir Thomas Beecham. *A Toast to Melba* is alive with the songs, opera and music of the period. And in it the private and public life of Nellie, a blend of mystery and myth, shines through as ambiguous as ever.

The world premiere production will be directed by the author and will star Melbourne actress Evelyn Krape in the title role. Other leading APG performers will also be in the cast and the designer is Peter Corrigan. *Melba* will have its first performance at Theatre 62 on March 6 and run for two weeks until March 20 — 13 performances in all.



Jack Hibberd

### Bulyan Players

Australia's leading black performing company will present lunchtime performances of their popular anthology, *Basically Black*, at The Space each day from March 15 to 19. The group's director Bob Maza has collaborated with several top writers, both black and white, to realise — by means of a series of sketches — the black man's vision of the aboriginal situation in modern Australia and how that situation has arisen. Australia's best known black actor Bob Charles and five other performers keep this highly entertaining and sophisticated revue rattling along at a fast pace.

### The Popular Theatre Troupe

This dynamic young group of Queenslanders, led for the past six months by famous English fringe director Albert Hunt, have been barnstorming various parts of Australia with a form of theatre that can best be described as 'guerilla street theatre' . . . hit them hard and where they least expect it! They will be continuing this activity during the Festival and in addition Albert Hunt has prepared a double bill of mind-snapping productions which will be presented at The Royalty Theatre for six performances from March 15 to 20. One — *The White Man's Mission* is "a mission meeting revue that, in white uniform and drum, beats out the message of how the white man



Albert Hunt



The White Man's Mission

### Miriam Karlin, Max Wall, Yass Hakoshima, Spike Milligan, John Bell, Richard Bradshaw, Reg Livermore, Hinge and Bracket.

These nine virtuoso entertainers present a kaleidoscope range of very special theatre offerings, providing something for all tastes, from mime to drama, from vaudeville to puppets, from diarists to drag! The Festival has combed the world to assemble this unequalled programme of individual entertainers.

**Miriam Karlin** is no stranger to Australian television or theatre audiences. She will return here next March for performances of a one woman show based on the letters of one of the key figures in the court of Louis XIV of France — *Liselotte*, the German girl forced into a hopeless marriage with 'Monsieur' Phillippe d'Orleans, the King's homosexual brother.

Entitled *Liselotte*, this is a fascinating two hour inside look at the court of The Sun King by a woman who for fifty years hated it and wrote maliciously and bawdily about its goings on. The glittering reflections and murky shadows of Versailles are sharply etched by *Liselotte's* memories and dreams, anecdotes and biting comments. This is grandiose acting by one of England's most fascinating and popular actresses, already presented to acclaim in London's West End and at the Edinburgh Festival. *Liselotte* will be presented at The Scott Theatre for one week — March 15 to 20.



4. Marilyn Richardson
5. Neville Marriner
6. The John Alldis Choir



Myer Fredman



Chris Winzar



Axel Bartz

### El Cimarron

An undoubted highlight of Hans Werner Henze's Adelaide visit will be two special demonstration performances of his electrifying *El Cimarron*. Scored for four musicians . . . a singer-actor-narrator, flautist, guitarist and percussionist, the performance calls for almost superhuman talents by each participant. The bewildering range of instruments used includes such things as thirteen tom toms, thunder sheets, glass chimes, Jew's harp, a bundle of hanging bamboo sticks and a trill whistle!

*El Cimarron* is the story of a runaway Cuban slave who fought for his country's freedom before Spain granted the island independence in 1898. The result is an exciting, sometimes frightening and deeply moving eighty minutes of musical theatre. The Composer will be present at these practical demonstrations at the Town Hall on March 14 and 19 and will speak about the work as the performance develops.



Hans Werner Henze

### Bettina Jonic

Born in Yugoslavia, now resident in London, singer Bettina Jonic has recently attracted considerable notice with her show *B. Brecht . . . B. Dylan* in which she has produced an inspired marriage of the protest songs of two of this century's most important song writers. Brecht's songs were born out of the fears and Nazi terrors of pre-war Germany — Dylan's out of the stirring of the American conscience over Vietnam and other issues in the sixties. These two powerful composers, both masters of social commentary, provide an evening of probing, artful and provocative music by an artist described by *The Times* as "a singer of accomplished background and rare sensibility". Miss Jonic explores her material in a variety of ways — as lyric poetry, theatre pieces and dramatic vignettes, accompanied by her own pianist and an ensemble of five musicians. *B. Brecht . . . B. Dylan* will be presented at the Scott Theatre on the evenings of March 6, 7, 10, 11, 12 and 13. There will be two special performances for schools on March 16 and 17.

### The South Australian Theatre Company

The State's highly regarded professional theatre company will present the Festival's two major drama offerings — each a masterful example of

Coriolanus will premiere on March 6 (the opening night of the Festival) with a further nine performances during the Festival between March 11 and 17 and March 25 to 27. Running in conjunction with Coriolanus will be the world premiere season of *Kingdom of Earth* by America's greatest living playwright Tennessee Williams. Mr. Williams will attend final rehearsals of his play in Adelaide and stay on to take part in Writers' Week at the Festival. In this new play Mr. Williams proves that he has lost none of the poetic genius that has created such masterpieces of stage-craft as *A Streetcar Named Desire*, *Cat On A Hot Tin Roof*, *The Glass Menagerie*, *Night of the Iguana* and *Suddenly Last Summer*. In *Kingdom of Earth* the author peels off layer after layer of the skin, mind and spirit of his three characters. Sexually tough, emotionally timid, they trap each other in Williams' familiar corruption-tainted world. Rodney Fisher directs, Shaun Gurton is the designer and the cast will be Roberta Grant, Ken Shorter and Patrick Frost. There will be nine performances during the Festival — March 8, 9 and 10 and March 18 to 24. The Company will also present a dramatised anthology, *Sylvia Plath*, inspired by the life and writings of one of the 20th Century's greatest woman poets. Sylvia Plath was born and raised in Massachusetts and later lived in England after marrying English poet Ted Hughes. The couple had two children before Sylvia died by her own hand in 1963 at the age of 31. Acclaimed as a brilliant scholar, outstanding teacher and a major force in contemporary writing, her premature death shocked the literature world and gave rise to a considerable myth.

Director Rodney Fisher attempts to define and explore this myth with actresses Jo England, Daphne Grey, Peggy O'Brien and Barbara West. The anthology is drawn from Sylvia Plath's own poems and her only novel *The Bell Jar*, and includes excerpts from the memoirs of Sylvia Plath by Al Alvarez and Nancy Hunter Steiner. Two late afternoon performances will be given at the Playhouse on March 9th and 10th.



John Stride

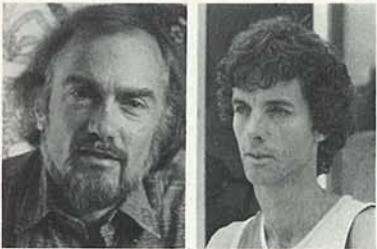
### Athol Fugard season

Athol Fugard is South Africa's most controversial and talented playwright — a man constantly at odds with that country's universally condemned racial policies. He has been described as his country's conscience. In 1972 he collaborated with two brilliant young black African actors, John Kani and Winston Ntshona, to create two plays, *Sizwe Bansi Is Dead* and *The Island*, which have since become theatre legend in London and throughout the United States. In May, 1975, the two actors made history by jointly winning the Tony Award for the year's best acting performance on Broadway.



The Adelaide Brass Quintet

**Nigel Butterley**, prominent Australian composer and pianist, will join with fellow Australian **Ian Farr** in two recitals on March 19 and 24. Each programme will contain one of the large Mozart duet sonatas, and Butterley will play the Sonatas and Interludes for Prepared Piano by John Cage, one of the world's leading avant garde composers, who will himself be at the Festival for a solo recital and performances with Merce Cunningham and Dance Company.



Nigel Butterley Ian Farr

The Adelaide String Quartet will perform on March 22 and 26, in programmes of Mozart quartets coupled with the world premiere performances of string quartets by Australian composers Nigel Butterley (commissioned by the Quartet) and Colin Brumby.

### Elder Hall Lunchtime Concerts

Adelaide's leading professional musicians and ensembles will give fifteen free lunchtime concerts at Elder Hall during the Festival. Programmes will span a vast musical canvas ranging from the baroque to electronic compositions. Those taking part will include The University of Adelaide Chamber Orchestra conducted by Jiri Tancibudek, flautist Zdenek Bruderhans, pianists Lance Dossor and Clemens Leske, violinists Ronald Woodcock and Beryl Kimber, electronic composer Tristram Cary, The University of Adelaide Wind Quintet, cellist James Whitehead, clarinetist David Shephard and The Elder Trio. Full details of the programmes — which will include a number of works by American composers as well as Henze's Wind Quintet — will be published in the daily diary advertisements during the Festival.

Presented by The University of Adelaide Department of Music and The Elder Conservatorium of Music

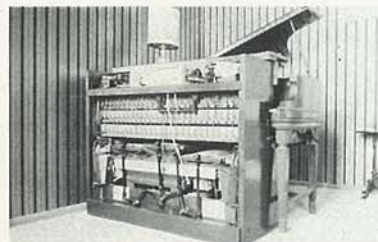
### Voices and Instruments

Poet's Love), Melbourne pianist Mack Just will be the accompanist.

Presented by The Australian Broadcasting Commission

**Vorsetzer**  
(Piano player)

Sydney collector Denis Condon will bring to the Festival a rare prototype of the popular piano players of the earlier part of this century, a Vorsetzer made in Germany in 1906. At two lecture recitals at Edmund Wright House at 5.45 p.m. on March 23 and 25 he will demonstrate the instrument, a piano playing robot which will 'play', on a concert grand piano, rolls from Mr. Condon's own collection. These will include such historical rarities as Debussy, Glazunov and Grieg performing their own compositions.



Vorsetzer

### Dom Polski Piano Competition

At the Dom Polski Society's auditorium at 232 Angas Street on March 13 the third and final stage of the Society's \$6,000 piano competition will be held and the winners announced. Each of the five finalists will play works by Beethoven, Chopin and Ravel. This is a unique opportunity to attend the closing stages of Australia's richest piano competition, for which some forty entries have been received from the most promising young pianists in all states.

### Ashleigh Tobin

The Adelaide City Organist will give a ninety minute free recital at St. Peter's Cathedral on the afternoon of March 21. The programme will comprise works by Messiaen, Bach and Reger.

### The Australian Opera

For the Company's first Festival appearance since 1972, The Australian Opera is preparing a major Australian premiere. It will present three performances of an exclusive Adelaide-only production of one of the most acclaimed operas written this century, Alban Berg's **Wozzeck**. This intense and passionate masterpiece is possibly the finest example yet of real music theatre, combining all the elements of grand opera with a modern-as-today almost cinematographic plot development. **Wozzeck**, a simple soldier, is humiliated and degraded by the Doctor who uses him for scientific experiments. Through these **Wozzeck** earns the money to support his mistress Marie and their child. **Wozzeck** becomes increasingly oppressed by authority and is driven almost mad when Marie yields her affections to the pompous Drum Major, who taunts the helpless soldier, then beats him unmercifully. **Wozzeck** meets Marie by a pond in the woods and overcome by jealous rage, kills her with a knife. He returns later to try and recover the

What a delight then to hear Miss DeGaetani in three recitals at the Town Hall accompanied by her regular American concert partner, Gilbert Kalish. The programme on March 20 and 23 will be a survey of American song, commencing with Stephen Foster (Jeanie with the Light Brown Hair) through to Charles Ives and Cole Porter (Just One of Those Things, From This Moment On). The third recital — on March 17 — will consist of songs by Haydn, Chausson, Bellini and Mahler.

### John Cage

At 62 John Cage is still one of America's leading avant garde figures, a man who has established himself as part of musical history despite the scoffs of the cynics and the outrage of complacent symphony subscribers! Cage and fellow musician David Tudor, dancer-choreographer Merce Cunningham, painters Marcel Duchamp, Robert Rauschenberg and Jasper Johns and pop cult figure Andy Warhol have been probing and stimulating America's arts consciousness for nearly 30 years. Cage's music has pioneered and liberated composition techniques. Some critics have dismissed him as "more of a mistake than a musician" while the younger musicians of America and increasingly larger informed audiences have flocked to his works with disciple-like fervour. Despite all the controversy John Cage has arrived on the American establishment musical scene. His commissions for the bi-centenary year include works for the Boston Symphony Orchestra and the Canadian Broadcasting Corporation. Although he will be at the Festival primarily as part of the Merce Cunningham and Dance Company team, John Cage will give a recital of his own music at The Festival Theatre on March 22. The programme will consist of Music for Marcel Duchamp for Prepared Piano; Empty Words Part 3 (for solo voice and projected images), and Piano Solo from Cheap Imitation, a score written for one of Merce Cunningham's ballets.



John Cage

### Ralph Kirshbaum

Graeme Ewer as Andres. British tenor Gerald English will make guest appearances with the Company as the Captain. Adelaide subscribers to The Australian Opera have received preferential booking for **Wozzeck** performances.

Presented by The Australian Opera in association with The Australian Broadcasting Commission



Upper left — Edward Downes

Upper right — Raymond Myers

Left — Lone Koppel Winther



### New Opera — South Australia

After the triumphant success of their production of Janacek's **The Excursions of Mr. Broucek** at the 1974 Festival, South Australia's own professional opera company has gone from strength to strength. In March they will tackle their biggest challenge to date, two one act operas specially commissioned by the company from Australian composers. This world premiere double bill will be presented at The Scott Theatre for six performances from March 23 to 27. Larry Sitsky's **Fiery Tales** is based on tales of Chaucer and Boccaccio to a libretto by Gwen Harwood. Spicy, saucy and delightfully funny, this new work revolves around the lodgers at an inn with much bed swapping, prophecies of a great flood and young love victorious!



Fiery Tales — Preliminary Backdrop Design

The second work, **The Lamentable Reign of King Charles the Last**, is described by composer George Dreyfus as a "royal ballad ballet burletta". To a libretto by Tim Robertson, a cast of hilarious characters including Charles the Last, The Hoon of Petersen, a secret policeman, Queen Elizabeth's ghost, a courtesan named Australia Felix Mendelssohn and Gosh I, King of Dreamland, act out a zany story full of wicked satire and send up goonery.

works of the counter-reformation period. This work will be given in a new version by Dr. Andrew McCredie of The University of Adelaide. Full of rich Mediterranean sounds, the Vespers show Monteverdi at the peak of his composing powers and in the magnificent setting of the Cathedral will provide Festival performances of very special appeal.

In association with  
The Adelaide Festival Centre Trust

### Judith (1710)

The Cathedral will also be the venue for the Australian premiere on March 17 by the Department of Music of The University of Adelaide of another gem of the romantic era of baroque music — Alessandro Scarlatti's dramatic oratorio Judith (the Cambridge version). Forces taking part will include soloists David Galliver, Daphne Harris and Christine Halbert with the Italian Baroque Ensemble directed by David Swale.

### Peter Frankl-piano/György Pauk-violin/ Ralph Kirshbaum-cello

Three of the world's most sought after musicians perform together as a trio for major music occasions such as the Adelaide Festival. Frankl and Pauk are both Hungarian and Kirshbaum a young American. All three are virtuoso performers in their own right with an impressive list of concert successes on both sides of the Atlantic. Pauk was an ABC celebrity artist in the eastern states recently. Their appearances at the Edinburgh Festival have been hailed by leading critics as "dazzling" — "meltingly beautiful" — "affectionate and alive" and their Adelaide performances at The Festival Theatre on March 7, 9 and 10 will include some of the most lyrical and best loved trios ever written, by five of the great classic composers — Beethoven, Brahms, Mozart, Mendelssohn and Schubert.



Ralph Kirshbaum, György Pauk and Peter Frankl

### The John Alldis Choir

John Alldis is perhaps England's best known choral director. In 1962 he formed his own choir, handpicking some of the finest young professional singers in the British Isles. The Choir has won itself an enviable reputation for unsurpassed interpretations of music in every style. It makes frequent broadcasts on radio and television and has taken part in scores of award winning recordings including performances with such diverse artists as Joan Sutherland, The Pink Floyd, The London Symphony Orchestra, Pierre Boulez, Colin Davis and Otto Klemperer. The Choir gives frequent London



The John Alldis Choir

### Mozart Plus

Sponsored by the ANZ Banking Group

Throughout the Festival there will be a programme of late afternoon chamber music recitals at Edmund Wright House by several of Australia's outstanding ensembles and concert performers. The programmes have been chosen to provide audiences with an enjoyable blend of old and new music. There will be music by Mozart at each concert, complemented by compositions from contemporary American or Australian composers. Each concert will last about an hour.

The Sydney String Quartet will give three concerts on March 8, 10 and 12 at which each programme will contain one of Mozart's last three quartets (The Prussian Quartets) and one of the celebrated American composer Elliott Carter's quartets.



The Sydney String Quartet

Ronald Woodcock, leading Australian concert violinist, will give recitals on March 15 and 17 at which two of Mozart's violin sonatas will be matched with sonatas by America's Charles Ives.



1. Lhamo — National Folk Theatre of Tibet (photo Bob van Dantzig — Holland)

2. John Kani and Winston Ntshona in Sizwe Bansi is Dead

3. Reg Livermore in Betty Blokk Buster Follies

4. Seated Buddha — Thai sculpture (photo Brian Brake)

5. Radio Symphony Orchestra — Saarbrücken (photo Julius Schmidt)

6. Merce Cunningham and Dance Company in Summerspace (photo Jack Mitchell)





The ninth biennial Adelaide Festival will provide the largest, most innovatory and comprehensive programme of arts activities ever staged in Australia. Together with thirty or more orchestras, musical ensembles and concert recitalists, the Festival will offer thirty-three different stage productions of opera, folk and music theatre, drama and dance. There will be a vigorous programme of outdoor, street and environmental theatre and many performances for schools and youth audiences. Writers' Week will again draw to Adelaide the cream of the world's literary talent and there will be nine major exhibitions devoted to the visual arts. In the popular field there will be concerts by leading overseas and Australian artists, groups and bands.

Despite large increases in overheads and other costs the Festival has endeavoured once again to keep prices down to realistic levels and within the reach of all. The 1976 Festival will be the first to utilise fully the completed Festival Centre and this will help to give the entire official programme a central focus. We look forward, as usual, to welcoming many visitors from other parts of Australia and an increasing number from overseas.

During the Festival there will be several themes linking various aspects of the programme. These include a salute to the United States (on the occasion of the bicentenary of the signing of the Declaration of Independence) through the visits of several of that country's leading performing groups and most distinguished literary figures. There will be a history making season of black theatre with performances by Americans, South Africans and Australians. In music, the fiftieth birthday year of one of the major figures of contemporary music, Hans Werner Henze, will be marked by his first visit to Australia and by performances of several of his works. For the first time the Festival will also have a strong element of humour, featuring several of the world's most individual comic talents.

The Festival's international reputation for new and adventurous programming will be further enhanced by the performance of no less than ten major world premieres and many more first Australian performances.

Lastly, the Festival will again demonstrate the city of Adelaide's unique ability to generate a wide, strong and warm sense of community involvement and pride. Festival performances have traditionally received the overwhelming support of the people of South Australia. In addition, next March will see Adelaide decorated with hundreds of street banners, designed and crafted by the community. This Festival's programme is certainly the biggest yet. We hope that your support and enthusiasm

concerts at the Town Hall. The programmes will include several major works by Hans Werner Henze, unquestionably the most significant European composer of his generation. Henze, who has been described as "the hottest property in world music today", will be a distinguished guest at the Festival to celebrate his 50th birthday and will conduct two of the concerts, on March 10 and 13. At the third concert, on March 11, the Orchestra will be under the baton of its resident conductor Hans Zender, who recently made a sensational debut at the Bayreuth Festival. His programme will include the second performance anywhere of his own composition, *Muji No Kyo*. The Orchestra's repertoire will be completed by great classic works by Bach, Beethoven, Mozart, Schubert and Stravinsky. Tenor Gerald English will be the soloist in Henze's *Kammermusik* on March 10 and Brenton Langbein - for whom the piece was written - will perform that composer's 2nd Violin Concerto on March 13. Several members of the Orchestra will also appear as soloists.

In association with  
The Adelaide Festival Centre Trust



Hans Zender

### The Adelaide Symphony Orchestra

At a concert on March 27 the ASO's resident conductor Elyakum Shapirra will conduct a programme of works with a festival flavour by William Schuman, Beethoven, Mozart and Respighi. The soloists will be the Orchestra's leader, Robert Cooper, and Dennis Lee, the brilliant young Malaysian pianist who was born in South Australia's 'sister state' of Penang. The Orchestra will give another concert in the Festival Theatre on March 20, the details of which will be announced later.

Presented by  
The Australian Broadcasting Commission



Elyakum Shapirra

for performances and recordings of 20th century music written for groups smaller than a full symphony orchestra. It has performed to acclaim all over America and made several record-breaking overseas tours. On its first visit to Australia it is being sponsored by the U.S. State Department and will give four concerts at the Town Hall on March 16, 18, 21 and 22. The programmes will include numerous first Australian performances of music by contemporary American composers. There will also be the world premiere of a piece specially commissioned for the Festival by Mr. and Mrs. Gus Hines of Adelaide from New York composer Charles Wuorinen. Great classic contemporary works to be performed by the Ensemble will include Elliott Carter's *Double Concerto* for harpsichord and piano, George Crumb's *Ancient Voices of Children* (with the brilliant mezzo Jan DeGaetani and her twelve year old son Mark as soloists) and Boulez' *Marteau sans Maitre* (also with Jan DeGaetani). On March 19 at 10 a.m. the Ensemble will give a special workshop for secondary school students. The programme will comprise works and excerpts from its Festival repertoire and include descriptions of how the instruments are used in new ways and make new sounds.



Charles Wuorinen



Arthur Weisberg



The Contemporary Chamber Ensemble

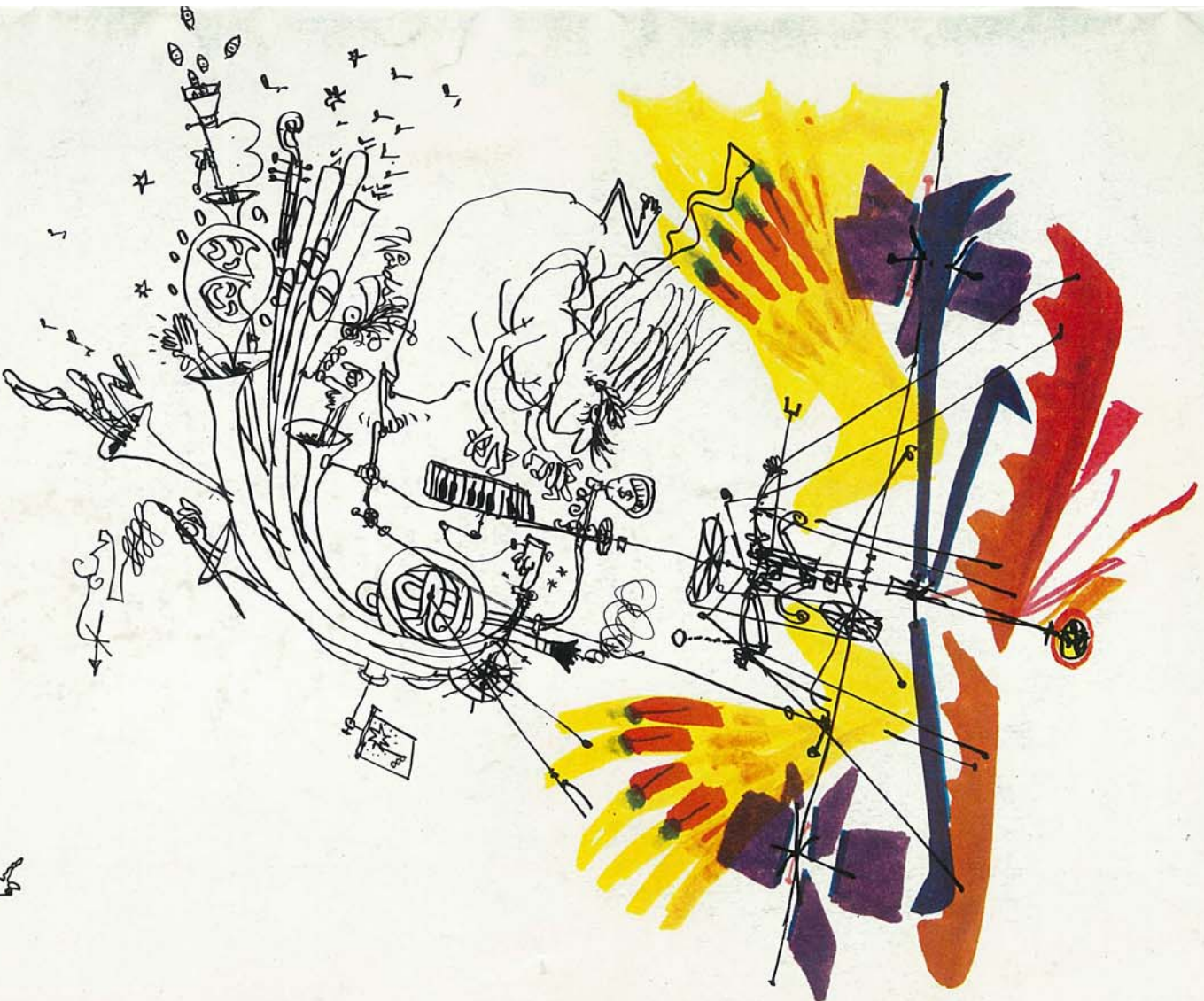
### The Australian Chamber Orchestra

One of England's most popular musicians, Neville Marriner, comes to Australia for *Musica Viva* next year to work extensively with the recently formed Australian Chamber Orchestra, comprising twenty one of the country's best string players. At the Festival he will conduct the Orchestra in three concerts at the Town Hall on March 6, 7 and 9. The concert on March 7 is a *Musica Viva* special concert for which the general public may also book. The programmes will consist of music by a wide cross section of composers including Elgar,



# ADELAIDE FESTIVAL OF ARTS

March 6 to 28, 1976



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## BOOKING BROCHURE