

1986
ADELAIDE
FES



PETER STIVVESANT

The 14th Biennial Adelaide Festival of Arts
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The Weekend Australian, proud to be supporting the 1986 Festival.



The fourteenth Adelaide Festival falls in the year which marks the 150th anniversary of the founding of the Colony of South Australia. This moment in history will doubtless be observed by different people in different ways. The Festival has chosen to look forward rather than back, to celebrate the creativity of Australians in 1986, setting their achievements within the context of what is happening elsewhere in the world today. Taking pride of place in the Festival's impressive list of commissions, world premieres and new productions created and performed by Australians is Richard Meale's long-awaited opera *Voss*, alongside new works from Martin Wesley-Smith and Stephen Sewell.

While placing a strong emphasis on new work the Festival program will frequently refer to inspirational sources: this is best exemplified by distinctive treatments of three of Shakespeare's great tragedies—*Hamlet*, *Macbeth*, and *Richard III*. Glück's two operas based on the classic Greek story of Iphigenia will be given in a fresh, new performing version by Opera Factory Zurich. Jiri Kylian's work with the Nederlands Dans Theater combines stunning contemporary imagery and energy with the technique of classical dance and masterpieces of twentieth century music, including three scores by Igor Stravinsky whose works also feature in each of the Australian Youth Orchestra's concerts.

Explorations of new form and crossovers between different artistic disciplines provide another major element within the festival, from the wild eclectic work of the Wooster Group and the extraordinary collaborations which will produce *Illusion* and *A Descent Into The Maelström* to the anti-theatre production by visual artist Jan Fabre. The undoubted importance of New York as the creative heart of the avant-garde is further saluted by the presence of a number of artists including Philip Glass with his Ensemble and the cool analytical humour of performance artist Laurie Anderson.

The arts today increasingly reflect the exchange of cultural influences between East and West. While Japanese dancer Kazuo Ohno's *Admiring La Argentina* was created in homage to a South American dancer, David Hykes and the Harmonic Choir draw upon the chanting techniques of ancient Mongolia and Tibet, and *Nexus* employ a bewildering array of instruments and musical styles from East and West in their virtuoso performances. Australia's near neighbours are represented by traditional groups from Bali, India and Japan: and somewhere in the Pacific we catch up with Spalding Gray, *Swimming To Cambodia*!

On the concert platform the intense collaboration needed for making music together will be exemplified by distinguished conductor Alexander Schneider working with the cream of Australia's young musicians; Gidon Kremer and friends with the Australian Chamber Orchestra; the debut performances of the Australian String Quartet; and, from the Shostakovich Quartet, the complete cycle of string quartets by their eponymous composer. Individuality features strongly too, in the compositions of Berio, Kagel, Schnittke, Reich, and in performances by Leslie Howard, Richard Stoltzman and John Williams.

The visual arts, in a large and diverse program, will provide a feast for the eye. Australian exhibitions include three major showings of sculpture, apocalyptic paintings from a triad of young artists and funky ceramics from Skangaroovia. From elsewhere, a most important show of neo-expressionist German art contrasts with David Hockney's recent photo-collages and the meeting of craft and fine art in *Four Rooms*. Of special interest will be the first public display of the South Australian Museum's unique collection of Toas, which will be complemented by a program of Aboriginal performing arts in the Festival Centre Amphitheatre.

For those who have tired of, or never made it to the theatres, concert halls, galleries or Writers' Week tent, the borders between the visual arts, music, theatre and just plain good fun will be spectacularly broken down when multi-talented Tony Strachan's program takes to the streets. Using the city as a canvas, *Under The Sun* will bring camels to Victoria Square, comets to Elder Park and guerrilla theatre to the Mall.

Everyone will have a chance to get into the action!

The Adelaide Festival are proud to acknowledge their oldest and most generous sponsor, The Peter Stuyvesant Cultural Foundation, as Principal Sponsor of the 1986 Adelaide Festival.

Super Savings on 1986 Festival Tickets

Here are four ways to save money when you buy your Festival tickets: join the Friends of the Festival and save money on the program of your choice, or buy one of three pre-selected packages and leave the choice to us!

Become a Friend of the Festival

The Friends of the Festival are a very special group of people. They share our pride in Adelaide as the Festival City and by paying \$35 single/\$60 double membership every two years they help to support the Festival as well as gaining all sorts of advantages for themselves, including:

- A preferential booking period of three weeks before the general mail bookings open for the Festival
- Generous discounts on up to six tickets each for most Festival attractions
- Free entry into the Fezbah
- Voting rights at Biennial meetings
- Special social functions, and the Friends' newsletter edited by A.B.C. radio personality Philip Satchell

Just include \$35 single/\$60 double with your bookings and complete the appropriate part of the booking form for automatic Friends' membership. You are then entitled to pay at Friends' prices (F) for all shows and may buy up to 6 tickets for each one. Ring Friends' Co-ordinator Lea White on 213 4657 for further details.

Introductory Packages

If you've never been to a Festival performance before, or find it hard to choose your own program, here are two packages of shows specially selected to give you a taste of the local and international flavour of the 1986 Festival. Choose Package A with three events or Package B with five events – all you have to do is choose the dates which suit you best, and fill in the booking form on page 28!

Family Pack Want to go to the Festival but can't leave the kids? Don't worry! Choose Package C – the Family Pack – and take them with you to three events which will give them a wonderful introduction to music, theatre and dance. (Oh, and you'll have a pretty good time too!) Just pick the most convenient dates, and fill in the booking form on page 28.

■ Package A	■ Package B	■ Package C
Nederlands Dans Theater (Program A)	Nederlands Dans Theater (Program B)	Australian Youth Orchestra
Footsbarn Travelling Theatre	Australian Youth Orchestra	Nederlands Dans Theater (Program C)
Michel Lemieux	Rustaveli Theatre Company	Magpie Theatre
Fezbah pass – 1 night	Kecak – The Monkey Dance	Total 1 adult + 1 child \$88
Total \$50 – save \$21!	Jacques Templero	– save \$18!
	Fezbah Pass – 1 night	Extra child \$35
	Program Guide	Extra adult \$53
	Total \$85 – save \$22.50!	

Please note that bookings for packages are not available for Saturday nights.

How to Book

Mail Bookings Tickets are available by mail only before January 18, 1986 – send in your application now. Friends of the Festival receive priority up to November 9, 1985, and all other applications will be processed in order of receipt. These tickets will be allocated from November 16, 1985 – please allow three weeks from this date for processing and mailing of tickets.

Counter Bookings Counter bookings will be available at all BASS outlets from Saturday 18 January 1986 CREDIT CARD BASS 213 4777 9 am – 6 pm, Mon – Sat from January 18, 1986.

Thalia Theatre Company The Thalia Theatre Company was formed as part of the continuing debate about Australian theatre, working on the tension between established Australians and those newly arrived. The Company hopes to close the artificial gap between European culture, often perceived as intellectually sophisticated, visually brilliant, internationalist – and Australian culture, often denigrated as rough and ready, anti-intellectual and parochial.

Born in Poland, the cradle of invention in contemporary European theatre, award-winning director Bogdan Koca has rapidly developed a reputation in Australia for directing exciting theatre. For the Festival he directs Shakespeare's Hamlet and The Marriage by Witold Gombrowicz. These plays, both classics of their respective theatres – 17th Century English and 20th Century Polish – are ideally suited to be seen together, for one is a respectful parody of the other. Hamlet ends in war: The Marriage begins as a war ends.

"A state of war is a time of practicality, courage, loyalty and the will to survive. The time just before and just after actual hostilities is a nightmare of fear and anxiety. It is this nightmare our production of The Marriage depicts." Bogdan Koca

Hamlet by William Shakespeare In order to focus on the important themes of this great tragedy, often obscured by theatrical tradition, the text will be presented in a pragmatic, contemporary form.

The Marriage by Witold Gombrowicz The story of a war veteran's dream of family, friends and homeland, played in a swift, uncluttered style.

"It was still war time when I started work on The Marriage. It gestated slowly, by fits and starts; Faust and Hamlet were my models, but only because of their quality and genius. I wanted to write a play which was 'great' and 'inspired' so I went back to those works which in my youth I had read with veneration . . . The Marriage, like all my works a revolt against form, is a travesty of form, a parody of 'great' drama." Witold Gombrowicz

Koca sees the plays as moments on a continuum, and will present them sequentially, five years apart in time. The productions are presented on consecutive evenings, or can be viewed in sequence on two Saturdays.

Hamlet The Space

March 1, 4, 6, 11, 13 at 7.45 pm
March 8, 15 at 1.45 pm
Duration approx. 2 hrs 30 mins including interval
\$15 \$12.50 (F) \$10.50 (SPU)

The Marriage The Space

March 3, 5, 7, 8, 12, 14, 15 at 7.45 pm
Duration approx. 2 hrs 30 mins including interval
\$15 \$12.50 (F) \$10.50 (SPU)

Season Price – both plays
\$23 \$19 (F) \$15 (SPU)



Laertes: "My thoughts and wishes bend again towards France . . ."



Henry: ". . . we're stationed at the Front in Northern France – at the Front in Northern France – at the Front in Northern France. And if we're here we . . ."

Footsbarn Travelling Theatre "Footsbarn bring to their work that sense that the world is still to be discovered, that sense of mystery that is at the heart of good theatre . . . their innovations have the supreme theatrical sanction – they work!" The Sunday Tribune

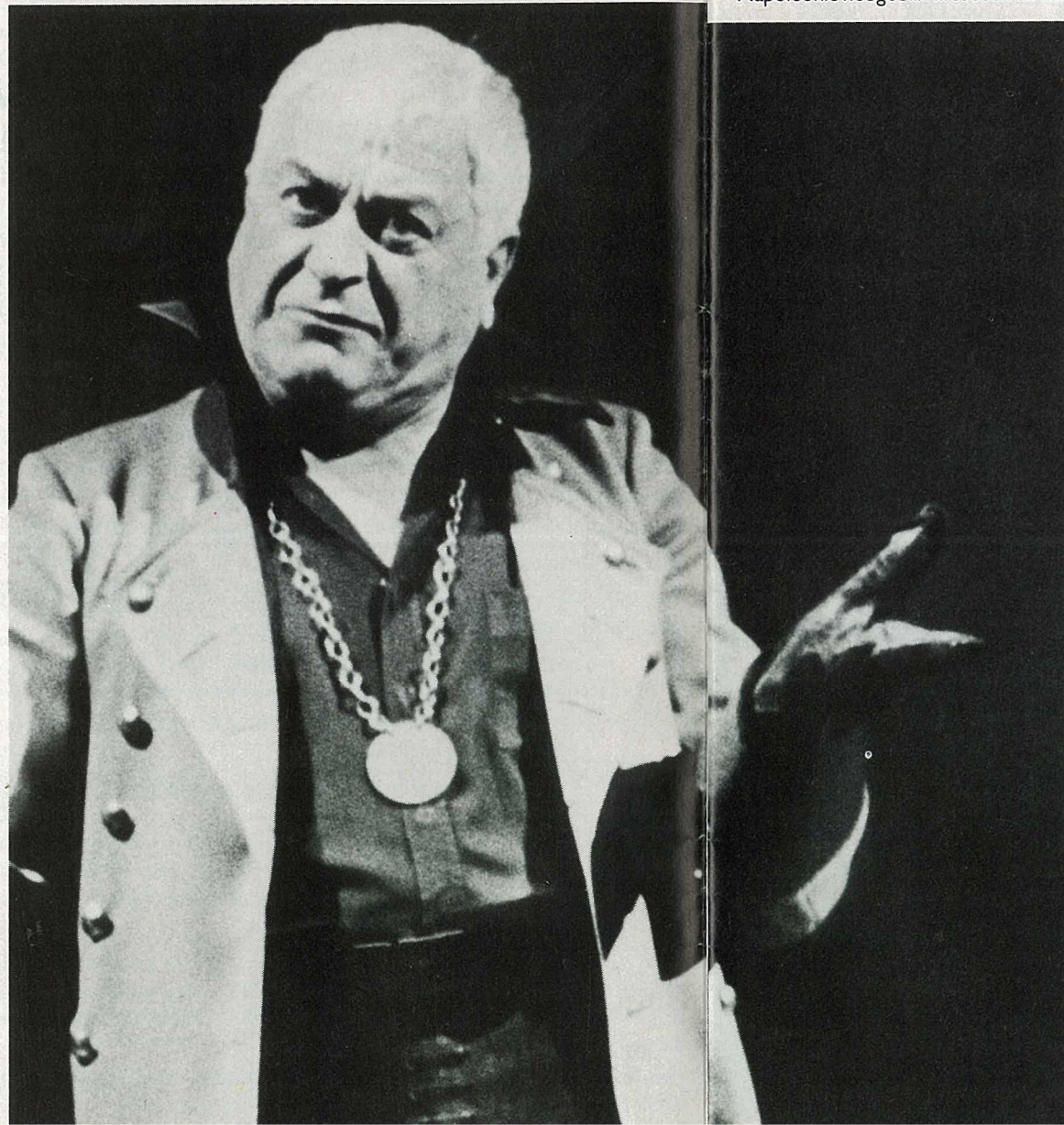
Macbeth by William Shakespeare Shakespeare would have loved it! Rumbustious, chaotic, tragic and bizarre – Footsbarn present their own vision of Macbeth, a new production evolved during their year-long Australian tour. Forget the miserable hours you spent 'doing Shakespeare' at school, bring the kids and enjoy this virtuoso combination of masked theatre and music-hall, with all the fun of the fair thrown in!

Footsbarn Travelling Theatre perform in a tent and have been on the road in Europe for over five years, with children and their own school as part of the entourage. They have become the darlings of the European festival circuit with their unique blend of mime, clowning and mummery, and return to Adelaide after sell-out seasons at the Perth, Sydney and Come Out Festivals.

Macbeth Rymill Park, East Terrace

March 2, 4–9, 11–16, 18–23 at 8 pm
\$15 \$12.50 (F) \$10.50 (SPU)

Proudly sponsored by Mitsubishi Motors Australia Ltd., by arrangement with the Festival of Perth



Rustaveli Theatre Company "Quite simply, sensational!" Michael Billington, The Guardian, London.

"The Rustaveli style springs from the national qualities of the Georgians – they celebrate all the great occasions like death and marriage in an extravagant, scenic way, and that is reflected in the way we perform." Robert Sturua, Artistic Director.

One of the world's great companies, the Rustaveli Theatre Company from Tbilisi in Georgia, U.S.S.R., has stunned audiences in East and West Germany, Italy, Rumania, Yugoslavia, Mexico, Edinburgh and London. Now they bring to Adelaide a brilliant free adaptation of Shakespeare's Richard III and their own interpretation of Brecht's The Caucasian Chalk Circle.

"Theatre in Georgia is very much alive, having thrown off the threat of television by offering the sense of carnival and high theatricality that only live performance can convey." The Times, London.

Richard III by William Shakespeare "Shakespeare is rated second only to God in Georgia, a Soviet region with fiercely nationalistic traditions and a language wholly suited to the translation of Shakespearean verse." Time Out.

This production of Richard III, and this performance of an Elizabethan text, rescues for today a crude dynamism which interpreters have failed for years to uncover and exploit. And it is led by a truly great actor, Ramaz Chkhikvadze – "the Olivier of the Caucasus" – "whose Gloucester, a Napoleonic hobgoblin first seen lurching out of the darkness on a metal cane and last seen entangled in the folds of a blood-soaked map of Britain, implants an unforgettable image of malevolent gentleness and terrifying speed." The Times, London

The Caucasian Chalk Circle by Bertolt Brecht With a racy score that might have come from a hip French movie this superlative production displays an impudent disregard for conventions, proving that the Georgians are not afraid of Brecht or his reputation. Presented in swirling, buoyant style, the Caucasian Chalk Circle is a celebration of the humble people and a denunciation of all that is mean and debased in the human spirit.

"Opera, cabaret and circus clowning in Mr Sturua's production, which embraces every kind of theatrical technique, have all been superbly integrated to form an entertainment of the highest order." The Scotsman
All performances will be in the Georgian language.

Richard III Opera Theatre

March 11–15, 17 at 8 pm
March 15 at 2 pm
Duration 2 hr 40 mins including interval

The Caucasian Chalk Circle Opera Theatre

March 19–22 at 8 pm
March 22 at 2 pm
Duration 3 hours including interval
A Res. \$22 \$19 (F) \$15 (SPU)
B Res. \$17 \$14.50 (F) \$12 (SPU)

Proudly sponsored by



AUSTRALIA The Quiet Achiever

Rustaveli

Thalia

Footsbarn

The State Opera of South Australia – The Glittering Gate and The Transposed Heads by Peggy Glanville-Hicks With an international reputation as one of the great women composers of the 20th Century, Peggy Glanville-Hicks was born in this country, yet few Australians have had an opportunity to hear her scores. Her catalogue of works includes four operas, five ballets, nine major symphonic works, several film scores and numerous chamber works.

A student of Nadia Boulanger, Arthur Benjamin, Malcolm Sargent and Vaughan Williams, who referred to her as the only one of his hundreds of pupils with musical genius, Peggy Glanville-Hicks was one of the first to reject emphatically Schoenberg and the 12-tone system. This double bill offers a chance to see and hear the works of a remarkable composer, in productions directed and designed by Ken Campbell-Dobie and conducted by Gerald Krug.

The Glittering Gate Composed as a curtain-raiser, this short piece was first performed in New York in May, 1957. An account of two burglars, haunted by empty beer bottles and trying to break through the gates of Heaven with a safe-cracking device, it was one of the first operatic scores to use electronic sounds.

The Transposed Heads A legend of India set to exotic orchestration with tunes and rhythms from Hindu folk and classical scores. The text is almost entirely from the Thomas Mann novella of the same name and takes the audience through a comic sequence of events as two young Indian men, in love with the same girl and under the hypnotic influence of the goddess Kali, get their heads transposed on to each other's bodies.

The State Opera of South Australia
The Glittering Gate,
The Transposed Heads

Playhouse

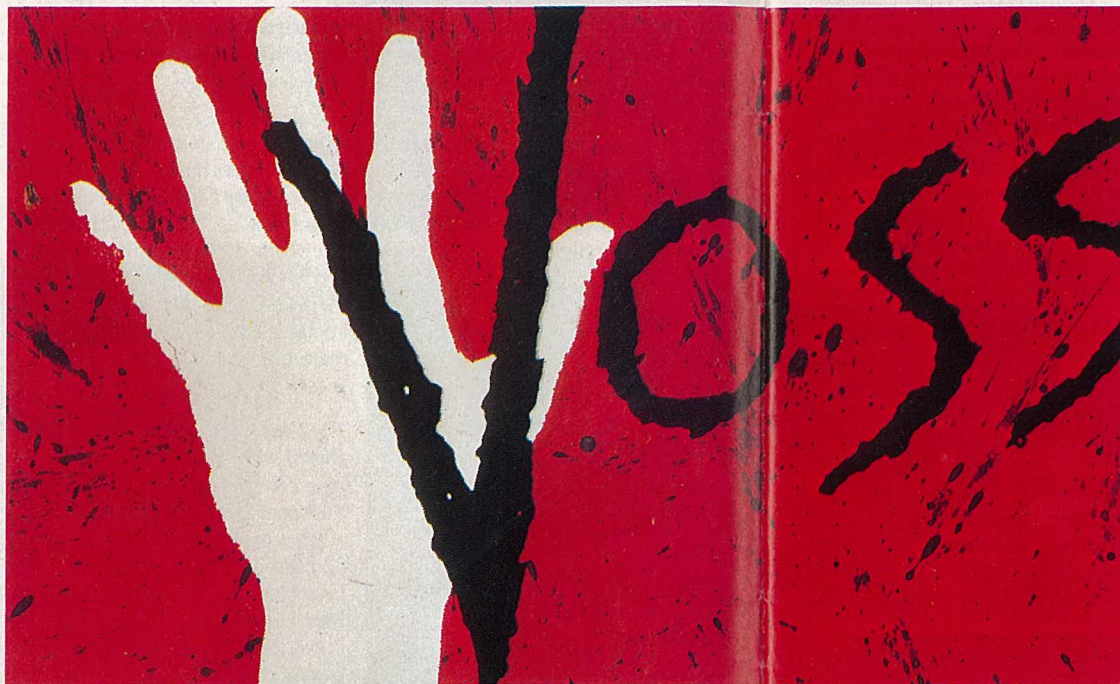
March 20, 22 at 8 pm
March 23 at 2 pm
Duration: 2 hours 15 mins.
including interval.
\$15.50 \$12.50 (F) \$10.00 (SPU)

With the assistance of the
Music Board of the
Australia Council



The Australian Opera – Voss by Richard Meale – World Premiere Sydney, 1845. The German explorer, Voss, is determined to be the first man to cross the continent. He seeks the support of the rich merchant, Bonner, and gathers about him the members of his expedition. A gathering to celebrate the heroic endeavour introduces Voss to Bonner's niece, Laura Trevelyan, a young woman whose uncompromising nature he sees as the equal of his own. While the expedition ends in disaster Laura and Voss, defying convention and the limits of space and time, enter into a correspondence between kindred but warring spirits that is also a marriage – mystic, secret, but the one achievement of Voss' fatal enterprises.

Musically, the opera Voss contrasts the landscape of the epic expedition, and the intimate journey of the human souls involved,



with the social world of a young, wealthy, provincial society. It is the first major work for the operatic stage by Richard Meale, one of Australia's most distinguished composers. The libretto, based on Patrick White's famous novel, is by poet and novelist David Malouf.

Directed by Jim Sharman and designed by Luciana Arrighi and Brian Thompson, Voss reunites the brilliant team who created the 1980 Adelaide Festival production of Death in Venice.

The Adelaide Symphony Orchestra will be conducted by Stuart Challender. Leading the all-Australian cast will be baritone Geoffrey Chard as the explorer; Johann Ulrich Voss, and Marilyn Richardson as Laura Trevelyan, with principal artists from the Australian Opera.

Voss Festival Theatre

March 1 at 6.30 pm
March 3, 6, 8 at 7.30 pm
Duration: approx. 3 hours,
including intervals
A Res. \$34 \$29 (F) \$24 (SPU)
B Res. \$27 \$23 (F) \$19 (SPU)

Proudly sponsored by



In association with the
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Corporation
and assisted by
The Corporation of the
City of Adelaide as a
special Jubilee Project.



The State Opera of South Australia – Boojum by Martin Wesley-Smith – World Premiere

Boojum is a new musical, based loosely on Lewis Carroll's epic poem The Hunting of the Snark.

Taking up where Carroll's story ends, a new and motley search party sets out again in search of the Snark. As Carroll monitors the progress of the expedition from the seedy Wonderland Café it becomes apparent that everything might not be as simple as it seems . . .

With songs ranging from musical comedy through rock to Victorian nursery rhymes played backwards, Boojum is not a children's piece but a work in which children – and the young at heart – will find special delight. Characters include The Baker, The White Knight, Alice, Beaver, Tweedledum and Tweedledee, Boots, The Mad Hatter and many more, including Lewis Carroll and his real-life alter ego the Reverend Charles Dodgson himself!

Composed by Adelaide-born Martin

Peter, Boojum combines vocal, instrumental, electronic and audio-visual elements. It sees the return of director Gale Edwards and musical director Andrew Greene, two of the talents who made The Labours of Hercules such a spectacular success at Come Out '83.

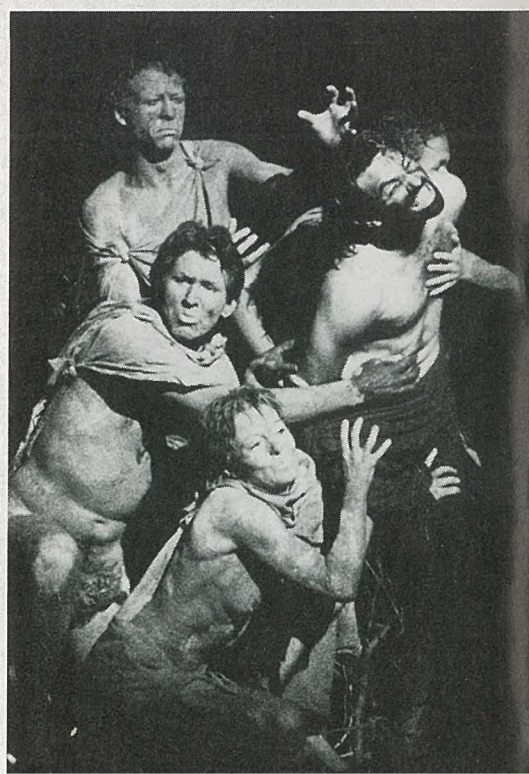
Boojum Scott Theatre

March 10–13, 15, 17–20, 22 at 8 pm
March 14, 21 at 6 pm
Duration approx. 2 hrs. including interval
\$15.50 \$12.50 (F) \$10 (SPU)
Family Ticket (2 Adults & 2 Children) \$35

Commissioned by the Adelaide Festival of Arts, with assistance from the Literature and Music Boards of the Australia Council.



Proudly sponsored by The State Government Insurance Commission



Opera Factory Zurich – Iphigenia by Glück The classical Greek legend of Iphigenia is one of the most powerful anti-war stories ever written. Glück's twin operatic masterpieces Iphigenia in Aulis and Iphigenia in Tauris are given together in a new performing version by the Opera Factory Zurich. This exciting experimental company committed to the development of new form in opera includes Australian expatriates Brenton Langbein who directs the Adelaide Chamber Orchestra from the violin, director David Freeman, and singers Marie Angel, Lyndon Terracini and Lesley Stephenson. Freeman's productions, which include Philip Glass' Akhnaten for the Houston Grand Opera and The English National Opera, leave convention behind to present a genuine opera-alternative, based on the performers' skills as actor-singers.

Iphigenia is sung in English.

Opera Factory / Iphigenia Union Hall

March 11, 13, 15, 17, 19, 20 at 8 pm
Duration: approx. 2 hours 40 mins.
including interval
\$19.50 \$16.50 (F) \$14 (SPU)

With the assistance of Pro Helvetia, Switzerland

Voss

The Glittering Gate & The Transposed Heads

Iphigenia

Boojum

Kazuo Ohno Sitting in the gods at Tokyo's Imperial Theatre one night in 1929, a young gymnast watched, entranced by a performance by Spanish dancer La Argentina.

The experience changed his life, and he became a dancer. Kazuo Ohno made a brilliant career, becoming a legendary figure in Japanese dance; he established the Bhuto style, which changed the whole direction of modern dance in Japan. At sixty he retired, making only very rare public appearances. But in 1976, at an exhibition, he saw a painting which reminded him so vividly of his passion for La Argentina that he was inspired to create a dance in homage to his Muse.

Kazuo Ohno was invited to perform *Admiring La Argentina* at the 1980 Festival of Nancy in France, and Europe was stunned to discover a master whose art was unequalled in the West. Now, at eighty, he makes one of his very rare appearances outside Japan.

The Dead Sea "I imagine ghosts streaming from the long-abandoned fortress, like overflowing flowers. When I danced to this music in Europe, I felt strange spirits staring at me – but in that horror I saw beauty and gorgeousness suddenly blossom."

Admiring La Argentina A magnificent poem of love, defying time and the frailties of the human body. In celebration of a passion, this dance is a hymn to life, and a walk of familiarity with death.



The Dead Sea
The Arts Theatre

March 17-19 at 8 pm
Duration approx. 1 hr 20 mins,
no interval
\$15 \$12.50 (F) \$10.50 (SPU)

Admiring La Argentina
The Arts Theatre

March 21-23 at 8 pm
Duration approx. 1 hr 20 mins,
no interval
\$15 \$12.50 (F) \$10.50 (SPU)

With the assistance of the
Japan Foundation.

Spirit of India Three performances which, in one extended evening, allow us to sample the richness and beauty of India's classical culture.

To enjoy the full impact of the Indian tradition of marathon performances, we suggest that you buy a single ticket for the full evening. However, those who are unable to attend the entire evening concert can buy tickets for the individual performances. There will be a dinner break at 7.15 pm when Indian food will be available.

Ustad Amjad Ali Khan Acknowledged master of the popular stringed instrument the sarod, Amjad Ali Khan plays selected classical and semi-classical ragas of Northern India. A child prodigy and celebrity at the age of 11, Amjad Ali has won many awards, notably the prestigious Indian Padmar Shri, the UNESCO Award, and the title of Kala Ratna – Jewel of the Arts – awarded by the Sangeet Kala Sangam of Bhopal.

Madurai Seshagopalan "Music without ornamentation is like a river bed without water." Seshagopalan is one of India's top carnatic musicians, whose rich voice and versatile veena-playing have brought him meteoric success in his own country and overseas.

Though strictly classical, carnatic music is unwritten music for which there is no adequate system of notation. Stylistically unique and seductively beautiful, it is based on the sounds of nature, and is taught by demonstration. "A genius – musician of the year." Times of India

Jaya Rama & Vanashree Rao Kuchipudi Dance exemplifies the heart of Telegu culture, from the State of Andhra Pradesh in central India. This graceful Hindu dance form, perfected in the 17th Century, makes a feature of using facial expression as well as the combination of flowing and rhythmic movement so typical of South Asian dance.

Jaya Rama and Vanashree Rao combine superb physical control with great artistic discipline, and their performances have brought accolades around the world. "Delicious appearance... delightful collusion... an exhilarating evening." The Times, London

Spirit of India Adelaide Town Hall

March 5, 8 at 6 pm
Ustad Amjad Ali Khan 6 pm – 7.15 pm
Madurai Seshagopalan 8.15 pm – 9.30 pm
Jaya Rama & Vanashree Rao 9.45 pm – 11 pm
3 performances \$16 \$13.50 (F) \$11 (SPU)
2 performances \$12 \$10 (F) \$8 (SPU)
1 performance \$8 \$6.50 (F) \$5.50 (SPU)
Duration 4½ hours inc. dinner break
& interval

With the assistance of the Indian Council for
Cultural Relations



Nederlands Dans Theater "Energy. Pure, naked energy... that dances off the stage like ballbearings off pinball bumpers. That is what makes Czech-born Jiri Kylian one of the most interesting choreographers of the century." Clive Barnes, New York Post

With a mixture of dash, daring and grace, this Dutch company has never stopped making waves since its formation in 1959, when it aimed for a unique mixture of European classical ballet and American modern dance. Under the artistic direction of choreographer Jiri Kylian, working with some of the best dancers from Europe, the USA and Australia the NDT has become one of the most exciting companies in the world.

Touching some common chord of contemporary consciousness normally only struck by rock music, Kylian balances powerful modernity with a romantic element and a touch of melancholy, taking his inspiration from the great symphonic scores of the twentieth century. The repertoire for this season is composed entirely of works choreographed by Kylian, and will be performed with the Adelaide Symphony Orchestra, Adelaide Festival Chorus, The Song Company of Sydney and other soloists, all conducted by NDT Musical Director David Porcelijn.

Program A Festival Theatre

March 12, 13 at 8 pm
Sinfonietta (Janacek)
Heart's Labyrinth (Schoenberg,
Webern, Dvorak)
Symphony of Psalms (Stravinsky)
Duration 1 hr 55 mins inc. intervals

Program C Festival Theatre

March 18, 19, 20 at 8 pm
The Soldier's Tale (Stravinsky)
L'Enfant et Les Sortilèges (Ravel)
Duration 1 hr 50 mins inc. interval

A Res. \$34 \$29 (F) \$24 (SPU)
B Res. \$27 \$23 (F) \$19 (SPU)
Subscription Season Ticket –
3 performances
A Res. \$86 \$73 (F) \$60 (SPU)
B Res. \$68 \$58 (F) \$48 (SPU)

Proudly sponsored by

AWY BANK
in association with the
Australian Elizabethan
Theatre Trust.



Nederlands Dans Theater

Kazuo Ohno

Spirit of India

Awaji Puppets

Kecak Dance

Kecak – The Monkey Dance One of the most haunting and mesmeric experiences of South East Asia, the Monkey Dance has thrilled countless visitors to the island of Bali. Seated in concentric rings around a single lamp, fifty men imitate the sound of monkeys with rhythmic chanting as their leader's incantation tells a traditional Hindu story. In fascinating parallel with the Eastern-influenced music of Philip Glass and David Hykes the Kecak performers give a modern non-religious version of an old exorcist ritual.

They re-enact a battle described in the Ramayana, the epic poem of ancient India, in which hordes of monkeys come to aid Prince Rama as he battles against the evil King Ravana.

"Few of today's avant-garde poets... come anywhere near to weaving so powerful a spell." New York Times
Bring a cushion.

Kecak Amphitheatre

March 10-14 at 8 pm
March 8, 9 at 6 pm
Duration 1 hour,
no interval
\$9 \$7.50 (F) \$6 (SPU)

With the assistance of
the Bali Government



Awaji Puppets 500 years of Japanese tradition have produced the exquisite Awaji puppets, which pre-date Bunraku. Two-thirds of life size, sumptuously dressed and with articulated eyes, ears and fingers, each one needs three people to bring it to life – a master puppeteer in ceremonial dress works the head and right hand, while two black-hooded assistants operate the left arm and legs.

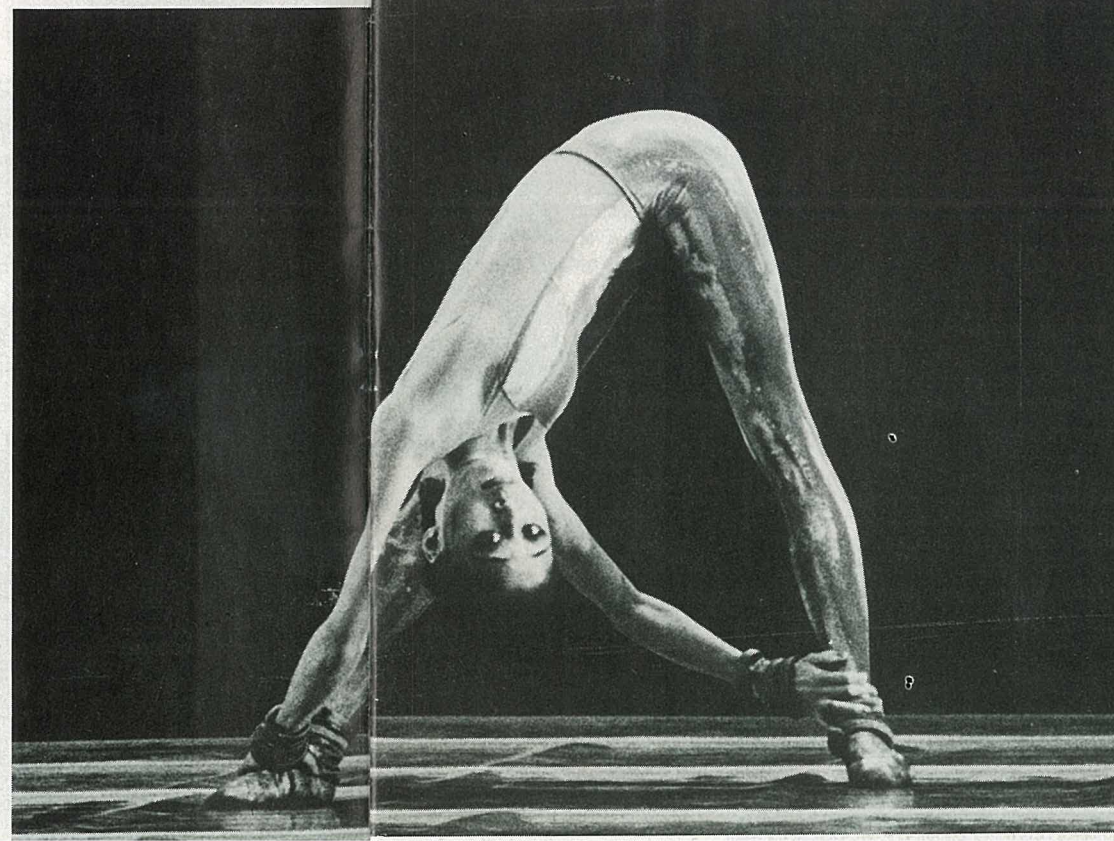
The skill of the narrator, chanting the story with every subtlety of meaning conveyed by the tone of voice, makes it possible to follow the story without understanding a single word. Music is provided by traditional Samisen players.

Full length evening performances by this remarkable company are supplemented by shorter lunchtime and early evening shows which give audiences the chance to see two complete stories in 50 minutes.

Awaji Puppets Royalty Theatre

March 10, 15 at 8 pm
March 15 at 2 pm
Duration approx. 2 hours
including interval
\$13 \$11 (F) \$9 (SPU)
March 12, 14 at 1 pm
March 12, 13, 14 at 6 pm
Duration approx. 50 mins,
no interval

\$9 \$6.50 (F) \$5.50 (SPU)



Laurie Anderson "Language is a virus from outer space and Laurie Anderson's got it bad."

The New York Times called her 'without question, the hottest new vanguard pop performer in America.' Rolling Stone declared 'Laurie Anderson could change the way we look at music.' Her London debut in 1983 sold out immediately, and The New York Times says "she has forged a new kind of musical theatre, helped create a whole new audience and pointed a way for the opera of the future."

In a world where yesterday's superstars are today's birdcage-liners, Laurie Anderson is far too smart to get covered in millet seed.

A performance artist since 1972, she became a household name in 1981 when her single O Superman topped the charts all over the world. Anderson combines her skills as musician and sculptor to present an open-ended collage of animated cartoons, spoken anecdotes, electronic pop and astonishing sound effects. The net effect is a surreal evocation of the diversity, clatter and craziness of the world around us.

"Performance art? Hell, that means avant-garde elitists electrocuting goldfish on stage, doesn't it? I mean, this woman's accessible."

Melody Maker

Laurie Anderson Festival Theatre

March 22 at 8 pm
Duration approx. 2 hours, inc. interval
\$21 \$18 (F) \$15 (SPU)

In association with Greg Hocking and Tim Woods



Illusion – A Surrealistic Pantomime World Première

Combine the talents of Australia's leading exponents of words, performance, music and design, and the extraordinary result is ... Illusion!

A story with rock 'n roll, dancing, puppets, film, slides, four-track Dolby sound, reptiles, junkies and other strange creatures. A rock clip that is glowing with life.

A city terrorised by mystery deaths. People are under the illusion that they are American. The beat is insistent. The CIA and the Prime Minister going to court. Illusion is a modern fable and the Glowing Man is everywhere ... plus EYE WITNESS accounts.

Story & words – Peter Carey ... Bliss ... Illywhacker ... Miles Franklin Award 1984

Concept & realisation – Mike Mullins ... The Lone Anzac ... A Human Animal ... Creator: The Performance Space

Music & Sound – Martin Armiger ... The Sports ... Empty Beach ... Sweet & Sour ... Producer of the Year: Countdown Awards 1984

Design engineering – Matthew Lorrimer ... 1984 Oils National Tour ... Dynamic Hepnotics clip

Illusion Regent Cinema 1

March 7, 8, 10–15, 17–22 at 8.30 pm

March 14, 21 at 11 pm

March 8, 15, 22 at 3 pm

Duration approx. 70 mins, no interval

\$15 \$12.50 (F) \$10.50 (SPU)



Philip Glass "Intense, driving hypnotic music that stands over you with hands on hips, demanding submission." Joseph McLellan, Washington Post
Since Glass's music burst from the lofts and rock clubs in New York in the 70's its driving rhythms and dreamy counterpoint have mesmerised straightfaced symphonic types and laid-back rock lovers alike.

Philip Glass is undoubtedly one of the major musical influences of today. One of the notable features of his work is his ability to cross frontiers, not only musically but also between artforms, with an output as diverse as it is prolific.

In 1976 he collaborated with American director/designer Robert Wilson to produce his first opera, the legendary Einstein on the Beach, which was premiered at the Avignon Festival and went on to two sold-out performances at the Metropolitan Opera in New York. In 1981 he wrote the score for the enormously popular art film Koyaanisqatsi. His third full-length opera, Akhnaten, was commissioned and premiered by the Stuttgart Opera and has been performed by the Houston Grand Opera and the English National Opera. In 1984 Glass was commissioned to compose music for the opening ceremonies of the 1984 Olympic Games in Los Angeles, and he wrote the score for the film Mishima which took out the award for Best Soundtrack at Cannes in 1985. Following only Stravinsky and Aaron Copland into an exclusive CBS Masterworks recording contract, Glass has moved from deceptive simplicity towards richer, more exuberant orchestral treatments, evoking both meditative trance and feverish excitement.

For more than a decade Philip Glass has maintained a musical Ensemble that plays his works exclusively. "We do 40 concerts a year now, which is just enough to keep this band together. I've been playing with some of these people for 14 years. I guess you can compare our relationship to that of the Ellington band, we're so close." The Philip Glass Ensemble has toured extensively in the United States and Europe, and made their Japanese debut in 1983.

The Philip Glass Ensemble will give one concert, and will play live for the Australian Dance Theatre performances of Glass' commissioned work A Descent into the Maelström.

Philip Glass Ensemble Festival Theatre

March 9 at 8 pm
Duration approx. 2 hours, including interval
\$21 \$18 (F) \$15 (SPU)

With the assistance of the United States Information Agency

The Wooster Group – L.S.D. (... Just the High Points ...) "Surreal, exhilarating, dangerous and as mind-bending as its title." The Boston Globe

One of the most provocative and significant theatre companies to have survived the 70's label of 'experimental', the Wooster Group is now amongst the most influential American performance groups responsible for re-shaping theatrical form. Their wild and often controversial animated collages drawing from such diverse sources as Dada, surrealist theatre and post modernism, laced with a rich vein of humour, have earned them a reputation as aesthetic wizards.

L.S.D. (... Just the High Points ...) is a visionary epic of explosive brilliance that deals with ecstasy and demonism, the search for higher consciousness and the roots of social and political hysteria. Built in four sections, it explores two periods of social and moral unrest in the United States: the 1950's and 60's beat generation and psychedelia of Kerouac, Ginsberg, Leary and Burroughs, and the 1690's witchcraft hysteria in Salem, Massachusetts. It develops the Wooster Group's singular style to new and giddy heights, creating an astonishing, thoughtful and very moving performance.

"A seething mixture of bitter comedy and slapstick tragedy, crammed with indelible images and stunningly original stagecraft." Christian Science Monitor

The Wooster Group The Arts Theatre

March 1, 3, 4, 6, 7, 8, 10, 11, 13, 14
15 at 8 pm

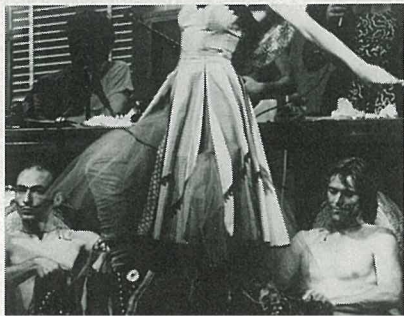
March 2, 9 at 5 pm

March 8, 15 at 2 pm

Duration 2 hours inc. interval

A Res. \$16 \$13.50 (F) \$11 (SPU)

B Res. \$13 \$11 (F) \$9 (SPU)



Australian Dance Theatre – A Descent into the Maelström – World Première

A Descent into the Maelström promises to be one of the most sensational events of the 1986 Adelaide Festival. Inspired by the short story of the same name by the master of mystery and suspense, Edgar Allen Poe, this multi-media dance work will burst onto the Opera Theatre stage out of a unique collaboration between an extraordinary group of major contemporary artists.

With a specially commissioned score from Philip Glass performed live by his Ensemble, choreography by the explosive Molissa Fenley (who made her Australian debut at the 1984 Festival in her own remarkable work, Hemispheres) and inventive design by Australian Eamon D'Arcy, A Descent into the Maelström is directed by Matthew Maguire, whose subtle, imaginative and intelligent theatre work has brought high critical acclaim in his native New York.

The Australian Dance Theatre, whose young dancers have gained world-wide recognition for their energy and commitment, perform the premiere of a new work of international significance that crosses the boundaries between dance, music and visual theatre.

Australian Dance Theatre Opera Theatre

March 3–8 at 8.30 pm
March 8 at 2.30 pm
Duration approx. 1 hour, no interval
\$18 \$15 (F) \$12.50 (SPU)
\$15 \$12.50 (F) \$10.50 (SPU)



Jan Fabre – The Power of Theatrical Madness

"Jan Fabre has already restructured theatre and immeasurably broadened its potential". Time Out
Pina Bausch and Mizu no Eki prepared us for this – now The Power of Theatrical Madness demonstrates the vitality of the European avant-garde. Jan Fabre presents a fresh and outrageous critique which alternates passages of languid sensuality, others more perverse, cruel, glamorous – and maddening. The fairy tale of the Emperor's new clothes is like a continuous thread throughout a

performance concerning the sweetness and danger of love. And Fabre's point of departure is the ambiguity and hypocrisy of theatre itself. Once seen, Fabre's images become rooted in the mind's eye; a blindfolded opera singer in full aria balances on the edge of the orchestra pit, lashing out with a carving knife at her partner; officials in uniform whistle The Blue Danube as the space is swept clean of seventy smashed plates; two kings dance a naked tango as fifteen live frogs leap across the stage ... "not to be missed by anyone remotely interested in new developments in European theatre ... stunning and compelling". The Face.

Not a show for those with a bus to catch. The Power of Theatrical Madness lasts for 4½ hours. Although there is no formal break, the audience is free to come and go, and refreshments will be available in the Bistro throughout.

Jan Fabre The Playhouse

March 17, 19, 21, 23 at 7 pm

Duration 4 hrs 30 mins, no interval

\$19.50 \$16.50 (F) \$14 (SPU)

Proudly sponsored by BP Australia Ltd.



Philip Glass



Laurie Anderson

Jan Fabre

Illusion

Wooster Group



Under the Sun – Mr. Halley and the Night of Comets

The Festival's Opening Celebrations kick off with a bang, a fizz and lots of whizz-bangs! Mr. Halley is handed an Olympic torch and sets out to reach the fuse of the comets on the other side of the Torrens River. Battered, burned and soaking wet, he finally reaches the other side by hijacking a Royal vessel inhabited by sword-fighting politicians and a giant opera singer... A firework display of such splendour will follow that Guy Fawkes in his envy will beat his coffin lid to sawdust!

March 1, 7pm-10pm Elder Park

Proudly sponsored by State Bank



Bitumen Theatre Company Throughout the Festival – anywhere! Hanging by their toes from skyscrapers, materialising from manhole covers, or simply frozen like statues in display windows, this intrepid troupe will entertain you, soothe you, or frighten you to death... be prepared!

Throughout the Festival – anywhere!

Proudly sponsored by Streets Ice Cream Pty. Ltd.,



Life on the Plaza Food, drink and a range of hand-made treasures will be available at a bazaar shaded by crazy palms. A stage will carry daily performances of music, theatre and dance, while silent Australian films will run nightly. Works of art will spring up in the garden beds like giant sun flowers.

March 1-23 Festival Centre Plaza

Crafts Fair South Australia's finest in Adelaide's greenest inner-city haven, will show you why this State is an acknowledged hot-bed of new ideas. A weekend to wander with your mouth wide open through a craft wonderland of inspiration and invention.

March 8, 9 Elder Park

PVC Orchestra – 'Beat your own drum' You can do just that by first making your own drum (or flute, or didgeridoo) from PVC pipe and skins at a workshop in Elder Park, and then by playing in a gigantic orchestra on the night of the PVC Ball a week later... and if you haven't made a drum, you can still have as much fun by being at the ball in your most elegant rubbish! You might win the worst-dressed award...

Workshop: March 8, 9 at Elder Park
PVC Ball: March 15 on the Plaza

Procession of a Thousand Visions 5,000 folkloric dancers, musicians and procession artists flanked by 60 roller-skated lantern bearers and 30 caparisoned camels will dance forward and stop at each King William Street intersection, where mammoth puppets representing different lands will join together. Sections of the planet Earth transported by the camels will be unloaded at Victoria Square, assembled and lifted high in the air as all sing a world song holding sparklers aloft... and there will be food and drink, and the multitude will dance as they have never danced before... a fitting finale to the 1986 Festival and pointer to the continuing celebrations of South Australia's Jubilee 150.

March 23 at 7pm-11pm
From Elder Park to Victoria Square

With special assistance from the Jubilee 150 Arts Program

Proudly sponsored by Shell Australia Limited



... and keep your eyes on the city's light poles, there's a rumour that they'll metamorphose...

Billie Whitelaw – Rockaby by Samuel Beckett "It's possible that you haven't really lived until you've watched Billie Whitelaw die." New York Times

An evening of three hypnotic Beckett works – the narrative fragment Enough, and two playlets, Footfalls and Rockaby, presented by Beckett's most eminent interpreter.

Since she first appeared in Beckett's Play in 1964 at the National Theatre in London, Beckett himself has been Billie Whitelaw's close guide and mentor, working with her on every production of his plays in which she has appeared. Described by one critic as "the voice, body and soul of Samuel Beckett", Whitelaw refuses to intellectualise his plays, insisting that "What you see is it. Academics can discuss the meaning of the plays; that's their problem, not mine. I often want to say to intellectuals 'Enter the theatre as a little child'"

Beckett has written a number of his plays for Whitelaw: "Beckett says that when he writes he hears my voice. When I perform I hear his. So what you've got coming out of my mouth is a mixture of my voice and his, and I think that's unique."

"Mr Beckett and Ms Whitelaw make time stop, and it's a sensation that no theatregoer will soon forget." New York Times

"The beautiful, witty presence of Billie Whitelaw makes a true event out of Rockaby." The New Yorker

"The most rivetting theatrical image of the season." Newsweek

Billie Whitelaw
Union Hall, Adelaide University

March 2-6 at 8.30 pm
Duration approx. 1 hr 20 mins inc. interval
\$13 \$11 (F) \$9 (SPU)

By arrangement with the Gordon Frost Organisation



Troupe – The Last Drive-In on Earth by Gavin Strawhan – World Première

"There was this nurse see, who knocked off after late shift one night and went out to her car. Well no sooner had she taken off when she notices this car right up her tail with high beam on. She tries to lose him but he just sticks there all the way home. When she gets there she sits on her horn till her boyfriend races out to see what's up. He grabs the bloke from the car behind and says 'what's your game'. He says 'look in the back of her car'. Sure enough there's this creep in the back with a bloody great knife. This other fella had spotted him getting in her car but she took off before he could warn her.

It's a true story. Well, nearly true. Well, er, it could've happened."

Inspired by Jan Harold Brunrand's The Vanishing Hitchhiker, this production, directed by Venetia Schruder, explores the extraordinary phenomenon of urban myths, and ends up head first in the murky world of adolescent sexuality.

"Urban Myths' chief ally in the business of flesh-crawling and hair-raising is the automobile, and sure enough where cars gather and teenagers muck around that's where you'll find legends lurking and the whole world of adolescent sexual fears revealed... where's that? Why the last drive-in on earth of course."

The Last Drive-In on Earth Troupe Theatre

March 1, 4-8, 11-15, 18-22 at 8 pm

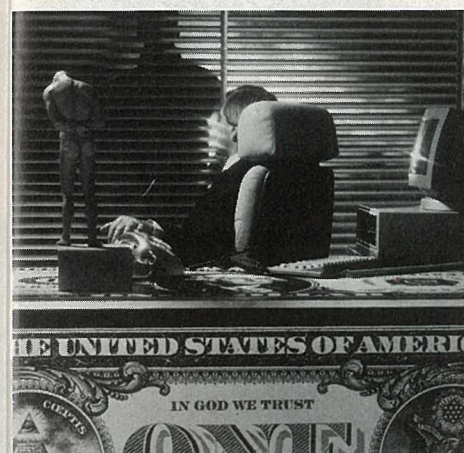
March 2, 9, 16, 23 at 6 pm

Duration 2 hours inc. interval

\$9 \$7.50 (F) \$6 (SPU) \$2 (child)

State Theatre Company of South Australia – Dreams in an Empty City by

Stephen Sewell – World Première Stephen Sewell's Dreams in an Empty City is the powerful account of an ageing Australian businessman, living in the international world of high finance and full of self-loathing, whose love for an actor triggers treachery, murder and tragedy. As with Sewell's brilliant The Blind Giant is Dancing, one man's tragedy is the event which reveals a society at breaking point, its contradictions laid bare, the gap between public and personal life destroyed. Dreams in an Empty City is a rich, provocative play from a major Australian playwright, directed by Neil Armfield with design by Stephen Curtis and music by Alan John.



Dreams in an Empty City
The Playhouse

March 1, 3-8, 10-15

at 7.30 pm

March 5, 8, 12, 15 at 2 pm

Duration approx. 3 hrs

30 mins inc. interval

\$15 \$12.50 (F)

\$10.50 (SPU)



Aboriginal Arts With the assistance of the Aboriginal Arts Board of the Australia Council the Festival will include a major representation of Aboriginal performers in the final week of the Festival.

The program is still being developed as this brochure goes to press, so watch out for details of performances and times as they are released.

March 16-22 Amphitheatre

With the assistance of the Aboriginal Arts Board.

Magpie Theatre – The Small Poppies by David Holman – World Première

The Small Poppies is a play about one of the most significant landmarks in a child's world... the first day of school.

Written by David Holman, author of the 1984 Adelaide Festival hit No Worries, it explores the traumas and joys of childhood with all the sensitivity and humour which distinguishes Holman as a chronicler of youth.

Researched in South Australian schools and aided by the memories of many Australians old and young, The Small Poppies will take you back to that unforgettable day in your life.

Directed by Geoffrey Rush, with music composed by Moya Henderson.

The Small Poppies Theatre 62

March 1 at 1pm

March 5, 12, 19 at 5pm & 8pm

March 6, 7, 13, 14, 20, 21 at 7.30pm

March 8, 15, 22 at 2pm & 6pm

Duration 1 hr 30 mins including interval

\$8 \$6.50 (F) \$5.50 (SPU)

Sponsored by Youth Benefits Limited, supported by

Levi Strauss (Australia) Pty Ltd

Sewell/State Theatre Company

Whitelaw/Beckett

Troupe

Holman/Magpie

Aboriginal Arts

Under the Sun

Michel Lemieux – Solide Salad "Michel Lemieux performs with the kind of concentrated energy ordinary mortals reserve for sex . . ." says the Montreal Gazette.

Prowling hawk-eyed, or clowning like a precocious child, Lemieux sings – sometimes like a synthesizer, sometimes like a contralto. He's not just a one-man band, he's a one-man art gallery too – his performances include live and pre-recorded music ranging from New York funk and techno-pop to opera.

Michel Lemieux

Hilton International



March 12-16 at 9 pm
Duration 80 mins, no interval
\$16 \$13.50 (F) \$11 (SPU)
With assistance from the
Canadian Department for
External Affairs and the
Government of Quebec.

Proudly sponsored by



Spalding Gray "The Gray persona could be characterized as an incorrigible witness, a conductor or mirror, well, sponge." American Theatre

"Armed only with a glass of water, which he sips during strategic pauses, and a notebook, Gray sits at a table and holds forth . . . it is drama boiled down to its essential ingredients: a storyteller, his material, and his witnesses." Boston Globe

Swimming to Cambodia In this two-part monologue Spalding tells stories about acting in his first feature film *The Killing Fields*, which was shot in Thailand in the spring of 1983. His stories and associations weave and wander through a brief history of the American bombing of Cambodia, to the dance halls of Bangkok and into the Gulf of Siam, through Krumville and at last to Hollywood.

"When I got to Hollywood, all my Cambodian friends from Long Beach, who had acted in the movie with me, wanted help finding an agent. I wanted to help but I couldn't imagine where they'd find work. Then I had a vision of this new Cambodian sit-com called A.K.A. POL POT."

Sex and Death to the Age 14 Gray's first encounters with death and his adolescent sexual-initiations while growing up in Rhode Island.

Booze, Cars & College Girls Stories from Gray's teenage years

Life and Death of a Hollywood Extra The poor and unknown Spalding Gray brushes with the rich and famous of Hollywood. A new monologue!

Interviewing the Audience Spalding: "Do you have any last words before you sit down?" Woman: "Yes. To the women in the audience; don't feel so responsible. Most women think it's their fault when it rains at a picnic."

Spalding Gray

The Space

Swimming to Cambodia Part I

March 17, 19, 21 at 8 pm

March 22 at 5:30 pm

Swimming to Cambodia Part II

March 18, 20, 22 at 8 pm

Duration approx. 1 hr 30 mins each, no interval

\$14 \$12 (F) \$10 (SPU)

Spalding Gray

Little Theatre

Sex & Death to the Age 14

March 10, 11 at 11 pm

Booze, Cars & College Girls

March 12, 13 at 11 pm

Life & Death of a Hollywood Extra

March 14, 15 at 11 pm

Duration approx. 60 mins each,

no interval

\$10 \$8.50 (F) \$7 (SPU)

Spalding Gray

Arts Theatre

Interviewing the Audience

March 15 at 5 pm

Duration approx. 2 hours

\$10 \$8.50 (F) \$7 (SPU)

Proudly sponsored by

ORLANDO CARRINGTON

Fine Champagne



Bobby McFerrin "One of the world's most original, gifted beings." Echoes "Joyful a cappella acrobatics . . . as entertaining as they are technically astounding." Variety

"McFerrin is the singer of the 80's" Cashbox

Singing totally unaccompanied, McFerrin produces one of the most spellbinding sounds on the jazz scene and has developed a reputation as quite simply the best jazz singer in the world. His vocal pyrotechnics and laid-back presentation make for real good-time performances and devoted audiences. Don't miss *The Voice!*

Bobby McFerrin Hilton International

March 7, 8, 10, 11 at 9 pm

Duration approx. 1 hr 30 mins

including interval

\$16 \$13.50 (F) \$11 (SPU)

Proudly sponsored by

TAA. The friendly way.

Official Domestic Carrier to
the 1986 Adelaide Festival



The Fezbah You've just been knocked sideways by some great theatre . . . you need to talk.

You've just plumbed the depths of some great music . . . you need to clean your ears out.

You've just had a great meal . . . you need to be entertained.

You've just woken up . . . you need a heart-starter.

Catch the action at the Fezbah, the Festival late show. Live music nightly from Ten Part

Invention, John Pochee's hot new band from Sydney, and other combos. Special

performances by stars of Festival and Fringe.

Open Monday to Saturday for 3 weeks from

March 1. See you there.

The Fezbah Festival Theatre Piano Bar

March 1, 3-8, 10-15, 17-22 from 11 pm

Duration: until you drop!

Season ticket \$20 Single Tickets \$6

Friends of the Festival: Free admission

March 1, 3-8, 10-15, 17-22 from 11 pm

Duration: until you drop!

Season ticket \$20 Single Tickets \$6

Friends of the Festival: Free admission

March 1, 3-8, 10-15, 17-22 from 11 pm

Duration: until you drop!

Season ticket \$20 Single Tickets \$6

Friends of the Festival: Free admission

March 1, 3-8, 10-15, 17-22 from 11 pm

Duration: until you drop!

Season ticket \$20 Single Tickets \$6

Friends of the Festival: Free admission

March 1, 3-8, 10-15, 17-22 from 11 pm

Duration: until you drop!

Season ticket \$20 Single Tickets \$6

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March 1, 3-8, 10-15, 17-22 from 11 pm

Duration: until you drop!

Season ticket \$20 Single Tickets \$6

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March 1, 3-8, 10-15, 17-22 from 11 pm

Duration: until you drop!

Season ticket \$20 Single Tickets \$6

Friends of the Festival: Free admission

March 1, 3-8, 10-15, 17-22 from 11 pm

Duration: until you drop!

Season ticket \$20 Single Tickets \$6

Friends of the Festival: Free admission

March 1, 3-8, 10-15, 17-22 from 11 pm

Duration: until you drop!

Season ticket \$20 Single Tickets \$6

Friends of the Festival: Free admission

March 1, 3-8, 10-15, 17-22 from 11 pm

Duration: until you drop!

Season ticket \$20 Single Tickets \$6

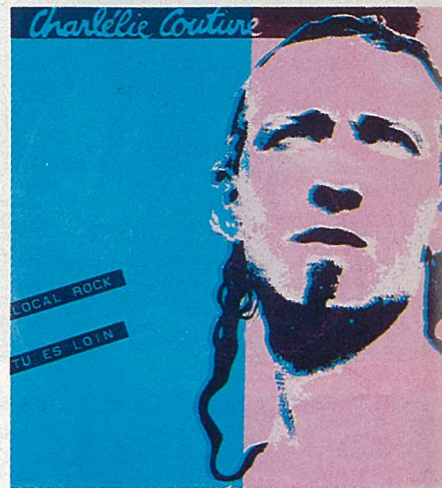
Friends of the Festival: Free admission

March 1, 3-8, 10-15, 17-22 from 11 pm

Duration: until you drop!

Season ticket \$20 Single Tickets \$6

Friends of the Festival: Free admission



(The Late) Los Trios Ringbarkus – Sort of a World Première Australia's internationally renowned comedy duo, Los Trios Ringbarkus, return to the Festival with a brand new late night confection for the delectation of the sophisticated theatre consumer. Los Trios may well use the full, extensive, highly technical, everything-that-opens-and-shuts resources of the Adelaide Festival Theatre as they've never been used before – and then again they might not . . .

In any case remember to book early as there are only 2,000 seats available per show and you don't want to be in the front row, do you?

"Once again, Los Trios have taken the Edinburgh Festival by storm – a delight." The Scotsman, August 1985

"A precise cocktail of the ingredients of true comedy." Sunday Times



Los Trios Ringbarkus

Adelaide Festival Theatre

March 11-15, 17-20 at 11 pm

Duration approx. 60 mins, no interval

\$11.50 \$9.50 (F) \$8 (SPU)

Charlélie Couture Which French rock star writes lyrics that have been compared to those of Tom Waits, David Byrne and Paul Weller . . .

was the first French artist signed by the international Island Records company . . .

was nominated for a Cezar for his score for the hit French movie *Tchao Pantin* . . .

dresses like a beatnik on a hiking holiday . . .

refuses to live in Paris . . . ?

Don't know? Charlélie Couture. Never heard of him? You soon will. Couture is France's most progressive rock artist, performing a mixture of jazz, rock and rhythm 'n blues in a highly individualistic style. Three gold albums (*Crocodile*, *Quoi Faire?* and *Poèmes Rock*), triumphant tours of Canada, Switzerland, France and Belgium, and a massive success at Paris' Palais des Sports, and Couture is good and hot. Catch him now!

Charlélie Couture

Hilton International

March 3 at 9 pm

Duration approx. 2 hours including interval

\$16 \$13.50 (F) \$11 (SPU)

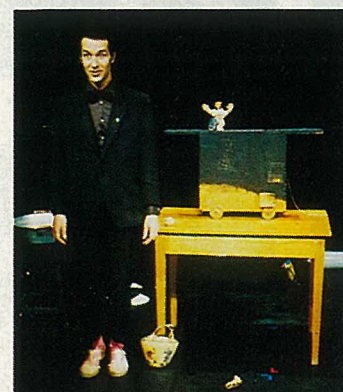
With the assistance of the Alliance Francaise

Jacques Templero Brussels and Amsterdam were enchanted by these table theatre performances created by Théâtre Manarf and performed by Jacques Templero.

Charming, tender, whimsical and very French, this miniature theatre opens a door onto the silent dreams of our youth.

Paris Bonjour "The characters of Paris Bonjour are made with clay, pieces of cloth, plastic, mud . . . Albert is the only human being in this play. The characters talk without words – or nearly – but with gestures, whistlings and strange sounds, and they become kinds of words and make sentences . . . so the audience can build a story. It's like reading objects instead of reading words."

Intimes, Intimes "In this play I'm a clown who tells the story of Little Red Riding Hood, but without words. Little Red Riding Hood is a small green apple. The wolf is a fresh head of a carnivorous fish



and he smells very bad. The mother is nearly nothing, and Grandmother is an old hot boiled potato. The hunter is the hand of the silent clown with a real small gun."

Paris Bonjour

Little Theatre

March 1-4, 6-9 at 11 pm

Duration 1 hr 10 mins, no interval

\$10 \$8.50 (F) \$7.50 (SPU)

Intimes, Intimes

Little Theatre

March 4, 6, 7 at 1.10 pm

Duration 35 mins, no interval

\$8 \$6.50 (F) \$5.50 (SPU)

Spalding Gray

Bobby McFerrin

Michel Lemieux

Charlélie Couture

Los Trios Ringbarkus

Big Apple Comedy

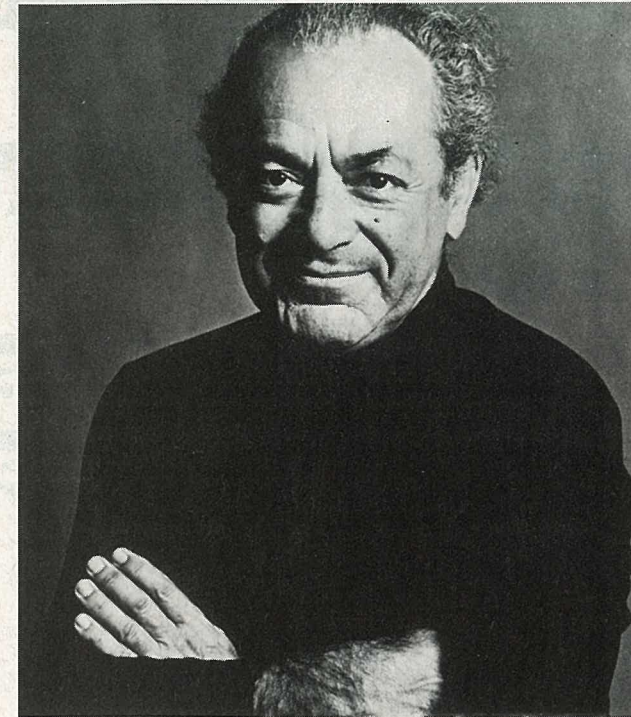
Jacques Templero

Fezbah

Australian Youth Orchestra conducted by Alexander Schneider A highly successful overseas tour by the Australian Youth Orchestra in 1984 drew enthusiastic responses from audiences and critics in Britain and Europe.

For the 1986 Festival the AYO will be conducted by Alexander Schneider. Conductor, violinist, chamber musician, concert organizer, devoted musical teacher and counsellor of young musicians, Schneider has had an enormous impact upon musical life in the United States since 1938, when he arrived in America with the Budapest String Quartet, of which he was a member for twenty-three years. Critics have spontaneously applauded his work with young musicians which generates "a special radiance that embraces audiences and performers alike." Alexander Schneider was born in 1908. "As one starts to get older," he smiles, "one begins to understand a little more about the music. Temperament you must have to start with, but then you get some ideas on expression. It is very important, I think, not to just take music out of the freezer and bake it."

Each program features a major Stravinsky score and the appearance of an outstanding soloist - brilliant American clarinetist Richard Stoltzman in Mozart's much-loved Clarinet Concerto, Gidon Kremer - "the greatest violinist in the world" - in the ever popular Beethoven Concerto, and Elizabeth Campbell, the outstanding young Australian mezzo soprano and rapidly rising star on the operatic scene, in Berlioz' exquisite Nuits d'Été.



Australian Youth Orchestra / Schneider Festival Theatre

March 16 at 8 pm
Stravinsky: Suite, The Firebird (1919)
Mozart: Clarinet Concerto K.622
Soloist: Richard Stoltzman
Tchaikovsky: Symphony No. 6, Op. 74 (Pathétique)
Duration 2 hrs 10 mins, including interval

March 21 at 8 pm
Brahms: Variations on a Theme by Haydn, Op. 56a
Stravinsky: Symphony in Three Movements
Beethoven: Violin Concerto, Op. 35
Soloist: Gidon Kremer
Duration 1 hr. 50 mins, including interval

March 23 at 8 pm
Stravinsky: Suite, Pulcinella
Berlioz: Nuits d'Été, Op. 7
Soloist: Elizabeth Campbell, mezzo soprano
Beethoven: Symphony No. 3, Op. 55 (Eroica)
Duration 2 hrs 10 mins including interval

A Res. \$20.50 \$17 (F) \$14 (SPU)
B Res. \$16 \$13 (F) \$11 (SPU)

Subscription Season Tickets for all 3 programs:
A Res. \$50 \$44 (F) \$36 (SPU)
B Res. \$40 \$33 (F) \$28 (SPU)

Proudly sponsored by Santos



Richard Stoltzman Stoltzman, like James Galway and John Williams before him, has become a superstar in the world of classical music. A clarinetist who performs to huge audiences around the world, he takes special delight in knocking the stuffiness out of concert performances. Born in San Francisco the son of a jazz saxophonist, Stoltzman bounces happily across the boundaries of the classical, jazz and pop repertoires.

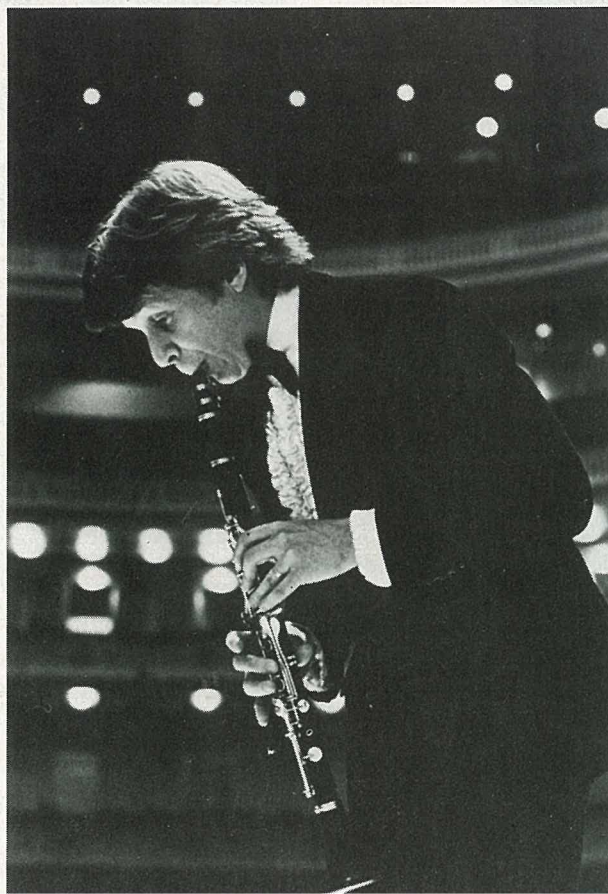
Applauded by audiences everywhere for his virtuosity, musicianship and sheer personal magnetism, he received a Grammy Award for best chamber music performance in 1983.

Richard Stoltzman performs as soloist with the Australian Youth Orchestra, and in recital at the Town Hall with Bill Douglas on piano and bassoon.

Richard Stoltzman Adelaide Town Hall

March 12 at 8.15 pm
Debussy: La Fille aux Cheveux de Lin and Arabesque II
Reich: New York Counterpoint for clarinet & tape
Bach: Inventions for clarinet & bassoon
Poulenc: Sonata for clarinet & piano
Thomas McKinley: Entrata for solo clarinet
Jazz selections from works by Charlie Parker, Thelonius Monk, Carla Bley, Keith Jarrett and others
Duration approx. 2 hours inc. interval
A Res. \$16.50 \$14 (F) \$11.50 (SPU)
B Res. \$14 \$12 (F) \$10 (SPU)

Proudly sponsored by



Gidon Kremer



Valery Afanassiev



Thomas Zehetmair



Tabea Zimmermann



Irena Grafenauer



Mischa Maisky

Mostly Music: Gidon Kremer presents Lockenhaus in Australia Lockenhaus is a quiet little town on the Austro-Hungarian border. Each summer since 1981 it has come alive with one of the most unusual music festivals. The spirit of Lockenhaus is one of friendship, humour and intense communication, as leading musicians from all over the world gather for a period of very involved chamber music making.

The central figure in all of this is the Russian violinist Gidon Kremer, hailed by Herbert von Karajan as "the greatest violinist in the world." Winner of the Tchaikovsky Competition in 1970, the now 38 year old violinist was already a legend in the West before his first appearance there. Since his New York debut in 1977, he has been in continual demand to perform all over the world.

At Lockenhaus Gidon Kremer gathers together his friends, both established musicians and rising young stars, and for his first visit to Australia he brings with him brilliant Russian pianist Valery Afanassiev, fellow violinist Thomas Zehetmair, violist Tabea Zimmermann, flautist Irena Grafenauer and cellist Mischa Maisky. In two concerts with the Australian Chamber Orchestra, each work features one or more of these artists as soloist. Gidon Kremer and friends will also play two programs of chamber music.

Kremer has a well deserved reputation for ingenious program building. Apart from such favourites as Mozart's Sinfonia Concertante and Schubert's great Piano Trio in B flat, the programs include works by two Soviet composers who are attracting considerable attention in the West - Alfred Schnittke, many of whose violin works are a direct result of the tireless advocacy of his music by Gidon Kremer, and Arvo Pärt, an Estonian whose delicately scored and evocative music holds an immediate appeal.

On March 20th Gidon Kremer will give a recital with pianist Valery Afanassiev. The program will include Bartok's magnificent Sonata No. 1 and the Fantasy by Franz Schubert, a work which combines lyricism and astonishing bravura. Kremer will complete his Festival appearances as soloist with the Australian Youth Orchestra in Beethoven's Violin Concerto.

Mostly Music/Australian Chamber Orchestra Festival Theatre

March 5 at 8 pm
Haydn: Cello Concerto in C
Frank Martin: Ballade
Haydn: Double Concerto in F for violin and piano
Mozart: Sinfonia Concertante for violin and viola, K.364
Schnittke: Moz-Art
Duration approx. 2 hours including interval

March 7 at 8 pm
J.C. Bach: Double Concerto for violin and cello
Hindemith: Trauermusik
Mozart: Concertone for flute and violin, K.V.190
Pärt: Tabula Rasa
Mozart: Piano Concerto in C Minor, K.491
Duration approx. 2 hours, including interval

A Res. \$22 \$19 (F) \$15 (SPU)
B Res. \$17 \$14.50 (F) \$12 (SPU)

Mostly Music/Gidon Kremer and Friends Adelaide Town Hall

March 17 at 8.15 pm
Beethoven: Serenade for flute, violin and viola, Op. 25
Schnittke: String Trio (1985)
Ravel: Duo for violin and cello
Mozart: Piano Quartet in E flat, K.493
Duration approx. 2 hours including interval

March 18 at 8.15 pm
Mozart: Duo for violin and viola
Schubert: Piano Trio in B flat, Op. 99
Prokofiev: Duo for two violins, Op. 56
Florent Schmitt: Flute Quartet
Mozart: Flute Quartet K.285
Duration approx. 2 hours including interval

A Res. \$18 \$15 (F) \$12 (SPU)
B Res. \$15 \$12.50 (F) \$10.50 (SPU)

Recital: Kremer/Afanassiev Adelaide Town Hall

March 20 at 8.15 pm
Schumann: Sonata No. 1 in A minor, Op. 105
Bartok: Sonata No. 1
Schubert: Fantasy in C, Op. 159
Duration approx. 1 hr 40 mins including interval
A Res. \$16.50 \$14 (F) \$11.50 (SPU)
B Res. \$14 \$12 (F) \$10 (SPU)

Proudly sponsored by IBM Australia Limited



Australian Youth Orchestra & Alexander Schneider

Gidon Kremer

Richard Stoltzman

Gawriloff/Palm/Deinzer/Canino Three of Germany's leading performers, Saschko Gawriloff, Siegfried Palm and Hans Deinzer, are joined by the brilliant Italian pianist Bruno Canino to present four programs of contemporary music from Europe.

With each musician an outstanding soloist in his own right, the concerts feature both ensemble and solo works. Their Town Hall concert includes Messiaen's Quartet for the End of Time – one of the truly great chamber works of this century and an indisputable modern masterpiece – and dazzling virtuoso works by another contemporary master, composer/engineer/architect Iannis Xenakis.

Three programs at Edmund Wright House feature new music from Germany, including a complete program of works by expatriate Argentinian Mauricio Kagel, a key figure whose works combine stunning imagery with theatricality and a savage irony which attacks the very foundations of musical convention. Other composers include the enigmatic Bernd Alois Zimmermann, creator of works using a collage technique bringing together such diverse styles as Bach, Wagner and jazz; and Wolfgang Rihm, acclaimed as the outstanding young German composer of the present day. These performances complement the exhibition of contemporary German art at The Art Gallery of South Australia.

Gawriloff/Palm/Deinzer/Canino
Adelaide Town Hall

March 2 at 3 pm
Xenakis: Evrialy for solo piano
Xenakis: Mikka for solo violin
Xenakis: Charisma for clarinet & piano
Messiaen: Quartet for the End of Time
Duration: 2 hours, including interval
A Res. \$14 \$11.50 (F) \$10 (SPU)
B Res. \$11 \$9 (F) \$7.50 (SPU)

Gawriloff/Palm/Canino
Edmund Wright House

March 3 at 5.45 pm
Henze: Kammersonate for piano trio
Zimmermann: Sonata for solo violin
Kagel: Klangwolfe for violin & piano
Zimmermann: Sonata for solo 'cello
Duration: 1 hour, no interval

March 4 at 5.45 pm
Kagel: Piano Trio
Kagel: Siegfriedp' for solo 'cello
Kagel: Unguis incarnatus est for piano & 'cello
Kagel: Am Tasten
Duration: 1 hour, no interval

March 5 at 5.45 pm
Zimmermann: Presence for piano trio
Rihm: Piano Trio
Duration: 1 hour 10 mins. no interval
\$8 \$6.50 (F) \$5.50 (SPU)

With the assistance of
The Goethe Institute

Australian String Quartet

Four outstanding musicians, each with a distinguished record as soloist and ensemble player, came together in 1985 to form the Australian String Quartet under the leadership of William Hennessy, one of the finest violinists Australia has produced.

The Quartet's public debut in the 1986 Festival promises to be a major event in Australia's musical life. The program includes the world premiere of a new work by composer Douglas Weiland, who is also the Quartet's second violinist. The full scope of the Quartet's repertoire will be revealed in a series of three Sunday afternoon and three early evening recitals, each including one of the six quartets which Mozart dedicated to Haydn.

Australian String Quartet Adelaide Town Hall

March 7 at 8.15 pm
Haydn: Quartet in C, Op.76 no.3 (The Emperor)
Weiland: Quintet Op.4 for string quartet & voice (mezzo soprano – Hilary Weiland)
Beethoven: Quartet in E minor, Op.59 no.2
Duration: approx. 2 hours, including interval
A Res. \$14 \$11.50 (F) \$10 (SPU)
B Res. \$11 \$9 (F) \$7.50 (SPU)

Australian String Quartet Edmund Wright House

March 9 at 3 pm
Mozart: Quartet in G, K.367
Bartok: Quartet no.5
Duration: 1 hour 10 mins, no interval

March 11 at 5.45 pm
Mozart: Quartet in D minor, K.421
Schubert: Quartet in A minor, Op.29
Duration: 1 hour 5 mins, no interval

March 13 at 5.45 pm
Mozart: Quartet in Eb, K.428
Bartok: Quartet no.6
Duration: 1 hour 5 mins, no interval

March 16 at 3 pm
Mozart: Quartet in Bb, K.458 (The Hunt)
Schumann: Quartet in F, Op.41 no.2
Duration: 1 hour, no interval

March 19 at 5.45 pm
Mozart: Quartet in A, K.464 (The Drumroll)
Dvorak: Quartet in F, Op.96 (The American)
Duration: 1 hour 5 mins, no interval

March 23 at 3 pm
Mozart: Quartet in C, K.465 (The Dissonance)
Bartok: Quartet no.4
Duration: 1 hour 5 mins, no interval
\$8 \$6.50 (F) \$5.50 (SPU)

PROUDLY SPONSORED BY
The BENSON and HEDGES Company

Before, Berio and Beyond A series of ten solo recitals by Australian virtuoso musicians, their repertoire united by the inclusion of the ten Sequenze by Luciano Berio.

Each recital will also include an Australian work and a work by a major composer of the 20th Century including Messiaen, Prokofiev, Stravinsky and others.

The demands of the compositions and the virtuosic skills of the musicians will ensure a crackling display of musical fireworks throughout this series of early



Shostakovich String Quartet For the first time in Australia audiences will hear the complete cycle of Shostakovich's fifteen Quartets. For lovers of the powerful emotive music of the great 20th Century Soviet composer this series of concerts provides a superb opportunity to hear the quartets played by four musicians who have a close affinity for the music of their compatriot.

Shostakovich's fifteen revolutionary symphonies have always, some say unfairly, overshadowed the more intimate Quartets. But in composing his chamber music Shostakovich was free of political constraints, and these works represent the purest expression of his creativity; they are amongst the major landmarks in the chamber music of this century.

The Shostakovich String Quartet are the pre-eminent interpreters of these works. Formed in 1967, they have been the recipients of many honours, including first prize in the prestigious Munich Competition in 1970 and the Leo Weiner Competition (Budapest) in 1973.

Shostakovich String Quartet Edmund Wright House

all programs commence at 8 pm
March 5: Quartets 1, 2, 3
Duration: 1 hour 55 mins.

March 8: Quartets 4, 6, 5
Duration: 1 hour 55 mins.

March 10: Quartets 9, 7, 8
Duration: 1 hour 30 mins.

March 12: Quartets 10, 11, 12
Duration: 1 hour 35 mins.

March 14: Quartets 14, 13, 15
Duration: 1 hour 55 mins.

All programs will include an interval
\$14 \$11.50 (F) \$10 (SPU)

Series tickets
3 Concerts \$35 \$30 (F) \$25 (SPU)
4 Concerts \$45 \$38 (F) \$32 (SPU)
5 Concerts \$55 \$47 (F) \$39 (SPU)

PROUDLY SPONSORED BY
The BENSON and HEDGES Company

Before, Berio and Beyond
The Space

March 6 at 5.45 pm
Simone de Haan: trombone

March 7 at 5.45 pm
Gordon Webb: trumpet

March 10 at 5.45 pm
Leigh Middenway: violin

March 12 at 5.45 pm
Jeffrey Crellin: oboe

March 14 at 5.45 pm
Marilyn Richardson: soprano

March 15 at 5.45 pm
Anthony Fogg: piano

March 17 at 5.45 pm
Alan Vivian: clarinet

March 18 at 5.45 pm
Geoffrey Collins: flute

March 20 at 5.45 pm
Keith Crellin: viola

March 21 at 5.45 pm
Alice Giles: harp

March 15 at 5.45 pm
Anthony Fogg: piano

March 17 at 5.45 pm
Alan Vivian: clarinet

March 18 at 5.45 pm
Geoffrey Collins: flute

March 20 at 5.45 pm
Keith Crellin: viola

March 21 at 5.45 pm
Alice Giles: harp

Duration approx. 1 hour,
no interval

\$8 \$6.50 (F) \$5.50 (SPU)



Musica Antiqua Cologne Named in 1981 by the German Phono-Academy as Ensemble of the Year, Musica Antiqua Cologne is one of the most sought-after Baroque music groups in the world. Formed in 1973, they have dedicated themselves to performance of Baroque chamber music on original instruments.

For their two Festival appearances Musica Antiqua Cologne present Harmonia Artificiosa – German ensemble music from the 17th & 18th centuries, by J.S. Bach and some of his most important predecessors like

the highly original Heinrich Biber – and English music of the same period from Dowland to Handel, including Purcell's celebrated Fantasia: Three Parts on a Ground.

Musica Antiqua Adelaide Town Hall

March 3 at 8.15 pm
Harmonia Artificiosa: German Ensemble Music around J.S. Bach

March 4 at 8.15 pm
English music of the 17th & 18th Centuries

Duration: approx. 2 hours each, including interval

A Res. \$18 \$15 (F) \$12.50 (SPU)

B Res. \$15 \$12.50 (F) \$10.50 (SPU)

Proudly sponsored by The Australian
By arrangement with the Festival of Perth



Leslie Howard An all-Liszt program to commemorate the centenary of the death of this great composer, played by the brilliant Australian pianist Leslie Howard.

A dashing keyboard virtuoso noted for his elegant style and breath-taking bravura, Howard has built a magnificent reputation in Europe and the U.S. since he left Australia in 1972 to continue his studies.

The program contrasts the early, romantic Harmonies Poétiques et Religieuses with the dark and demonic Mephisto Waltzes.

Leslie Howard Adelaide Town Hall

March 11 at 8.15 pm
Duration: approx. 2 hours, including interval
A Res. \$14 \$11.50 (F) \$10 (SPU)
B Res. \$11 \$9 (F) \$7.50 (SPU)



Proudly sponsored by Sedgwick Limited Sedgwick Limited

John Williams Ever since the great Spanish guitarist Segovia hailed John Williams as "a prince of the guitar" on his debut in 1958, Williams has had an unconventional career. Still only 44, he has more than fulfilled the promise of his classical beginnings, whilst playing jazz with Johnny Dankworth and Cleo Laine, rock fusion with his own supergroup Sky, writing film music (for Raging Moon, Stevie and The Deer Hunter) and making numerous classical and popular recordings. Last summer he could even be seen busking outside the Royal Festival Hall in London to drum up support for the Greater London Council's South Bank Summer Music festival, of which he was Artistic Director.

He returns to the Adelaide Festival, for his only Australian appearance in 1986, in the simple guise of classical soloist – all alone on stage, with a guitar.



John Williams
Festival Theatre

March 4 at 8 pm
Duration: approx. 2 hrs
including interval
A Res. \$18
\$15 (F) \$12.50 (SPU)
B Res. \$15
\$12.50 (F) \$10.50 (SPU)

Proudly sponsored by
The Co-operative
Building Society
of South Australia



**Gawriloff + Palm +
Deinzer + Canino**

Shostakovich Quartet

**Australian
String Quartet**

John Williams

**Before, Berio
and Beyond**

Musica Antiqua

Leslie Howard

David Hykes and the Harmonic Choir One of the most extraordinary ensembles ever likely to be heard at the Adelaide Festival, the Harmonic Choir have crossed the frontier into a new musical world, at once ancient and contemporary. Each of the six singers in the Choir has mastered the remarkable technique of producing several notes simultaneously – a fundamental tone and a spectrum of soaring overtones.

Inspired by the chanting traditions practised in the temples of Tibet and Mongolia and in the cathedrals of the West, the singers create an ethereal sound that seems to float high above the audience.

Hearing Solar Winds, their astonishing debut album, was ranked amongst the Top Ten classical recordings of 1983 by Newsweek, and among the Top Ten popular recordings in the same year by the New York Times.

“Their unaccompanied vocal sound seems to spin slowly in infinite space: it’s beautiful almost beyond words, and defies all musical categories.”
Gregory Sandow – Village Voice.

David Hykes and the Harmonic Choir
St. Peter's Cathedral

March 2 at 9.30 pm
March 4 at 8 pm
Duration: 80 minutes, no interval
A Res. \$13 \$11 (F) \$9 (SPU)
B Res. \$10 \$8.50 (F) \$7 (SPU)



The Guinness Celebration of Irish Music

A gathering of some of Ireland's foremost exponents of contemporary and traditional Irish music. Along with firm favourites the Dubliners and Paddy Reilly, artists making their first visit to Australia include Stockton's Wing, Christy Moore and Brendan Grace. The two concerts will showcase the very best of Ireland's contemporary musicians.

Christy Moore Having been a member of Planxty for many years and a founder member of Moving Hearts, Christy Moore is now established as one of his country's most influential singers.

Dubliners The Dubliners will need no introduction to the many thousands of Australians who have followed their long and illustrious career. Their line-up includes John Sheehan, Barney McKenna and Ronnie Drew with new member Sean Cannon.

Stockton's Wing are the surprise element of the two concerts. Taking the jigs and reels that have withstood the test of time, they explode the myth that folk music and contemporary treatment do not mix.

Paddy Reilly toured Australia last year as a guest performer with The Fureys. His monumental hits The Fields of Athenry and Rose of Allendale have elevated Paddy to Ireland's Number One balladeer.



Brendan Grace is known as Mr. Dublin. His comic style and earthiness are reminiscent of the writings of James Joyce and Brendan Behan.

The Guinness Celebration of Irish Music Thebarton Theatre
March 14 at 8 pm March 15 at 8 pm
Raglan Road Geraldine Doyle
Brendan Grace Stockton's Wing
Paddy Reilly Christy Moore
Dubliners
Duration: each program approx. 3 hours, including interval
\$24 \$22 (F) no concessions

Proudly sponsored by Guinness
Presented by
The Promcon Corporation




Ensemble Perceval This vibrant and talented young group of modern troubadours from Paris present programs devoted to the music of the Middle Ages.

Using original instruments – hurdy-gurdy, shawm, jew's harp, lutes and all manner of colourful percussion – Ensemble Perceval are committed to the evocation of medieval legend through music drama.

Recreating a magical, far-off world of castles, knights and maidens in distress, Ensemble Perceval use the exotic instruments of those ancient times to reproduce the sounds of Medieval France.

Program 1: Che Lay Fist Messire Tristan
Anonymous traditional music dating from the 13th Century, inspired by the tragic romance of Tristan and Yseult.

Program 2: La Primavera Chez les Troubadours
The month of May in the Northern spring was a constant source of inspiration to the early poets and musicians, provoking both effervescent joy and a profound sadness.

Ensemble Perceval	St. Peter's Cathedral
March 11 at 8 pm	March 13 at 8 pm
Che Lay Fist Messire Tristan	La Primavera Chez les Troubadours
Duration: 1 hour 20 mins.	Duration: 1 hour 20 mins. no interval
no interval	Proudly sponsored by The Australian
A Res. \$13 \$11 (F) \$9 (SPU)	
B Res. \$10 \$8.50 (F) \$7 (SPU)	The newspaper for all Australia



Kate & Anna McGarrigle With seductive naïveté and shambling nonchalance the legendary McGarrigle Sisters present a rare backwoods parlour gig of beguiling songs at the crossroads of rock, folk and country music.

Their unique fusion of modern and traditional songs, with poignant harmonies that make your heart skip a beat, is still as fresh and original as when the McGarrigles made their debut album in 1976, and their new work is spiced with the eloquence of maturity.

In one of their rare appearances outside Canada, the McGarrigles' concert will be a part of their long-awaited first Australian tour.

“Like the most ruthlessly honest of love-letters made suddenly public, the songs of Kate & Anna McGarrigle can leave you in a tourniquet of blushes.” Melody Maker.

Kate & Anna McGarrigle
Festival Theatre

March 2 at 8 pm
Duration: approx. 2 hours, including interval
\$21 \$18 (F) \$15 (SPU)

Proudly sponsored by
The Co-operative Building
Society of South Australia



The Wakefield Chronicles The well-springs of two New World traditions converge in this program, selected by composer Vincent Plush. The twin sources of Ives and Grainger flow through later generations of American and Australian composers.

Texas-based Larry Austin has taken fragments from Ives' Universe Symphony and fleshed them out into a series of phantasmagoric fantasies. Massed bands celebrate the prophetic music of Percy Grainger, in three lesser-known works all conveying Grainger's thoughts on war.

In his score for the recent film Burke and Wills Peter Sculthorpe reflects on Australia's colonial past to provide clues for the character of contemporary Australia. Similarly, Vincent Plush re-examines the social and economic theories of Edward Gibbon Wakefield, philosophic founder of Plush's hometown, Adelaide.

Massed brass and wind, comprising many of Adelaide's leading instrumentalists, and led by several of Australia's premier players, combine with organ, percussion, and Cathedral bells to present a memorable sonic experience which will exploit the acoustic and architectural glories of St. Peter's Cathedral.

The Wakefield Chronicles St. Peter's Cathedral

March 5 at 8 pm
Charles Ives: From the Steeples and the Mountains
Larry Austin: First Fantasy on Ives' Universe Symphony – The Earth
Percy Grainger: The Duke of Marlborough Fanfare
The Power of Rome and the Christian Heart
Lord Melbourne

Peter Sculthorpe: Suite: Burke and Wills
Vincent Plush: The Wakefield Chronicles
(John Bishop Memorial Commission: WORLD PREMIERE)
Duration: 1 hour 40 mins. including interval
A Res. \$13 \$11 (F) \$9 (SPU)
B Res. \$10 \$8.50 (F) \$7 (SPU)

In association with the Elder Conservatorium and with assistance from the Music Board of the Australia Council.

Nexus The global music of Nexus, the world's top percussion group, is drawn from the traditions of Africa, India, the Orient, the Caribbean – sometimes soft and meditative, sometimes vibrant and danceable. Their collection of instruments from around the world includes rattles, bird calls, wood blocks and tin cans, as well as xylophones, marimbas, Chinese gongs, Japanese temple bells and West African drums. With these they blend the sounds of East and West, ancient and modern, exotic and familiar, with incomparable virtuosity and unflinching good humour.

Nexus present a fascinating program full of contrasts, ranging from Globokar's ?Corporel (a percussion solo for body), Takemitsu's exquisitely delicate Rain Tree, and Steve Reich's important Drumming Part 1, scored for eight small tuned drums.

Novelty ragtime numbers are another Nexus speciality, and they can be heard playing such gems as Fluffy Ruffles, Jovial Jasper and Dill Pickles in the Fezbah. Nexus will also feature on the Plaza in a performance of African drumming.

Nexus Adelaide Town Hall
March 6 at 8.15 pm
Reich: Music for Pieces of Wood
Takemitsu: Rain Tree
Globokar: ?Corporel
Cahn: Kebjar-Bali
Cage: Third Construction
Mather: Clos d'Audignac
Reich: Drumming Part 1
Duration: 1 hour 50 mins. including interval
A Res. \$18 \$15 (F) \$12.50 (SPU)
B Res. \$15 \$12.50 (F) \$10.50 (SPU)



With the assistance of the
Canadian Department of
External Affairs.

Harmonic Choir

Kate & Anna McGarrigle

Nexus

The Wakefield Chronicles

Ensemble Perceval

Guinness Irish Music

Artists' Week

Wild : Visionary : Spectral

Francesco Clemente

Four Rooms

Art + Land

David Hockney

Triad

Chinese Embroidery

Site + Vision

Culture Drift

Skangarooovian Funk

Hans Heysen

Boyd Webb

Body Images

S.A. Light

Art in Motion

Claude in Context

Art in Chile



David Hockney's Photo Collages David Hockney's much publicized work with photography now rivals his painting and printmaking. Using a camera almost as a Cubist draws, Hockney's intelligent eye has constructed works of great intricacy and beauty.

Hockney's acute perceptive ability presents a complex depiction of movement through space in sophisticated collages that demonstrate another facet of this extraordinarily talented man's artistic achievement.

Tynte Gallery 83 Tynte Street, North Adelaide

Site and Vision Traditionally the most public art form, sculpture has for some years been reclaiming its place outside the rarefied atmosphere of the art gallery. Site and Vision presents the work of seven young sculptors that is not only intended to be shown out of doors but which relates specifically to the site on which it is located.

The grounds of Carrick Hill provide an arbour in which large scale works constructed on site by the artists capture the monumental qualities of sculpture in stone, wood and steel.

Bruce Armstrong, Anne Ferguson, Tim Jones, Lyn Moore, Roger Noakes, Jill Peck, David Waltho.

Carrick Hill
Fullarton Road, Fullarton
Proudly sponsored
by Santos



Art in Chile Since 1973 Chilean-born artist Juan Davila joins with critic Nelly Richard to curate a show that addresses the work of artists in Chilean social and cultural contexts.

The innovative form of the exhibition, an environment of slides, photographs and video, will present some of the most notable Chilean artists who have continued to live and work in Chile since the fall of the Allende government in 1973 and whose work became central to the contemporary art experience in Latin America.

Experimental Art Foundation
59 North Terrace

Body Images - an exhibition of recent Australian photography which defines a particular area dealt with by artists who work with the nude as a powerful vehicle for the expression of both personal and sociological concerns, most notably those of sexuality and gender.

Initiated and curated by the Australian Centre for the Contemporary Arts, Melbourne.

Developed Image
391 King William Street

Boyd Webb Boyd Webb's beautiful photographs of his sculptural installations upset the laws of commonsense and transport the spectator into a theatrical and surreal limbo land.

This New Zealand born artist has established an international reputation with his superficially humorous but disturbing large scale works, linking in an ambiguous narrative, performance, sculpture and photography.

Gallery, School of Art
42 Stanley Street, North Adelaide



Art in Motion Bruce Petty's crazy machine reflecting the human condition comes to the Festival from Expo '85 in Japan. It forms the focus of an exhibition of artworks that actively do things.

Much of the exhibition will be mounted on the plaza outside the Festival Centre Gallery and is designed to interest the casual passer-by as well as the seasoned gallery-goer.

An orchestra of record players and trapeze artists in neon are among the attractions in a witty and lively exhibition.

Tony Colangelo, Clifford Frith, Clive Murray-White, Carolyn Osterhaus, Bruce Petty, Chris Reynolds, Colin Suggett.

Festival Centre Gallery & Plaza

S.A. Light The essential contribution the artists of South Australia have made to the development of the visual arts in the Festival is recognised in this exhibition.

The general feel of the exhibition is 'Light' as a concept, a preoccupation of painters, a medium, and an oblique reference to Colonel Light, Adelaide's founder.

Union Gallery Adelaide University

Chinese Embroidery The Ministry of Culture in Beijing, in association with Myers and the Crafts Board of the Australia Council, has organised an exhibition of Chinese embroidery especially for Australia, opening at the Adelaide Festival.

The exhibition will display three main categories of work; exquisite double-sided needlepoint and goldwork portraying traditional themes, embroidered theatrical costumes and the dress of some of China's ethnic minorities, and domestic items such as quilts, tablecloths and cushions.

Myer Gallery 7th Floor, Myers, Rundle Mall

Art and Land Toas are small Aboriginal sculptures of extraordinary beauty, variety and meaning. Each one refers specifically to named places in the area of Lake Eyre and the Simpson Desert in northern South Australia, by symbolising key features and events from the traditional mythology of the sites.

They are said to have originally functioned as complex signposts or messages, left stuck in the ground to let others know where their makers had gone. Toas are public objects of both mundane and religious significance. They express the sacred dimension of the relationship between Aboriginal people and their traditional lands. While being highly localised symbols, they also communicate in the universal language of art.

This is the only known collection of toas, most of which were acquired by the South Australian Museum early this century, and will be displayed in public for the first time.

South Australian Museum North Terrace



Skangarooovian Funk: Peculiar Adelaide Ceramics 1965-1975

Adelaide's own home-grown art movement is featured in this wonderfully quirky show. Colourful, imaginative, humorous, these knock-about funky sculptures delight the senses. Motor cycles, wedding cakes, military uniforms, baby dolls and bowls of fruit - nothing was sacred when these non-functional ceramics were created.

Art Gallery of South Australia North Terrace

Wild: Visionary: Spectral - New German Art An exhibition of German neo-expressionist paintings and sculptures forming the centrepiece of the Festival visual arts program.

Joseph Beuys, the oldest of the new German masters, will be represented alongside such new stars in the international art-stakes as Anselm Kiefer, Georg Baselitz and Peter Bommels. Wild, visionary, spectral, shocking - don't miss this exhibition of new German Art which will influence directions in Australian art for the next decade.

With the assistance of the Goethe Institute

Art Gallery of South Australia

North Terrace

Triad Three major young Australian painters portraying dislocated and apocalyptic visions in paintings both expressionistic and surreal, evocations of worlds that exist in daily reality but which extend into the nether regions of each artist's imagination.

Mandy Martin, Jan Murray and Susan Rankine reassemble fragments of post-modern society into graven images that celebrate the act of painting but which indict the comfortable assumptions of Middle Australia.

Royal S.A. Society of Arts
Institute Building, North Terrace

Culture Drift Finland, Iran, Sri Lanka, Poland, Japan, Singapore are the native lands of six sculptors of growing reputation in Australia. Culture Drift explores the ties that bind to latent cultural conditioning while examining the current state of sculpture through the work of these artists who have learned from and contributed to the development of the medium in Australia.

Cheo Chai-Hiang, Jacek Grzelecki, Akio Makigawa, Brian Paulusz, Ari Purhonen, Hossein Valamanesh.

Contemporary Art Society
14 Porter Street, Parkside

Four Rooms The intervention of artists in architecture and interior design has frequently challenged conventional notions of living and working spaces. The Arts Council of Great Britain asked Anthony Caro, Marc Camille Chaimowicz, Richard Hamilton and Howard Hodgkin each to create a room. All four artists had, in different ways, explored interiors in their previous work. The result is an exhibition in which the merging of art with design has produced environments of fascination and style.

By arrangement with the Arts Council of Great Britain.

Two Australian artists, Annabelle Collett and Bronwyn Kemp, will be developing some of the ideas initiated in Four Rooms, bringing an energetic and flamboyant Australian dimension to the overall concept.

Jam Factory Gallery

169 Payncham Road, St. Peters



Hans Heysen As a special Jubilee year tribute to one of South Australia's best-loved artists, Sir Hans Heysen, the Festival will mount an exhibition of his work drawn from HRH the Queen Mother's Clarence House collection, the Art Gallery of South Australia and the private collection of Mr. David Heysen.

Sir Samuel Way Building
Victoria Square

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Francesco Clemente An Italian painter dividing his time between New York City and India, Francesco Clemente has risen to prominence as a major figure in an international generation of painters that includes David Salle and Julian Schnabel in the United States, Sandro Chia and Enzo Cucchi from Italy, and Anselm Kiefer and Helmut Middendorf.

The elements of Clemente's work come from many sources, including early Italian Christian art and pre-Christian and pagan mythologies recombined into a study of the mind and the history of visual images and symbols. The exhibition includes a series of pastel drawings executed especially for the Adelaide Festival by Clemente, the enigmatic and controversial star of the Italian transavantgarde.

Adelaide Art Exchange

113 Pirie Street

Artists' Week One of the major features of the visual arts program for 1986 will be Artists' Week. It will be the third time this unique national forum for artists and the public to meet and talk about contemporary art issues has been held.

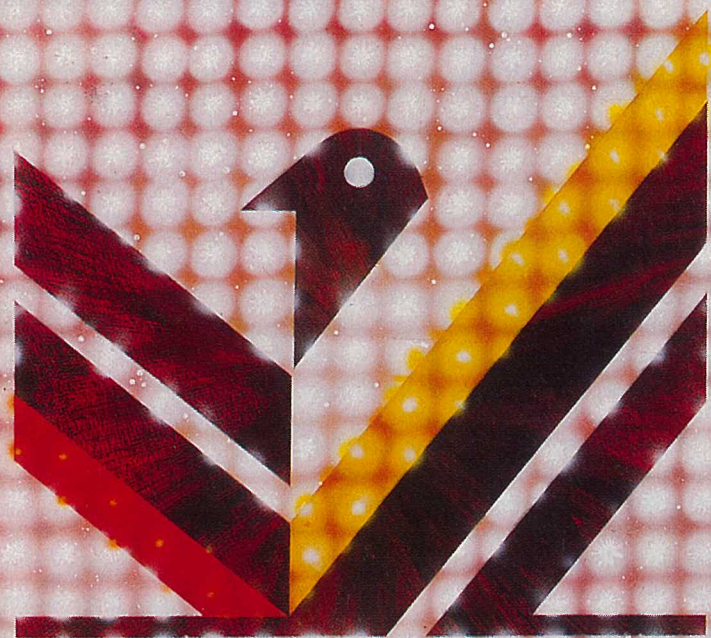
What makes Artists' Week unique? It is the only national art event which aims to open the debate on contemporary art to the broadest possible audience. It is a platform for artists to talk about their work, and a vital link between artists and the public. It also provides a rare national opportunity for specialist art and critical debate.

The venue for the 1986 Artists' Week is the Student Union Building of the University of Adelaide - a stone's throw from the Festival Centre and the North Terrace cultural boulevard. It is large, comfortable, well-equipped and convivial with auditorium seating for 500, cinema facilities, bar and restaurant.

Upstairs will be the exhibition of specially commissioned South Australian artists' work on the theme of 'Light', which along with major Festival shows from Germany, U.K. and North and South America will provide reference points for some of the discussions during the week.

The 1986 event will again see major national and international figures coming to Adelaide to take part in what has been hailed as the event of the Australian visual arts calendar.

Artists' Week March 11-17
Adelaide University Union



Jubilee 150. When the Festival ends the fun goes on.

In 1986 the Festival State will live up to its name like never before. Festivals and festivities, a year of non-stop excitement, as we celebrate our 150th Anniversary.

The focal point of the year will be the Adelaide Festival, featuring music, theatre, comedy, dance and exhibitions from all over the world. There'll be a spectacular ethnic mardi-gras, with food, dancing and

entertainment. The Youth Music Festival, the German Club Centenary celebrations, the Australian Jazz Convention, the Royal Adelaide Show, the spectacular International Garden Festival, On the Sheep's Back, plus musicals, theatre, painting and photographic exhibitions; and dance — entertainment throughout the whole of 1986.

Join in the Jubilee excitement.

For further information about South Australia's 150th Anniversary, Telephone (08) 227 1986.

Adelaide Festival Forum

Forum Grab a sandwich and spend your lunch hour listening to The Great Debates.

Experts, artists, critics and academics cross swords over a variety of topics related to the Festival program. Wit and repartee share the platform with dogma and pedantry, cynicism and sarcasm with obsession and naiveté. Most sessions will fill up — be early and make sure of a seat.

Forum Edmund Wright House
Weekdays at 1 pm — Duration: 1 hour
FREE — Program to be announced

Proudly sponsored by The Australian

 **THE AUSTRALIAN**
The newspaper for all Australia

Writers' Week

Writers' Week taking place from March 2 to 8, is the major international gathering of writers in Australia. It brings together poets, novelists, publishers, editors and journalists from Australia and overseas for a week of exchange of ideas, and getting to know each other and their readership.

The format of Writers' Week '86 will change from that of previous festivals. For the first time there will be two tents, accommodating parallel sessions. In one tent in the mornings, overseas and Australian writers will hold solo sessions, giving the public plenty of chance to listen and talk to the author. In the afternoons there will be readings and panel discussions, and in the late afternoon another hour with some of the best known writers invited to Writers' Week. The second tent will feature panel sessions on topics such as children's literature, editing, the rights of writers and other aspects connected with the job of writing. And there will be lots of other activities: book lunches, informal readings, performance poetry and more.

Among the authors coming from overseas are Fleur Adcock (UK), Timothy Findley (Canada), Wilson

Harris (Caribbean), Mario Vargas Llosa (Peru), Craig Raine (UK), Nawal el Saadawi (Egypt), Josef Svorecky (Czechoslovakia/Canada) and Graham Swift (UK). From Australia there will be, among others, Thea Astley, Helen Garner and Faith Bandler.

Writers visiting Australia for Writers' Week receive assistance from the British Council, the Canada Council, Pan Books, the N.Z. Literary Fund, the Goethe Institute, the Israeli Government, the French Government, the Indian Council for Cultural Relations, the Australia-Japan Foundation, the Australian-American Educational Foundation, the United States Information Service, Faber and Faber, the Compton Fund and the Australian Department of Foreign Affairs.

Writers' Week is funded by the Literature Board of the Australia Council.

The Writers' Weekend preceding Writers' Week is assisted by The Estate, McLaren Vale.

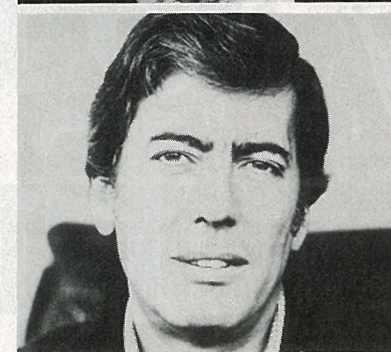
Writers' Week Pioneer Womens Memorial Gardens
March 2-8



Fleur Adcock



Josef Svorecky



Mario Vargas Llosa

Adelaide Festival Fringe

Adelaide Festival Fringe If you're coming to Adelaide for the '86 Festival, don't forget the Fringe! In the successful tradition of Edinburgh, the Adelaide Festival and the Fringe go hand-in-hand (although you could say that one takes the high road and the other takes the low road!).

The Adelaide Festival Fringe takes over Adelaide streets, theatres, parks and even suburban church halls from Friday February 21 to Sunday March 23. The heart and soul of the Fringe is the Living Arts Centre (previously known as the Fringe Centre) in the old Lion Factory on North Terrace, next to the Morphett Street Bridge.

Professional performers, theatre companies, well known Australian artists, and a few obscure ones too, provide a world famous showcase for new trends in Australian

everybody does! In 1984, an estimated 488,000 people enjoyed Fringe shows, exhibitions and community events. The Fringe Film Week (February 22 to March 2) is again sure to be a highlight, presenting the best of the independents.

The Fringe program will be released as a liftout in the Adelaide Advertiser on January 25, 1986. Copies will be available at S.A. Government Travel Centre offices in Adelaide and interstate, or from the Fringe office, 40 Register Street, Adelaide, 5000. Telephone (08) 211 7899. All details about mail and over-the-counter bookings will





TAA – Official Airline for the SA Jubilee 150.

TAA is proud to be appointed the Official Airline for the SA Jubilee 150, and **The 1986 Adelaide Festival.**

We've a lot to celebrate in South Australia. After all – it's the Festival State.

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With every return trip to London, we'll throw in a return ticket from London to any one of eight major European cities.

Check with British Airways or your local travel agent for details.

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1988 in Australia will be a special year for both audiences and artists. The Australian Bicentennial Authority, in association with the arts community, is planning a series of brilliant highlights, exciting seasons and extraordinary events throughout the Bicentenary to create a year never before experienced in this country. We want you to be part of it. The national arts program will offer the new, the best, and most provocative in the performing and visual arts. Our leading artists, companies and

1988 A Special Year For Artists

performers will be joined by the most outstanding from overseas —it will be a year rich in surprises, stunning experiences, and all leaving powerful memories. Extensive planning is underway and in September 1986 the national program will be launched in full detail. In 1988, the Australian Bicentennial Authority will be working closely with the Adelaide Festival to present some special and extraordinary events, and that is only one part of the Bicentennial arts program.

For professional artists, performers and organisations interested in further details, write to the Arts Unit, Australian Bicentennial Authority, GPO Box AUS1988, Sydney 2001, for a full information kit.

For audiences waiting for 1988, we will bring you a year you'll truly remember . . . it's worth waiting for.



Australian Bicentennial Authority
70 George Street,
Sydney, NSW 2000

South Australia. There's never been a better time.

The stage is set for the biggest show Australia has ever seen.

The opening of Australia's most elegant casino in the heart of Adelaide (December '85).

The first Australian Formula One Grand Prix (November '85).

Our biggest Festival of Arts (March '86). An international hot air balloon fiesta (May '86).

A 550 km six day iron man event involving cycling, rowing and running (May '86).

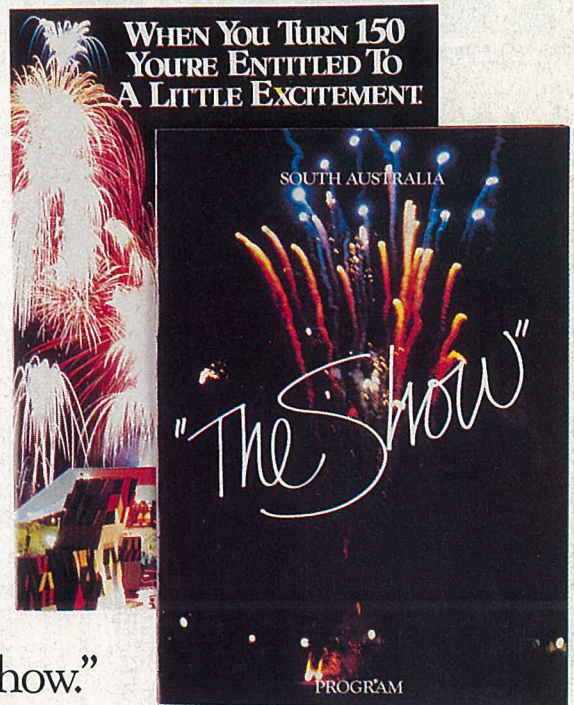
The World 3 Day Equestrian Championships (May '86). And much, much more.

It will be a series of grand spectacles, national and international sporting titles and historical displays that put the spotlight firmly on South Australia.

We call it, South Australia, "The Show." It starts in November and lasts for over 12 months, with events too numerous to list. But it's all in the Program, and the Program is free.

To receive your free Program, simply complete the coupon or call into the South Australian Travel Centre.

Then visit South Australia. You'll never have a better time.



Please rush me a free Program to "The Show."

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SOUTH AUSTRALIA
Enjoy!