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to the classic simplicity of today...**

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

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

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THEATRE/SPOKEN WORD

Elder Hall, 1.10 p.m. University of Adelaide – Lunchtime Concert New Music	Edmund Wright House, 5.45 p.m. Celebration Concert Chamber Players of South Australia Hindemith: Sonata for unaccompanied viola, Op. 25 No. 1 Stravinsky: Suite from The Soldier's Tale Messiaen: Visions de l'Amen	Bonython Hall, 8 p.m. The Australian Opera Studio Scarlatti: The Triumph of Honour Adelaide Town Hall, 8 p.m. Franz Brüggen records Works by Ishi, Andriessen, Marais, Van Eyck, Ortiz, Bassano, Virgigliano.	Amphitheatre, 5.45 p.m. Chhau Dancers of Bengal	Playhouse, 7.45 p.m. South Australian Theatre Company Sophocles: Oedipus the King/ Oedipus at Colonus Festival Theatre, 8 p.m. Kabuki	Arts Theatre, 8 p.m. London Theatre Group Berkoff: East Scott Theatre, 8.15 p.m. Kenna: A Hard God	Space, 8.30 p.m. Chris Harris and John D Kemp's Jig Arts Theatre, 11 p.m. Copland: Nutsuke (world premiere)	
Elder Hall, 1.10 p.m. University of Adelaide – Lunchtime Concert Chamber Music	Adelaide Town Hall, 8 p.m. Adelaide Symphony Orchestra Patrick Thomas, conductor Marilyn Edmonds, soprano Thomas Edmonds, tenor James Christiansen, baritone 'Music of Vienna' Programme will include arias by Mozart and Lehar; Beethoven: Symphony No. 1 in C, Op. 21	After Dark Club, 11.15 p.m. Robyn Archer	Amphitheatre, 5.45 p.m. Chhau Dancers of Bengal	Opera Theatre, 8.15 p.m. Australian Dance Theatre Sughara: F (world premiere) Cliff Keuter: Field and new works by Yuriko, Elina Mooney and Cliff Keuter (all world premieres)	Space, 10 a.m. Pam Brighton Space, 1.30 p.m. Pam Brighton Playhouse, 1.30 p.m. South Australian Theatre Company Harvey: Uncle Hector and the Bohemians	Playhouse, 7.45 p.m. South Australian Theatre Company Harvey: Uncle Hector and the Bohemians Arts Theatre, 8 p.m. London Theatre Group Berkoff: East Festival Theatre, 8 p.m. Kabuki	Scott Theatre, 8.15 p.m. Kenna: A Furtive Love (premiere) Space, 8.30 p.m. Chris Harris and John D Kemp's Jig Arts Theatre, 11 p.m. Copland: Nutsuke
Elder Hall, 1.10 p.m. University of Adelaide – Lunchtime Concert Musica Antiqua—Adelaide Adelaide Town Hall, 2 p.m. Roger Woodward, piano Beethoven: Sonatas in G, Op. 49 No. 2; in G minor, Op. 49 No. 1; Sonatas in C, Op. 53 (Waldstein); in F, Op. 54; in F minor, Op. 57 (Appassionata)	Edmund Wright House, 5.45 p.m. Celebration Concert Lunchtime Chamber Solists Myer Friedman, conductor Ruth Gurner, mezzo-soprano Puccini: Fantasia Mendelssohn: Symphony in D for string orchestra Sinding Morgan: Sinfonia for 11 solo strings Tipple: Little Concert Music for string orchestra Britten: Phaedra, Op. 93	Adelaide Town Hall, 8 p.m. Roger Woodward, piano Beethoven: Sonatas in F sharp, Op. 78; in E flat, Op. 81A; in E minor, Op. 90; in A, Op. 101; Sonatina in G, Op. 79 Bonython Hall, 8 p.m. The Australian Opera Studio Scarlatti: The Triumph of Honour After Dark Club, 11.15 p.m. Robyn Archer	Amphitheatre, 5.45 p.m. Chhau Dancers of Bengal	Opera Theatre, 8.15 p.m. Australian Dance Theatre Sughara: F Cliff Keuter: Field and new works by Yuriko, Elina Mooney and Cliff Keuter	Space, 10 a.m. Pam Brighton Scott Theatre, 10.30 a.m. Kenna: A Hard God Festival Theatre, 1.30 p.m. Kabuki Playhouse, 1.30 p.m. South Australian Theatre Company Harvey: Uncle Hector and the Bohemians Space, 1.30 p.m. Pam Brighton	Scott Theatre, 2.30 p.m. Kenna: A Furtive Love Playhouse, 7.45 p.m. South Australian Theatre Company Harvey: Uncle Hector and the Bohemians Festival Theatre, 8 p.m. Kabuki	Arts Theatre, 8 p.m. London Theatre Group Berkoff: East Scott Theatre, 8.15 p.m. Kenna: An Eager Hope (world premiere) Space, 8.30 p.m. Chris Harris and John D Kemp's Jig Arts Theatre, 11 p.m. Copland: Nutsuke
Elder Hall, 1.10 p.m. University of Adelaide – Lunchtime Concert Young Australian composers Adelaide Town Hall, 8 p.m. Sydney String Quartet Tipple: Quartet No. 3; Schubert: Quartet No. 15 in G, D.887	St. Peter's Cathedral, 8 p.m. Choir of St. John's College, Cambridge George Guest, director John Scott, organ Programme includes works by Victoria, Dering, Palestrina, Bruckner, Poulenc and Tallis: Missa Intemerata Virgo Organ solos by Sweetlink and Widor.	After Dark Club, 11.15 p.m. Robyn Archer	Opera Theatre, 1.30 p.m. Australian Dance Theatre Excerpts from evening programme Amphitheatre, 5.45 p.m. Chhau Dancers of Bengal	Opera Theatre, 8.15 p.m. Australian Dance Theatre Sughara: F Cliff Keuter: Field and new works by Yuriko, Elina Mooney and Cliff Keuter	Space, 10 a.m. Pam Brighton West Parklands, 10.30 a.m. Circus Australia Space, 1.30 p.m. Pam Brighton West Parklands, 1 p.m. Circus Australia Playhouse, 7.45 p.m. South Australian Theatre Company Sophocles: Oedipus the King/ Oedipus at Colonus	Festival Theatre, 8 p.m. Kabuki West Parklands, 8 p.m. Circus Australia Arts Theatre, 8 p.m. London Theatre Group Berkoff: East Scott Theatre, 8.15 p.m. Kenna: A Hard God	Space, 8.30 p.m. Chris Harris and John D Kemp's Jig Arts Theatre, 11 p.m. Copland: Nutsuke West Parklands, 12 midn Circus Australia
Elder Hall, 1.10 p.m. University of Adelaide – Lunchtime Concert University of Adelaide Chamber Orchestra Edmund Wright House, 5.45 p.m. Celebration Concert Adelaide Brass Quintet with Joannes Rose, flute Renaissance music for brass by Gabriel, Peizel, Locke, Janacek; Capriccio for piano (left hand) and wind ensemble; Andre Oosterbaan: Brass Quintet (world premiere) Richard Rodney Bennett: Commedia IV for brass quintet Flute solos including Messiaen: Le Merle Noir	Adelaide Town Hall, 8 p.m. Choir of St. John's College, Cambridge George Guest, director John Scott, organ Programme includes works by Byrd, Gibbons, Weelkes, Tallis, Tippett and Puccini: Funeral Music; Langlais: Messe Solennelle Organ solos by John Bull and Durutte.	Bonython Hall, 8 p.m. The Australian Opera Studio Scarlatti: The Triumph of Honour Dom Polski, 8 p.m. Piano Competition Finals After Dark Club, 11.15 p.m. Robyn Archer	Amphitheatre, 5.45 p.m. Chhau Dancers of Bengal	Opera Theatre, 8.15 p.m. Australian Dance Theatre Sughara: F Cliff Keuter: Field and new works by Yuriko, Elina Mooney and Cliff Keuter	Space, 10 a.m. Pam Brighton Playhouse, 1.10 p.m. South Australian Theatre Company Lunch Hour Theatre—rehearsed readings of a new one-act West Parklands, 1 p.m. Circus Australia West Parklands, 5.30 p.m. Circus Australia	Playhouse, 7.45 p.m. South Australian Theatre Company Sophocles: Oedipus the King/ Oedipus at Colonus Festival Theatre, 8 p.m. Kabuki Arts Theatre, 8 p.m. London Theatre Group Berkoff: East Scott Theatre, 8.15 p.m. Kenna: A Hard God	Scott Theatre, 8.15 p.m. Kenna: A Furtive Love Space, 8.30 p.m. Chris Harris and John D Kemp's Jig Arts Theatre, 11 p.m. Copland: Nutsuke West Parklands, 12 midn Circus Australia
Bonython Hall, 2 p.m. The Australian Opera Studio Scarlatti: The Triumph of Honour Adelaide Town Hall, 8 p.m. Les Percussions de Strasbourg Stockhausen: Schläg Trio; Bailly: Timbres, Postes; Xenakis: Persephassa	Dom Polski, 8 p.m. Piano Competition Finals Elder Hall, 8.15 p.m. University of Adelaide Concert Seymour Group in a programme of Australian music	After Dark Club, 11.15 p.m. Robyn Archer	Opera Theatre, 2.30 p.m. Australian Dance Theatre Sughara: F Cliff Keuter: Field and new works by Yuriko, Elina Mooney and Cliff Keuter	Opera Theatre, 8.15 p.m. Australian Dance Theatre Sughara: F Cliff Keuter: Field and new works by Yuriko, Elina Mooney and Cliff Keuter	Scott Theatre, 10.30 a.m. Kenna: A Hard God West Parklands, 1 p.m. Circus Australia Playhouse, 1.30 p.m. South Australian Theatre Company Harvey: Uncle Hector and the Bohemians Festival Theatre, 1.30 p.m. Kabuki	Arts Theatre, 8 p.m. London Theatre Group Berkoff: East Scott Theatre, 8.15 p.m. Kenna: A Furtive Love Arts Theatre, 11 p.m. Copland: Nutsuke West Parklands, 9 p.m. Circus Australia Arts Theatre, 11 p.m. Copland: Nutsuke West Parklands, 12 midn Circus Australia	
Adelaide Town Hall, 2 p.m. Roger Woodward, piano Beethoven: Sonatas in B flat, Op. 106 (Hammerklavier) To be played twice	Festival Theatre, 8 p.m. Adelaide Symphony Orchestra Hans-Hubert Schönzeller, conductor Nathan Waks cello Weber: Overture, Turandot Tchakovsky: Variations on a	Adelaide Town Hall, 8 p.m. Roger Woodward, piano Beethoven: Sonatas in A flat major, Op. 09; 110; in C minor, Op. 111			West Parklands, 1 p.m. Circus Australia West Parklands, 8 p.m. Circus Australia West Parklands, 8 p.m. Circus Australia		

MUSIC/OPERA

DANCE/ MIME

THEATRE/SPOKEN WORD

Memorial Drive, 2.30 p.m.
Massed Bands
Harvey Phillips director
and Tuba Soloists
Adelaide Oval, 7.30 p.m.
Popular Concert

Festival Theatre, 8 p.m.
Israel Philharmonic Orchestra
Zubin Mehta conductor
Yehim Bronfman piano
Mozart: Piano Concerto in C
minor, K.491
Mahler: Symphony No. 5

Adelaide Town Hall, 8 p.m.
The Philip Jones Brass Ensemble
Programme includes works by
Dodgson, Britten, Previn,
Susato: German ceremonial music
by Speer, Bach and Schmidt;
English court music by Gibbons,
Byrd and Purcell.

Amphitheatre, 12 noon
Steve Hansen
Amphitheatre, 2 p.m.
Steve Hansen

Arts Theatre, 1.30 p.m.
The Philippe Genty Company
Amphitheatre, 5.45 p.m.
Steve Hansen

Scott Theatre, 8.15 p.m.
Nimrod Theatre
Gooding: Rock-Ola
Space, 8.30 p.m.
Kantor: The Dead Class
Arts Theatre, 10.45 p.m.
Chris Langham's One I

Elder Hall, 1.10 p.m.
University of Adelaide –
Lunchtime Concert
David Shephard clarinet
Lance Dossor piano

Adelaide Town Hall, 1.30 p.m.
The Philip Jones Brass Ensemble
Edmund Wright House, 5.45 p.m.
Edmund Wright House, 5.45 p.m.
Celebration Concert
David Galliver tenor
Clemens Leske piano
Tippett: The Heart's Assurance
Schubert: Settings of Goethe

Festival Theatre, 8 p.m.
Israel Philharmonic Orchestra
Zubin Mehta conductor
Haim Taub violin
Arie Israli viola
Mozart: Symphony No. 40 in
G minor, K.550: Sinfonia
Concertante for violin and viola,
K.364
Brahms: Symphony No. 1 in
C minor

Adelaide Town Hall, 8 p.m.
Poets and Trumpeters of
Warsaw
Kazimierz Pivkowski director
After Dark Club, 11.15 p.m.
Mateson-Phillips Tubalazz
Consort

Opera Theatre, 8.15 p.m.
Polish Mime Ballet
Theatre
Tomaszewski:
Arriving Tomorrow

Arts Theatre, 10.30 a.m.
The Philippe Genty Company
Playhouse, 1.10 p.m.
South Australian Theatre
Company
Lunch Hour Theatre –
rehearsed reading of a new one
act Australian play

Arts Theatre, 1.30 p.m.
The Philippe Genty Company
Amphitheatre, 5.45 p.m.
Steve Hansen
Playhouse, 7.45 p.m.
South Australian Theatre
Company
Sophocles: Oedipus the King/
Oedipus at Colonus

Scott Theatre, 8.15 p.m.
Nimrod Theatre
Gooding: Rock-Ola
Space, 8.30 p.m.
Kantor: The Dead Class
Arts Theatre, 10.45 p.m.
Chris Langham's One I

Elder Hall, 1.10 p.m.
University of Adelaide –
Lunchtime Concert
Young Artists
Edmund Wright House, 1.30 p.m.
The Pipers and Trumpeters of
Warsaw
Kazimierz Pivkowski director

Festival Theatre, 8 p.m.
Israel Philharmonic Orchestra
Zubin Mehta conductor
Yehim Bronfman piano
Hindemith: Mathis Der Mahler
Liszt: Piano Concerto No. 2 in A
minor, Op. 2 No. 1; in E flat,
Op. 2

Adelaide Town Hall, 8 p.m.
The Philip Jones Brass Ensemble
Programme includes works by
Ewald, Previn, Szadeo,
French Renaissance dance music
by Gervaise and Alaignant;
music from St. Marks, Venice by
Gabriel and Banchieri;
traditional English court music.

After Dark Club, 11.15 p.m.
Mateson-Phillips Tubalazz
Consort

Opera Theatre, 8.15 p.m.
Polish Mime Ballet
Theatre
Tomaszewski:
Arriving Tomorrow

Arts Theatre, 10.30 a.m.
The Philippe Genty Company
Amphitheatre, 10.30 a.m.
Steve Hansen
Playhouse, 1.30 p.m.
South Australian Theatre
Company
Harvey: Uncle Hector and the
Bohemians

Arts Theatre, 1.30 p.m.
The Philippe Genty Company
Amphitheatre, 5.45 p.m.
Steve Hansen
Playhouse, 7.45 p.m.
South Australian Theatre
Company
Harvey: Uncle Hector and the
Bohemians

Arts Theatre, 8 p.m.
The Philippe Genty Company
Scott Theatre, 8.15 p.m.
Nimrod Theatre
Gooding: Rock-Ola
Space, 8.30 p.m.
Kantor: The Dead Class
Arts Theatre, 10.45 p.m.
Chris Langham's One I

Elder Hall, 1.10 p.m.
University of Adelaide –
Lunchtime Concert
Lance Dossor piano
Edmund Wright House, 1.30 p.m.
The Pipers and Trumpeters of
Warsaw
Kazimierz Pivkowski director

Edmund Wright House, 5.45 p.m.
Celebration Concert
Adelaide String Quartet
David Shephard clarinet
Noreen
Stokes piano Pamela de Almeida
cello
Schubert: Quintet in C, D.956
Martin Mahler: Sextet (world
premiere)

Festival Theatre, 8 p.m.
Israel Philharmonic Orchestra
Zubin Mehta conductor
Uri Planka violin
Michael Haran cello
Orgad: Vigil in Jerusalem (world
premiere)
Brahms: Concerto in A minor for
violin and cello
Bartok: Concerto for Orchestra

St. Peter's Cathedral, 8 p.m.
Adelaide Choral Society
Myer Freeman conductor
Soloists include Kevin Miller
tenor Kevin Hempton bass
Alan McKie baritone
Schutz: St. Matthew Passion
After Dark Club, 11.15 p.m.
Mateson-Phillips Tubalazz
Consort

Opera Theatre, 8.15 p.m.
Polish Mime Ballet
Theatre
Tomaszewski:
Arriving Tomorrow

Amphitheatre, 10.30 a.m.
Steve Hansen
Playhouse, 1.30 p.m.
South Australian Theatre
Company
Harvey: Uncle Hector and the
Bohemians

Arts Theatre, 8 p.m.
The Philippe Genty Company
Scott Theatre, 8.15 p.m.
Nimrod Theatre
Gooding: Rock-Ola
Space, 8.30 p.m.
Kantor: The Dead Class
Arts Theatre, 10.45 p.m.
Chris Langham's One I

Elder Hall, 1.10 p.m.
University of Adelaide –
Lunchtime Concert
University of Adelaide
Wind Quintet
Festival Theatre, 8 p.m.
Lucia Popp soprano
György Fischer piano
Al Schubert programme

Adelaide Town Hall, 8 p.m.
Sydney String Quartet
Tippett: Quartet No. 1
Janacek: Quartet No. 14 in
D minor, D.810
(Death and the Maiden)

After Dark Club, 11.15 p.m.
Mateson-Phillips Tubalazz
Consort

Opera Theatre, 8.15 p.m.
Polish Mime Ballet
Theatre
Tomaszewski:
Arriving Tomorrow

Amphitheatre, 10.30 a.m.
Steve Hansen
Amphitheatre, 5.45 p.m.
Steve Hansen
Playhouse, 7.45 p.m.
South Australian Theatre
Company
Sophocles: Oedipus the King/
Oedipus at Colonus

Arts Theatre, 8 p.m.
The Philippe Genty Company
Scott Theatre, 8.15 p.m.
Nimrod Theatre
Gooding: Rock-Ola
Space, 8.30 p.m.
Kantor: The Dead Class
Arts Theatre, 10.45 p.m.
Chris Langham's One I

Space, 8.30 p.m.
Kantor: The Dead Class
Arts Theatre, 10.45 p.m.
Chris Langham's One I

Elder Hall, 1.10 p.m.
University of Adelaide –
Lunchtime Concert
Beryl Kimber violin
Clemens Leske piano

Edmund Wright House, 5.45 p.m.
Celebration Concert
Renate Turilli piano
Janacek: Sonata 1.X.1905
Szymanowski: Mazurkas
from Op. 50
Debussy: L'Isle Joyeuse; Etude
No. 11 'Pour les Arpéges'
Grahame Koehne: Sonata
Tippett: Sonata No. 3

Festival Theatre, 8 p.m.
Mateson-Phillips Tubalazz
Consort
Adelaide Town Hall, 8 p.m.
Frans Bruggen records
Works by Van Eyck, Telemann,
Bach, Shinhara and Berio.

St. Peter's Cathedral, 8 p.m.
Adelaide Choral Society
Myer Freeman conductor
Soloists include
Kevin Miller tenor
Kevin Hempton bass
Alan McKie baritone
Schutz: St. Matthew Passion
After Dark Club, 11.15 p.m.
Mateson-Phillips Tubalazz
Consort

Opera Theatre, 8.15 p.m.
Polish Mime Ballet
Theatre
Tomaszewski:
Arriving Tomorrow

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

Amphitheatre, 5.45 p.m.
Steve Hansen
Playhouse, 7.45 p.m.
South Australian Theatre
Company
Sophocles: Oedipus the King/
Oedipus at Colonus
Arts Theatre, 8 p.m.
The Philippe Genty Company

Scott Theatre, 8.15 p.m.
Nimrod Theatre
Gooding: Rock-Ola
Space, 8.30 p.m.
Kantor: The Dead Class
Arts Theatre, 10.45 p.m.
Chris Langham's One I

Festival Theatre, 8 p.m.
Lucia Popp, soprano
György Fischer, piano
Songs by Kodály, Dvořák,
Brahms, Schumann and Mahler:
Des Knaben Wunderhorn
(Youth's Magic Horn)

Adelaide Town Hall, 8 p.m.
Sydney String Quartet
Tippett: Quartet No. 2 in
F sharp
Schubert: Quartet No. 8 in B flat,
D.112
Janacek: Quartet No. 2
Borython Hall, 8 p.m.
The Australian Opera Studio
Scarlati: The Triumph of Honour

Elder Hall, 8.15 p.m.
University of Adelaide Concert
Adelaide New Music Players
Malcolm Fox, director
Stockhausen: Hymnen
D.112
After Dark Club, 11.15 p.m.
Mateson-Phillips Tubalazz
Consort

Opera Theatre, 8.15 p.m.
Polish Mime Ballet
Theatre
Tomaszewski:
Arriving Tomorrow

Playhouse, 1.30 p.m.
South Australian Theatre
Company
Harvey: Uncle Hector and the
Bohemians
Nimrod Theatre
Gooding: Rock-Ola

Playhouse, 7.45 p.m.
South Australian Theatre
Company
Sophocles: Oedipus the King/
Oedipus at Colonus
Arts Theatre, 8 p.m.
The Philippe Genty Company

Scott Theatre, 8.15 p.m.
Nimrod Theatre
Gooding: Rock-Ola
Space, 8.30 p.m.
Kantor: The Dead Class
Arts Theatre, 10.45 p.m.
Chris Langham's One I

Adelaide Town Hall, 2 p.m.
Roger Woodward, piano
Beethoven: Sonatas in B flat,
Op. 28

Adelaide Town Hall, 8 p.m.
Roger Woodward, piano
Op. 28
Beethoven: Sonatas in B flat,
Op. 28

Opera Theatre, 8.15 p.m.
Polish Mime Ballet
Theatre
Tomaszewski:
Arriving Tomorrow

MUSIC/OPERA		DANCE/ MIME	THEATRE/SPOKEN WORD	
Festival Theatre, 8 p.m. The State Opera Tippett: The Midsummer Marriage	Adelaide Town Hall, 8 p.m. The Australia Contemporary Music Ensemble Keith Humble conductor Jane Manning soprano Gerhard: Libra Sitsky: Music in Mirabelle Gardens (world premiere) Webern: 6 Lieder, Op. 14 Gerhard: Leo	Scott Theatre, 8.15 p.m. Flamenco Puro	Playhouse, 7.45 p.m. South Australian Theatre Company Sophocles: Oedipus the King/ Oedipus at Colonus	
	Festival Theatre, 5.30 p.m. Oscar Peterson and Joe Pass Adelaide Oval, 7.30 p.m. Popular Concert Festival Theatre 8.30 p.m. Oscar Peterson and Joe Pass		Space, 8.30 p.m. Cricot 2 Kantor: The Dead Class Arts Theatre, 11 p.m. The Australian Performing Group Back to Bourke Street	
Elder Hall, 3 p.m. University of Adelaide Concert Ensemble Standish Roberts conductor Works by Gabrieli and Monteverdi and 20th century music for brass and percussion	Festival Theatre, 5.30 p.m. Oscar Peterson and Joe Pass Adelaide Oval, 7.30 p.m. Popular Concert Festival Theatre 8.30 p.m. Oscar Peterson and Joe Pass	Amphitheatre, 5.45 p.m. Baya Zamir Scott Theatre, 8.15 p.m. Flamenco Puro	Playhouse, 7.45 p.m. South Australian Theatre Company Sophocles: Oedipus the King/ Oedipus at Colonus Arts Theatre, 8 p.m. The Philippe Genty Company Opera Theatre, 8.30 p.m. Shange: For Colored Girls	
Elder Hall, 1.10 p.m. University of Adelaide – Lunchtime Concert Adelaide String Quartet	Edmund Wright House, 5.45 p.m. Celebration Concert Renate Turini piano Richard Meale: Coriscations Janáček: In the Mistis Tippett: Sonata No. 2 Bach: Preludes and Fugues in C, C sharp minor, C sharp and E flat minor from Book 1 Schubert: Fantasia in C (Wanderer), D.760		Space, 8.30 p.m. Cricot 2 Kantor: The Dead Class Elder Hall, 8.30 p.m. Under Two Hats Colin Thiele John Rowe Townsend	
Elder Hall, 1.10 p.m. University of Adelaide – Lunchtime Concert Zdenek Brudenasova flute Eva Brudenasova piano Festival Theatre, 8 p.m. The State Opera Tippett: The Midsummer Marriage	Adelaide Town Hall, 8 p.m. The Australia Contemporary Music Ensemble Keith Humble conductor Jane Manning soprano Banks: New work (world premiere) Humble: Molly's Lament (world premiere) Lumsdaine: Mandala Webern: 2 Lieder, Op. 8 Gerhard: Nonet	Amphitheatre, 5.45 p.m. Baya Zamir Scott Theatre, 8.15 p.m. Flamenco Puro	Arts Theatre, 1.30 p.m. The Philippe Genty Company Playhouse, 7.45 p.m. South Australian Theatre Company Sophocles: Oedipus the King/ Oedipus at Colonus	
Edmund Wright House, 10.30 a.m. The Australia Contemporary Music Ensemble Lecture/demonstration for schools Elder Hall, 1.10 p.m. University of Adelaide – Lunchtime concert Clemens Leske piano Festival Theatre, 1.30 p.m. Georghe Zamfir and His Soloists Romanian Folk Music	Edmund Wright House, 5.45 p.m. Celebration Concert Harvey Phillips tuba Stanley Fry horn Other soloists to be announced Programme to include – Hindemith: Sonata for tuba and piano Wildner: Suite for horn, tuba and piano Tippett: Sonata for four horns Richard Peaselee: The Devil's Herald		Playhouse, 7.45 p.m. South Australian Theatre Company Sophocles: Oedipus the King/ Oedipus at Colonus Arts Theatre, 8 p.m. The Philippe Genty Company Adelaide Town Hall, 8.30 p.m. The Writers Read	
Elder Hall, 1.10 p.m. University of Adelaide – Lunchtime Concert Ronald Woodcock violin Lance Dossor piano Festival Theatre, 8 p.m. The State Opera Tippett: The Midsummer Marriage	Adelaide Town Hall, 8 p.m. The Australia Contemporary Music Ensemble Keith Humble conductor Jane Manning soprano Works by Cary, Kos: Meale: The Incredible Floridas Webern: 3 Volksstex; 3 Lieder, Gerhard: Hymnody	Amphitheatre, 5.45 p.m. Baya Zamir Scott Theatre, 8.15 p.m. Flamenco Puro	Arts Theatre, 1.30 p.m. The Philippe Genty Company Playhouse, 7.45 p.m. South Australian Theatre Company Sophocles: Oedipus the King/ Oedipus at Colonus Arts Theatre, 8 p.m. The Philippe Genty Company	
Elder Hall, 1.10 p.m. University of Adelaide – Lunchtime Concert New Music	Edmund Wright House, 5.45 p.m. Celebration Concert Cornthian Sinners Dean Patterson director Works by Pierre de la Rue, Robert White, Schubert, Janáček, Tippett and Nicholas Maw.		Arts Theatre, 8 p.m. The Philippe Genty Company Festival Theatre, 8.30 p.m. Bestsellers Opera Theatre, 8.30 p.m. Shange: For Colored Girls Space, 8.30 p.m. Cricot 2 Kantor: The Dead Class	
Adelaide Oval, 7.30 p.m. Popular Concert. Festival Theatre, 8 p.m. The State Opera Tippett: The Midsummer Marriage Adelaide Town Hall, 8 p.m. The Pipers and Trumpeters of Warsaw Kazimierz Piwkowski director	Dom Polski, 8.15 p.m. Margaret Powell piano Schumann: Carnaval, Op. 9 Bartok: 2 Romanian Dances, Op. 8A Paderewski: Minuet Chopin: Etude in A minor, Op. 10 No. 2; Nocturne in F sharp, Op. 15 No. 2; Sonata in B flat minor, Op. 35	Amphitheatre, 5.45 p.m. Baya Zamir Scott Theatre, 8.15 p.m. Flamenco Puro	Arts Theatre, 1.30 p.m. South Australian Theatre Company Harvey: Uncle Hector and the Bohemians Playhouse, 7.45 p.m. South Australian Theatre Company Harvey: Uncle Hector and the Bohemians	
			Arts Theatre, 8 p.m. The Philippe Genty Company Festival Theatre, 8.30 p.m. Bestsellers Opera Theatre, 8.30 p.m. Shange: For Colored Girls Space, 8.30 p.m. Cricot 2 Kantor: The Dead Class	
			Arts Theatre, 11 p.m. The Australian Performing Group Back to Bourke Street	
			Arts Theatre, 8.30 p.m. Shange: For Colored Girls Space, 8.30 p.m. Cricot 2 Kantor: The Dead Class Arts Theatre, 11 p.m. The Australian Performing Group Back to Bourke Street	

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Government of South Australia
Australia Council through its
Community Arts Committee
State Government Insurance Commission
Japan Foundation
Adelaide Festival Centre Trust
Government of the Polish People's Republic
Peter Stuyvesant Trust
Adelaide City Council
Indian Council for Cultural Relations
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Education Department of South Australia
Shell Company of Australia
Mr. Gus Hines, O.B.E. and Mrs. Hines
of Adelaide
A.N.Z. Banking Group
National Bank of Australasia Limited
Texas Instruments
Goethe Institut
British Airways
Qantas Airways Limited
Trans Australia Airlines
Timber Development Association
of South Australia Inc.
South Australian Plywood
Distributors Association Inc.
Jetpress — a unit of Mayne Nickless Ltd.
and for Writers Week and Forum —
Savings Bank of South Australia
Alitalia — Italy's World Airline
Australia Council
through its Literature Board
Department of Foreign Affairs
of the Australian Government
Australia-Japan Foundation
British Council
Canada Council
Compton Fund
Department of Foreign Affairs of
the Irish Government
Kestrel Books
Oxford University Press
Orlando Wines
Queen Elizabeth II Arts Council of New Zealand
State Department
of the United States of America

Adelaide Town Hall, Wednesday March 1

at 8.30 p.m.

The Writers Read

Some of Australia's most important writers

will join distinguished overseas visitors in

reading from their own works.

Bestsellers

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

A unique opportunity to hear a number of

best selling writers talk about their craft, the

particular work which have brought them

success and the effect on their careers and lives.

Sponsored by

The Savings Bank of South Australia

Forum

An addition to the official attractions this year

is Forum, an innovative open discussion

programme for those taking part in the Festival.

Actors, playwrights, directors, musicians,

librettists, dancers, painters, craftsmen,

puppeteers and many others involved in creative

aspects of the Festival will be able to meet

one another and members of the general public

and talk about their work.

Forum sessions in the Writers Week Marquee

will be free and everyone is welcome to

attend and to take part in discussions and

question and answer sessions. Some of the

topics already scheduled include the world of

jazz (with leading musicians demonstrating

their art); criticism of the arts; and personal

viewpoints on the creative processes and the

directions in which the arts are heading.

A brochure giving full details of Forum will be

available towards the end of December. If you

would like a copy, please write to the Forum

Co-ordinator, Adelaide Festival of Arts Inc.,

King William Road, Adelaide,

South Australia 5000.

Focus

All through the Festival period, halls, theatres,

galleries and open spaces throughout the

Adelaide area will be the scene of an energetic

and diverse programme of activities which

complement the official programme. Grouped

under the title of Focus, these performances,

exhibitions and "happenings" will cover a vast

spectrum of the arts. Full details of Focus

activities will be listed in daily diary

advertisements in The Advertiser during the

Festival. Groups wishing to participate in

Focus 78, c/o Centre of Community Theatres,

Adelaide College of Advanced Education,

Kintore Avenue, Adelaide, S.A. 5000.

Religious Observances

Special Festival services will be held at

St. Francis Xavier's Cathedral, Friday

February 24 at 8 p.m. (Festival High Mass);

St. Peter's Cathedral, Sunday March 5 at

3 p.m. (Eucharistic Service); and Holy Trinity

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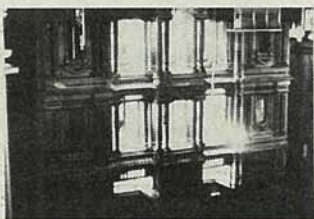
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Antoni Miralda

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

City illuminations

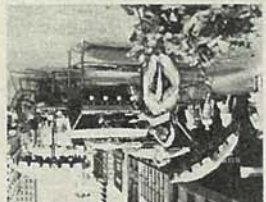
Scores of leading city business houses, government bodies and service organisations are behind an exciting plan to turn King William Street into Adelaide's Great White Way during the Festival. Many of the city's major buildings will be flooded or otherwise picked out with special lighting effects to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



City illuminations

Breakfast in the Mall

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



Breakfast in the Mall

Free Lunchtime Concerts

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

Craft Fair

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



Craft Fair

Cycling for Pleasure

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



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

the talents of aspiring young South Australian artists. Nineteen practicing professional artists, most of whom have national reputations and are all teaching the newly accredited Bachelor of Fine Arts Degree of the South Australian School of Art, will take part. Several of those represented are past students who have achieved success. Included in this exhibition are noted sculptors Tony Bishop, Bert Flugelman and Clifford Frith, painters Cecil Hardy, Franz Kempf and Vitas Kapocionas and printmaker Ann Newmarch. This will be the last exhibition at the present School of Art at 42 Stanley Street, North Adelaide, before it moves to Underdale. Mon. to Fri. 10 am to 6 pm Sat. 10 am to 5 pm

Ten Adelaide Festivals of Arts

To celebrate the 10th Biennial Festival, the State Library of South Australia in North Terrace will mount a major historical exhibition, bringing together posters, programmes, newspaper reports, reviews, designs and photographs, covering each Festival since 1960. Mon. to Fri. 9.30 am to 9.30 pm Sat. 9.30 am to 5.30 pm Sun. 2 pm to 5.30 pm

Fire and Water Series

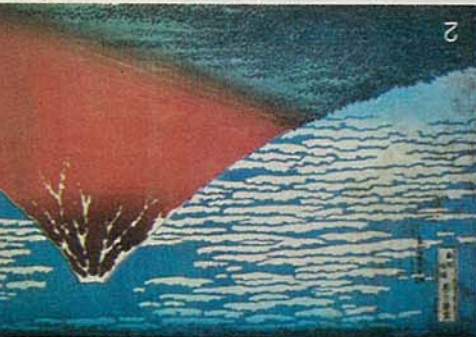
(paintings by Leonard French)

Three Young South Australians

These two Festival exhibitions at the Greenhill Galleries will show a recent series of paintings by one of Australia's best known artists, and emerging trends in the art of three exciting young South Australians. Leonard French's new oils and acrylics are on a burning tree theme. Apparently unrelated, they contain the artist's usual religious symbolism. The three South Australians, Jeremy Gordon, Kym Polomka and Vitas Serelis, will show oils, acrylics and drawings which complement each other while retaining quite individual techniques and themes. 140 Barton Terrace, North Adelaide. Mon. to Fri. 10 am to 5 pm and 7 pm to 9 pm Sat. and Sun. 2 pm to 7 pm



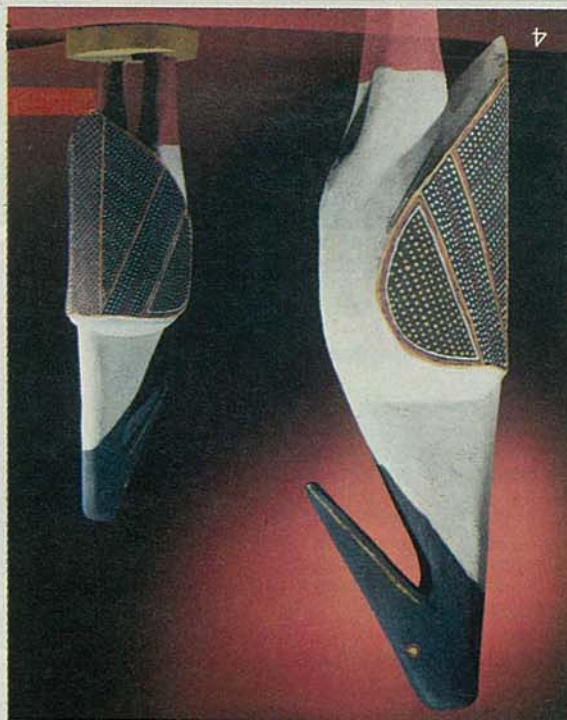
3



2



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4



5



6

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





Chhau, the Masked Dance of Bengal

The centuries old masked Chhau dance dramas of the Purulia district of Bengal were only re-discovered in the 1960's. Their energetic war ritual format comes as a complete surprise to Westerners accustomed to the more typical style of Indian dance recitals. Acrobatics are used extensively in this unsophisticated folk art form in which the characters, all played by men, are divided into two groups – heroes and demons. They wear glittering tunics and startlingly realistic masks, the demons with blazing, bloodshot eyes, flaring nostrils and protruding fangs, and the heroic characters crowned with elaborate silver decorated head-dresses. A troupe of eight dancers, accompanied by village oboe and drums, will appear at the Festival under the direction of Professor Bhattacharyya, who has been largely responsible for the revival of this lost dance art. Audiences can enjoy their syncretized rhythms and dynamic, exhilarating dance contests in the Festival Centre Amphitheatre at 5.45 pm daily from March 13 to 18. The Chhau dancers will perform very much as they would at a religious festival in their own village, with an art which the London Financial Times has described as being "unspoiled, rich, potent, beautiful and well worth seeing."



Chhau, the Masked Dance of Bengal

CIRCUS

A trio of Australia's most innovative and imaginative performing and production ensembles have joined forces to launch a unique touring tent show – a \$100,000 circus with a difference. It will bring together some of Australia's finest young circus performers, musicians, actors, designers and artists in a brilliantly entertaining roadshow under canvas – a show that extends the traditional circus format to include many other popular forms of entertainment. Circus, cabaret, puppetry, vaudeville, mime and commedia dell'arte are just some of the ingredients being brought together by The Australian Performing Group (through the existing Soapbox Circus), a former Adelaide group, New Circus, and Melbourne entrepreneur John Pinder's Last Laugh Theatre Restaurant, to form **Circus Australia**. In its very own Big Top, seating 800 people, **Circus Australia** will set up shop in the West Parklands from March 15 to 19 for twelve performances, including three special midnight shows on March 16, 17 and 18, intermediate shows on March 17 and 18 and four youth performances or matinees. Some highlights of the show will be the contribution of one of Australia's best rock bands, Matchbox, and such thrilling acts as Tim Coldwell's high wire feats, Pixi and Jim Robertson's double hanging perch act, Sue Broadway's web performance, a spectacular unicycle race, and a menagerie of fantastic performing animal puppets.



Matchbox Band - Circus Australia

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



Australian Dance Theatre



Batya Zamir

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

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

Richard Van Buren will use trees and special supports to design an open-air environment for where she will perform at 5.45 p.m. each evening from February 27 to March 4. Batya Zamir was a leading dancer with two of America's foremost modern dance companies in the 1960s before deciding to develop her own unusual dance ideas. The New York Times has described her performances as "replete with virtuosity and athleticism".



Batya Zamir

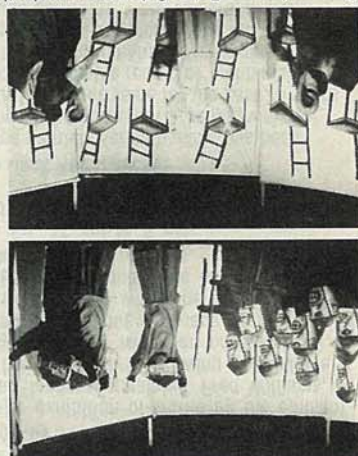
Flamenco Puro

Famous Spanish flamenco guitarist Paco Peña is a popular concert and recording artist in Australia where he has visited twice previously. He returns in 1978 with the troupe **Flamenco Puro** which he formed eight years ago and at major festivals overseas. The group comprises Paco Peña and a second guitarist, two singers and three dancers. **Flamenco Puro** portrays the art of flamenco as a whole in intimate and authentic performances, breaking away from the glossy spectacles which Paco Peña feels are debasing and even destroying the true flamenco art. At the Scott Theatre from February 25 to March 4 audiences will have an opportunity of experiencing a performance applauded by Time Out magazine as having "spontaneous improvisation, electric communication between performers and audience and enormous vitality."

Peter Schumann

In association with The Marionette Theatre of Australia said, "He's terrific." Don't miss him. totally outrageous. As the New York Times has shows are crazy, classic, topical, silly, dialogue have adult audiences in stitches. His to children, and the funky satire and hip colour, sounds, movement and fantasy appeal Steve Hansen's appeal is to all ages – the Human Race! title of *The Rise and Fall of the Entire Riding Hood*, which goes under the unlikely completed production, based on Little Red incredible Froggy Godmother, and a recently Prince Sterling Charming of Trivia and an King – Farmsworth the 33rd, the handsome Frog Prints with such characters as a ridiculous colt; a romantic adventure story entitled *The* alligator and a baby bobbing on the end of a with unexpected appearances by a singing

The work of Peter Schumann's American based Bread and Puppet Theatre has been described as "spiritual theatre" – a theatre of "icon and image that links drama with sculpture." (New York Times). Peter Schumann's strangely moving plays have strong political and social undertones and marry ingenious naïveté with enormous sophistication. Their combined use of giant puppets and masked actors produces a unique imagery which has excited critics and audiences throughout the United States and Europe. One critic has described the effect of these plays, which are accompanied by live and taped music, as "overwhelming". Since the disbanding of his permanent company four years ago, German born writer, director and puppet-designer Peter Schumann has worked from a farm in Vermont, drawing together his performers for specific projects and tours. He will come to Adelaide in March to work with twenty local actors and musicians on the presentation of several outdoor performances at the Festival. In these performances the actors themselves become the puppets, hiding in brightly coloured robes beneath gigantic papier mache heads, sometimes making figures eight and nine feet tall.



Scenes from a Peter Schumann production

DANCE

Australian Dance Theatre

The re-formed Australian Dance Theatre is little more than twelve months old but already well on the way to consolidating its claim to being Australia's national modern dance company. A.D.T. is now the official dance company for both South Australia and Victoria Taylor's artistic directorship, the Company has already performed to great critical acclaim in Adelaide and Melbourne and on extensive tours. The Dance critic of the Melbourne Herald, Neil Jillett, wrote in October, "Australian Dance Theatre are already laying claims to being the most dedicatedly professional and consistently entertaining of any of the subsidised theatre companies, dance, drama or opera, who perform in Melbourne." The Company's fifteen full-time dancers have been drawn from Europe, Australia and America. At the Festival A.D.T. will perform a program of

from the slapstick farce of Chaplin silent movies to the black humour of surrealism. Working in black against black backdrops or manipulating string marionettes in full view of the audience, the four puppeteers present an action-packed two hours of entertainment in which dialogue is completely absent. Small signs convey situations or messages while the mood is set by an amazing tapestry of taped sound, including rock and pop songs, spoofs on classical tunes, and specially commissioned electronic scores.

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

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



The Philippe Genty Com

Philippe Genty puppets

Steve Hansen

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

Steve is one of the most widely seen outdoor performers in the United States and he has also taken his ingenious one-man walking puppet show to some of the world's top street festivals. He has presented his hilarious offbeat shows to hundreds of thousands of delighted adults and children in hospitals, prisons, museums – even on a boat on New York's Hudson River. He makes his first visit to Australia at the invitation of the Festival. Steve Hansen began his career as an apprentice puppeteer with the famous Muppets of Sesame Street and his shows have much of the same zany humour and slapstick fun – but always carrying his own original touches.

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



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



MIME, MASK AND MARIONETTE

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

Mime is a powerful linking theme in the work of both the Polish companies, as well as in the spectacle of Kabuki. Similarly, increasing audience awareness of puppetry and animated theatre has led to the engagement for this Festival of no less than three major examples of this genre. The South Australian Theatre Company will also make extensive use of puppetry in the production of a new children's entertainment, Uncle Hector and the Bohemians. Masks too, play an important part in various Festival productions – notably the South Australian Theatre Company's two Odipus plays and The State Opera's production of The Midsummer Marriage. Finally, in the Playhouse Gallery, the Adelaide Festival Centre Trust has decided to celebrate the Festival with an unusual and theatrical exhibition which is devoted to the theme of masks and the philosophy behind man's interminable role-playing.

Polish Mime Ballet Theatre

Vivid, lyrical, sensual and exploding with vitality, the productions of this internationally acclaimed company have been hailed as "total theatre". Founded in 1955 by former actor-dancer Henryk Tomaszewski, the Mime Ballet Theatre is perhaps Poland's best-known makes frequent overseas tours and its regular cultural export. The company of 36 members appears in the theatre capitals of the world are always occasions of great anticipation for audiences and critics alike. Polish Mime's productions are a memorable entertainment spectacle, evolving from a spell-binding mix of theatre, pantomime, ballet and gymnastics. These arresting productions are mostly created by Tomaszewski himself who draws on many sources for his inspiration – from the classics to the contemporary cinema. The story of Polish Mime's Festival production, *Arriving Tomorrow* (The Opera Theatre, March 5 to 11), is inspired by both the brilliant Italian director Paolo Pasolini's 1969 film, *Theorem*, and by Euripides' famous drama, *The Bacchae*.

Arriving Tomorrow opens with a prologue based on the legend of Dionysius and establishes the theme of this god's dual personality – on the one hand good and beneficent, on the other the disorder that topples order. In the two acts of the main story a mysterious young man arrives, heralded by an anonymous telegram, at the home of a wealthy and powerful industrialist. In the ensuing weeks every single member of the household becomes emotionally or physically involved with the young stranger, first the maid, then the daughter, the son, the wife and finally the father. Just as mysteriously the young man leaves the house and each member of the family faces a personal crisis – with shattering results – in a virtual Bacchanal of self-discovery. The young man's identity is never revealed – is he God – or the Devil – or both? The work of Polish Mime has been hailed as "stunningly exciting", "hypnotic", "startlingly different" and "gripping theatre". It is one of the supreme experiences of modern theatre.



Arriving Tomorrow



1



2



3



4



6



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

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



Tadeusz Kantor
Cricot 2 - The Dead Class

They are then abandoned for ever and a new work is taken up. Throughout the performance the director, in a role not unlike that of an orchestral conductor, urges the best from his performers – with gestures, physical assistance and impassioned verbal encouragement. For their first visit to Australia at the invitation of the Festival, Cricot 2 will present *The Dead Class* (described by its creator as "a dramatised scene"), a work first seen in the West at the 1976 Edinburgh Festival. Irving Wardle, in the *London Times*, has described the production in this way – "The setting is a humble schoolroom where the class have already assembled. They sit like waxworks in a museum of childhood, clad in turn-of-the-century costume and slumped in attitudes of dejection over their Dickensian desks. Most of them are on the brink of old age. One by one the aged pupils then raise their hands and shuffle out of the room returning at once to the melancholy surge of a Viennese waltz, carrying child mannikins in grotesque procession. The contrast between what we were and what we become; the inescapable persistence of childhood into adult life; the idea of the world as a schoolroom, a place of imposed discipline and humiliation where, to the last gasp, we are hoping to learn something that makes sense of it all."

Although the language is Polish, the words are used mostly as pure sound, in the same way as paint can be used to express mood rather than meaning. One by one the class members become involved in visual story telling – as they live out old memories and obsessions. At all times the action is lucidly clear – the old man who refuses to be parted from his battered bicycle, the perennial class victim who obstinately repeats a grammar lesson no one wants to hear, the woman who holds up a window that cuts her off from the outside world. The production uses mime and music as well as dialogue and incantation in a wonderfully inventive and striking amalgam. Writing in *The Guardian*, Michael Billington, a leading British critic, has described *The Dead Class* as providing "one of the great images of modern drama." "It is not a masterpiece," he writes, "then the word has no meaning. During the season of *The Dead Class* the foyer areas of the Space will be the setting for a special exhibition devoted to the work of Cricot 2.

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

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

Kemp's Jig

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

An Elizabethan Roadshow

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

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

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

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



Kemp's Jig

The Australian Performing Group

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

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

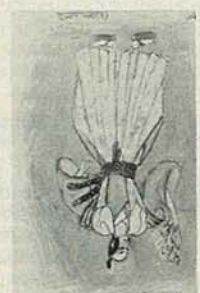


Back to Bourke Street

Netesuke: Farical Grotesques of Old Japan

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

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



Design by Murray Copland for Netesuke

Chris Langham's One Man Show

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

Langham's humour is in the tradition of Spike Milligan, Peter Sellers, the *Goon Show* and Monty Python but he is no mere imitator. As one critic has said, "If Joe Orton's mother and Tom Stoppard's father had committed illicit acts in Edith Sitwell's parlour, Chris Langham would have been the result." The Show calls on all Langham's amazing talents as singer, mimic, rubber-faced comedian and lightning quick-change artist.



Chris Langham

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



Dennis Olsen
Kevin Miles
Brian James
Edwin Hodgeman
Ronald Falk

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



Leslie Dayman
Daphne Grey
Roger Chapman
Roger Chapman

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

Commissioned by the Goethe Institut.

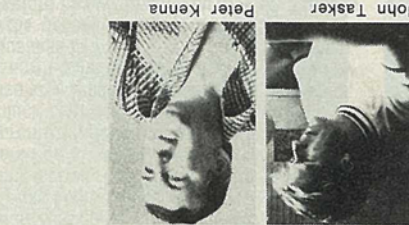


Graphic for Uncle Hector and the Bohemians

The Cassidy Album

One of the drama highlights of the Festival will undoubtedly be the world premiere of two new plays by Peter Kenna which has established Kenna as one of Australia's leading playwright(s), will form this eagerly awaited trilogy. The two new plays making up The Cassidy Album, **A Furtive Love** and **An Eager Hope**, will beginnings in 1945 through to the early 1960's. A company specially assembled for this Festival season by Peter Kenna and top director John Tasker will present two cycles of the

1.10 p.m. on March 1, 6, 10 and 17.



John Tasker

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

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

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

Peter Kenna's great humanity and compassion shine through all three plays in a bitter-sweet blending of comedy and drama. Katherine Brisbane, in her preface to the described Kenna's play as "a work of maturity - which makes new demands on the to audiences." John Tasker, in one of the biggest challenges of his career, will direct all three plays with a cast of leading interstate actors.

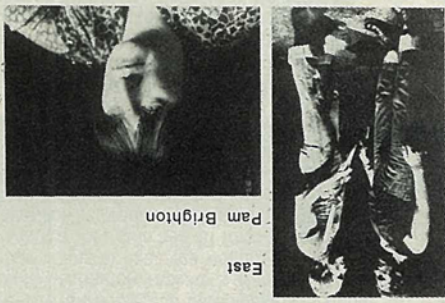
Rock-Ola

Tim Gooding's new musical entertainment which he labels **The Last Post** - Hiroshima Romance was the major discovery of the 1977 Australian Playwrights Conference in Canberra. Sydney's acclaimed Nimrod Theatre brings the world premiere production of **Rock-Ola** to the Scott Theatre for a week's season at the Festival (March 6 to 11). Award-winning director Richard Wherrett (The Elocution of Benjamin Franklin) directs an all-star cast of four - Tony Llewellyn-Jones, Kris McQuade, Robin Ramsay and Jacki Weaver. Brian Thomson (Hair and Jesus Christ Superstar) is the designer.



Jacki Weaver
Tony Llewellyn-Jones
Robin Ramsay
Kris McQuade

Pam Brighton



Pam Brighton

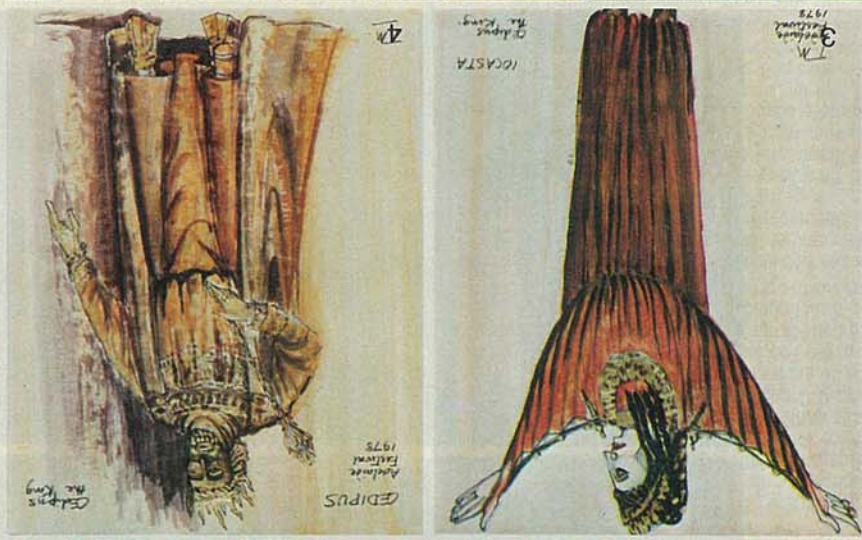
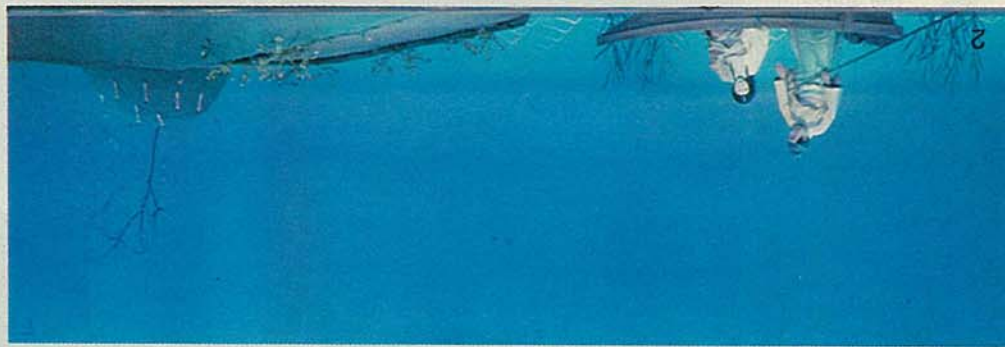
Presented by Eric Dare

One of England's best known directors of theatre for young people, Pam Brighton, will work with some forty students from Fremont High School to devise and present a spectacular entertainment at the Festival. The production, as yet unnamed, will be given between March 14 and 18. The students and musicians, mostly from the Elizabeth area, are becoming well known in Adelaide for their lively local productions which have included a topical roadshow **Don't Rubbish Elizabeth** and the musical **Grease**. Pam Brighton has recently been directing for the Canadian Broadcasting Commission after several years of association with London's Royal Court and Half Moon Theatres. She has also directed **Don't Rubbish Elizabeth** and the musical **Grease**. One of England's best known directors of theatre for young people, Pam Brighton, will work with some forty students from Fremont High School to devise and present a spectacular entertainment at the Festival. The production, as yet unnamed, will be given between March 14 and 18. The students and musicians, mostly from the Elizabeth area, are becoming well known in Adelaide for their lively local productions which have included a topical roadshow **Don't Rubbish Elizabeth** and the musical **Grease**. Pam Brighton has recently been directing for the Canadian Broadcasting Commission after several years of association with London's Royal Court and Half Moon Theatres. She has also directed **Don't Rubbish Elizabeth** and the musical **Grease**.

The London Theatre Company

East, Steven Berkoff's sensational expose of life in London's East End has set the British theatre capital on its ear over the past twelve months. Premiered by the London Theatre Group at the suburban Greenwich Theatre, it moved to the Cottesloe Theatre in London's new National Theatre complex for a short season in July and then swept into the West End in August where it played to an astounded public for several months. Entrepreneur Eric Dare has timed his Australian tour of the original London Festival and it will open for a six performance production of **East** to coincide with the season at the Arts Theatre on March 14. "Dazzling" - "An absolute humdinger" - "Terrific" - "Hilarious" - "Quite an achievement" are samples of just a few of the show's press reviews. Berkoff himself leads the cast of five. The characters are Dad, a bald bully-boy who remembers marching with Mosley's brownshirts; Mum, slouching in front of the TV in headscarf and curlers; the sexy daughter in Gotho briefs and Les and Mike, two Neanderthal "Bover" boys talking dirty in rolled jeans and lethal boots. "They are a couple of razor-happy randy tearaways, of almost total repellant and absolute physical charm," wrote the Daily Mail critic, Jack Tinker. Berkoff directs his actors, who are all images and theatrical styles which mingle street talk, rhyming slang and Yiddish grandiloquence. There are shades of **A Clockwork Orange**, John Lennon's **Revolution No. 9** and Punk Rock contradictions. **East** is not for the squeamish or easily offended. It does not present a cosy Cockney image or a sentimental showbiz view of the East End. "It shows the East End as it is - a city of violent, comic, deeply frustrated people, a hard place to grow up and develop in" - Plays and Players. In the Sunday Times a shattered Bernard Levin said, "The whole thing would have made ripping entertainment at a Nuremberg Rally." **East** is one of the Festival's more controversial productions. See it and judge for yourself. Presented by Eric Dare

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



THEATRE

Kabuki

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

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

The force and beauty of the Kabuki plays, with the exotic colour of their centuries-old costumes and traditional settings, plus a lifetime of dedicated actor training, combine to form an unforgettable theatrical image. Kabuki richly blends drama, dance and music and each actor must acquire all the skills of his exacting profession. Skill at make-up, match vocal prowess and physical discipline. For the first Kabuki tour of Australia, which takes place under the auspices of The Japan Foundation and the Australia Council to coincide with the Adelaide Festival, a top-level company of some of Japan's finest actors has been assembled.

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

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

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

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



Kabuki

South Australian Theatre Company

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

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

After Dark Club

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

Marian Montgomery and Richard Rodney Bennett

The best of two worlds combine in the professional association of Mississippi-born soprano Marian Montgomery with London-based composer, pianist and singer Richard Rodney Bennett. The liaison between these two very special people from opposite ends of the musical spectrum - Marian from the world of jazz and blues and Richard, a rare combination of talents, equally at home writing serious compositions or Hollywood film music - must produce a very special show. Just Friends, a combination of the best of rhythm and blues, Broadway hits and rock and folk music from the twenties to the seventies, all in arrangements by Richard, will headline at the Festival After Dark Club from February 27 to March 4. Marian has recorded five albums and many singles and enjoyed a flourishing career since she moved to London in 1965. She has appeared at many top night spots, including the Talk of the Town, and appeared on television with Liberace, Val Doonican, and Peter Cook and Dudley Moore. Richard is one of Britain's most experienced younger composers with two commissioned operas (including one for the Royal Opera) and numerous orchestral, chamber music, ballet, vocal and choral works to his credit. He is perhaps best known to Australians, however, for the music he has written for more than forty films, including Far from the Madding Crowd, Murder on the Orient Express and Nicholas and Alexandra. As a pianist he has worked with such personalities as Cleo Laine and Eartha Kitt.

The Matteson-Phillips Tubajazz Consort

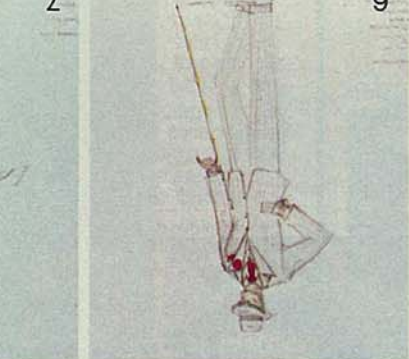
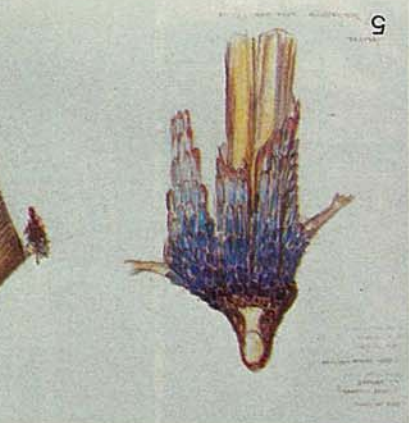
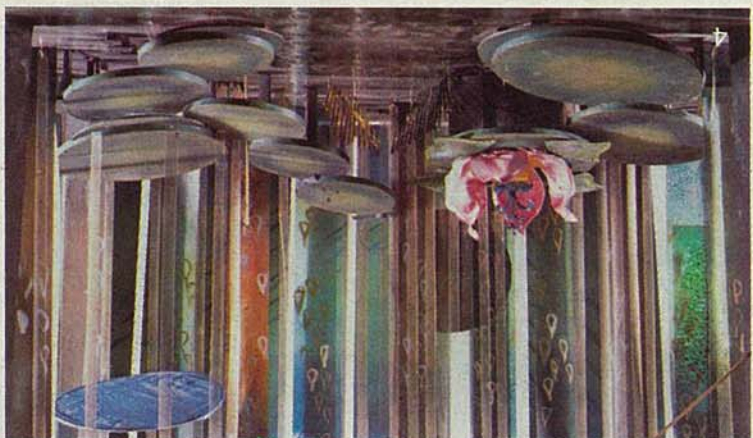
Richard Rodney Bennett
Marian Montgomery and



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

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

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



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

The winner of the 19
Competition, Margare
will give a recital in t
March 4. Her program
by Chopin, Mozart, S
and Paderewski.

The second biennial competition sponsored by Adelaide's Polish community through the Dom Polskiej Society will take place during the Festival. Some forty of Australia's most promising pianists will play off for \$6,000 in prize-money at the finals of the Country's richest national piano competition which will take place in 1993.

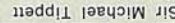
The second biennial competition Adelaide's Polish community through Dom Polski Society will take part in Festival. Some forty of Australia's promising pianists will play off for prize-money at the finals of the national piano competition which

OPERA
The Midsummer Marriage

The major opera offering of the Australian premiere of Sir M. The Midsommer Marriage, in its venture to date, The State Opera Australia combines with The Ad Symphony Orchestra and Austr Theatre to present four perform

one of the pivotal stage works of 20th century British music. It has only been once previously staged (in a heavily cut version) outside the United Kingdom. Recent revivals of The Midsummer Marriage by the Welsh National Opera and a concert performance at the Royal Albert Hall in London have been greeted by

:doce ninos



and the myths and magic associated with

The Opera is in three acts and makes extensive use of dance to convey the ritual elements of the story. The State Opera has assembled an all-star cast of international and Australian singers for this important production. Marilyn Richardson and Gregory Dempsey will sing the roles of Jennifer and Mark and the English baritone, Raimund Herlitz, will sing the role of King Fisher. Jennifer's father — an interpretation which has won him great acclaim in



10

[illegible]

At 8 pm on Friday February 24 – the day

Presented by The State Opera of South Australia

A photographic exhibition devoted to the life

A photographic expedition devoted to the life

displayed in the foyers of the Festival Theatre

Entitled *A Man of Our Time*, it was assembled

Fourth opera: The Ice Break at the Royal Opera.

Scarlett's melodies are unrivalled in their purity and serenity and form an historic link between the embellishments and floridness of Mozart. Two popular and talented principals of The Australian Opera, tenor Ronald Stevedarbone and baritone Ronald Macdonald will star in this scintillating ensemble production along with six of the Company's junior principals under the direction of Franco Carrara. Richard Divali will conduct the chamber orchestra and Peter Cooke is the designer.

JAZZ FOLK POP
Costume designs by Peter Cooke for
The Triumph of Honour

Oscar Peterson and J

including Canadiana Suite, Hallelujah Time and The Smudge.

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and the other two are the same as in the first case.

doi:10.1017/S0022292412001719

SOUNDS WHICH SHATTER ADDITIONAL CONCEPTS.

מִן אִסְטֵרִים בְּמֶצֶד וְעַל אִסְטֵרִים בְּמֶצֶד וְעַל אִסְטֵרִים בְּמֶצֶד

rep professional players from 70 countries.

אמריקאניס און אידן, און אידן און אמריקאניס

Philip Jones Brass Ensemble has earned a well-deserved reputation as one of the world's finest groups of brass players. For its Australian tour in 1978 the Ensemble, led by its founder Philip Jones, will number ten players — four trumpeters, three trombones and tuba. The Ensemble, which has toured extensively all over the world and made more than twenty highly acclaimed and popular recordings, pioneered the present day performances of brass chamber music in England. When not performing together, the individual members of the Ensemble are leading brass players with top London orchestras.

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

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

In association with The Australian Elizabethan Theatre Trust

Lucia Popp

The Czech-born soprano, Lucia Popp, has enjoyed a top-ranking international career for the past fourteen years and previously visited Australia in 1969. At the invitation of the Adelaide Festival she has arranged another short tour in 1978 and will give two recitals in the Festival Theatre on March 9 and 11.

Miss Popp has sung with most of the world's leading orchestras and makes regular opera appearances with such companies as The Royal Opera, Covent Garden, the Vienna State Opera, the Paris Opera, La Scala, Milan, and at the Salzburg Festival. Her opera recordings include The Magic Flute (singing the Queen of the Night) conducted by Leonard Bernstein, and Il Serraglio (Blonde) conducted by Henry Krips. She also makes frequent radio and television appearances in opera as well as opera and her "lighter" recordings include Lehár's The Count of Luxembourg with Nicolai Gedda.

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

Roger Woodward



Sponsored by The Shell Company of Australia

poetry to which the music is set.

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

Town Hall for his performances.

Germany for the Centre, will be moved to the personally selected by Roger Woodward in Centre's new \$23,000 Steinway grand, insight into their interpretation. The Festival composer's original manuscripts for a new research during which he has gone back to the



Roger Woodward

Frans Brüggen

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

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

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

By arrangement with Discuro

Celebration Concerts

Sponsored by The ANZ Banking Group

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

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

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



Renate Turrini

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

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



The Corinthian Singers and The Adelaide Brass Quintet

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

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

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

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

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



Clemens Leske

University of Adelaide Concerts

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

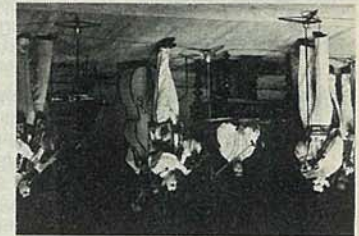
Many of Adelaide's leading professional musicians and ensembles will take part, including The University of Adelaide Chamber Orchestra conducted by **Jiri Tancigudek**. The Adelaide String Quartet, **Musica Antiqua**, **Dossor, Clemens Leske** and **Eva Bruderhansova**, violinists **Beryl Kimber** and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

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

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

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

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



Gheorghe Zamfir and His Soloists

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

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

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

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

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

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

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

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



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

The Israel Philharmonic Orchestra

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

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

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

Presented by the Australian Broadcasting Commission.



Zubin Mehta



Yehim Bronfman

The Adelaide Symphony Orchestra

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

The Orchestra will play an all-Tippett programme, including the composer's Symphony No. 4 - the first time it will have been performed outside the U.S.A. where it was given its world premiere by the Chicago Symphony Orchestra in October, 1977. The other items on the programme will be the Concerto for double string orchestra and Songs for Doy, with tenor David Parker as soloist. Two other guest conductors will appear with the Orchestra at its remaining Festival concerts. At the Town Hall on March 14 popular Australian conductor, Patrick Thomas, will present a programme entitled Music of Vienna.



Patrick Thomas

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

Les Percussions de Strasbourg

This group of six amazingly talented French percussionists has had a vital influence on chamber music during the sixteen years of its existence. At the time of its formation no work for six percussionists existed and Les Percussions had to build up their repertoire from scratch. It now numbers well over eighty works, most of them commissioned pieces from such great composers as Messiaen, Stockhausen, Boulez and Xenakis. On their previous tour here in 1971 works were commissioned from two Australian composers, Peter Sculthorpe and Barry Conyngham. In the past fifteen years, the group has assembled a bewildering array of more than 150 instruments, some of which had to be specially invented, while others were imported from the Orient. Les Percussions have toured all over the world as one of their country's most highly regarded ensembles and have given hundreds of concert recordings for Philips. When not performing with the ensemble, the six musicians play as members of the Municipal and O.R.T.F. Orchestras in Strasbourg.



Hans-Hubert Schönzeiler

Schütz' St. Matthew Passion

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

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

In association with The Adelaide Festival Centre Trust.

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

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

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

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

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



George Guest

The Australia Contemporary Music Ensemble

By arrangement with Musica Viva Australia

The Australia Contemporary Music Ensemble

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

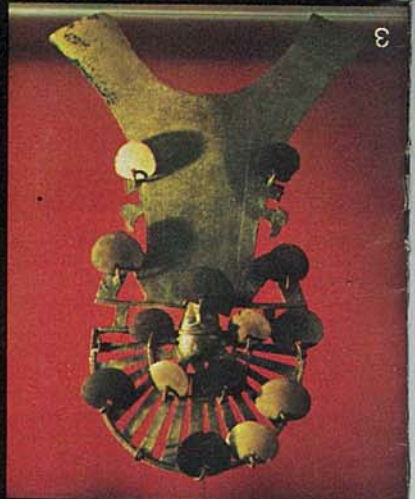
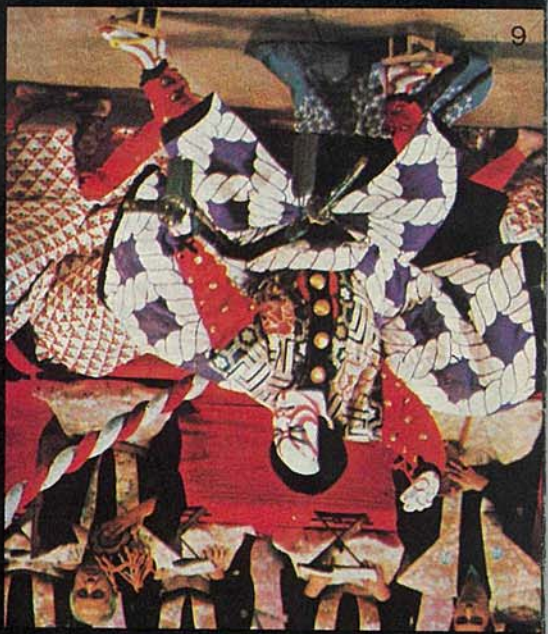
The Ensemble's four Festival concerts will cover the complete works for chamber ensemble of the Spanish-born composer Roberto Gerhard, and will feature the brilliant English soprano Jane Manning in the songs with ensemble of Anton Webern. Each programme will also incorporate chamber works by several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

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



George Zamfir and His Soloists

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



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

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

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

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

Where once the visit of a major overseas theatre company to Adelaide was a rarity and when local professional performances passed unnoticed in the national media, the picture now is a very different one. Adelaide enjoys a continued and varied full-time diet of the best of overseas and Australian creativity in all areas of the arts. Because of this, the Festival will change still further and emphasis on different aspects of its programme will shift.

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

It is with great pride and warmth that the Festival welcomes to Australia in 1978 such distinguished guests as Sir Michael Tippett, the Choir of St. John's College, Cambridge, George Zamfir and his soloists, Lucia Popp, Roger Woodward, the Mattheson-Phillips Tubajazz Consort, the 62 members of the Polish contingent, comprising the Pipers and Trumpeters of Warsaw, the Polish Mime Ballet Theatre and Cricot 2, the Philippe Genty Company, Steve Hansen, Peter Schumann, Batya Zamir, Marian Montgomery and Richard Rodney Bennett, Pam Brighon, Antoni Miralda, the For Colored Girls company from New York, and the Chhau dancers from Bengal. From interstate we have again invited with pleasure Sydney's Nimrod Theatre and the Australian Performing Group from Melbourne (both old friends), and director John Tasker and playwright Peter Kenna with their world premiere trilogy. We are equally delighted to have in our programme several major companies and artists who are visiting Australia for other engagements, notably The Israel Philharmonic Orchestra and Zubin Mehta, the Japanese Kabuki company, Les Percussions de Strasbourg, the Phillip Jones Brass Ensemble, Paco Pena's Flamenco Puro troupe and Frans Brüggen.

As usual, Adelaide will be the scene of many history-making performances during the three weeks of the Festival. These will include the world premieres of several major musical compositions, three Australian plays and a number of new dance works. In addition, there will be many first Australian performances. On the local scene, South Australia's own performing companies — The South Australian Theatre Company, the State Opera and Australian Dance Theatre — will be tackling major challenges for the Festival.

In total, this official Festival programme offers more than 300 performances of over 100 different productions, concerts, recitals and special events. In addition, there are scores of free outdoor activities and happenings, all planned with the enjoyment of family groups in mind, and a comprehensive range of drama and music in Focus, the Festival's fringe programme. Writers Week will again attract leading literary figures to Adelaide from many parts of the world, while Forum, an innovation this Festival, will offer talks, lectures and discussions as a complement to the official programme.

Major visual art exhibitions will fill the city's galleries, and parks and gardens will be the scene for popular open air concerts and other entertainment. As the photographs alongside testify, the Adelaide Festival offers a truly diverse and bewildering range of arts activities. Such a programme is unmatched by any other festival in the southern hemisphere. Add to this the special "feel" of the city during Festival time, the fringe benefits of the State's unique near-city tourist attractions and the hospitable warmth of the people of Adelaide and it's no wonder that our many visitors enjoy their stay.

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

Adelaide Festival



BOOKING BROCHURE



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February 25 to March 19, 1978