

ADELAIDE FESTIVAL

1-18 MARCH 1990



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Coming from the New Grove ... The New Grove Dictionary of Opera. Tick the coupon below for further information on the newest Grove.

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In this brief, exclamatory note of introduction to the 1990 Adelaide Festival program, it is not my intention to point out themes and sub-themes, references or cross references, the nuance here, the resonance there. What may appear as the occasional eccentric inclusion can be defended, just as the questioned exclusion may be explained.

Final choice in programming is frequently a matter of the imagined giving way to - or being moderated by - the practical and achievable reality. Festival planning was not meant to be easy! That is probably one of the few points on which all my illustrious predecessors would agree. The result of our planning resides here in the booking brochure. The surprise and pleasure of discovery is left to you.

We believe that we have not brought anything from the farther or nearer shores of Yawndom and it is our fervent hope that we may have found a way into your wishes. We will be delighted if you think there are almost too many good things from which to choose.

Since its auspicious inauguration in 1960, the Festival has continued to grow and is now the largest and most successful arts festival in Australasia and one of the very best in either hemisphere. No small part of that success is due to the generously hospitable atmosphere generated by the people of Adelaide, which makes the biennial event memorable for visiting artists and patrons alike. A truism bears repeating: Adelaide in March is the ideal city in which to hold a festival. It is no wonder that when one visits overseas arts organisations or offices concerned with the business of music, one of the two things known about Australia is Adelaide's Festival.

As with any theatre production, so too with any festival, much goes on behind the curtain which remains unseen and invariably goes unremarked. Adelaide's enthusiastic 'support system' and terrific team is listed on the left of this page. I thank all involved and note that it has been a particular pleasure working with my Associate Director - and Artistic Director designate for 1992 - Rob Brookman.

I extend a very warm welcome to all our performers, players and patrons.

CLIFFORD HOCKING
Artistic Director



YOUR CHANCE TO SET ADELAIDE ALIGHT

Clipsal, in association with Adelaide businesses, plans to light up the city during the festival season. It's part of a campaign called "Adelaide Alight" which involves city buildings and public areas lighting up to show off the CBD. If you're involved, you could be in the running for a coveted award. If you'd like more information contact Russell Duncan on 366 1280.

CLIPSAL
ADELAIDE ALIGHT

TRISTAN AND ISOLDE

by Richard Wagner
The Australian Opera

The outstanding talents of Australian music-theatre come together for this landmark production of Wagner's masterpiece.

Starring the illustrious Marilyn Richardson and Horst Hoffmann, the cast includes a wealth of fine voices - Bernadette Cullen, Malcolm Donnelly, Donald Shanks and Gregory Tomlinson - with the nation's foremost conductor, Stuart Challender, conducting the Sydney Symphony Orchestra.

Widely regarded as one of the most important and influential musical works of the nineteenth century, 'Tristan and Isolde' is orchestrally grand and vocally beautiful, its libretto a love story of unparalleled intensity. Tristan is the go-between smitten by the object of his uncle's desire, Isolde the Irish princess whose passion for revenge turns to passion for possession - a love potion bringing fulfilment, and ultimate tragedy.

This first full-stage production in Australia since 1935 will be directed by Neil Armfield and designed by Brian Thomson and Jennie Tate. Sung in German.

FESTIVAL THEATRE

March 3 at 4.30pm
Gala Performance
A Res: \$115 / \$98(Friend) / \$86(SPU)
B Res: \$95 / \$83(Friend) / \$76(SPU)

March 6, 9 at 5.30pm
A Res: \$95 / \$81(Friend) / \$71(SPU)
B Res: \$75 / \$64(Friend) / \$60(SPU)

Duration: Approximately 5 hours, including two intervals
First interval: 1 hour
Second interval: 30 mins

Sponsored by BP Australia



Stuart Challender



Horst Hoffmann



Marilyn Richardson

LE VIN HERBÉ

by Frank Martin

Complementing the Australian Opera's production of 'Tristan and Isolde', will be a performance of a work following the same story and written by the fine Swiss composer, Frank Martin, whose centenary will be celebrated in 1990. Based on Bédier's novel, 'Tristan et Iseut', 'Le Vin Herbé' is a secular chamber oratorio for twelve solo voices with piano and strings. It will be presented by the Elder Conservatorium of Music, conducted by Heribert Esser, and produced by Michael Morley.

ELDER HALL

March 16 at 8.00pm
Duration: 1 hour 30 mins, no interval

\$16 / \$14(Friend) / \$12(SPU)

Dinner will be available within the Festival Centre during the first interval.
PREPAID MEALS in Lyrics Restaurant and the Banquet Room should be booked as early as possible by telephoning Senter Catering on: (08) 216 8711.
OPERA GOURMET HAMPER \$15 per person, may be ordered with tickets before February 23.

TOSCA IN THE PARK

State Opera of South Australia

A superb cast, a much-loved opera and an evening on the grassy slopes of Elder Park: ingredients for a memorable concert performance of Puccini's 'Tosca' and Adelaide's first ever Opera in the Park. Opera lovers will be treated to Joan Carden's debut in the title role, Italian tenor Bruno Sebastian singing Cavaradossi, and John Shaw as Scarpia. The Adelaide Symphony Orchestra and the Festival Chorus - conducted by Nicholas Braithwaite - will complete the forces assembled for this night of opera for all, to be introduced by ABC TV arts presenter, Peter Ross.

"Joan Carden is ravishing - her voice is exquisite, sumptuous and subtle."

Daily Telegraph

"Sebastian is a tenor with the right kind of style and a big, young tone."

Sydney Morning Herald



Joan Carden



Bruno Sebastian



John Shaw

ELDER PARK

March 2 at 8.30pm

Duration: Approximately 2 hours 30 mins, including two intervals.

Admission Free

Sponsored by Western Mining



BEATRICE AND BENEDICT

by Hector Berlioz
Adelaide Symphony Orchestra

'A caprice written with the point of a needle' is how Berlioz described this, his final and perhaps wittiest and most disarming work based on Shakespeare's 'Much Ado About Nothing'. Although written as a short two-act opera, it is rarely staged in that form. This concert performance will be a fascinating first-of-a-kind for Australia with noted singers Elizabeth Campbell, Anson Austin, Gillian Sullivan, Lauris Elms, Robert Dawe and Roger Howell singing the French libretto, while four actors interpolate extracts from Shakespeare's dialogue in English.

To this will be added the rich sound of the Festival Chorus and the Adelaide Symphony Orchestra, conducted by Principal Guest Conductor Jorge Mester, a recognised Berlioz authority. 'Beatrice and Benedict' will be a glorious night of music in the tradition of Festival closing concerts.

FESTIVAL THEATRE

March 18 at 8.00pm

Duration: 2 hours 20 mins, including interval

A Res: \$39 / \$32(Friend) / \$32(SPU)

B Res: \$31 / \$26(Friend) / \$26(SPU)



Jorge Mester



Elizabeth Campbell



THE ABBEY

Ireland's National Theatre
'The Shadow of a Gunman'
by Sean O'Casey

Cradle of the Irish theatre renaissance, voice for change, champion of the Irish character and spirit. Since its foundation in Dublin in 1904, The Abbey has earned a place as one of the two most influential theatre companies of this century, Stanislavsky's Moscow Art Theatre being the other.

Always the centre of storm that only a true people's theatre can be, The Abbey has a history punctuated by controversy, protest, riots and even fire. Its legacy: the awakening of a nation and the world to a unique and rich Celtic heritage; some of the greatest character actors to find fame in Hollywood; and a body of Irish drama that forms a significant part of English-language literature.

Today, it performs the works of W.B. Yeats, J.M. Synge, Samuel Beckett and Brendan Behan with those of the new generation of Irish playwrights.

Principal among the dramatists whose work reflects the impact and intensity of The Abbey's influence, is Sean O'Casey.

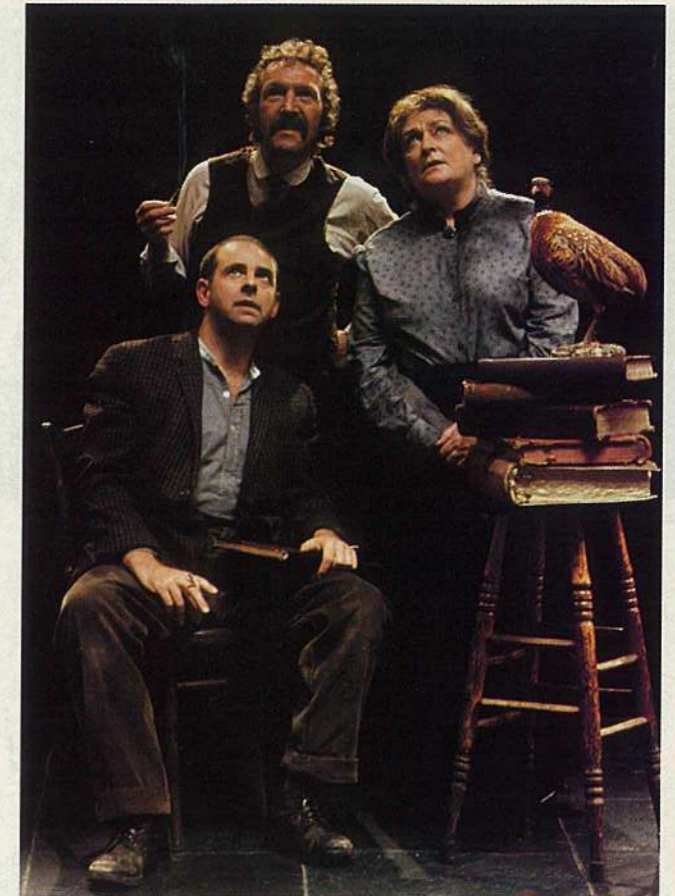
Born and raised in Dublin tenements, O'Casey was caught up in the tempestuous nationalist movement of the early 1900s, and developed the two abiding characteristics that permeated

his life and work: a fierce, uncontrolled vitality of language and a rigid and uncompromising social conscience. The artistic fusion of these elements resulted in three of the most powerful plays written this century - his so-called Dublin trilogy: 'The Shadow of a Gunman', 'Juno and the Paycock' and 'The Plough and the Stars'.

'The Shadow of a Gunman' has all the terrible beauty that helped make O'Casey one of the world's most important playwrights. The central action of the piece is provided by a Black and Tan raid on a Dublin tenement, rumoured to be the hiding place of a rebel gunman. As the play moves toward tragedy, O'Casey maps the whole bleak and tragic face of civil war with the enduring and irrepressible humour that are his - as well as the Irish - trademark.

Most remarkable is that 'Shadow' opened in a Dublin still torn with strife, patrons being carefully warned that gunshots heard during the performance were stage effects and not a sign of trouble outside!

While the same warning should not be necessary for The Abbey's long-awaited Australian debut in March, there is no doubt that it will make us all veterans of the aftermath of the Easter Rising.



HER MAJESTY'S THEATRE

March 1-3, 6-10 at 8.00pm

March 3, 10 at 2.00pm

March 4 at 5.00pm

Duration: 2 hours, including interval

A Res: \$35 / \$30(Friend) / \$26(SPU)

B Res: \$30 / \$26(Friend) / \$22(SPU)

Sponsored by



Presented with the assistance of the Cultural Relations Committee of the Irish Department of Foreign Affairs



Sean O'Casey

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DON JUAN and BACULA'S PIG

Georgian Film Actors' Studio

The Georgian Film Actors' Studio is destined to be a theatrical highlight of the 1990 Festival. The Studio's director, Mikhail Tumanishvili, spent 25 years as director of the great Rustaveli Theatre Company - which took the Festival by storm in 1986 - before founding his own company dedicated to developing the actor's art under ideal conditions. On this, their first visit to Australia, the company brings two productions: 'Don Juan' and 'Bacula's Pig', and a rapidly growing reputation for bravura performances and inspired direction.

Six years in the making, the Studio's production of Moliere's 'Don Juan' has met huge acclaim in major European centres over the last year. It provides the perfect vehicle for this superb ensemble's imaginative and visual style. The world-weary Don Juan - lover, angry young man and eternal outsider - rejects the values of society and embarks on a series of amorous conquests. His pious factotum Sganavelle, while being obliged to aid and abet his master, naggingly continues to debate issues of honour, truth and morality as the play explodes into a passionate, anarchic spectacle. Central to the production is the engaging and swashbuckling performance of Zurab Kipshidza, whose brooding and saturnine presence bears the mark of true 'star quality'. He is supported by a superb cast which brilliantly captures the dark spirit and sparkling comedy of Moliere's play.

'Bacula's Pig' is an hilarious satire on bureaucracy, a timeless story about the struggle between a peasant valiantly attempting to grow vegetables on an arid plot, and his neighbour, whose pig persistently invades and destroys the nurtured crop. The peasant seeks the help of a long lost cousin, a petty official in the local Soviet Commissar's office, and a plan is devised. A feast will be arranged, and the Commissar himself - a man of vast thirst and appetite - will be invited. His very presence will terrify the neighbour into controlling his pig. Everything is sacrificed for the feast, chickens, vegetables, wine and bread, but the eating and drinking bring disastrous results. For the peasant, all is lost, and the oblivious pig wins the day.

While these brilliant productions transcend all language barriers, synopses of both plays will be provided in English.

"Tumanishvili's 'Don Juan' is the best I've seen; it's fast, insolent, modern, and brilliantly played by young Georgian actors whose wit and energy flows through every fibre in their bodies."

Peter Brook

"The Soviets have brought glamour as well as Glasnost ... with the wittiest and sexiest production of Moliere's 'Don Juan' that I've ever seen."

Daily Express

"I predict nothing will cause as much of a stir as Moliere's 'Don Juan' by the Georgian Film Actors Studio ... which treats this enigmatic French classic with a wild, irreverent gaiety."

Michael Billington, The Guardian

"'Don Juan' is one of the world's great Moliere productions and should not be missed."

Michael Coveney, Financial Times

"Language is no barrier: the wit and vitality of the staging project the story brilliantly."

Sarah Hemming, The Independent

ROYALTY THEATRE

DON JUAN
March 6-10, 12-15 at 8.00pm
March 10 at 2.00pm
Duration: 1 hour 55 mins, including interval

BACULA'S PIG
March 16, 17 at 8.00pm
March 17 at 5.00pm
Duration: 1 hour 20 mins, no interval

A Res: \$27 / \$23(Friend) / \$19(SPU)
B Res: \$23 / \$20(Friend) / \$15(SPU)



David Gant

HAMLET

by William Shakespeare
in a stage version by Yuri Lyubimov
performed by Leicester Haymarket Theatre

Shakespeare's epic drama of life, death and the hereafter is one that always ignites great fires of creativity, imagination and controversy. This provocative production of 'Hamlet' is no exception.

Yuri Lyubimov is one of the century's most influential theatre directors. For 20 years he was Artistic Director of Moscow's famous Taganka Theatre. Stripped of his citizenship in 1984 after clashes with the authorities, he became an exile in the West where his work has since towered anew. (The spirit of Glasnost has happily now allowed a return to his beloved Taganka as a guest director).

Lyubimov's 1971 production of 'Hamlet' for the Taganka has attained legendary status. Audiences world-wide will now have the opportunity to discover the genius of the production first-hand, through a unique international co-production which sees the original Taganka creative team working with an English-speaking cast.

The Haymarket Theatre, which is producing the piece for a world tour, is noted for its innovative presentation of everything from musicals to classic and contemporary drama. Its reputation regularly brings it top talent - such as Peter O'Toole, Daniel Massey and Anthony Hopkins - and collaborations with companies such as the Black Theatre Co-operative and the Rustaveli Company.

The superb cast selected by Lyubimov will be led by the exciting young actor Daniel Webb as Hamlet, and - as Claudius - Andrew Jarvis, remembered for his outstanding performance as Richard III during the English Shakespeare Company's recent Australian tour.

This first-ever presentation of Lyubimov's work in Australia, exclusive to the Perth and Adelaide Festivals, is a part of one of the largest and longest international tours ever staged by a British company - a true expression of the international belief that this 'Hamlet' will be a benchmark in contemporary theatre.

"Imagine, if you can, a man who embodies the pioneering radicalism of Peter Brook, and the establishment clout of Peter Hall, and you have an idea of Lyubimov's importance."

The Sunday Times



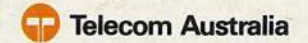
Yuri Lyubimov & Daniel Webb

HER MAJESTY'S THEATRE

March 13-17 at 7.30pm
March 15, 17 at 2.00pm
Duration: 2 hours 45 mins, including interval

A Res: \$35 / \$30(Friend) / \$26(SPU)
B Res: \$30 / \$26(Friend) / \$22(SPU)

Sponsored by



Australian tour generously assisted by the British Council.

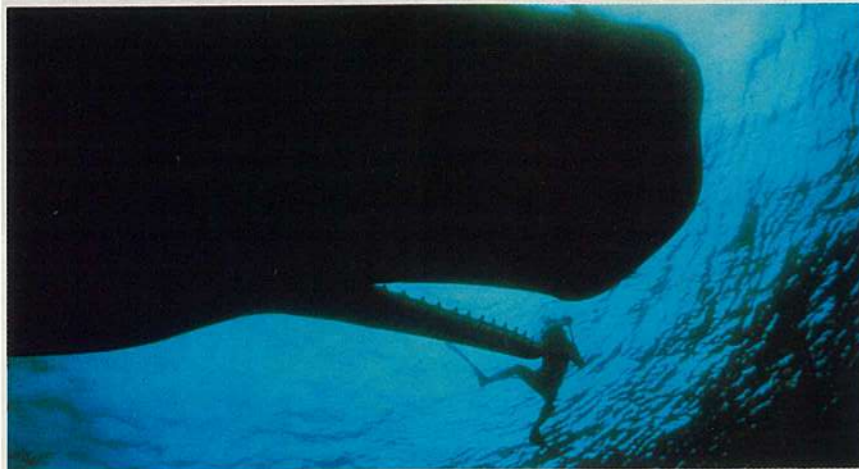


A Leicester Haymarket Theatre Company production in association with Saison Group.



Veronica Smart & Daniel Webb

Roy Hutchins in
**WHALE NATION and
 FALLING FOR A DOLPHIN**
 by Heathcote Williams



Roy Hutchins is one of the most respected solo performers in British theatre, whose presentations of Heathcote Williams' poems of the cetacean world have been award-winning successes at the last two Edinburgh Festivals.

'Whale Nation' is a masterpiece of intimate fact and haunting imagery evoking the world of the gentle giants, their vital importance to the ecology of the ocean, and the brutal fate they meet at the hands of supposedly more intelligent beings, often ending up as sashimi steaks, missile oil and lipstick.

Work on 'Whale Nation' led Heathcote Williams to a remote sea-cave in Ireland, the rumoured home of a hermit dolphin. Charmed and changed by his encounter with the creature he found, Williams wrote 'Falling for a Dolphin', a tender and joyful companion to 'Whale Nation'. Infinitely lyrical but grittily factual, these two works (directed by John Dowie), are vital to those who care about our planet.

MARAT/SADE
 by Peter Weiss
 State Theatre Company



The persecution and assassination of Marat as performed by the inmates of the asylum of Charenton under the direction of the Marquis de Sade.

Simon Phillips' first production as director of the State Theatre Company is a long-overdue restaging of Peter Weiss's extraordinary theatrical feast. It caused a sensation on its arrival in the English-speaking world in 1964 with a production by Peter Brook. 'Marat/Sade' combines the most exciting theatrical ideas of the twentieth century in an evening's entertainment of abundant richness.

The play is set in the bathhouse of an asylum at Charenton where the Marquis de Sade - notorious for his sexual excesses - has been locked away for many years. A cast of inmates, under the direction of the Marquis, throws a biting satirical light on civilization in retelling the story of the death of Marat, famous figure of the French Revolution.

"If you could see just one show, it would have to be this one."
 The Guardian

"An exquisite piece of theatre."
 Edinburgh Evening News

"Close to being the most moving and impressive solo performance that I've ever witnessed."
 Time Out

"A lyrical and impassioned plea."
 Radio Times

ODEON THEATRE

WHALE NATION
 March 6 at 7.30pm
 March 7 at 8.00pm
 March 8, 9 at 11.00pm
 March 10 at 2.00pm
 March 11 at 5.30pm
 Duration: Approximately 1 hour, no interval

FALLING FOR A DOLPHIN
 March 15, 16 at 11.00pm
 March 17 at 2.00pm and 5.30pm
 Duration: Approximately 1 hour, no interval

\$17 / \$14(Friend) / \$12(SPU)

Sponsored by **NCR**

Presented in association with Blue Seas Productions with assistance from The British Council.

The large cast for 'Marat/Sade' will include Syd Brisbane, Giordano Gangl, Carmel McGlone, Richard Piper and Caroline Mignone, with Geoffrey Rush as Marat, Bob Hornery as Sade and Jane Menelaus as Charlotte Corday. Designer for the production will be Shaun Gurton.

PLAYHOUSE

March 10, 12, 14-17 at 8.00pm
 March 13 at 6.30pm
 \$29 / \$25(Friend) / \$20(SPU)

March 14 at 11.00am
 March 17 at 2.00pm
 \$22 / \$ 20(Friend) / \$16(SPU)

Duration: Approximately 2 hours 30 mins, including interval

Sponsored by **IEL**
 Industrial Equity Limited

THE IMAGINARY INVALID
 by Moliere
 Australian Nouveau Theatre

Hailed by many as Australia's most exciting theatre company, Anthill has achieved national acclaim for its exuberant production of Moliere's plays. Under founder and director Jean-Pierre Mignon, the vitality and energy that characterize the best of Australian performance are harnessed by a distinctly subtle European sensibility. The result is comedy that both seduces with broad knockabout routines and seethes with savage satire.

'The Imaginary Invalid' is a joyous lampoon of doctors and their ever-hopeful patients in the health-obsessed society of France in the seventeenth century. Our invalid, the chronic hypochondriac Argan, can think of nothing more perfect than marrying his daughter to a doctor, thereby securing free medical attention for life. She, however, loves another, and the plot thickens (nay coagulates!) as everyone from Argan's gold-digging wife to the saucy, scheming servant Toinette gets into the act.

The inspired lunacy of a superb ensemble cast is led by one of the country's finest comic performers, Julie Forsyth (star of the 1988 Festival hit 'Kid's Stuff') as Toinette, along with Alex Menglet as Argan. Let yourself go with this boisterous comedy played under the stars in the delightful Old Armoury Courtyard, behind the SA Museum.

"Do anything you can to see this wildly funny satire."
 Financial Review

"The medical profession may enjoy it; their patients almost certainly will."
 The Age

"You'll find little better entertainment than 'The Imaginary Invalid' ... outrageously funny and searingly satirical."
 The West Australian

ARMOURY LAWNS
 Enter from Kintore Avenue

March 5-10, 12-17 at 8.30pm
 Duration: 2 hours 40 mins, including interval

\$25 / \$21(Friend) / \$19(SPU)

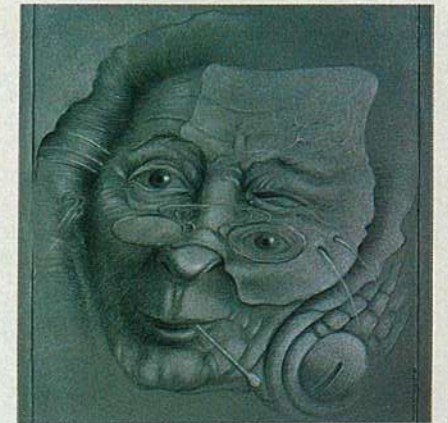


Illustration: Ryszard Konikowski



Kerry Shale in
A CONFEDERACY OF DUNCES
 by John Kennedy Toole

Canadian actor Kerry Shale has adapted J.K. Toole's Pulitzer Prize winning novel to brilliant and absorbing comic theatre. Toole's portrait is of a man born out of his time, the gross, bloated, caustic, and constantly flatulent mother's-boy Ignatius J. Reilly, who billows, waddles, tottles and lurches through a New Orleans filled with such grotesques as the hapless patrolman Mancuso, disguised in ballet tights, red beard or topper and monocle as he haunts lavatories in search of 'preverts' and other suspicious characters.

Kerry Shale renders a dozen-plus characters (as well as their suicidal creator) with dazzling skill - a consummate juggling act. He is an accomplished artist widely known for his stage and BBC Radio work, as well as performances

for television ('Nancy Astor', 'Freud', 'Five Go Mad On Mescaline') and film ('Yentl', 'Little Shop of Horrors', 'Who Framed Roger Rabbit').



"A bravura dramatization. Here is artistry and wit."
 The Times

"...the grubby, guzzling hero - nearly carted off to a mental home like a bloated Blanche Dubois - emerges as a real comic creation."
 Financial Times

THEATRE 62

March 10, 17 at 2.00pm
 March 11-15 at 8.00pm
 Duration: 2 hours, including interval

\$25 / \$21(Friend) / \$19(SPU)

NEAR MS'S

Sue Ingleton

"It has taken two years of my time to distil three hundred years of our time into three hours of your time."

So says Sue Ingleton of her extraordinary new one-woman show, which explores the lives of six women whose claims to fame have been overlooked by 'HIStory'.

Characters come and go with a switch of the voice and a swish of muslin. Aphra Behn, restoration playwright and novelist; Ada Byron Lovelace, co-inventor of the computer; Sojourner Truth, black activist; Charlotte Perkins Gilman, sociologist and feminist; Margaret Sanger, birth control activist; and Emma Goldman, anarchist and freedom fighter.

Made notorious through the ABC series 'Australia You're Standing In It' and her portrayal of Australia's First Pregnant Man, Sue Ingleton's theatre work has established her as a compelling actress and brilliant satirical writer.



'Near Ms's' will show her virtuosity and staggering dramatic range in an evening of laughter and tears, directed by Kerry Dwyer.

"Should be shown on prime-time TV ... don't Ms it!"

Honi Soit

"Virtuosity, vulnerability, intelligence and wit."

Sydney Morning Herald

ARTS THEATRE

March 1-3, 6-8 at 7.30pm

Duration: Approximately 3 hours, including interval

\$19 / \$16(Friend) / \$15(SPU)

VOXY LADY

Jeannie Lewis

"Behind my voice listen, listen another voice is singing. It comes from way back, from mouths already buried ..."

Daniel Viglietti ('Otra Voz Canta')

With a voice and a theatrical intuition that can capture the essence of Piaf or liberate the passion of the blues, Jeannie Lewis is one of Australia's most powerful and intelligent performers.

'Voxy Lady' - a Festival premiere - is her compelling and intimate history of women's voices. The audience will be taken on a journey from the discovery of voice in the awakening of love and sensuality, through the developing of political and social awareness, to the larger rituals of human life as consecrated by the female voice in lullaby and lament.

Songs, comic sketches and cameos will vividly reveal the magic of turning breath to sound, and recall the women silenced by trivialisation and oppression, and those who broke the silence.

"One of the finest voices in the country, with a delicate sense for the dramatic."

The Age

UNION HALL

March 4, 5, 7-10 at 8.00pm

March 11 at 5.00pm

Duration: Approximately 1 hour 30 mins, no interval

\$25 / \$21(Friend) / \$19(SPU)

THE STRANGE MR KNIGHT

Theatre Mandragore



Imagine watching a silent horror movie that comes to life, and you have the essence of the world's first 'cinematographic theatre company'.

Darlings of the European festival circuit, Belgium's Theatre Mandragore draws on the bewitching images of cinema of the 20s, its performers using a startling mime technique to produce the staccato movement of the silent screen. Melodramatic piano and monochromatic make-up and sets complete the extraordinary illusion, which hilariously sends-up the silent movie while paying it affectionate homage.

Echoes of Gothic horror abound in 'The Strange Mr Knight', from 'Frankenstein' to 'The Cabinet of Doctor Caligari'. The plot comes complete with a mad scientist, a love-sick monster pining for the beautiful and fragile daughter, a

gendarme of the Keystone variety and a sensible but short-sighted physician. But the plot is almost incidental to a production more remarkable for its mastery of a new technique of inter-weaving mime and film into one seamless form.

"A discovery! The simplicity of genius...touches, moves and awakens dreams and poetry."

La Liberte

"Unique in its class and in the world. A manifestation of a new genre."

La Lanterne

"You won't believe your eyes."

Le Soir

UNIVERSE

L'Ecran Humain

Future art for the stage of today. Canada's L'Ecran Humain (The Human Screen) is one of the most extraordinary new multi-media experiences to have developed since the first intervention of the electronic arts in live theatre, leaving critics and audiences around the world grasping for both superlatives and terms of reference! 'Theatre-clip' perhaps best describes this dizzying three-dimensional animated collage. Computerized film and slide projections, shadow-play, dance, new-age electronic music and sound effects envelop the audience in an overwhelming sensory experience.

Likened to aspects of the work of Laurie Anderson and Michel Lemieux, L'Ecran Humain goes one technological step further by using its performers as moving screens, elements within a total environment. And what an environment!



One where pictures of startling beauty drawn from the finest films made by Canada's National Film Board blend with computer graphics and celestial imagery to take us on a trip through the Universe.

"The first tourist trip into outer space has been launched - and it's a joyride."

The Japan Times

"This electronic epic is dazzling theatre."

The Globe & Mail

SCOTT THEATRE

March 6-10 at 8.30pm

March 9 at 11.00pm

March 10 at 5.00pm

Duration: 1 hour 30 mins, no interval

\$25 / \$21(Friend) / \$19(SPU)

Presented with assistance from the Canadian Department of External Affairs, Le Ministère des Affaires Culturelles du Québec, The Canada Council, Le Conseil des Arts de la Communauté Urbaine de Montréal.

FRANKENSTEIN'S CHILDREN

by David Carlin
Red Shed Company

Grave-robbing for the corpse trade in the murky underworld of a great metropolis: 'Frankenstein's Children' exposes a sinister chapter from the story of modern science. The Victorian surgeon's obsession with 'the march of the intellect' led to a new breed of criminal - the bodysnatcher. This play delves into the dark fears and horrors surrounding the backstreet dealings of a grave-robbler, questioning the absolute power of the scientist. Who is hurt and what is lost in the name of progress? Is the price we pay worth it? Adelaide's Red Shed Company has won acclaim from critics and audiences alike for their exciting, sometimes bizarre and often extremely funny productions. Their Festival debut promises energy, imagination and serious fun!



THE ARBOR

by Andrea Dunbar
Magpie Theatre



The company: Australia's most adventurous young people's theatre. The play: the remarkable first work of 'Rita, Sue and Bob Too' scriptwriter, Andrea Dunbar.

'The Arbor' was written when Andrea Dunbar was fifteen years old and carries all the front-line intelligence, resilience and wit of someone who has lived in the heartland of poverty and hardship.

Directed here by Angela Chaplin, the taut, explicit and disarmingly funny story is of a young woman coming to grips with unwanted pregnancy in the far from compassionate (or hopeful) surroundings of a very grey, very tough northern England housing estate. Compelling and entertaining, 'The Arbor' touches many familiar chords, and reveals an astonishing case for the existence of wisdom in youth. Andrea Dunbar's concerns are certainly universal.

THE OLIVE TREE

Doppio Teatro

Adelaide's multi-cultural theatre company Doppio Teatro has rapidly established itself as an original and passionate voice within the national scene, its production of 'Ricordi' receiving high praise around the country. Now, co-inciding with 'Il Cammino Continua' - the exhibition tracing Italian settlement in South Australia - Doppio presents the world premiere of a new specially-commissioned bilingual work.

cultural code, a powerful force in maintaining family order, challenged here by death and the family breakaway.

Written by Antoinetta Morgillo in collaboration with Teresa Crea, the play will be performed outdoors in the courtyard of the Migration Museum.

"...a champion of bilingual theatre."

The Australian

VENUE TO BE ADVISED

(Watch press for details)

March 1, 2, 6-9, 13-16 at 8.00pm
March 3, 10, 17 at 5.00pm and 10.00pm
March 4, 11, 18 at 6.00pm
Duration: Approximately 2 hours, including interval

\$15 / \$12(Friend) / \$10(SPU)

Note: some parents may find language used in 'The Arbor' unacceptable for children. The performance is suitable for adults and children 14 years and over.

THEATRE 62

March 6-10, 16, 17 at 8.00pm
March 7-9, 13-15, 20-23 at 2.00pm
March 13-15, 20-23 at 11.00am
Duration: 1 hour 15 mins, no interval

\$12 / \$9(Friend) / \$6(SPU)

MIGRATION MUSEUM COURTYARD

Enter from Kintore Avenue

March 1, 2, 7-10, 14-17 at 8.00pm
March 4, 11, 18 at 7.30pm
Duration: 2 hours, 20 mins including interval

\$15 / \$13(Friends) / \$12(SPU)

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare

Quince: "... and here's a marvellous convenient spot for our rehearsal. This green plot shall be our stage, this hawthorn-brake our tiring-house ..."

Indeed the green plot shall be the stage for the quarrelsome fairy king and queen, mixed-up lovers, loveable mechanicals and the rascally and magical Puck, as Shakespeare's enduring comedy fills the night in Adelaide's beautiful Botanic Gardens. Glenn Elston and his merry band of players, who stole Adelaide's heart last Festival with 'The Wind in The Willows', have breathed open air into theatre with great and natural style. Watch out for their midnight performances too - ideal for mad romantics.

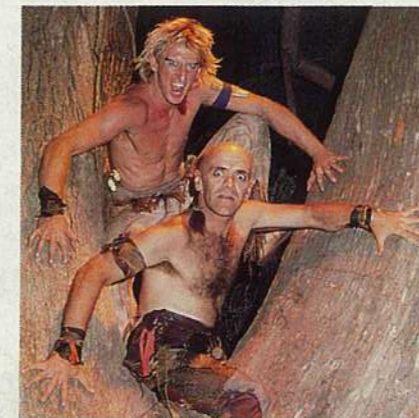
"The actors are at hand; and, by their show, you shall know all that you are like to know."

"A special kind of magic...theatre at its most beguiling."

The Herald

"A broad-humoured knockabout - this is a production to be enjoyed and a fun night is assured."

The Age



"The production is one of the best I have seen...authentic and memorable."

Sunday Press

BOTANIC GARDENS

Enter from North Terrace

March 3, 6-10, 13-17 at 8.30pm
March 3, 10, 17 at Midnight
Duration: 3 hours, including interval

\$19 / \$16(Friend) / \$15(SPU)

Sponsored by



By arrangement with Melbourne City Council's FEIPPI and Glenn Elston, Greg Hocking and Tim Woods P/L.

ALICE IN WONDERLAND

by Lewis Carroll

Alice's fall into the nonsensical world of the Mad Hatter and the Queen of Hearts has provided constant delight since 'Alice in Wonderland' first appeared in 1865.

Re-creating the magic of Alice's rollicking adventures in his second production for this Festival, is director Glenn Elston. The whole company of Lewis Carroll's conundrum-spinning characters will enlist the aid of the audience in turning Adelaide's Botanic Gardens into Wonderland - just the formula for a wonderful afternoon of promenade theatre fun with the family.

"Alice! A childish story take,
And, with a gentle hand,
Lay it where Childhood's dreams are twined
In Memory's mystic band,
Like pilgrim's wither'd wreath of flowers
Pluck'd in a far-off land."



BOTANIC GARDENS

Enter from North Terrace

March 2, 8, 9, 15, 16 at 5.45pm
March 3, 4, 10, 11, 17, 18 at 12.30pm & 3.30pm
Duration: 1 hour 20 mins, no interval

\$12 / \$10(Friend) / \$8(SPU)
\$6 (Children 14 and under)

Special Family Price \$30
(2 Adults, 2 Children)

Sponsored by



By arrangement with Melbourne City Council's FEIPPI and Glenn Elston, Greg Hocking and Tim Woods P/L.



ARCHAOS

Circus on the Edge

Sold-out across Europe and the smash hit of Edinburgh '89! Adelaide scoops the show the rest of the world is clamouring to see.

Put Mad Max into the ring with The Three Stooges, Fellini, The Globe of Death, Monty Python, The Dirty Dozen and Jacques Tati and you're halfway to Archaos, the hottest new spectacle in the galaxy.

A motorcycle rolls into the arena, flattening a wild-eyed and helmeted figure whose back is sheathed in corrugated iron. The bike retreats in triumphant revving... the iron-clad clown is hoisted high into a spiderweb of rope, where - at the apex - a violinist plays Mozart, suddenly plunging head-first without missing a note.

Below, industrial grinders attack the props in a shower of sparks. Sensational foot-jugglers and acrobats career through air made blue with cordite, and filled with a furious fusion of sound from the jazz-rock of the Archaos band and the laughs and gasps of the audience.

This French company turns traditional circus on its ear and puts the wide-eyed thrills back in. The result is a stupendous display of finely woven wit, breathtaking grace, high risk, thrilling skill and outrageous humour for every generation.

"Art, anarchy and chaos. Mad Max in the Thunderdome was never so exciting."
The Standard

"Exhilarating, dangerous and theatrically hard to equal."
The Guardian

"Raw circus rather than tinselled tiredness."
What's On In London

"Quite elderly and apparently respectable German ladies looked ready for absolutely anything long before the end."
Time Out

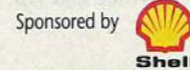


WAYVILLE SHOWGROUNDS

Enter from Rose Tce
March 3, 4 at 2.00pm and 8.00pm
March 7-11, 13-18 at 8.00pm
March 10, 11, 17, 18 at 2.00pm
Duration: Approximately 2 hours, including interval

\$25 / \$21(Friend) / \$19(SPU)

Special Family Price \$65
(2 Adults, 2 Children)
Additional Children \$10



Sponsored by Shell
Presented with the assistance of Association Francaise d'Action Artistique.

LYON OPERA BALLET

Cinderella, Mixed Bill



The meteoric rise to fame of this exciting young company has come with its stunning and original version of 'Cinderella'.

The imagination of three remarkable women - Choreographer Maguy Marin, Artistic Director Francoise Adret, Set and Costume Designer Monserrat Casanova - has created a new body for the spirit of Prokofiev's ballet: a thoroughly modern fairytale of visual delicacy and enchantment. Dolls come to life on a magical toyland stage. Cinderella's coach is a Noddy car, her fairy godmother a Starwars-like figure. Costume fills the dance and dance overflows the costume with an ingenuity of movement and effect that has sparked rapturous applause throughout the world.

'Cinderella' transcends the limits of any one style, and will enthrall all. To be performed with the Adelaide Symphony Orchestra conducted by Dobbs Franks.

"Astonishing, original and magical ... appeals both to children and to the child in every adult."
New York Times

"Maguy Marin's version is anything but classic. What it is, is fantastic!"
Newsday

On its first Australian tour, Lyon Opera Ballet proves itself no one-show sensation with a second superb program featuring four exciting choreographers, including William Forsythe, Artistic Director of the Frankfurt Ballet and one of the world's most keenly sought-after choreographers.

'Steptext' is an electrifying exploration of the very nature of dance, choreographed and designed by William Forsythe. Music by J.S. Bach.

'Love Songs', also by William Forsythe, is a flowing dance of love and confrontation. Seven songs by Aretha Franklin and Dionne Warwick.

'Elstad' ('City on Fire') is the passionate and vibrant creation of Sweden's Mats Ek, set to music by Philip Glass and Friderich V. Bachtorn.

'Mama Sunday Monday or Always' is the witty creation of Mathilde Monnier and Jean-Francois Duroure. Music by Bernard Hermann, Eartha Kitt and Kurt Weill.

"Those who miss this superb company will never know the enchantment .. the magical effect."
San Francisco Chronicle



"'Steptext' is fast, ferocious, fearless."
Los Angeles Times

FESTIVAL THEATRE

CINDERELLA
March 12-15 at 8.00pm
Duration: 1 hour 30 mins, no interval
A Res: \$45 / \$38(Friend) / \$34(SPU)
B Res: \$38 / \$33(Friend) / \$31(SPU)

MIXED BILL
March 16 at 8.00pm
March 17 at 2.00pm & 8.00pm
Duration: 2 hours, including interval
A Res: \$36 / \$31(Friend) / \$27(SPU)
B Res: \$31 / \$26(Friend) / \$24(SPU)

Sponsored by



Presented with the assistance of Association Francaise d'Action Artistique.

THE KOSH

A Matter of Chance

The Kosh is a thrilling new British dance-theatre company, justly acclaimed for exhilarating and inventive productions. For their Australian premiere, they present their superb dance-play 'A Matter of Chance', a creation bringing a seamless blend of dance, music, narrative, design and acrobatics to a short story by Vladimir Nabokov, adapted by Britain's best-loved poet, Roger McGough.

Poignant and haunting, lyrical and sometimes comic, the result is both arresting and moving.

Set in the 1920s on the once-elegant Berlin-Paris Express, 'A Matter of Chance' traces the fate of Elena Nikolayevna Luzhin, a Russian emigre escaping the Bolsheviks. Fate has brought Elena to the train: her lost husband is working in the restaurant car, and reunion is only a matter of time and chance. The landscape flashes by, lives couple and uncouple like carriages, and a train of co-incidences brings a tragic conclusion inexorably closer.

'A Matter of Chance' is directed by Michael Merwitzer, and choreographed by Sian Williams to an original score by Howard J. Davidson.

"Inventive, innovative, exciting and enchanting. The Kosh are a knockout, never putting a foot, a gesture or a rippling movement out of place."

Manchester Evening News

"An exceptionally successful mingling of dance, music and words and a triumph for the company."

Time Out

"A tale of fatal interventions, grim co-incidences, and all the tragedies of the ships-in-the-night variety."

The Independent

ODEON THEATRE

March 5, 8-10, 13-15, 17 at 8.00pm
 March 6 at 9.30pm
 March 11 at 2.00pm
 March 16 at 5.30pm and 8.30pm
 Duration: 1 hour 20 mins, no interval

\$24 / \$20(Friend) / \$18(SPU)

Presented with the assistance of the British Council.



TANGO!

Los Dinzel and Osvaldo Requena

Tangomania grips the world again.

Tango is a dance of feminine wiles and masculine domination. A game of taut faces duelling eye to eye; of passion smouldering under an unflinching surface.

Sensuous but not salacious - once condemned and banned by the Cardinals of Rome for its erotic power - Tango helped fire the twentieth century domination of popular dance crazes by the music of The Americas.

Born in the brothels and taverns of Buenos Aires in the 1890s, it was the dance of the fugitive and pimp, the immigrants and campesinos drawn to the Argentine capital by its economic promise. Its origin in the passion, violence and rebellion of the dispossessed has touched an emotional wellspring in the rock and glamour culture of the '80s, sparking a worldwide Tango revival which continues its charge into the '90s. Produced especially for the Festival by leading Tango authority Ernesto Armus, 'Tango!' draws together Argentina's finest Tango dancers and musicians in an exciting and authentic survey of the dance phenomenon.

To their adoring international stage and television audiences, Rodolfo and Gloria Dinzel are the Tango. Leading the sensational troupe of 'Tango!' dancers, their mastery of every explosive and tantalizing facet of the dance will dazzle Australian audiences on this, their first visit.

Osvaldo Requena is one of the world's best-known figures of the vibrant music of Argentina. His piano performances, conducting engagements and compositions have taken him on many international tours, and are featured in hundreds of recordings. As Musical Director, Senor Requena will lead a traditional Tango quartet and three singers through a hundred years of the unique and passionate sound of Buenos Aires, including Tangos by the great modern master, Astor Piazzolla.

Tango has its own body language in the hip-to-hip advance and retreat of the mating dance. Like rap, it also has its own argot, *lunfardo*, and as the most exciting dance event to hit Australia in the last decade, promises to make us all *milongueros* - those who live to 'Tango!'

"It is a dance of almost indescribable beauty. The grace of ballet and the fire of flamenco."

Mikhail Baryshnikov

"The city's become a torrid zone since Tango hit town. The Dinzels dance as if the floor was burning ... a leg rises slowly from under a satin skirt, telegraphing an unmistakable message. It lowers, then pauses, caught and kissed by a partner's extended feet."

The New York Times

"The association of the tango with the South American bordello and white slave trade, and more importantly with the afternoon 'tango teas' at American nightclubs, where gigolos or paid dancers taught society women how to perform the new dances, and Rudolph Valentino's film performances of the tango in the 1920s, did much to create the lascivious, morally daring aura that still surrounds the dance."

The New Grove Dictionary of American Music

THEBARTON THEATRE

March 4-7, 9-13, 15, 16 at 8.00pm
 March 9 at 11.00pm
 March 10 at 5.00pm
 Duration: Approximately 1 hour 30 mins, no interval

\$30 / \$25(Friend) / \$22(SPU)

Sponsored by

STOKES KING DDB NEEDHAM



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KATHAKALI

Kerala Kalamandalam

From the Malabar coast in South India comes the sub-continent's most visually stunning theatrical form, and the world-famous artists of the Kerala Kalamandalam Kathakali company. The highly stylized pantomimic dance-drama of Kerala makes a feast of colour and music, a ritual both spiritual and spectacular yet frequently endowed with mischievous humour.

At least 400 years old in its present form, Kathakali's most striking features are those that inspired some of the most magical aspects of Peter Brook's 'Mahabharata'. Violent and tempestuous drums mark the tantalising revelation of the actor-dancers from behind a trembling curtain, creating the *tiranokku* or curtain-look, a unique stage convention originating in the sacred rites of Malabar. First shown is the enormous and scintillating head-dress, as Gods claw and clutch at the hand-held curtain, followed by extraordinary and vividly painted faces atop the mountains of silk and glittering ornament that make up the Kathakali costume.

After this mesmerizing introduction, green-faced gods, red-bearded villains and hooting black-faced hunters play out stories from the great Hindu epics, The Ramayana and The Mahabharata, all accompanied by the relentless percussion that completes the hypnotic charm



of Kathakali. The application of the distinctive make-up is an art in itself, a fascinating three-hour transformation that ticket holders may wish to witness prior to performances.

"A fascinating and enthralling insight into a mysterious art."

The Scotsman

"...a grand spectacle of power and fury. The *tiranokku* puts us into touch with a world of giant forces and passions; we are inescapably whirled in its currents. Time and space vanish from our cognition and we live intensely in a dream-world. Here is primitive strength passionately impelled and seeking expression of the spirit in an idiom alien to the Sanskrit stage."

K. Bharatha Iyer

"Their mime and colour makes a warm autumn treat."

Glasgow Herald

AMPHITHEATRE

Enter through Playhouse foyer

March 13-18 at 8.30pm

Duration: Approximately 1 hour, 30 mins, no interval

\$16 / \$14(Friend) / \$12(SPU)

Sponsored by

Radio Rentals

Presented with the assistance of the Indian Council for Cultural Relations

AUSTRALIAN DANCE THEATRE

Beyond The Flesh

Internationally and nationally acclaimed, Australian Dance Theatre presents a major world premiere production by Artistic Director Leigh Warren.

Three years in the making, this full-length work is the nexus between stories, places and feelings from childhood, adolescence and maturity. Universal human experiences - first love, the death of a child, growing older - converge in a dance trilogy that distils three decades of one man's life and his vivid imagination into a single day.

'Beyond the Flesh' will bombard its audience with living colour and live music. It will transform the everyday to the remarkable and elevate recollection to myth. "When storytelling becomes mythology, reality is beyond the flesh." Leigh Warren.



"Fresh, appealing and quite unlike any other dance company in Australia."

The Melbourne Times

"Elegant, entertaining, stylish and classy."

The Australian

PLAYHOUSE

February 28 at 8.00pm (World Premiere)

March 1, 2 at 5.30pm and 9.30pm

March 3 at 2.00pm and 8.00pm

PART 1 The Golden Slave (morning)

PART 2 Shadows Across The Lawn (afternoon)

PART 3 Verandah (evening)

Duration: Approximately 1 hour 30 mins, no interval

Evening

\$25.50 / \$19.50(Friend) / \$15.50(SPU)

Matinee

\$20 / \$15.50(Friend) / \$12.50(SPU)

SYDNEY SYMPHONY ORCHESTRA

Two superb concerts
Stuart Challender, Erich Bergel,
Jean-Yves Thibaudet, Vienna Singverein



As one of the three visiting orchestras to perform in the inaugural Adelaide Festival in 1960, it is most appropriate that the Sydney Symphony Orchestra should provide two of the musical highlights of the event's thirtieth year.

Vine, Liszt, Ravel

Stuart Challender is the foremost Australian director of orchestral music, and as its Chief Conductor has forged a most remarkable and productive musical partnership with the Sydney Symphony Orchestra. He will conduct the orchestra's first 1990 Festival concert, opening with the world premiere of Australian composer Carl Vine's Symphony No. 3, the 1990 John Bishop Commission.

Exciting French pianist Jean-Yves Thibaudet will join the orchestra as soloist for Liszt's 'Totentanz', the composer's final and most dramatic work for piano and orchestra, which is a set of variations on the 'Dies Irae.'

The concert will conclude in a glittering musical tour de force, the orchestra and the Vienna Singverein performing Ravel's landmark score for the theatre, 'Daphnis and Chloe' - a choreographic symphony in three movements. Written for Diaghilev's Ballet Russe, 'Daphnis and Chloe' is seldom given its original form in the concert hall, yet its rhythmic vitality and colourful orchestration make it one of Ravel's masterpieces.



Stuart Challender



Erich Bergel



Carl Vine

Mozart, Bruckner

Conducting in Australia for the first time will be Erich Bergel, Professor at Berlin's Academy of Music and Chief Conductor of the Budapest Philharmonic.

In performances of two powerful choral works, the 110 members of the Vienna Singverein will sing the Mozart 'Requiem' and Bruckner 'Te Deum'. The orchestra and virtuoso choir will be joined by four distinguished soloists, Australian singers Gillian Sullivan, Rosemary Gunn, Thomas Edmonds and Stephen Bennett.

"One of the world's finest orchestras. Well drilled, explosive...big, bold playing. Notable for drama as well as velocity."

Los Angeles Times

"An impressive debut. They are welcome in this city whenever they choose to return."

Chicago Tribune

FESTIVAL THEATRE

March 5 at 8.00pm

Vine: Symphony No. 3 (World Premiere)

Liszt: Totentanz (soloist Jean-Yves Thibaudet)

Ravel: Daphnis and Chloe (with Vienna Singverein)

Conductor: Stuart Challender

Duration: Approximately 1 hour 45 mins, including interval

A Res: \$39 / \$35(Friend) / \$32(SPU)

B Res: \$33 / \$28(Friend) / \$27(SPU)

March 8 at 8.00pm

with Vienna Singverein

Mozart: Requiem

Bruckner: Te Deum

Soloists Gillian Sullivan (soprano), Rosemary Gunn (mezzo-soprano), Thomas Edmonds (tenor), Stephen Bennett (bass baritone).

Conductor: Erich Bergel

Duration: Approximately 2 hours, including interval

\$45 / \$38(Friend) / \$34(SPU)

Sponsored by James Hardie Industries



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VIENNA SINGVEREIN

The illustrious history of the 110-voice Singverein is second to none. Since its foundation in 1858, the choir has performed every major choral work, and has been chosen to premiere many of the greatest.

The Singverein has been a worthy partner to the world's most esteemed conductors and orchestras of the last 130 years, with Berlioz,

Liszt, Brahms, Mahler, Weingartner, Furtwängler, Böhm, Klemperer, Bernstein and Solti being among its 150 notable conductors. A forty year association with the Berlin and Vienna Philharmonic Orchestras and Herbert von Karajan has taken the choir from the hub of Europe's musical life to the leading concert halls and festivals of the world.

Drawing on a membership of some two hundred singers, the choir is an association of people who serve music with great joy, producing a sound that has given pleasure and inspiration to the musical world for almost one and a half centuries.

As well as performing with the Sydney Symphony Orchestra (see page 19), the Singverein will give one glorious unaccompanied concert of choral works by Austrian and Viennese composers, conducted by choirmaster Helmuth Froschauer.

"A choir with an incomparable, luxurious and almost unreal quality. The ladies and gentlemen sing as only the Viennese can."

Berlin Tagesspiegel

TOWN HALL

March 4 at 8.15pm
Psalms, motets, serenades, folk-songs and dances by composers including: Schubert, Brahms, Bruckner, Schoenberg and Johann Strauss
Conductor: Helmuth Froschauer
Duration: Approximately 2 hours, including interval

\$25 / \$21(Friend) / \$19(SPU)

Sponsored by



PETER SCHREIER

Among the most exciting first-time visitors being brought to Australia by the Adelaide Festival is East German tenor Peter Schreier. His superb recitals and recordings have brought him world-wide acclaim as one of the finest lieder singers of today.

Herr Schreier's Festival appearances will encompass Schubert's two great song-cycles, 'Die Winterreise' and 'Die Schöne Müllerin', works that perfectly fuse music with text and which Peter Schreier performed in the 1989 Schubertiade in Austria, bringing rapturous responses from audiences and critics alike.

In the fine acoustic of the Adelaide Town Hall and with pianist Walter Olbertz, Peter Schreier's recitals will be treasured, by those who have become familiar with his extraordinary artistry through recordings, and those who are devoted to Schubert's sublime lieder.



"Schreier never loses the simplicity and sense of proportion that make his art so distinguished."

The New Grove Dictionary of Music and Musicians

ADELAIDE TOWN HALL

March 9 at 8.15pm
Schubert: Die Winterreise
Duration: 1 hour 45 mins, including interval

March 11 at 8.15pm
Schubert: Die Schöne Müllerin
Duration: 1 hour 30 mins, including interval

A Res: \$29 / \$25(Friend) / \$22(SPU)
B Res: \$25 / \$21(Friend) / \$19(SPU)

Sponsored by



ADELAIDE SYMPHONY ORCHESTRA

Nicholas Braithwaite, Simon Preston
Dobbs Franks, John Williams, Eddie Daniels

Beyond a busy schedule that already includes 'Tosca in the Park', 'Cinderella' and 'Beatrice and Benedict', the Festival's 'resident' orchestra will give two concerts, both featuring international soloists.

Lord Mayor's Gala Concert

Both the opening of the magnificently remodelled Town Hall and the city of Adelaide's sesquicentenary will be marked musically and marvellously in the orchestra's inaugural concert for the Town Hall's new organ. Distinguished British organist Simon Preston will perform for the occasion, with Chief Conductor Nicholas Braithwaite.

John Williams Eddie Daniels

For the most part, the second concert offers light-hearted yet fascinating and spirited music.

Guitarist John Williams and clarinetist Eddie Daniels are both virtuosos in a variety of musical styles, each quite perfect for a program of works that are not all well known but certain to be of popular appeal.

With guest conductor Dobbs Franks, the concert will open with an attractive dance suite by Argentinian composer Alberto Ginastera, and



Nicholas Braithwaite



Dobbs Franks

conclude with the exciting and rhythmic 'Sensemaya' by Mexican Silvestre Revueltas. The program will also include three Australian premieres: Eddie Daniels playing Calandrelli's colourful Concerto for Jazz Clarinet; and John Williams playing two Paul Hart works, 'Song Without Words' and 'Various Dances With a Mexican Hat'. The addition of a suite from de Falla's 'Three Cornered Hat' might suggest a headwear theme to the night, but the concert will be more one for letting the hair down.

TOWN HALL

March 1 at 8.15pm
Currie: Fanfare (First Performance)
J.S. Bach: Toccata and Fugue in D minor
Ives: Variations on 'America'
Dupre: Concerto for Organ and Orchestra
Saint Saens: Symphony No.3
Soloist Simon Preston
Conductor Nicholas Braithwaite
Duration: Approximately 1 hour 40 mins, including interval

\$60 / \$51(Friend) / \$48(SPU)
includes supper



FESTIVAL THEATRE

March 7 at 8.00pm
Ginastera: Estancia Ballet Suite
Myers: Cavatina (from 'The Deerhunter')
(soloist John Williams)
Hart: Song Without Words
Various Dances With a Mexican Hat
(soloist John Williams)
de Falla: Three Cornered Hat - Suite No.2
Calandrelli: Concerto for Jazz Clarinet
(soloist Eddie Daniels)
Revueltas: Sensemaya
Duration: Approximately 1 hour 45 mins, including interval

A Res: \$31 / \$26(Friend) / \$25(SPU)
B Res: \$26 / \$22(Friend) / \$21(SPU)

Sponsored by **Mutual Community**

"Chamber music at its best."

Badische Zeitung

"... a young wonder of the violin ... one can only be amazed."

Stuttgart Nachrichten

ELDER HALL

March 1 at 8.00pm
Mozart: Divertimento in B flat K127
Bach: Concerto in E for Violin and Orchestra
(soloist Ulrike-Anima Mathe)
Malcolm Fox: Pathways of Ancient Dreamings
(World Premiere)
Tchaikovsky: Serenade for String Orchestra
Duration: Approximately 2 hours, including interval

\$25 / \$21(Friend) / \$19(SPU)

Sponsored by **W**
You can bank on Westpac.

Presented with the assistance of Deutsch Musikrat, Bonn and the Goethe Institute, Melbourne.

ARCATA CHAMBER ORCHESTRA

In the Festival's thirtieth year, it is fitting that the first concert will be performed by Stuttgart's exciting Arcata Chamber Orchestra, the cream of Germany's young musicians brought together under eminent conductor and musicologist Patrick Strub. Professor John Bishop, the Festival's founder and himself a champion of young performers, would most certainly approve.

Arcata has a wide and impressive command of the repertoire from the baroque to the contemporary, and has established great popularity during its many extended concert tours.

Ulrike-Anima Mathe will be the soloist with Arcata. Europe's only medallist at the 1989 European Violin Competition (the most prestigious competition of its kind) and graduate of New York's Juilliard School, she



appears regularly with major European and American orchestras. In her Australian debut, she will perform Bach in a program that also includes the beautiful and ever-popular Tchaikovsky 'Serenade for Strings', (a Festival tribute to the 150th anniversary of the composer's birth), and the world premiere of a work by Adelaide composer, Malcolm Fox.

THE AUSTRALIAN CHAMBER ORCHESTRA

Frans Brüggen, Stanley Ritchie
Melvyn Tan, Duo Crommelynk, Richard Tognetti

Founded in 1975, the Australian Chamber Orchestra has a well deserved reputation at home and overseas for being Australia's finest chamber orchestra. For this special series of concerts anticipating the 1991 bicentenary of Mozart's death, the ensemble will be increased to 'classical' format and led by the distinguished director and soloist Stanley Ritchie.

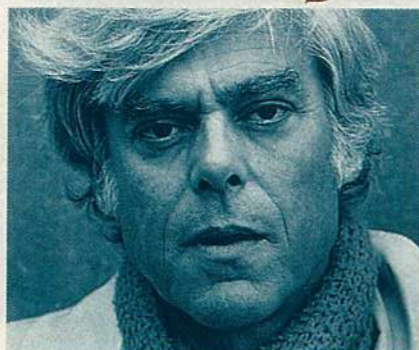
Conductor Frans Brüggen has achieved widespread recognition and acclaim for his authoritative readings and interpretations of works from the baroque and classical periods. His direction of Mozart's last four great symphonies should be a highlight of the Australian Chamber Orchestra's visit, as will the concerti for keyboard. Soloists Melvyn Tan, Duo Crommelynk and Richard Tognetti will complete the forces for this important Festival program.

"...some of the best instrumentalists this country has to offer."

Sydney Morning Herald



Stanley Ritchie



Frans Brüggen



Melvyn Tan will give two Elder Hall recitals in addition to his performances of Mozart concerti with the Australian Chamber Orchestra.

MELVYN TAN

Fortepiano Virtuoso

A modern star of the fortepiano, Melvyn Tan was born in Singapore and attended London's Royal College of Music, where he developed an interest in the performing practices of the seventeenth to nineteenth centuries.

He has since devoted himself to fortepiano and harpsichord, and is now riding on the crest of a world-wide wave of new interest in performance on original instruments. Melvyn Tan has performed with the Academy of Ancient Music, the English Chamber Orchestra, the Royal Philharmonic and Musica Antiqua. His recordings for EMI of Beethoven, Mozart and Schubert works include all the Beethoven concerti with the London Classical Players and Roger Norrington, with whom he recently appeared as soloist in a triumphant Beethoven and Mozart cycle at the South Bank Centre.

TOWN HALL

March 13 at 8.15pm
Vivaldi: Sinfonia in A
Mozart: Concerto in C minor K491 (soloist Melvyn Tan)
Vivaldi: Violin Concerto "Il Grosso Mogul" (soloist Stanley Ritchie)
Mozart: Symphony No.38 in D K450 "Prague"
Conductor Frans Brüggen

March 14 at 8.15pm
Mozart: Divertimento for Strings & Horns in B flat K287
Mozart: Double Concerto K365 (soloists Duo Crommelynk)
Mozart: Symphony No.39 in E flat K543
Conductor Frans Brüggen

March 15 at 8.15pm
J.C. Bach: Symphony in G minor, Op.6 No.6
Mozart: Concerto in C K503 (soloist Melvyn Tan)
Symphony No.40 in G minor K550
Conductor Frans Brüggen

March 16 at 8.15pm
C.P.E. Bach: Hamburg Symphony in B minor
Mozart: Concerto in B flat K595 (soloist Melvyn Tan)
Mozart: Adagio in E K261 (soloist Richard Tognetti)
Mozart: Symphony No.41 in C K551 "Jupiter"
Conductor Frans Brüggen

Duration: 1 hour 45 mins, including interval

A Res: \$31 / \$26(Friend) / \$24(SPU)
B Res: \$26 / \$22(Friend) / \$20(SPU)

FOUR CONCERT SUBSCRIPTION

A Res: \$97 / \$80(Friend) / \$77(SPU)
B Res: \$80 / \$68(Friend) / \$64(SPU)

"The first superstar of the fortepiano."

Seven Days, New York

"Tan instantly raised the temperature, bringing technical wizardry and visionary interpretation"

The Independent

ELDER HALL

March 12 at 1.00pm
Mozart: Variations on 'Je suis Lindor' K354
Beethoven: Sonata Op.10 No.2
Beethoven: Sonata Op.10 No.3 in D
Duration: 1 hour, no interval
\$10 / \$9(Friend) / \$8(SPU)

March 14 at 5.45pm
Mozart: Sonata in A minor K310
Mozart: Fantasia in C minor K396
Mozart: Sonata in D K576
Duration: 1 hour, no interval
\$12 / \$10(Friend) / \$8(SPU)

JEAN-YVES THIBAUDET

French pianist Jean-Yves Thibaudet possesses a dazzling technique and sense of nuance that have seen him hailed as one of the great players of the new generation.

From winning the Premier Prix du Conservatoire de Paris at fifteen, he has become a major presence on the international concert scene, appearing regularly with orchestras around the world including the Orchestre de Paris and the Concertgebouw. His many chamber music performances with violinist Joshua Bell have also brought critical acclaim, as have his fine recordings, notably of Ravel, Chopin, Liszt and Debussy. Decca has recently signed Thibaudet to record Liszt concerti with the Montreal Orchestra and Charles Dutoit.

In addition to his performance with the Sydney Symphony Orchestra, Jean-Yves Thibaudet will give two solo recitals and one with his distinguished compatriot, violinist Henry Grönnier.

"Thibaudet's pianistic facility appears wondrous and total. A pianist of the first order. Fabulous technique and an uncanny ability to conjure subtleties of tone. He also has that indefinable gift of magic."

Los Angeles Times



DUO CROMMELYNK

Four hands, two astonishing talents and one musical soul. The artistic chemistry of Patrick Crommelynk and Taeko Kuwata has made this virtuoso piano duo one of the most thrilling partnerships in music today. Their repertoire is so broad, their intuitive co-operation so perfect, that anything they play has a verve and authority few could hope to match.

Duo Crommelynk will give two recitals in Elder Hall: the first to include Brahms' 21 Hungarian Dances (complete), a rare opportunity to hear these works as originally written; the second to present an unusual but fascinating match of Stravinsky and Brahms. The Duo's recordings of Brahms have garnered many prestigious awards, and have been cited as the "best Brahms interpretations on record" by Tribune des Critiques. Duo Crommelynk will also play with the Australian Chamber Orchestra, and all their performances promise to be memorable Festival highlights.



"Pianistic fireworks!"

Berne Zeitung

"Amazing! One has the feeling that they are 'inside' the music."

Fanfare

ADELAIDE TOWN HALL

March 3 at 8.15pm
Chopin: 24 Preludes
Debussy: Preludes Book 1
Duration: Approximately 2 hours, including interval

A Res: \$25 / \$21(Friend) / \$19(SPU)
B Res: \$21 / \$18(Friend) / \$17(SPU)

ELDER HALL

March 7 at 5.45pm
Mr Thibaudet will play alternating and contrasting groups of Etudes by Chopin (from Op.10 and 25) and Debussy.
Duration: 1 hour, no interval
\$12 / \$10(Friend) / \$8(SPU)

March 8 at 1.00pm
with Henry Grönnier (violin)
Debussy: Sonata in G minor
Franck: Sonata in A
Ravel: Tzigane
Duration: Approximately 1 hour, no interval
\$10 / \$9(Friend) / \$8(SPU)

Sponsored by Mutual Community

ELDER HALL

March 12 at 8.00pm
Liszt: Hungarian Rhapsody
Schubert: Hungarian Divertissement, D.818
Brahms: 21 Hungarian Dances - complete
Duration: 1 hour 30 mins, including interval
\$25 / \$21(Friend) / \$19(SPU)

March 15 at 5.45pm
Brahms: Waltzes, Op.39
Stravinsky: Rite of Spring
Duration: 1 hour, no interval
\$12 / \$10(Friend) / \$8(SPU)

ALARMING



Some admirers will find
Magna Elite's inbuilt
security very alarming.

An inbuilt anti-theft alarm is just part of the luxurious new Magna Elite's Electronic Time Alarm Control System. ETACS not only guards against unwanted admirers, it also guards against life's little annoyances that occur from time to time. Like locking your keys in the car. Or forgetting to close your power windows. Or forgetting to turn off your heated rear window.

Elite's very impressive sound system is protected too - the system is security coded, to play only in the particular Elite it was originally installed.

Elite is powered by a 2.6 litre MPI fuel injected engine, that is so smooth, it's like riding on a carpet of air.

Inside the quiet world of Elite, every luxury motoring feature is at your fingertips - automatic 'Tempera-

ture Control' air conditioning, steering wheel mounted stereo audio controls, central locking, cruise control, electronic overdrive, power mirrors and windows.

All around you, plush trim invites you to indulge your senses in sheer luxury.

Feature for feature, the Elite is Australia's most affordable luxury car.

The new Mitsubishi Magna Elite - in a class of its own.



**MITSUBISHI
MOTORS**

CLEMENCIC CONSORT

Recorder virtuoso, early music authority, composer: René Clemencic is an artist and scholar of immense status and renown. He was one of the first to advocate studies going back to common roots. While most European music has lost its ancient traditions - not true, say, of Indian and African music - Clemencic looks for hints in Europe's sources, particularly in the Near East. In blending his findings with his performances, Clemencic often arrives at the unexpected - European music ends up sounding not so European after all. The result of his scrupulous and scholarly approach will give the Festival its most remarkable and entrancing music.

The Clemencic Consort performs on authentic instruments, from its director's 21 recorders to the long-necked lute, santur, racket, platterspiel and ud. The players are: René Clemencic, Esmail Vasseghi, Andras Kecskes, Hiro Kurosaki, Barbara Klebel, Herbert Lindsberger, Dorothea Kukulka and Ulrich Fussenegger.

ST PETER'S CATHEDRAL

March 4 at 3.00pm
BAROQUE CHAMBER MUSIC FROM ROME, VENICE, VIENNA

Fux (1660-1741, Sinfonia VII), Corelli (1653-1713, Follia & Sonata da Camera), Kaiser Joseph I (1678-1711, Minuet for Lute), Marcello (1686-1739, Sonata for Solo Flute), Vivaldi (1678-1741, Concerto in G minor).
FOUR PLAYERS
\$19 / \$16(Friend) / \$14(SPU)



ELDER HALL

March 5 at 1.00pm
DER FLÖTENLUSTHOF Virtuoso Recorder Music of Renaissance and Baroque periods

Gasparo Zanetti ('The Scholar', Jacob van Eyck ('Angel's Nightingales'), Vivaldi (Concerto No. 2), Alfonso el Sabio ('Songs of Santa Maria'), Clemencic ('Flauto Magico III'), Victoris Codex.
EIGHT PLAYERS
\$10 / \$9(Friend) / \$8(SPU)

March 6 at 5.45pm
FLAUTO MAGICO Rene Clemencic Plays 21 Recorders

Works for unaccompanied double-flute, Gemshorn, Garckleinflöten, Exilent, one hand flute, Medieval/Renaissance/Baroque recorders - music from the Middle Ages to the Avant-garde.
\$12 / \$10(Friend) / \$8(SPU)

"Dazzling display... a banquet of glorious sound."
San Francisco Chronicle

March 9 at 5.45pm
ORIENT-OCCIDENT Improvisations for 14 Early Instruments, Voice
René Clemencic, Esmail Vasseghi
\$12 / \$10(Friend) / \$8(SPU)

TOWN HALL

March 8 at 8.15pm
EARLY MUSIC OF HUNGARY, TURKEY AND PERSIA Dances, Drinking Songs, Tambur Solos

Speer (1636-1707), Balasi (1551-1594), Picchi (c.1600), Mainerio (c.1578), dances from Victoris Codex, Caxpach (after 1526), Centimir (c.1710), Turkish Tambur solo.
EIGHT PLAYERS
A Res: \$25 / \$21(Friend) / \$19(SPU)
B Res: \$21 / \$18(Friend) / \$17(SPU)

ELDER HALL

March 11 at 3.00pm
Mozart: String Quartet in D K155
Mozart: Piano Quartet in G minor K478
Mozart: Quintet in C K515

March 18 at 3.00pm
Mozart: String Quartet in C K157
Mozart: Piano Quartet in E flat K493
Mozart: Quintet in G minor K516

\$16 / \$14 (Friend) / \$13 (SPU)

Sponsored by the Friends of the Festival



TOWN HALL

March 3 at 3.00pm
Vivaldi/Bach: Concerto in A minor BWV 593
Bach: Pastorella, BWV 590
Bach: Prelude and Fugue in D, BWV 532
Liszt: Prelude and Fugue on B.A.C.H.
Jehan Alain: Litanies
Marcel Dupre: Prelude and Fugue in G minor
Mulet: Rosace
Durufle: Toccata (Suite Opus 5)
Duration: Approximately 1 hour 30 mins, including interval

\$16 / \$14(Friend) / \$12(SPU)

THE AUSTRALIAN STRING QUARTET

Mozart: Quintets & the two Piano Quartets



Over the last two years, the Australian String Quartet has used its Adelaide home as a base for remarkably extensive national and international performance tours. The quartet - joined by violist Paul Wright and pianist Merryyn Brose - will play Mozart's two piano quartets with his greatest late string quintets.

"Wizardry of Oz!"
The Strad

SIMON PRESTON

The celebrated English organist, Simon Preston has for more than thirty years been a regular guest of Europe's great music capitals and festivals, and his artistry is in great demand for recordings and the celebration of such events as the 1986 Royal wedding. His comprehensive recital program - which follows his appearance with the Adelaide Symphony Orchestra - will be a most appropriate proving ground for the new Town Hall organ.



"An artist of remarkable musicality and accomplishment."

Chicago Tribune

KRONOS QUARTET

Twentieth century music has no more eloquent and convincing advocates than the four artists of Kronos Quartet. Their vision and virtuosity have shattered every preconceived notion of chamber music, creating a superstar focus for the work of today's most exciting composers. With music as startling, new and accessible as that featured in its sensational sell-out 1988 Festival debut, programs for 1990 will be comprised almost exclusively of works written for Kronos.

Amongst these will be the world premiere of Peter Sculthorpe's Quartet No.11, a new composition by John Zorn, and Steve Reich's most recently acclaimed masterpiece, 'Different Trains'. 'Salome Dances for Peace' - an extraordinary and eclectic peace-piece by one of minimalism's founding fathers Terry Riley - will occupy one full program, an important first for Australia.

"Shaking up classical music the way the Beatles shook up pop."

Rolling Stone

"An energy and conviction unparalleled in the chamber music world."

Musical America

"'Different Trains' received the longest standing ovation for a new work I remember seeing."

Village Voice

STEVE REICH and musicians

Twenty years ago, a new music emerged from down-town Manhattan, heralding one of the century's most powerful developments in "classical" music - minimalism. Then and since, few have been more resourceful than Steve Reich in evolving the ideas and sounds that have drawn listeners from far beyond the bounds of tradition. His music - such as the now classic 'Music for 18 Musicians' - is full of colour, textural variety and expressive nuance. His inspiration has come from African drumming, gamelan music, Hebrew chanting, human speech, even the sound of trains, and has taken him into the repertoire of many of the most notable percussion and chamber music ensembles. Much of Steve Reich's work is created for his own group of musicians, and they perform with him on this first Australian tour in a virtuoso celebration of the composer's exhilarating work.



TOWN HALL

March 7 at 8.15pm
Terry Riley: Salome Dances for Peace*
Duration: 2 hours, no interval

March 10 at 8.15pm
John Zorn: New Work*
Ruth Crawford Seeger: Quartet
Peter Sculthorpe: Quartet No.11* (World Premiere)
Steve Reich: Different Trains*
Duration: 1 hour 30 mins, including interval

A Res: \$25 / \$21(Friend) / \$19(SPU)
B Res: \$21 / \$18(Friend) / \$17(SPU)

By arrangement with Musica Viva

Sponsored by THE SAGASCO HOLDINGS GROUP OF COMPANIES
COMPRISING: SOUTH AUSTRALIAN GAS COMPANY LTD
SAGASCO RESOURCES LTD
SAGASCO LPG PTY LTD.



"Razor-sharp precision...a fascinating mixture of the primitive and the sophisticated."

The Observer

"... an hypnotic and intellectually stimulating web of rhythmic counterpoint."

The Daily Telegraph

ELDER HALL

March 8 at 5.45pm
John Zorn: Cat O'Nine Tails*
Charles Mingus-Julius Hemphill: Better Get it in Your Soul**
Jack Body: Ratshenitsa*
Justinian Tamuszu: New work*
H.M. Gorecki: Already it is Dusk*
Istvan Marta: New work*
Duration: 1 hour, no interval
\$12 / \$10(Friend) / \$8(SPU)

March 9 at 1.00pm
Kevin Volans: Hunting:Gathering*
Jose Evangelista: New work*
Dmitri Shostakovich: Quartet No. 8
Duration: 1 hour, no interval
\$10 / \$9(Friend) / \$8(SPU)

* Written / ** Arranged for Kronos

TOWN HALL

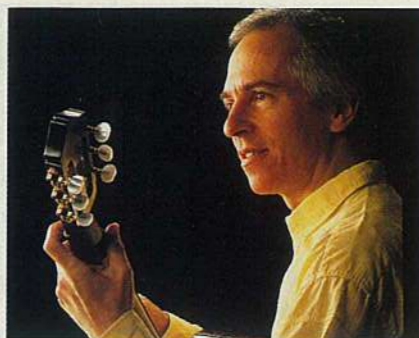
March 12 at 8.15pm
Duration: Approximately 2 hours, including interval

A Res: \$25 / \$21(Friend) / \$19(SPU)
B Res: \$21 / \$18(Friend) / \$17(SPU)

By arrangement with Musica Viva

JOHN WILLIAMS

The Spanish Connection



"Mr Williams stands second to no guitarist alive."
New York Times

FESTIVAL THEATRE

March 10 at 8.00pm
Program to include: Scarlatti (Sonatas), Albeniz, Villa Lobos (Preludes), Ponce (Variations and Fugue on 'Folias de Espana'), Piazzolla.
Duration: 1 hour 45 mins, including interval
A Res: \$29 / \$25(Friend) / \$22(SPU)
B Res: \$25 / \$21(Friend) / \$19(SPU)

ELDER HALL

March 13 at 1.00pm
Agustin Barrios Mangore (1885-1944)
Duration: 1 hour, no interval
\$10 / \$9(Friend) / \$8(SPU)

Sponsored by **IBM**

will be shown in his equally intriguing examination of Paraguayan composer-guitarist Agustin Barrios Mangore, to be illustrated with slides, rare recordings and performance.

"One could not hope for a more gifted and versatile exponent of the instrument."

Washington Post

ASPECTS OF THE GUITAR and FOUR GUITARS

Guitar Forum & Gala Concert

The immense and far-reaching popularity of the guitar in the past few decades has inevitably drawn the attention of the musical public to all forms of guitar playing.

Some of the most distinctive styles to have gained for the guitar the sort of popular acceptance enjoyed by the piano in the nineteenth century, are classical, flamenco, jazz and troubador. Now four of the world's leading exponents of these musical genres come

together for two Festival events celebrating the guitar's versatility and its appeal to players and listeners alike.

'Aspects of the Guitar' will be an open forum in which John Williams, Paco Pena, Joe Pass and Leo Kottke discuss guitar performance, techniques and repertoire - an occasion for the audience to witness and share in a rare meeting of four outstanding guitarists.

'Four Guitars' will be a unique event, a chance to hear the markedly different music of four supremely accomplished artists sharing the concert platform for the first time.

Those in the audience who normally favour one particular corner of the guitar repertoire, will have an unequalled opportunity to explore other areas of the instrument's domain in the most distinguished and convincing company.

HER MAJESTY'S THEATRE

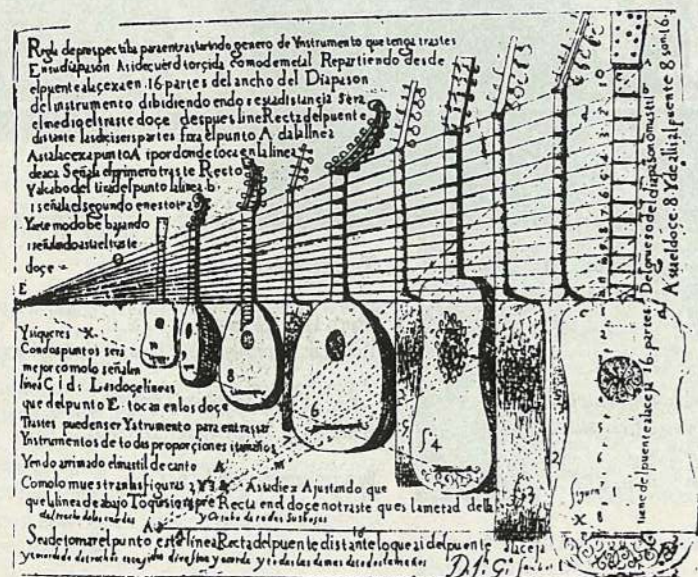
ASPECTS OF THE GUITAR
March 11 at 3.00pm
Duration: Approximately 1 hour 30 mins, no interval
\$19 / \$16(Friend) / \$14(SPU)

THE BARTON TOWN HALL

FOUR GUITARS
March 14 at 8.00pm
Duration: Approximately 1 hour 45 mins, including interval
\$34 / \$29(Friend) / \$27(SPU)

TWO EVENT SUBSCRIPTION
\$44 / \$37(Friend) / \$35(SPU)

Sponsored by **IBM**



PACO PEÑA

Continuing the theme of 'The Spanish Connection' will be Paco Peña, the acknowledged master of flamenco from Cordoba, the heart of Andalusia. Two recitals will reveal his supreme understanding and expression of the emotionally charged musical traditions of flamenco, such as Soleares, Bulerias, Alegrias, Cana and Sevillanas.

The programs will extend the 'Connection' theme with the inclusion of colourful examples of the two-way 'cultural traffic' in Spanish music across the Atlantic. Flamenco groups returning to Spain from South America at the beginning of this century brought back music with a distinctive Latin American flavour, music which had in fact been exported from Spain centuries earlier.



"Mr Peña is a genuine virtuoso, capable of dazzling an audience with technical abilities beyond the frets of mortal man."

New York Times

"A guitarist to win fans if ever there was one, and a great artist."

The Guardian

ELDER HALL

March 9 at 8.00pm
Duration: Approximately 1 hour 45 mins, including interval
\$25 / \$21(Friend) / \$19(SPU)

March 13 at 5.45pm
Duration: Approximately 1 hour 10 mins, no interval
\$12 / \$10(Friend) / \$8(SPU)

Sponsored by **IBM**

Testament to Paco Peña's profound knowledge and exposition of his own cultural heritage, was his appointment in 1985 as Professor of Flamenco at Rotterdam Conservatory, the first such post ever created. On the concert platform he preserves and expresses the living art of flamenco to perfection.

JOE PASS

Joe Pass is one of the most astonishing and revered performers in the history of jazz guitar. His extraordinary technique allows him to create an orchestral sound from a single instrument, his eclectic style slipping easily through a repertoire of lush ballads, furious bebop, soulful jazz blues, and incomparable swing.



"So alive, so brilliant, both in sound and invention, that guitarists in the audience may well have wanted to go home and trash their instruments."

Los Angeles Times

"Joe Pass has developed an improvisational style and technical virtuosity perhaps unequalled in the instrument's history."

Guitar Player Magazine

Both prolific and prodigious, he has played in septets, quintets, trios and duos with many celebrated artists, amongst them Oscar Peterson, Ella Fitzgerald, Ray Brown, Milt Jackson and bassist Niels Pederson. Since his first tour with Tony Pastor when only fourteen, Joe Pass and his guitar have criss-crossed the world filling concert halls, broadcasts and recordings with the superbly crafted music now brought to the Festival for the first time.

LEO KOTTKE

Fellow guitarists have long lauded Leo Kottke for his amazing technical ability. Guitar lovers exult in his sensational playing, his hands taking to twelve and six string guitars with a twelve-finger agility that delivers powerhouse sound with Swiss-watch precision. Fingerpicks, slides, open tunings and a nimble intelligence assimilate a range of styles and turn them into one spellbinding Kottke speciality.



"This man loves his instrument ... he might casually pace himself with a slow, folksy, finger-picking piece, or move it up so fast that you are left wondering who's playing the other notes."

Sydney Morning Herald

ELDER HALL

March 13 at 8.00pm
Duration: Approximately 2 hours

\$25 / \$21(Friend) / \$19(SPU)

Sponsored by **IBM**

His music ranges from upbeat instrumentals to laid back songs, all finely spun with warm humour and often accompanied by offbeat tales

that reflect a unique view of the world. Leo Kottke's one solo concert for the Festival may well be a case of seeing and not believing.

ELDER HALL CONCERTS

Lunch-Hours & Early Evenings

This splendid series of concerts and recitals features visiting Festival artists and leading Adelaide musicians in programs that have a partial emphasis on worthy but out of the way or neglected works of the twentieth century. Together, they provide a welcome extension of evening concert-going pleasure to the Festival's daylight hours.

March 2 at 1.00pm

Clemens Leske, Suzanne Pederson,
Paul Blackman, Peter Dickenson,
Zdenek Bruderhans, David Shephard
Barta: Sonata for flute & piano
Pijper: Septet
Poulenc: Sextet

March 2 at 5.45pm

Anna McMichael, Zdenek Bruderhans,
Stefan Ammer, David Shephard, David Swale,
Ronald Woodcock, Paul McMillan,
Friedrich Gauwerky
Busoni/Schoenberg: Berceuse Elegaique
Korngold: Piano Trio Op. 1
Strauss/Schoenberg: Rosen aus dem Süden

March 5 at 1.00pm

Clemencic Consort (see page 26)

March 5 at 5.45pm

Diana Weekes, Paul McMillan, Patrick Brislan,
Ronald Woodcock, Friedrich Gauwerky,
David Shephard
Dohnanyi: Sextet
Markevitch: Variations, Fugue & Envoi
Ligeti: Horn Trio

March 6 at 1.00pm

Gwenyth Annear, Anne Adamek
Britten: Cabaret Songs
On This Island
Lambert: Elegaic Blues
van Dieren: Prayer

March 6 at 5.45pm

Clemencic Consort (see page 26)

March 7 at 1.00pm

Synergy Percussion Ensemble (see this page)

March 7 at 5.45pm

Jean-Yves Thibaudet (see page 23)

March 8 at 1.00pm

Jean-Yves Thibaudet (see page 23)
with Henry Gronnier

March 8 at 5.45pm

Kronos Quartet (see page 27)

March 9 at 1.00pm

Kronos Quartet (see page 27)

March 9 at 5.45pm

Clemencic Consort (see page 26)

March 12 at 1.00pm

Melvyn Tan (see page 22)

March 12 at 5.45pm

Twilight of the Tangos
Arrangements of works by Weill, Stravinsky,
Romberg, Grosz; new works by Adelaide composers

March 13 at 1.00pm

John Williams (see page 28)

March 13 at 5.45pm

Paco Pena (see page 29)

March 14 at 1.00pm

Beryl Kimber, Stefan Ammer, David Shephard,
Paul Michell, Friedrich Gauwerky
von Zemlinsky: Trio Op. 3
Schoenberg/Webern: Chamber Symphony

March 14 at 5.45pm

Melvyn Tan (see page 22)

March 15 at 1.00pm

Joe Pass (see page 29)

March 15 at 5.45pm

Duo Crommelynck (see page 23)

ELDER HALL

Lunch-Hour Concerts (1.00pm)
\$10 / \$9(Friend) / \$8(SPU)

Early Evening Concerts (5.45pm)
\$12 / \$10(Friend) / \$8(SPU)

Duration: 60-70 mins

Presented in association with the Elder
Conservatorium of Music.

ELDER HALL

March 7 at 1.00pm
Westlake: Omphalo Centric Lecture
Sculthorpe: Sunsong
Vine: Defying Gravity
Takemitsu: Rain Tree
Taiko Drumming (solo - Ian Cleworth)

\$10 / \$9(Friend) / \$8(SPU)

ELDER HALL

March 10 at 3.00pm
Bach/arr Grainger: Toccata in F
Grant: Barely a twelvemonth...
Chapman Smith: Steve's Toye
ten Holt: Horizon
Duration: 2 hours, including interval

\$16 / \$14(Friend) / \$12(SPU)

With three of its four members being players with the Sydney Symphony Orchestra, the orchestra's presence in the Festival gives a rare chance for Adelaide to hear this acclaimed ensemble. Synergy performed for 'Tambours '89' in Paris, and their exploration and expansion of techniques for traditional and not-so-traditional instruments is producing thrilling results as well as an enviable reputation amongst audiences and critics alike.

SYNERGY



HORIZON

The Breakthrough Piano Quartet

An extraordinary musical event of music for four pianos, featuring the first Australian performance of 'Horizon', by Dutch composer Simeon ten Holt. This mesmerising work explores intricate rhythmic patterns and evolving melodies, baroque keyboard figures

weaving around one another to create a fascinating aural landscape. Its premiere at the 1988 Holland Festival created a sensation. Breakthrough is a quartet of four Adelaide pianists, led by Stephen Whittington.

MERCEDES SOSA

The Voice of Latin America



Intense, subtle, tearful and victorious, Mercedes Sosa is loved wherever Spanish is sung and liberty cherished.

In the Argentina of the late '70s she suffered police persecution, raids on her concerts and eventual arrest forcing her to flee to Europe, where her fame grew as a voice in exile and a heroine of our time. She returned to her homeland in 1982 and now frequently tours North America and Europe, most recently in triumphant concerts headlining with Joan Baez. An elemental vocal force who can be defiantly declarative or as intimate as a whisper, Sosa sings out of her soul into the heart of the matter and her audience.

Creating a majestic presence on stage, Sosa is accompanied by a sole guitarist, the Andean drum cradled in her arms punctuating her authentic and stirring songs. Mercedes Sosa calls for action, change and understanding. It is the cry of her people and her country - Argentina.

"I have never seen anything like her. She is monumental in stature, a brilliant singer with tremendous charisma - a voice and a persona."

Joan Baez

"With the commanding stage presence of an Andean earth mother and a warm but penetrating alto voice, Ms Sosa maintains a balance between craft and conviction that encloses her music with a searing honesty and power."

New York Times

ALI AKBAR KHAN

with Swapan Chaudhuri
Ragas and Talas

When Ali Akbar Khan first performed in London, an eminent critic was moved to observe that "during his improvisation one seemed to be hearing an Indian Bach at work." Another wrote that "the mood of deep, dark, nostalgic mystery was immediately recognisable to Western as well as Eastern ears."

Long acknowledged as the supreme master of the sarod, he is renowned as a composer, recording artist and teacher without peer. The hallmark of this master's playing is in the creation of a complex aural geometry, which may be compared in the visual order to the beauty and dynamic intricacy of Islamic ornamental patterns and pendentives.

The sarod has twenty five steel strings and an unfretted steel finger-board, and Ali Akbar Khan's mastery of the fiercely demanding instrument will be revealed in one astounding concert with tabla player Swapan Chaudhuri, one of India's most accomplished players.

"An absolute genius..."

Yehudi Menuhin

"Ali Akbar Khan is considered by most lovers of Indian music to be the greatest instrumentalist today."

Times of India

"Hypnotic, incantatory, pensive, erotic..."

Washington Star

"Khan himself is a most sensitive, intuitively masterful musician."

San Francisco Chronicle

"...the near orgiastic abandon of the sarod and tabla improvisation."

Daily Telegraph

TOWN HALL

March 6 at 8.15pm
Duration: Approximately 2 hours 30 mins, including interval

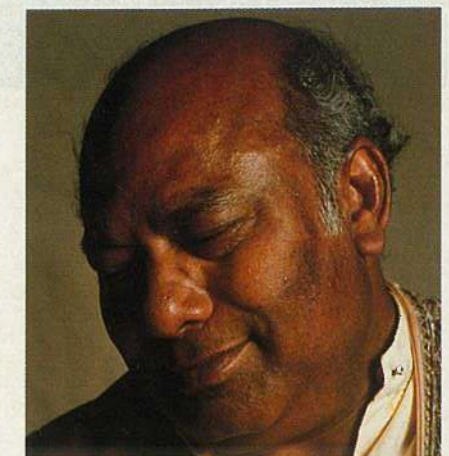
A Res: \$32 / \$27(Friend) / \$26(SPU)

B Res: \$27 / \$23(Friend) / \$22(SPU)

UNION HALL

March 14-18 at 8.00pm
Duration: Approximately 1 hour 30 mins, no interval

\$27 / \$23(Friend) / \$21(SPU)



STEPHANE GRAPPELLI

in concert
with Martin Taylor and Jon Burr

Stephane Grappelli is regarded as one of the greatest of all jazz musicians, a violinist whose brilliant improvisation and astonishing facility have filled the world of music for over sixty years. With Django Reinhardt and the Quintet of the Hot Club of France, George Shearing, Duke Ellington, Oscar Peterson, Gary Burton, Barney Kessel, Yehudi Menuhin, Stuff Smith and Earl Hines - only a few of his illustrious collaborators - he has played on all the world's great stages. In doing so he has won the admiration of three generations of audiences. Performing in Australia for the first time since

1978, Stephane Grappelli will weave his magic for one night only with Martin Taylor (guitar) and Jon Burr (bass).

"Here is a master...pouring out happiness as if it were going out of style."

London Sunday Times

"A jazz violin genius."

Leonard Feather, Los Angeles Times

CHRISTY MOORE

with Margret Roadknight

Very few performers can elevate, disturb, move and entertain to perfectly equal effect. One who does it all is Irish singer-songwriter Christy Moore, whose fifteen years both solo and with bands 'Planxty' and 'Moving Hearts' have made him a powerful and influential force in contemporary folk music. His voice against nuclear nightmares, political tyranny and injustice recalls and revives the term "protest singer", his artistry embracing with equal skill well-aimed and hilarious broadsides, musical anecdotes, heartstopping emotion and romance.

be one of true Irish spirit and intense communication.

"Like Springsteen and Woody Guthrie, Mr Moore sings heartfelt, politically charged songs that bring audiences to their feet."

New York Times

"An evening of stirring passion and compassion, plain spoken eloquence and memorable melody."

Boston Globe

"Quite simply, the greatest living folk musician."

Sydney Morning Herald

IRENE PAPAS

Since the early 1950's, Irene Papas has been widely recognised for her passionate film performances, 'Antigone', 'The Guns of Navarone', 'Z', 'Anne of a Thousand Days' and the Cacoyannis classics 'Zorba the Greek', 'Elektra', 'The Trojan Women' and 'Iphigenia' being amongst her many credits. Her acting skills are in their prime, with her performance in Paul Cox's new film 'Island' currently bringing critical acclaim.

(including an album with Vangelis) and live performance.

With the dramatic and awe-inspiring presence that has made her so distinguished, Irene Papas will make her Australian singing debut in a concert celebrating her sheer star quality.

"Erect, immutably dignified, dark eyes burning beneath heavy black brows, Irene Papas embodies the sublimity of classical Greece, tragic yet serene."

Actors and Actresses

"One of today's greatest actresses."

American Film



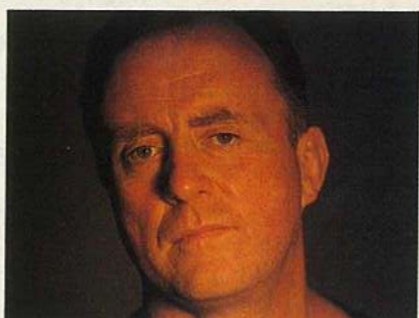
FESTIVAL THEATRE

March 4 at 8.00pm

Duration: Approximately 2 hours, including interval

\$37 / \$35(Friend) / \$32(SPU)

Presented by Adrian Bohm Productions



THEBARTON THEATRE

March 17 at 8.00pm

Duration: Approximately 2 hours, including interval

\$28 / \$24(Friend) / \$22(SPU)

Presented in association with Jon Nicholls Productions.



THEBARTON THEATRE

March 18 at 8.00pm

Duration: Approximately 1 hour 50 mins, including interval

\$30 / \$26(Friend) / \$24(SPU)

UTE LEMPER

Sings Kurt Weill

Europe's most sensational new chanteuse and music-theatre star is West Germany's Ute Lemper.

Her dynamic and dramatic cabaret performances in New York, London, Paris, Vienna and Berlin have been triumphant. Her stylish interpretations of the Berlin and Broadway songs of Kurt Weill conjure up memories of Lenya and Dietrich, such is the talent she has for exploring the full spectrum of emotion, such is her subtlety and versatility.

She has discovered her speciality in the romance, aggression, politics and powerful feelings of the songs that she now performs for a new generation.

With pianist Jurgen Knieper and the simplest of props - a chair, a hatstand, and a battered trunk - Ute Lemper evokes the decadence of pre-war Berlin, a seamy world of villains and few heroes, of cynicism and biting satire, all captured in the haunting musical language of Kurt Weill.

"The new Marlene Dietrich. All Paris gives her a standing ovation."

Figaro

"Unbelievable glamour."

New York Times

"...a genuinely beautiful voice and a phenomenal interpretive intelligence."

Chicago Tribune



THE SPACE

March 1-3,5,6,8-10 at 8.30pm

Duration: Approximately 1 hour 30 mins, including interval

\$27 / \$23(Friend) / \$21(SPU)

Sponsored by STATE BANK

VINCE JONES

When Australia's premier male vocalist Vince Jones comes to town, he makes a musical festival of his own. From the velvet sounds of his trumpet solos to the soul brought to jazz-blues by his songs and unmistakable style, the Vince Jones stamp of quality and uncompromised dedication is indelible.

Performing with an outstanding line-up of Barney McCall (piano), Paul Williams (saxophones), Ian Chaplin (alto sax), Bruce Sandell (sax and flute), Ray Pereira (percussion), Doug Devries (guitar), Peter Jones (drums) and Tony Day (bass), Vince Jones makes classy Cabaret, and ideal late-night listening.



THE SPACE

March 1-4, 7-10 at 11.00pm

March 11 at 8.30pm

Duration: Approximately 1 hour 30 mins, including interval.

\$22 / \$19(Friend) / \$17(SPU)

Sponsored by STATE BANK

RICHARD RODNEY BENNETT

The many-faceted English composer, pianist and singer Richard Rodney Bennett wins heads and hearts with his classic songs, rich piano style and smoke-smooth voice. An impeccable artist, his sense of period makes the great standards of the last fifty years sound new again, his cafe-society humour holding back pure nostalgia in favour of pure pleasure.

Richard Rodney Bennett: from his fabled solo performances at Manhattan's Algonquin Hotel to the Festival cocktail hour...s wonderful...s marvellous.



"The spirit spiralled upward until - by the end of the fourth encore - the entire room was caught entranced."

Hong Kong Standard

THE SPACE

March 1-3, 5-10 at 6.00pm
Duration: 1 hour

\$12 / \$10(Friend) / \$8(SPU)

Sponsored by STATE BANK

BLOSSOM DEARIE

Blossom Dearie has the style, the gift and the sheer artistry that together make enduring musical magic. Her singing, light and clear, has the perfect diction and bright humour-filled tone that commands attention and admiration, capable - as one critic once said - of going from "the meticulous to the sublime." Playing piano to equal perfection, her cheerful, gentle and witty songs have made her a composer and performer to be treasured.

In her first visit to Australia in over a decade, her fans will be delighted by old favourites: 'I'm Hip', 'Pro Musica Antiqua', 'I'm Shadowing You', and the new: 'Bruce', 'My Attorney Bernie'. There is only one Blossom Dearie, a wittily wicked and elegantly sophisticated swinger.



THE SPACE

March 11-17 at 6.00pm
Duration: 1 hour

\$12 / \$10(Friend) / \$8(SPU)

Sponsored by STATE BANK

BUTCH HANCOCK & JIMMIE DALE GILMORE

Honky Tonk Visions

When the barmaid in that immortal 'Blues Brothers' scene replied to a musical enquiry with "We got both kinds...country and western" she obviously hadn't heard of Butch Hancock and Jimmie Dale Gilmore, New Country of The Third Kind from Austin Texas.

Their songs are a potent Texana cocktail of dirt-road humour and dust-blown tunes that just don't fit the CD rack like Parton and Rogers - Kenny or Roy. Exposed honky tonk roots and a carpetbag of accolades others have won with their songs over sixteen years put these good ol' boys in danger of becoming cult heroes, and with only two shows in Adelaide, those who wait on the reviews will end up kickin' themselves.

"Hancock is the mercurial poet laureate of New Country."

Melody Maker

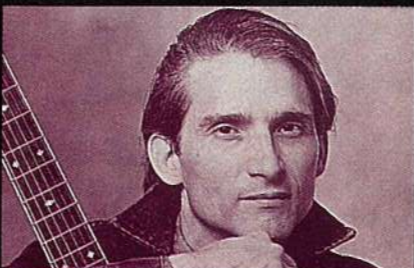
"Stunning lyrical ability...nothing less than sensational."

Folk Roots

THE SPACE

March 6 at 11.00pm
March 7 at 8.30pm
Duration: Approximately 1 hour 30 minutes

\$22 / \$19(Friend) / \$17(SPU)



Sponsored by STATE BANK

EDDIE DANIELS

with the Mike Nock Trio

One of the most remarkable musical events of the late '80s has been the rapid rise of American jazz fusion clarinetist Eddie Daniels. Already a master saxophonist and flautist, his recent consummation of a life-long love-affair with the clarinet has reminded the world of the amazing potential of the instrument.

What many associate with the sound of orchestral woodwind and trad jazz, Eddie Daniels has turned into a visiting member of the horn family, extracting tones and moods that range from ebony smooth to brilliant brass of an almost synthesized purity.

Joined by internationally praised Sydney pianist Mike Nock and his Trio, Eddie Daniels will play two knockout Festival Cabaret shows, and - as part of Jazz at Middlebrook - two weekend

lunch concerts. His prowess as an orchestral soloist will also be on show with the Adelaide Symphony Orchestra and Dobbs Franks on March 7.

"Eddie Daniels is the Monster Clarinetist...a virtuoso musician."

Quincy Jones

"...without a doubt one of the finest clarinetists on the contemporary music scene."

Artie Shaw

"Undoubtedly the most important figure on clarinet in jazz today...a groundbreaker."

Don Burrows



THE SPACE

March 4 at 8.30pm
March 5 at 11.00pm
Duration: Approximately 1 hour 30 mins

\$24 / \$20(Friends) / \$18(SPU)

Sponsored by STATE BANK

KATE CEBERANO

Energy, glamour, the voice of a siren and the irrepressible joy her remarkable talent inspires have taken Kate Ceberano to national stage and chart stardom. From rising fame with funk band 'I'm Talking', she has achieved a level of solo success that saw her latest album 'Brave' go gold in two days. Bouquets at the Edinburgh Festival, sell-out shows across the country, and now Kate Ceberano makes her Adelaide Festival debut.

With her fabulous Sextet led by Jex Saarelaht, she performs a mix of steamy soul and blues-bop that fits the star-studded Festival Cabaret bill to a stylish tee.



"Red-hot and smoky."

Sydney Morning Herald

"Incredibly popular...incredibly sexy."

Smash Hits

THE SPACE

March 14-18 at 8.30pm
Duration: 1 hour 30 mins, including interval

\$24 / \$20(Friend) / \$18(SPU)

Sponsored by STATE BANK

ETCETERA

Sydney's Etcetera make not just imaginative theatre, but theatre of the imagination. As Bitumen Theatre, Etcetera startled many with their street performances in the 1986 Festival, but now they use mask, mime, music and fascinating illusion to create the wild stuff of dreams, yet always hold in freeze-frame the reality they suspend.

Comedy, mystery, magic and surprise are mixed into a formula of hypnotic images and entertaining sketches without words that are simply beyond words.



Photo: Iris Wakulenko

"An enthralling experience...like Eraserhead meets Marcel Marceau."

Tharunka

"An exhilarating dreamlike dimension...poignant and funny, and - at its outer edges - chilling."

Sydney Morning Herald.

THE SPACE

March 13-17 at 11.00pm
Duration: Approximately 1 hour 30 mins

\$17 / \$14(Friend) / \$12(SPU)

Sponsored by STATE BANK

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*"Remain here,
in the cheer
and comfort
of our eye"*

Hamlet Act I, Scene II

Book your Festival accommodation early and enjoy the cheer and comfort of the Adelaide Hilton at 25% off.

The Adelaide Hilton has a very special offer for guests to Adelaide's 1990 Festival of Arts.

Book your accommodation by November 30th and receive a 25% saving*

Enjoy the luxury and elegance of the Hilton and enrich your Festival experience.

Reserve your accommodation now whilst booking your festival tickets.

The Adelaide Hilton at a saving of 25%. Wouldn't that be nice!



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267 6000 or call direct on (08) 217 0711

A D E L A I D E

H I L T O N

*25% savings offer applies to accommodation only. Bookings must be effected prior to November 30th and accompanied by a holding deposit or guaranteed by credit card, equivalent to 1 night's accommodation charge.

B-B-BEACH HOUSE

Dance 'till you drop

Vogue-ers, poseurs, rappers, terpsichorean turtles and troppo mincers get one bop-over-the-top-until-you-drop chance to turn a memorable night into a night you mightn't remember.

The Festival Beach Construction Team will provide Adelaide's first indoor inner-city tropical beach zone, complete with seaside mega-watt lighting and sound, dee-jays rubbing on the aural salve (rated 15), headliners from the Darker Side of The Festival and a side-show alley of sand-snacks and headache oil.



Get up a dance party and please (just when you thought it was safe to go back into the dance-house)...frug between the flags.

SECRET SANDS

(Somewhere in the city - to be announced)

March 9 at 10.00pm til March 10 at 10.00am

\$24 advance bookings
\$29 at the door

Sponsored by



THE FEZBAH

Famous faces and faceless throngs mix it through four hours of non-stop live entertainment, all in the see-and-be-seen ambience of the Fezbah's new starlit look, to be launched to greater fame-and notoriety with the 1990 Festival.

Six nights a week, the fabled Fezbah is the sophisticated home to late-night punters and clubbers, the place where Festival stars and surprise guests meet Australia's top cabaret and music talent (either at the bar or on the stage) and fascination stops the clock. Buy your season ticket now for the entertainment bargain of the Festival.



FESTIVAL THEATRE FOYER

March 2-17 (excluding Sundays)
11.00pm til Late

\$9 / \$7(Friend/SPU)

Season Ticket (14 nights!)
\$40 / \$35(Friend/SPU)

Sponsored by

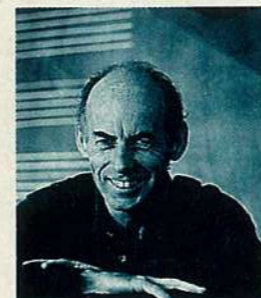


JAZZ AT MIDDLEBROOK

Eddie Daniels & Mike Nock,
Georgie Fame, Kerrie Biddell

Set in the heart of the McLaren Vale wine district, Middlebrook Winery will host three weekends combining the very best in jazz, wine and food. Playing in the unique glass-walled Middlebrook restaurant amidst rows of vats and

fine oak casks, will be the acclaimed jazz clarinetist Eddie Daniels and the Mike Nock Trio, the evergreen Georgie Fame and his Aussie Blue Flames, and Australia's great lady of song, Kerrie Biddell.



Mike Nock



Georgie Fame



Kerrie Biddell

MIDDLEBROOK WINERY

Sand Road, McLaren Vale

EDDIE DANIELS & THE MIKE NOCK TRIO
March 3,4 at 1.00pm
Show only: \$20 / \$17(Friend) / \$15(SPU)
Show and smorgasbord: \$40

GEORGIE FAME & THE AUSSIE BLUE FLAMES
March 10 at 7.30pm
March 11 at 1.00pm
Show only: \$24 / \$20(Friend) / \$16(SPU)
Show and smorgasbord: \$42

KERRIE BIDDELL
March 17 at 7.30pm
March 18 at 1.00pm
Show only: \$20 / \$17(Friend) / \$15(SPU)
Show and smorgasbord: \$40

Presented by Middlebrook Winery



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THE ART OF STAYING AT HYATT BOOK FOUR BRILLIANT NIGHTS, RECEIVE AN ENCORE FREE

There's a simple art to staying at Hyatt Regency Adelaide Adelaide Casino. Ask about our Festival Weekend during the 1990 Festival of Arts. Just book four consecutive nights during March at our Festival Rate of \$145 or Regency Club Rate of \$195 and receive an encore fifth night free. Not only will you spend less on accommodation but you'll also spend an extra day enjoying Adelaide's Festival attractions. We're conveniently located next to the Festival Centre and the

Adelaide Casino. Ask about our Festival Weekend Package too. But please make a reservation because our Encore Nights are limited. Call (08) 231 1234 or toll free (008) 222 188. Hyatt also welcomes you in Sydney, Melbourne, Canberra, Adelaide, Perth, Sanctuary Cove and Cooloom. For reservations at over 146 Hyatt Hotels & Resorts Worldwide, please call - In Australia: (008) 222 188 In Sydney: (02) 327 2679.

THE
HYATT
TOUCH

HYATT REGENCY  ADELAIDE

1990 ADELAIDE BIENNIAL OF CONTEMPORARY AUSTRALIAN ART

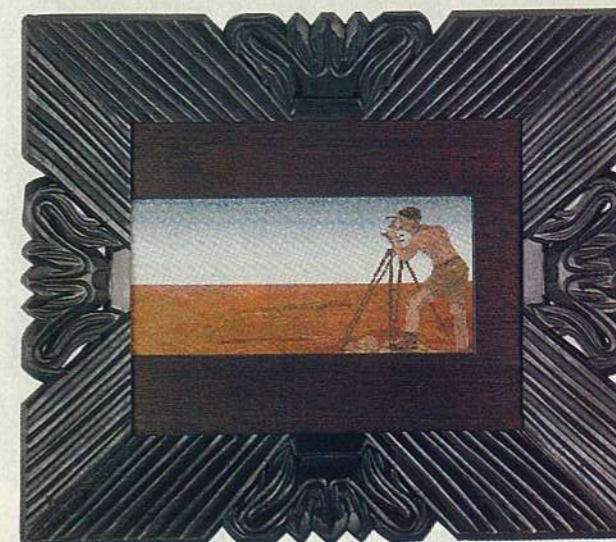
The inaugural Adelaide Biennial of Contemporary Australian Art, organised by the Art Gallery of South Australia, promises to become Australia's most exciting survey of current trends in contemporary Australian art.

This large non-touring exhibition will focus on new art of particular interest for the post-Bicentenary years, and will redress the balance of public exposure in favour of the recent art produced outside Sydney and Melbourne.

In a statement outlining the rationale of the Adelaide Biennial, the guest curator Mary Eagle comments:

"Over the past twenty years the avant-garde has broken down. While the art community still believes devoutly in the absolute centrality of innovation, art itself has not followed the pattern. Art just now is dumb.

"We are between times. Behind is the 'modern' period (which encompassed the Impressionists at one end and recent American art at the other). Ahead is whatever comes next. Art now looks outwards. To things other than the visual arts. To philosophy. Politics. Nature. To regional cultures such as Australia. To Aboriginal Australia. To systems and patterns outside those of modern art. The 1990 Adelaide Biennial will show this outwardness."



ART GALLERY OF SOUTH AUSTRALIA North Terrace
March 2-April 22

This project was assisted by The Australia Council, the Federal Government's arts funding and advisory body; and Foundation South Australia

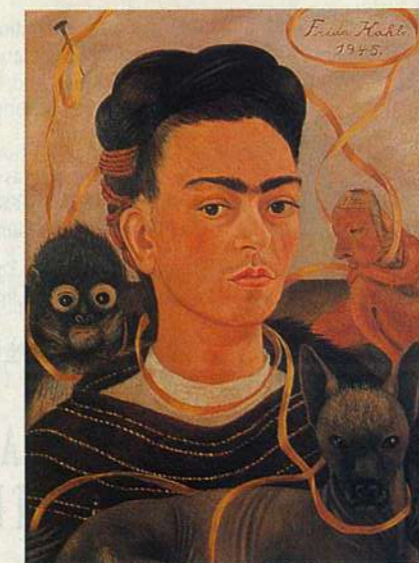


THE ART OF FRIDA KAHLO

Major exhibitions of Frida Kahlo's art in Europe, the United States and Japan, together with a best-selling biography, have created a huge cult following for this extraordinary Mexican artist, whose art was described by the surrealist Andre Breton as 'a ribbon around a bomb'.

Frida Kahlo was married to the famous Mexican muralist, Diego Rivera. Her life was dominated by her great love for Rivera and by suffering resulting from a trolley-car accident which led to a succession of operations, culminating in her death in 1954 at the age of 47.

Despite her physical suffering, Kahlo led a colourful life, associating with many of the famous intellectual, social and artistic figures of the day, including Sergei Eisenstein, Picasso (who gave her a pair of hand-shaped earrings) and Leon Trotsky, with whom she had a love affair. Spurning contemporary dress, she adorned herself flamboyantly in traditional



Mexican costumes and jewellery, and elaborately braided and be-ribboned her hair.

Kahlo's small but remarkably intense and autobiographical paintings express the triumph of her indomitable spirit. Rivera said "Frida is the only example in the history of art of an artist

who tore open her chest and heart to reveal the biological truth of her suffering."

This will be the first exhibition of Kahlo's art in Australia. Work has been selected by guest curator, Charles Merewether, and has been generously lent from a number of public and private collections.

ART GALLERY OF SOUTH AUSTRALIA
North Terrace

\$4.50 / \$2.50(SPU)
(Note: tickets may be ordered on the Festival Booking Form. Advance purchase permits admission on any day by special entrance, but some delays may be unavoidable)



This project was assisted by The Australia Council, the Federal Government's arts funding and advisory body.

Unless otherwise indicated, all exhibitions are free and open daily 10.00am-5.00pm from March 1-18.



Mexico: Out of the Profane

MEXICO: OUT OF THE PROFANE

This exhibition complements The Art of Frida Kahlo by focussing on a small group of contemporary Mexican artists, several of whom reveal Kahlo's influence.

"Contemporary artists have in the past five years produced a dynamic new art which addresses the transformation of Mexico, especially the increasing gap between indigenous and urban cultures. For them it is no longer a matter of recovering their cultural heritage, but of recognising its real disappearance." Charles Merewether, exhibition curator.

Artists represented are Monica Castillo, Rocio Maldonado, Ruben Ortiz, Georgina Quintana, German Venegas and Nahum Zenil.

CONTEMPORARY ART CENTRE 14 Porter Street, Parkside

This project was assisted by The Australia Council, the Federal Government's arts funding and advisory body.

LA BOUTIQUE FANTASTIQUE

This celebration of the art of fashion showcases some of Australia's outstanding artist designers in the field of millinery, jewellery, fashion and furniture.

The post-modern emphasis on style and decoration has brought art and fashion together. The young designers in this exhibition not only sell through fashion and interior design outlets, but also produce work in limited edition which is exhibited in art galleries and acquired for national art collections.

'La Boutique Fantastique' will include: furniture designed by Gerhard Emmerichs, Greg Bonasera, Karl Millard, Marc Newson, Lyn Tune and Mark Douglas; hats by Tamasine Dale and Mandy Murphy; fabrics by Jill Yates, Lisa Stack and Sarah Crowest; clothing by Alasdair Duncan MacKinnon; jewellery by Victoria Spring and Ian Hibble; ceramics by Guiseppe Raneri and mosaics by Bern Emmerichs.

DAVID JONES, 6th floor Rundle Mall, Open during shopping hours

Sponsored by David Jones



Ricardo Cinalli

RICARDO CINALLI

Argentinian born artist, Ricardo Cinalli, creates his monumental figurative works on fragile tissue paper. Reviewing his recent London exhibition, The Times' art critic John Russell Taylor wrote: "Cinalli refers to classical themes and classical art - as do many artistic victims of post-modernism. But Cinalli is no victim: he knows exactly what he is doing and exactly how to do it, producing images of a virility that put the effete Italian exponents of pittura colta to shame."

NORTH ADELAIDE SCHOOL OF ART GALLERY Stanley Street, North Adelaide

DREAMINGS

This landmark exhibition of Aboriginal art explores themes in classical Aboriginal thought and culture, looked at through art from several different periods and from different parts of Australia. 'Dreamings' comprises over a hundred exhibits, with approximately half being contemporary art.

The exhibition was assembled by a curatorial team from the South Australian Museum, headed by Dr Peter Sutton, and is returning home to the Museum after a triumphant American tour.

When shown in New York, this exhibition caused enormous interest and significantly increased international awareness of Aboriginal art.

SOUTH AUSTRALIAN MUSEUM North Terrace, from February 24

AMERICAN FIGURATIVE CERAMICS

From the Perth International Crafts Triennial comes this exhibition of clay sculpture on the theme of the human figure, by seventeen major American ceramic artists, including Robert Arneson, Richard Shaw and Patti Warashina. Spectacular in scale, the work is witty and challenging, ranging across decorative, political and emotional boundaries.

THE ARTSPACE Adelaide Festival Centre, from February 24

Presented in association with the Art Gallery of Western Australia.



Elizabeth Butterworth

ELIZABETH BUTTERWORTH Macaws, Parrots and Cockatoos

A stunning display of etchings and lithographs by internationally acclaimed avicultural artist, Elizabeth Butterworth. Her technique derives from many years' observation of her own collection of macaws, in addition to studies of museum collections and travels in South America.

YARRABEE Botanic Gardens, North Terrace, from February 27

RODCHENKO as photographer

Works from the collection of the Museum of Modern Art, Oxford.

Alexander Rodchenko (1891-1956) was a revolutionary artist throughout his life, believing that it was the role of the artist to act as a catalyst for social change. As a pioneer of Constructivist design, Rodchenko produced compelling images of the modern world which encompassed the technique of photomontage and spatial distortion.

His documentary approach lent itself to recording revolutionary ideas prevalent in Russia, ideas which have subsequently affected the course of art-making worldwide.

THE ARMOURY Migration Museum, Kintore Ave (enter from North Terrace)

VIDEO LUNCH BOX

This will be a lunch-hour program of the latest video art by leading Australian and overseas practitioners. To be held during Artists' Week, Video Lunch Box will comprise new and previously unseen work.

BANQUET ROOM Adelaide Festival Centre, March 12-16, 12.30pm-1.30pm

Presented in association with the Australian Video Festival.



Rodchenko as photographer



The Complex Picture

THE COMPLEX PICTURE

This survey of Australian painting in the '80s looks at the results of interaction between Aboriginal and non-Aboriginal Australian art, and between Australian art and imported culture.

The great flood of ideas and images from the mass-media has threatened to swamp painting and replace it. Yet the decade now ending saw a remarkable resurgence of the art of painting. The culture clash openly expressed in much contemporary Australian painting through surprising juxtapositions of imagery, reflects the impact on art and society of electronic information, and highlights the fact that Australia has always experienced world culture second-hand through reproduced images.

Artists represented include Imants Tillers, Sue Norrie, Howard Arkley, Annette Bezor and Robert Campbell Jnr.

THE COLLEGE GALLERY SACAE Underdale, from February 22

Presented by the South Australian School of Art and the Australian Exhibitions Touring Agency

TERMINAL GARDEN

The New Art Systems project initiated by the Experimental Art Foundation, recently enabled six artists to work with computers, scanners and the latest colour laser copiers. 'Terminal Garden' focuses on the computer generated images - in the form of photocopy composites, videos and books - which resulted from the project. Artists represented will be Fiona Hall, Paul Hewson, Bronia Iwanczak, Deborah Kelly, Mark Kimber and Linda Marie Walker.

EXPERIMENTAL ART FOUNDATION Living Arts Centre, North Terrace, from February 28

This project was assisted by The Australia Council, the Federal Government's arts funding and advisory body.



Get your tickets for the best seats in town!

Transport welcomes all its and overseas who have to Adelaide for Festival.

help with your needs. Whether evening at the or just taking in the friendly staff are help.

When you decide, we have a most stay in



information

Please call and see us at our City Information Centre, corner of King William and Currie Streets:

Monday - Friday 8am to 5.30pm
Saturday 8am to 11.30am

or phone our Telephone Information Centre on 210 1000:

Monday - Saturday 8am to 7.30pm
Sunday 9am to 4.15pm

The public transport map, will show you how to use the system and is available for only 30c.

The STA operates buses, trains and trams throughout the metropolitan area.

You may like to take a ride to Tea Tree Plaza on our unique guided busway. You'll travel at speeds of up to 100 kph on concrete track along a beautiful linear park. Take the Bay tram to Glenelg, a train to historic Gawler, or a bus trip into the Adelaide Hills.



The Daytrip Ticket is ideal for travelling from one exciting event to another.

It provides unlimited travel on bus, train or tram for the day of purchase. Daytrip is available from the driver or guard for all day travel on Saturdays and Sundays, or after 9am Monday to Friday, and is valid until the last service at night.

Adults \$3.10 per person.
Children and Concessions \$1.00 per person.



The Bee Line bus is a free service that runs from Victoria Square to the Adelaide Railway Station via King William Street.

The service operates from 8am to 6pm Monday to Thursday, 8am to 9pm Fridays and 8am to 12.15pm on Saturday.



sta State Transport Authority

EAST TO WEST

Land in Papunya Tula Painting

Adelaide's new centre for Aboriginal art and culture, Tandanya, presents: a retrospective exhibition of outstanding painters of the Papunya Tula group; ground paintings - spectacular but ephemeral art forms rarely seen outside tribal areas; 'Tjala Honey Ant Dreaming' performance by Papunya women.

TANDANYA 253 Grenfell Street

EXHIBITIONS, March 1-18, Mon-Fri 10.00am-5.00pm,
Sat-Sun 12.00pm-5.00pm
\$4 / \$3(SPU) at door

PERFORMANCES, March 7-11 at 6.00pm
\$20 / \$18(Friends) / \$16(SPU)

(Note: Tickets for performances may be ordered on the Festival Booking Form)

THE ARCHITECTURE OF OTTO WAGNER

Photographs by Walter Zednicsek

This exhibition will contain exquisite sepia-toned photographs of significant buildings designed by pioneer modernist architect, Otto Wagner. With Adolf Loos and Josef Hoffman, Wagner embraced modern construction technology to design buildings in turn of the century Vienna that synthesised Baroque and Rationalist themes.

BARR SMITH LIBRARY University of Adelaide, North Terrace,
from February 23, Mon-Fri 9.00am-6.00pm, Sat-Sun 1.30pm-5.30pm

Presented with the assistance of the Austrian Government.

EATING OUT

A Menu Retrospective

A fascinating exploration of both the commonplace and the decadent gastronomic pursuits of the nation over time, this is believed to be the first exhibition of menus and wine-lists of Australian origin. The exhibition will also include photographs and other restaurant memorabilia.

From hand-painted private banquet menus which once graced the tables of the exclusive Adelaide Club, to photographs of yester-year's sea-side eateries, this exhibition will tantalize, conjure up delectable memories, and surprise those who thought the history of Australian food was unremarkable.

STATE LIBRARY FOYER North Terrace

IL CAMMINO CONTINUA

The Continuing Journey

The exhibition presents the history of Italian settlement and shows the contribution made by Italian immigrants to the development of South Australia since 1870. It will attempt to dispel the myths and stereotypes associated with South Australia's Italians by showing the diversity of traditions and skills and different Italian dialects spoken.

MIGRATION MUSEUM Kintore Avenue, From February 22

Unless otherwise indicated, all exhibitions are free and open daily 10.00am-5.00pm from March 1-18.

ARTISTS' WEEK

Guest Speaker:
Robert Hughes



Artists' Week is Australia's major visual arts forum. This is the opportunity to hear leading artists, art critics and theorists from Australia and overseas debate major issues in the visual arts.

Under the theme 'The Last Decade', speakers will analyse the impact of post-modernist theories on the visual arts, crafts and architecture in the 1980s, and will discuss priorities and directions for the 1990s.

Robert Hughes, Australian born art critic for Time magazine, has been invited to Australia to present the opening address on 'The Last Decade'.

Sessions will focus on a diverse range of issues: the on-going debate on regionalism; the creative role of theoretical texts; the relationship of artist to gallery system; funding

and the changing role of contemporary art spaces; the future of art education; the role of manual skills in a technological age; and visual arts and the mass media.

There will be a daily Artist's Talk by overseas and Australian artists, many of whom will be participating in Festival exhibitions.

BANQUET ROOM

Adelaide Festival Centre

March 12-16, 10.00am-5.30pm daily

Admission free

Full details of Festival Exhibitions and the Artists' Week program will be published in the VISUAL ARTS PROGRAM GUIDE, to be released in January. To order your copy in advance, please send your name and address, together with a cheque or money order for \$6 (\$5 plus postage and handling) made payable to The Adelaide Festival, to: Visual Arts Program Guide, Adelaide Festival GPO Box 1269 ADELAIDE SA 5001

TWO ADELAIDE

Continuing the eleven year tradition of Sarah's Cafe, inspired by the European

CAFES

cafe of a past era. Casual, proper. Fresh, simple food. Flexible menu. Unique wine. And (now) good coffee

MRS GIFFORD'S Cafe
AT THE MIGRATION MUSEUM

12 Kintore Avenue Adelaide (08) 2231935
March 7 days

Extended hours during Festival:
BRUNCH to late **SUPPER** 7 days
INDOOR CAFE (opens 5pm) extra seats, unpagnie, d'entree bar
FORD'S GIGA free 10 day recitals with re of Adelaide's most talented early musicians

Una Festa Italiano
February 23rd & 24th
A night of theatre, music, food and wine in the Italian Tradition. Entertainment by Doppio Teatro, Musica Hesperia and Banquetto Musicale. Banquet style food by guest cooks Rosa Matto (Delicacies Prospects) Giacommo Caon (Rigoni's) Stefano Capoccia (Amalfi) Marion Prosser (Cafe Violetta) WINES by Primo Estate & Villa Antinori. Special Milawa cheese.
Celebrating the opening of **IL CAMMINO CONTINUA** (continuing journey) at the Migration Museum, 82 Kintore Ave.

CAFE VIOLETTA
The Wine Cafe
199 Hutt St. Adelaide (08) 2233533
Wednesday to Saturday Pretheatre, Dinner & Supper. Italian and other regional dishes. Selection of wine vintages.

ROSA MATTO
AT CAFE VIOLETTA during the Festival
Unique Italian food at its best.
Enquiries (08) 2711967

Adelaide Festival 1999

EXHIBITIONS

DINAMATION!

Everyone loves dinosaurs.

Dinosaur models, static museum displays, documentaries, fossil digs in exotic places...all spring from a perennial human fascination with the largest creatures ever to walk the earth.

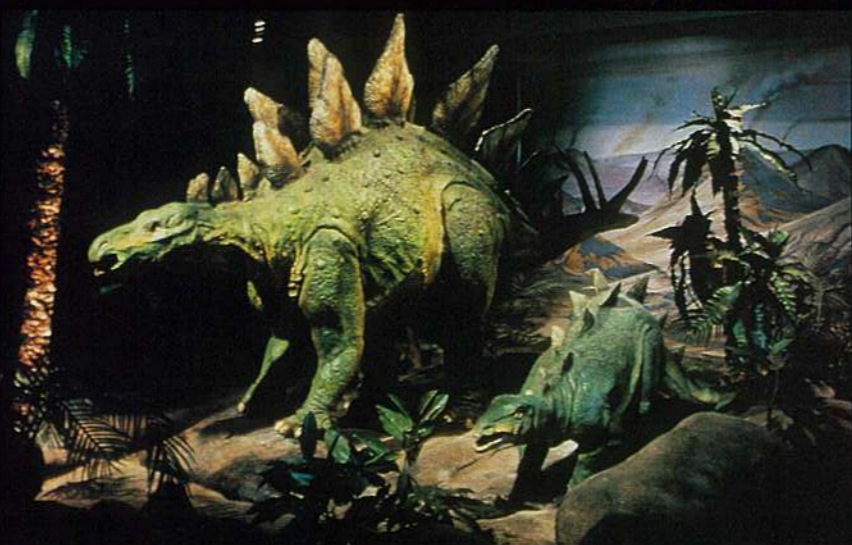
The intrigue probably originates in our inability to come to grips with their awesome size and how they must have looked and lived 65 to 225 million years ago. Many of the mysteries have been solved, but we would still like to see, hear and understand the marvel of dinosaurs in the flesh.

'Dinamation!' is an authoritative exhibition that has entertained and educated millions since it began touring museums in the United States in 1986. Marrying science, technology, natural history and the knowledge of world-renowned palaeontologists, 'Dinamation!' recreates the dinosaur world in fully-animated, full-size detail.

Tyrannosaurus Rex swings his giant head, opens his huge mouth to reveal rows of flesh-tearing teeth...and roars. Standing in painstakingly researched Mesozoic Era settings, others hiss, paw the ground, and look towards the up-turned faces of exhibition visitors as if they really had come to life.

As well as the sensational display and the true-to-life effects made possible by the computer age, 'Dinamation!' will feature an exciting education program for both school children and adult visitors. Among the planned activities will be lectures by US palaeontologist Dr Robert Bakker, dinosaur rubbings, a simulated fossil pit, explanatory videos and information stands, and instructive anatomically-explicit models.

South Australian schools will receive details of special 'Dinamation!' activities with the 1990 Festival Youth Program.



Stegosaurus

Despite finds of numerous skeletons, the finer details of the Stegosaurus (or "plated lizard") are still subject to speculation. Aside from a menacing quartet of tail spikes, its small brain and slow awkward gait made it vulnerable to predators of the day.

Allosaurus

One of the largest of the carnosaurs, Allosaurus was the most formidable predator of the Jurassic Period. It was not as nimble as most of the smaller theropods, but was probably capable of short lunging rushes towards its prey. The 'Dinamation!' Allosaurus is 5 metres tall and almost 11 metres long.

Tyrannosaurus

The classic prehistoric monster of the movies, Tyrannosaurus Rex was the largest and last of the giant carnosaurs, roaming across western North America and China 100 million years ago. The 'Dinamation!' model of this huge creature is 4.4 metres high and 8.5 metres long.



CENTENNIAL HALL

Wayville Showgrounds

February 20-March 18
Mon-Thurs: 10.00am-6.00pm
Fri & Sat: 10.00am-10.00pm
Sun: 10.00am-7.00pm

NO ADVANCE BOOKINGS
Tickets at the door up to one hour prior to closing

\$8 Adult/\$4 Child under 14

Family price \$20
(2 Adults, 2 Children)



Presented by Australian Art Development Corporation



WRITERS' WEEK

Since 1960, Writers' Week has become a major festival in its own right, brilliantly complementing the performing and visual arts programs that have put Adelaide among the great festival cities of the world. This pre-eminent international gathering of writers, publishers, literary agents and editors, brings debate, readings, and the launch of new titles to the ideal setting of Writers' Week Village, under canvas at the heart of the Festival.

While the full program of visiting writers will not be announced until early in 1990, guests will include Toni Morrison (Pulitzer Prize winner and author of 'Beloved', from the USA), Lisa Alther (bestselling author of 'Kinfficks', USA), Michael Holroyd (the renowned biographer, most recently of Bernard Shaw, UK), Caryl Phillips (dramatist and author of 'Higher Ground', UK), James Fenton (poet and political journalist, 'Memories of War and Children in Exile', UK), Witi Ihimaera (diplomat, librettist and author of 'The Matriarch', NZ), and Australia's Stephanie Alexander (fine food author, 'Stephanie's Feasts and Stories') and Sally Morgan (artist and writer, 'My Place').

The marquees of Writers' Week Village provide a relaxed setting for programmed sessions, and boast a superb bookshop, the Festival's busiest bar, and exquisite catering by Cath Kerry.

To reserve a copy of the Writers' Week Program Guide (to be released in February), please send your name and address, together with a cheque or money order for \$6 (\$5 plus postage and handling) made payable to The Adelaide Festival, to:

Writers' Week Program Guide
Adelaide Festival
GPO Box 1269
ADELAIDE SA 5001

"Writers' Week is more popular than ever - the oldest of all the Australian literary festivals and the most successful in its mix of Australian and international writers, publishers, agents and readers."

The Australian



Michael Holroyd



Toni Morrison



James Fenton



Caryl Phillips



Sally Morgan



Lisa Alther



Stephanie Alexander



Witi Ihimaera

THE PLEASURES OF THE TABLE

The Fifth Symposium of Australian Gastronomy will be held during the Festival, with the nation's leading food scholars, restaurateurs and amateur cooks gathering in celebration of gastronomic delight.

Opening the event will be a promenade of food - **From Market to Table** (see page 46) - after which the serious business will get underway in

Table Talk, an open forum with Symposium contributors, to be held at the Writers' Week Village on Sunday, March 11, 11.00am-4.00pm. Bring a basket of bread and seafood for a 'loaves and fishes' miracle of sharing. From there the devoted will retire to a two-day residential retreat. Anyone wishing to join them should write to: Gastronomers Retreat, c/o 20 Garden Avenue, Burnside SA 5066.



Another must for gourmets will be **Eating Out: An Australian Retrospective** (see page 43).

PIONEER WOMEN'S MEMORIAL GARDEN

March 4-9

Admission Free

This project is assisted by the Australia Council, the Federal Government's arts funding and advisory body.



Writers' Week is supported by Alitalia, the Australian Department of Foreign Affairs and Trade, the British Council, the Compton Fund, the Cultural Relations Committee of the Irish Department of Foreign Affairs, the Goethe Institute, the Myer Foundation, the New South Wales Ministry for the Arts, the New Zealand Ministry of External Relations and Trade, Pan Books, the South Australian Education Department, the South Australian Film Corporation, the United States Information Service and the West Australian Department for the Arts.

Sponsored by 

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THE FESTIVAL OUTDOORS



The Festival Outdoors

For eighteen days in March, the great outdoors becomes the stage for a program of wonder, fun and entertainment. Music, dance, fireworks and colour in the city's parks and streets all help turn a great arts event into a great Festival. From the first major outdoor event - Tosca in The Park - to the last, The Festival Outdoors can bring you stars, make you a star, or just let you enjoy warm autumn nights under the stars. While the full program of activities could fill a park in its own right, here's an enticing glimpse of what's in store.

Burrows, Ceberano, Morrison & Fireworks

Some of Australia's most popular performers combine forces in a park concert for all the family, performed on the stage of the new Advertiser Sound Shell. Don Burrows, James Morrison and Kate Ceberano will be joined by visiting clarinet star Eddie Daniels, in a night of bop, jazz fusion and all the musical fireworks this superb line-up is likely to ignite. The night will end with fireworks of the real kind lighting the sky in a spectacular display on the banks and waters of the Torrens Lake. Miss this night and you're missing a true Festival tradition.

ELDER PARK

March 3 at 8.30pm
Fireworks begin around 10.00pm
Admission Free



From Market to Table

On the second Saturday of the Festival, the barriers go up in Gouger Street, home of Adelaide's Central Produce Market and hub of its most colourful restaurant precinct. The street will then be turned into an open-air food fair for the afternoon. Street cafes, boulevard restaurants, fresh market produce and all the ambience of a piazza will make a colourful gala: a decidedly cosmopolitan combination of fine food, fine wine and family fare.

GOUGER STREET

March 10
Noon to 5pm
Admission Free

State Bank Multicultural Carnival

Elder Park will be transformed into a village square for a day of multicultural dance, theatre, craft, music and food. Colour, spectacle and all the variety of Adelaide's rich cultural background will make a veritable Carnivale!

ELDER PARK

March 11
Noon to 5pm
Admission Free

Light-in-Flight

Local artist Tineke Adolphus creates a fantasy sculpture that will be open for exploration adventures by day, and spectacularly lit by night.

ELDER PARK

March 4-10, 12-18
Admission Free

Glendi

A weekend of feasting, music, dancing and family delight Greek style. A traditional part of Adelaide's festival calendar, Glendi celebrates the Greek way of life.

THEBARTON OVAL

March 17-18
2.00pm to 10.30pm
TICKETS AT THE GATE ONLY
\$6 / \$3(Child and Concession)
Family price \$15
(2 adults, 2 children)

Sponsored by



Silent Nights, Cinema Under The Stars

Don't be afraid of the dark! Classic black and white, silent horror movies to keep you awake at nights. You'll meet 'The Phantom of the Opera' (ghosts of Tosca in the Park?), 'Frankenstein,' 'Nosferatu,' 'Dr Caligari' and more! Plenty of echoes from the Festival's productions of 'The Strange Mr Knight' and 'Frankenstein's Children.'

ELDER PARK

March 4,10,17
9.00pm-11.00pm
Admission Free

Streetshows

Is anyone safe on the streets during the Festival? Yes...unless they're afraid of other people at great heights or ravaging hordes of thin-tied, grey-suited businessmen with Sinister Black Attache Cases. Stalker - spectacular stilt dancers and acrobats; Etcetera - the zany and baffling Sydney theatre company escaped from their Space Cabaret season and likely to surprise you at any time.

Loui's Problem

A return season of the highly acclaimed Come Out Festival hit production by the Bowden Brompton Community Circus - Cirkidz. Loui's problem is an urban fairy tale: a fantasy of adolescent trauma, fears and aspirations. Thirty seven circus performers from six to twenty one years old use breathtaking giant puppets, live music and highly skilled circus acts to create a most thrilling piece of theatre.

AMPHITHEATRE

March 4,10
2.00pm and 5.00pm
\$6 / \$5(Children)

Festival Flowers

Floral displays will decorate Angas Gardens, Brougham Gardens, Rundle Park, Rymill Park, Veale Gardens and Victoria Square. The traditional Festival floral carpet will be found on North Terrace from March 5 to 9.

Conservatory Sound Sculpture

A sound sculpture by composition students of the Elder Conservatorium of Music recreates the lush aural environment of tropical climes within the stunning new Botanic Garden Conservatory.

BICENTENNIAL CONSERVATORY

10.00am-4.00pm daily
Program commences on the hour
Admission at the door
\$2 / \$1(Children and Concessions)
Family Price \$5(2 Adults, 2 Children)

Festival Kaffee

Relaxed, informal, al fresco dining. Festival Kaffee is the place to meet, be entertained and enjoy the buzz of the Festival passing by. Distinctly European in flavour, the Kaffee will provide everything from short blacks to long cool Barossa whites.

FESTIVAL CENTRE TERRACE

Noon to Midnight daily from March 2

FRIENDS' CLUB

One of the many pleasures of being a Friend of the Festival is having exclusive access to an intimate supper club only a moment's walk from the Festival Centre. From 10.00pm nightly, the Old Parliament House Restaurant will be the domain of Friends and their guests, a place to relax and discuss the evening's

performances in a most congenial atmosphere. Fully licensed, the restaurant is situated at the rear of Old Parliament House in North Terrace, and Friends need only show their membership card to gain admission.

Sponsored by



ADELAIDE FESTIVAL FORUM

Artists, aficionados, critics, commentators and buffs posit, phonate, articulate and argy-bargy a compendious range of issues pertaining to the Festival. Spend your lunch hour in mute witness or spit the sandwich and join the fray from the floor. Forum is the Festival's most popular digest of digestive aid, so be early to ensure a seat.

EDMUND WRIGHT HOUSE

King William Street

Program to be announced
Weekdays from March 5 at 1.00pm
Duration: 1 hour

Admission Free

ADELAIDE FESTIVAL FRINGE

From February 23 to March 18, the Fringe hosts its own thriving theatre, music, cabaret, visual arts, craft and Youth and Education events.

The Fringe Program will be published as a lift-out in The Advertiser on Saturday, January 27.

Extra copies will be available from the Fringe Office, 40 Register Street, Adelaide 5000, phone (08) 211 7899, or from Student Travel Australia and South Australian Government Travel Centres.

The Adelaide Festival acknowledges the support of the following sponsors of the 1990 Festival.

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Sponsorship opportunities still remain for 1990. Please contact the Festival for full details

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The Festival Outdoors program is sponsored by Foundation SA and is supported by ADS 10



Foundation S.A.





Some of the best intervals don't happen in the theatre.

When planning your trip to Adelaide for the Festival, make sure you include an interval of your own, to recharge your batteries.

HIRE CAR/WINERY INTERVALS 2 DAYS, 1 NIGHT

Barossa Valley

An easy 1 1/2 hours drive from Adelaide sees you in the heart of the Barossa.

Holiday includes:

- B&B accommodation at Barossa Junction
- Thrifty hire car, with unlimited kilometres and C.D.W. insurance.

Cost: From \$92 per person.

Southern Vales

Just south of Adelaide, the McLaren Vale region has it's own unique style.

Holiday includes:

- Room only accommodation at Wirrina Resort
- Thrifty hire car with unlimited kilometres and C.D.W. insurance.

Cost: From \$107 per person.

Clare Valley

A pleasant drive north of Adelaide on the way to the Flinders Ranges, are the Clare Valley wineries.

Holiday includes:

- B&B accommodation at historic Thorn Park
- Thrifty hire car with unlimited kilometres and C.D.W. insurance
- Available Sunday to Friday only.

Cost: From \$122 per person.

FLY/DRIVE WINERY INTERVALS 3 DAYS, 2 NIGHTS

Chardonnay Lodge

Luxury Motel accommodation in the heart of the Coonawarra vineyards.

Holiday includes:

- return airfare
- accommodation (room only)
- two days car hire

Padthaway Homestead

Gracious, historic accommodation, just north of Naracoorte.

Holiday includes:

- Return airfare
- Bed and breakfast accommodation
- Car rental.

Cost: From \$459 per person

AN ISLAND INTERVAL 2 DAYS, 1 NIGHT

Ozone Experience

Departs daily to Kangaroo Island and includes:

- Return airfares and island transfers
- Overnight accommodation including breakfast and dinner
- A full and half day tour

Cost: From \$258 per person

Fly-drive Explorer

Departs daily to Kangaroo Island.

Includes:

- Return airfares
- Bed and breakfast or dinner, bed and breakfast motel accommodation
- Hire car
- Picnic hamper

Cost: From \$248 per person

Your local South Australian Travel Centre can give you all the details on these and other suitable Festival intervals, which you can easily enjoy before, during, or after your Festival programme. Write or phone for more details:

South Australian Travel Centres

Adelaide: 18 King William Street Adelaide 5000. Telephone (08) 212 1505.

Melbourne: 25 Elizabeth Street Melbourne 3000. Telephone (03) 614 6522.

Sydney: 143 King Street Sydney 2000. Telephone (02) 232 8388.

Perth: Level 1 Wesley Centre, 93 William Street Perth 6000. Telephone (09) 481 1268

Toll Free number 008 88 2092 for all callers within Australia.

Open for full booking details. But before you do...

\$50 can take up to 15% off your Festival ticket prices and give you priority seat allocation.

That's all it costs to become a Friend of the Festival and save around 15% on up to six tickets for almost every Festival attraction... though some people join just to take advantage of the Friends' preferential booking period. If you're seeing the best in the world why not have the best available seats?

As a valued supporter of Australia's foremost multi-arts festival, you'll also enjoy free entry to the exclusive Friends' Club and receive regular Festival news through the Friends' Newsletter.

Join while you book your seats, and take advantage of the Friends' ticket discounts straight away.

Designed by well-known Adelaide artist Mark Kimber, and printed in full colour with contrasting varnishes, the 1990 poster is the perfect souvenir of the Festival's thirtieth anniversary

To order your copy, please include payment with your ticket order. Actual size approximately 500 x 1000 mm - \$12 plus \$3.50 postage & handling.



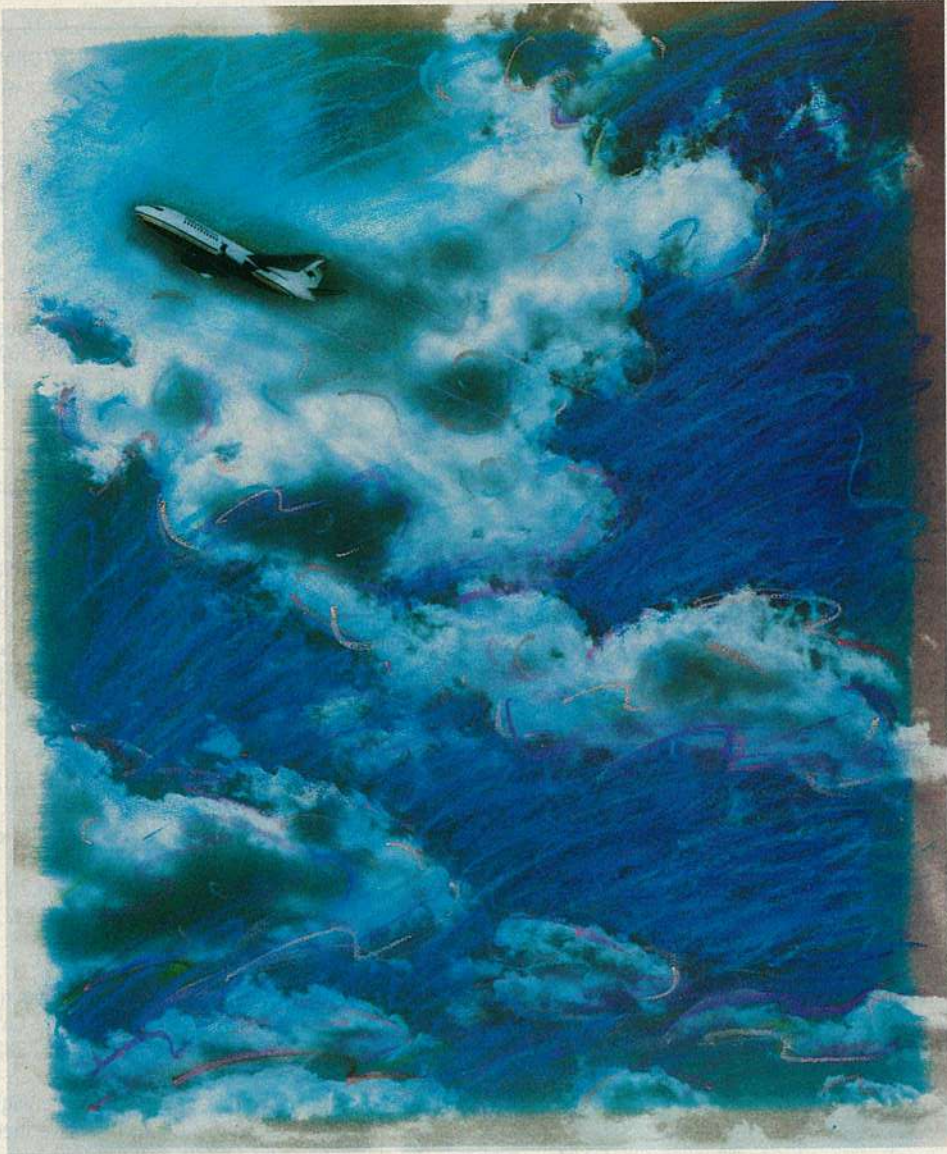
The Adelaide Festival gratefully acknowledges the assistance received from:

The State Government of South Australia, through the Department for the Arts; Adelaide Festival Centre Trust; Alliance Francaise; Association Francaise de l'Action Artistique; The Australia Council; Australian Broadcasting Corporation; Australian Diplomatic staff: Argentina, Eire, Mexico, India, USSR; The Botanic Gardens; The British Council; Canadian Department of External Affairs; The Corporation of the City of Adelaide; Cultural Relations Committee of the Irish Department of Foreign Affairs; Department of Foreign Affairs; Education Department of South Australia; The Elder Conservatorium; Festival of Perth; The Friends of the Festival; Indian Council for Cultural Relations; Musica Viva; New Zealand International Festival of the Arts; Regional Cultural Council of South Australia; South Australia House - London; South Australian Film Corporation; The Government of Quebec; Tourism South Australia; United States Information Service; ADS 10; NWS 9; SAS 7; Radio SUV; Paul Cox; Jim DiGiovanni; Mark Eynon; Maggie Gerrand; Ernest Hecht; Jim Koehne; Justin Macdonnell; Joseph Seelig; Stewart Thompson; David Vigo
Principal reference work: The New Grove Dictionary of Music and Musicians, kindly donated by Macmillan Australia.
Festival Centre Restaurants managed by Senter Management, a division of Spotless Catering.



Foundation S.A.

The Adelaide Festival is proud to acknowledge the financial support given by Foundation South Australia as Principal Sponsor of the 1990 Adelaide Festival.



AFTER TEN YEARS AS OFFICIAL CARRIER,
WE'VE GOT IT DOWN TO A FINE ART.

Once again, Australian Airlines are proud to be associated with the Adelaide Festival of the Arts. The quality of this Festival - one of the world's foremost - reflects our own commitment to providing the highest standards of service and care. When you fly Australian you'll discover that the ground isn't the only place to appreciate the fine arts. "You should see us now."

AUSTRALIAN 