



**fourth
adelaide
festival
of arts
march**

**10-26
1966**



**souvenir
programme
40
cents**

THE QUEEN MOTHER'S VISIT

THE BOARD OF GOVERNORS warmly welcomes the attendance at the Festival of our patron, Her Majesty Queen Elizabeth the Queen Mother.

Her Majesty arrives in Adelaide on Tuesday, March 22, and leaves for Perth on Monday, March 28. Her programme in Adelaide is:

TUESDAY, MARCH 22

3.30 p.m.—Ceremonial arrival at Adelaide Airport.

4.20 p.m.—Civic Welcome at the Adelaide Town Hall.

WEDNESDAY, MARCH 23

afternoon—Visits State Headquarters of the Country Women's Association.

Sees floral exhibits in Victoria Square and North Terrace as part of National Flower Day.

evening—Attends The Australian Ballet at Her Majesty's Theatre.

THURSDAY, MARCH 24

afternoon—Attends a Garden Party given by the Lord Mayor of Adelaide (Mr. J. C. Irwin) at Pinky Flat.

evening—Attends a Parliamentary Reception at the South Australian Hotel.

FRIDAY, MARCH 25

afternoon—Opens Flinders University, Bedford Park.

evening—Attends a concert by the Australian Youth Orchestra in Centennial Hall.

SATURDAY, MARCH 26

afternoon—Attends the races at Victoria Park Racecourse.

evening—Attends the Final Night of the Festival in Elder Park.

SUNDAY, MARCH 27

morning—Attends Morning Prayer in St. Peter's Cathedral.

afternoon—Receives the President and Board of Governors of the Festival at Government House.

MONDAY, MARCH 28

10.45 a.m.—Leaves Adelaide Airport for Esperance, Western Australia.



HER MAJESTY QUEEN ELIZABETH
THE QUEEN MOTHER
Patron of the Festival



MR. J. C. IRWIN, Lord Mayor of Adelaide and President of the Festival.

Foreword by the President

THE OUTSTANDING EVENT of the Fourth Adelaide Festival of Arts will be the presence among us of our Patron, Her Majesty Queen Elizabeth the Queen Mother. We appreciate tremendously her continuing interest; an interest now to be crowned by her attendance, which will climax what promises to be an exciting fortnight.

We are deeply grateful, too, for the support of His Excellency the Governor of South Australia (Sir Edric Bastyan), and his ready acceptance of our invitation officially to open the Festival.

We believe that this one will be better than any before, and will again be an occasion of national, and international, artistic significance. The scope is even wider than before. The programme will embrace orchestras, groups of artists and individuals of international calibre, as well as hundreds of the best South Australian performers.

The unique community aspect of the Festival is also shown by the increased support we have had by way of membership-guarantees from many people, and from many companies.

But it still would not have been possible to have a programme of such variety and quality had it not been for generous financial support from the Commonwealth Government, the Government of South Australia and the Adelaide City Council, and for the co-operation of the Australian Broadcasting Commission, the Australian Elizabethan Theatre Trust, the Arts Council of Australia, the Musica Viva Society, the University of Adelaide, the National Gallery and other similar organisations.

May we all enjoy a Festival which will not only provide much entertainment and pleasure, but will help the Arts to enrich our lives.

Lord Mayor.



SIR EDRIC BASTYAN

Opening Programme of The Fourth Festival

Saturday, March 12

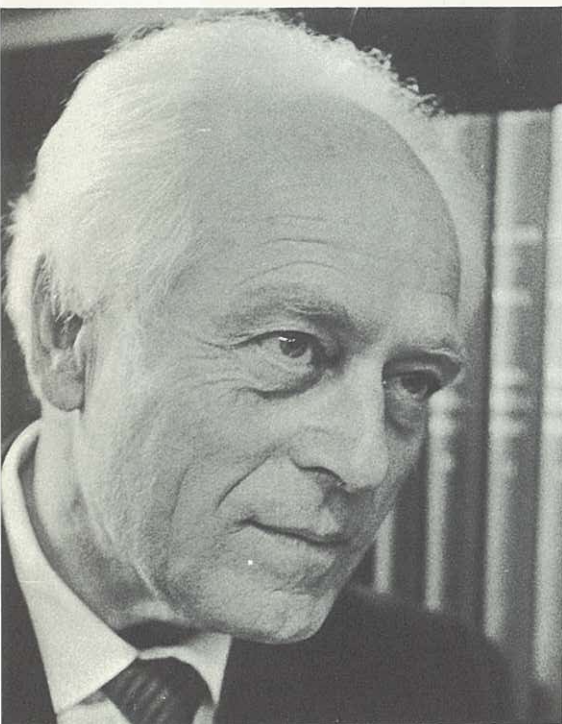
THE FOURTH ADELAIDE Festival of Arts will be opened officially by His Excellency the Governor of South Australia (Lt.-Gen. Sir Edric Montague Bastyan, K.C.M.G., K.C.V.O., K.B.E., C.B.) at a brief ceremony outside the Adelaide Town Hall at 11.30 a.m. A Festival Pageant will follow.

- 11.30 a.m. Arrival of the Governor of South Australia and Lady Bastyan at the Adelaide Town Hall.
Received by the Rt. Hon. the Lord Mayor (Mr. J. C. Irwin, O.B.E., E.D., F.R.A.I.A.). Presentation of posy to Lady Bastyan.
Address of Welcome by the Lord Mayor and presentation of a bound copy of this Festival Souvenir Programme to the Governor.
Opening Address by the Governor.
Fanfare and breaking out of the Festival Flag. National Anthem.
- 11.45 a.m. Festival Pageant passes the Town Hall and proceeds along King William Street, Rundle Street, Pulteney Street and North Terrace to King William Road.
- 2 p.m. Opening performance, *Tintookies*, Piccadilly Theatre.
- 2 p.m. *Porgy and Bess*, Norwood Town Hall; *Kalakshetra of Madras*, Arts Theatre.
- 2.30 p.m. Adelaide Highland Games, official opening by the Governor of South Australia (Sir Edric Bastyan).
- 3 p.m. Opening of Festival Art Exhibitions at the National Gallery, North Terrace, by Dame Judith Anderson.
- 7.30 p.m. *Tintookies*, Piccadilly Theatre.
- 8 p.m. Opening performance, the South Australian Symphony Orchestra with Louis Kentner as soloist, Centennial Hall.
- 8 p.m. Opening performance, *A Sleep of Prisoners*, Shedley Theatre, Elizabeth.
- 8 p.m. Opening performance, the Engel Family, Hindmarsh Town Hall.
- 8 p.m. Opening performance, *The Three Sisters*, The Sheridan Theatre.
- 8 p.m. Start of open-air entertainment, Elder Park.
- 8 p.m. *Porgy and Bess*, Norwood Town Hall; *Kalakshetra of Madras*, Arts Theatre; *Jemmy Green in Australia*, Union Hall; David Kossoff, Adelaide Town Hall; Channel 10 Show, Regent.
- The official opening will be preceded by performances of the *Berlioz Requiem Mass* (John Bishop Memorial Concerts) on Thursday and Friday, March 10 and 11, and several other presentations.

JOHN BISHOP MEMORIAL CONCERTS

It is fitting that the two performances at the Adelaide Festival of Berlioz's "Grande Messe des Morts" should be called the John Bishop Memorial Concerts.

Like the late Professor John Bishop's concept of the arts, the work has a tremendous sense of vision and ranges from the most sincere and tender moments to crescendos of power and beauty.



The late PROFESSOR JOHN BISHOP

Professor Bishop, who was the Festival's Artistic Director and Director of the Elder Conservatorium of Music at the University of Adelaide, died in London in December, 1964, while working on plans for the 1966 Festival.

Alderman L. M. S. Hargrave, who was Lord Mayor of Adelaide at the time, has acknowledged that it was the inspiration and drive of Sir Lloyd Dumas, Chairman of Directors of Advertiser Newspapers Limited, which laid the foundation for the Adelaide Festival of Arts. Alderman Hargrave called a meeting on August 29, 1958, and Sir Lloyd's enthusiasm, the artistic idealism of Professor Bishop and the solid support of other leading Adelaide citizens culminated in the first Festival in 1960.

The Requiem, for tenor, mixed choirs, orchestra and four brass bands, was commissioned in 1836 by the French Government. It was first performed on December 5, 1837, in the Eglise St. Louis des Invalides, Paris, as a memorial to General Damremont, who had fallen during fighting in Algeria.

There is a choir of more than 400 for the Festival performance, and the two bands are divided to have sections at the north, south, east and west of the choir and orchestra.

Berlioz says of his own work:

"If all my works were to be destroyed and I could save only one of them, it would be for my 'Requiem' that I would pray for mercy."

Centennial Hall

THE ADELAIDE FESTIVAL OF ARTS

and

THE AUSTRALIAN BROADCASTING COMMISSION

present

the first Australian performances of

REQUIEM MASS (Grande Messe des Morts)

Hector Berlioz

THURSDAY, MARCH 10, and FRIDAY, MARCH 11, at 8 p.m.

Conductor: JOHN HOPKINS

Soloist: DAVID GALLIVER

THE SOUTH AUSTRALIAN SYMPHONY ORCHESTRA; THE ADELAIDE CHORAL SOCIETY; THE ADELAIDE HARMONY CHOIR; THE ADELAIDE PHILHARMONIC CHOIR; THE METROPOLITAN MALE VOICE CHOIR; THE CENTRAL COMMAND BAND; THE SOUTH AUSTRALIAN POLICE BAND



HISTORY OF THE L.S.O.



BARRY TUCKWELL, Australian-born Chairman of the Board of Directors of the L.S.O., and Horn Professor at the Royal Academy of Music.

The London Symphony Orchestra has two distinctions, apart from being one of the great orchestras of the world. It is the world's most travelled orchestra and it was born out of a revolt 61 years ago, when members of Sir Henry Wood's Queen's Hall Orchestra set up their own organisation. They have ruled themselves ever since.

On completing its Adelaide Festival itinerary, the orchestra of 109 players, conductors and administrative staff will have travelled nearly 150,000 miles in three years and played in every continent but Africa. Its schedule is so tight that an average 12-month period takes in about 140 concerts in Britain and abroad, 150 recording sessions and 20 sound and television broadcasts, plus all the necessary rehearsals.

Independence always has been the LSO's most precious possession and it has also been the most important of all psychological influences on the orchestra's members. Independence gives them the feeling of "owning" the orchestra, and it achieved spectacular results at the LSO's first concert on June 9, 1904, when its artistic brilliance caused a sensation in London's music world.

The "musical republic" consists of a well-devised constitution with these basic principles: the orchestra is self-governing; the players elect a board of directors chosen from among themselves; all the players must hold an equal number of shares; and the directors elect a chairman from among their number, the present chairman being Melbourne-born Mr. Barry Tuckwell, the principal horn.

Money is always a problem with a non-profit-making public amenity such as an orchestra, and subsidies are paid to the LSO by various organisations wishing to support the arts. However, the biggest subsidy comes, in a sense, from the players themselves in their acceptance of working conditions far out of line with those of other professions. They are paid on a performance basis and therefore have no security; they do not qualify for sick or holiday pay; they have no pension plan; and, to make a living, they have to work between 50 and 70 hours a week.

Perhaps the philosophy of the LSO is best summed up in the words of one of its players speaking in Washington in October, 1964, at the start of the orchestra's 55-concert world-embracing tour:

"We're young; we're determined; we're good."



Centennial Hall

THE ADELAIDE FESTIVAL OF ARTS
and
THE AUSTRALIAN BROADCASTING COMMISSION
in association with the British Council
and the Peter Stuyvesant Trust
present
THE LONDON SYMPHONY ORCHESTRA

MONDAY, MARCH 14, 8 p.m.

Conductor: ISTVAN KERTESZ
Soloist: GERVASE DE PEYER

<i>Four Sea Interludes and Passacaglia from "Peter Grimes"</i>	Benjamin Britten
<i>Clarinet Concerto No. 2</i>	Weber
<i>Symphony No. 4</i>	Bruckner

TUESDAY, MARCH 15, 8 p.m.

Conductor: COLIN DAVIS

<i>Le Corsaire</i>	Berlioz
<i>Symphony No. 2</i>	Tippett
<i>Symphony No. 103 (Drum Roll)</i>	Haydn
<i>Symphony in 3 Movements</i>	Stravinsky

THURSDAY, MARCH 17, 8 p.m.

Conductor: ISTVAN KERTESZ
Soloist: ROGER LORD

<i>Symphony</i>	Richard Rodney Bennett
<i>Oboe Concerto</i>	Mozart
<i>Symphony No. 7</i>	Beethoven

FRIDAY, MARCH 18, 8 p.m.

Conductor: COLIN DAVIS
Soloist: BARRY TUCKWELL

<i>Discourse for Orchestra</i>	Bliss
<i>Horn Concerto</i>	Banks
<i>Symphonie Fantastique</i>	Berlioz



LOUIS KENTNER was famous as a musician by the age of six. He was born in 1905, the son of a Silesian village stationmaster. He passed the entrance examination for the Budapest Academy of Music in 1911 and he was the youngest pupil the Academy had ever had. Kentner was only 13 when he gave his first piano recital, and he went on to study with the two great Hungarian musicians, Kodaly and Weiner. Today he has one of the largest repertoires of any pianist and has made a point of playing all 32 sonatas of Beethoven in a series of concerts. With his brother-in-law, Yehudi Menuhin, Kentner regularly gives concerts of violin and piano sonatas and frequently he forms a trio with Menuhin and 'cellist Gaspar Cassado. Louis Kentner is in demand all over the world both as a recitalist and a concerto player and he is seen in both these roles during the Festival. One of his two recitals is devoted entirely to the works of Chopin and he plays the Brahms Piano Concerto No. 1 in a concert with the South Australian Symphony Orchestra. He also gives a concert with the Australian Youth Orchestra.

ISABELLE NEF, the Swiss harpsichord player has acquired an international reputation through her concert tours of Europe, the United States, the Soviet Union and South Africa, and through her recordings. Her repertoire is extensive, embracing all schools of harpsichord composition.

Composers, including Frank Martin, the Swiss, and Gian Francesco Malipiero, the Italian, have dedicated works to her.

Miss Nef studied the piano with Marie Penthes at the Geneva Conservatorium of Music. In Paris she continued her studies with Isidore Philipp, widening her musical culture at the Schola Cantorum, where she did courses in composition with Vincent d'Indy, the French composer. Attracted to the harpsichord, she became a pupil of the celebrated Wanda Landowska, with whom she has performed Bach's concertos for two and three harpsichords.

In 1947 Miss Nef began her concert career with appearances in Switzerland and at the Brussels Festival. She has since played at other international festivals.

In addition to her concert work, Miss Nef is professor of the harpsichord class at the Geneva Conservatorium, which attracts harpsichord students from many countries.

Her two concerts during the Festival are given in the Adelaide Town Hall.



THE ADELAIDE FESTIVAL OF ARTS
and
THE AUSTRALIAN BROADCASTING COMMISSION
present
THE SOUTH AUSTRALIAN SYMPHONY ORCHESTRA
Centennial Hall

SATURDAY, MARCH 12, 8 p.m.

Conductor: HENRY KRIPS

Soloist: LOUIS KENTNER, piano

Overture 'Don Giovanni'	Mozart
'Divisions for Orchestra'	Tahourdin
Symphony 'Mathis der Maler'	Hindemith
Concerto No. 1 in D Minor	Brahms

Adelaide Town Hall

LOUIS KENTNER

MONDAY, MARCH 14, 8 p.m.

All Chopin Programme:

- Prelude in C sharp Minor, Opus 45
- Ballade in A flat Major, Opus 47
- Sonata in B flat Minor, Opus 35
- Fantaisie Impromptu, Opus 66 (published posthumously)
- Twelve Studies, Opus 25

WEDNESDAY, MARCH 16, 8 p.m.

Sonata, D Major K.576	Mozart
Sonata No. 23 in F Minor, Opus 57 ("Appassionata")	Beethoven
"For Children"	Bartok
Dances of Marosszek	Kodaly
Three Concert Studies: (a) La Leggerezza, (b) Feux follets, (c) La Campanella	Liszt

Adelaide Town Hall

ISABELLE NEF, harpsichord

TUESDAY, MARCH 22, 8 p.m.

J. S. Bach Recital:

- French Suite in E flat major,
- Chromatic Fantaisie and Fugue,
- Suite in F minor,
- 4 Preludes and Fugues from the Well-Tempered Clavier (Vol. 1),
- English Suite in G minor.

THURSDAY, MARCH 24, 8 p.m.

Pavane Earl of Salisbury	Byrd
Suite in F major	Handel
Suite in D minor	Purcell
Sonata in C major (K. 545)	Mozart
Passacaille, Les Rozeaux, Les Petits Moulins-a-Vent, La Muse-Plantine, Les Moissonneurs, Les Baricades Misterieuses	Francois Couperin
Chaconne	Louis Couperin
Les Amours	Francois Dandrieu
L'Entretien des Muses, Les Cyclopes, Le Rappel Des Oiseaux	J. Ph. Rameau



CARMEL KAINE, an able young violinist who was born in N.S.W., appears as soloist with the Australian Youth Orchestra. She has given recitals in Boston, New York, London and Edinburgh.

THE ADELAIDE FESTIVAL OF ARTS
and
THE AUSTRALIAN BROADCASTING COMMISSION
present

THE AUSTRALIAN YOUTH ORCHESTRA

Conductor: JOHN HOPKINS

Adelaide Town Hall

WEDNESDAY, MARCH 23, 8 p.m.

Soloist: LOUIS KENTNER, piano

Overture "Russlan and Ludmilla"	Glinka
Images (Nagauta), (world premiere)	Richard Meale
Piano Concerto No. 1 in C	Beethoven
Symphony No. 34 in C (K.338)	Mozart
Suite "Hary Janos"	Kodaly

Centennial Hall

THURSDAY, MARCH 24, 10 a.m., 11.30 a.m., 2 p.m.
(SCHOOLS CONCERTS)

Soloist: CARMEL KAINE, violin

Overture "Russlan and Ludmilla"	Glinka
Finale, Symphony No. 34 in C (K.338)	Mozart
Finale, Violin Concerto in D Minor	Sibelius
Suite "Hary Janos"	Kodaly

Centennial Hall

FRIDAY, MARCH 25, 8 p.m.

Adelaide Town Hall

SATURDAY, MARCH 26, 8 p.m.
(A.B.C. YOUTH SERIES CONCERTS)

Soloist: CARMEL KAINE

Overture "Russlan and Ludmilla"	Glinka
Images (Nagauta)	Richard Meale
Violin Concerto in D Minor	Sibelius
Symphony No. 34 in C (K.338)	Mozart
Suite "Hary Janos"	Kodaly



The London Symphony Orchestra

THERE IS NO DOUBT that the London Symphony Orchestra has chosen a dynamic musical personality for the post of principal conductor. Istvan Kertesz, who conducts the L.S.O. in two of its Festival performances, was born in Budapest in 1930 and studied at the Franz Liszt Academy. He held a post at the Budapest State Opera from 1955, but went to the Augsburg Opera House in 1958, soon becoming chief conductor and eventually musical director. In the past few years Kertesz has appeared with many of the world's leading orchestras, including the Berlin and Vienna Philharmonic, and others in Israel, Italy and the United States. In 1964 he was appointed musical director of the Cologne Opera House, a post he will continue to hold with that of principal conductor of the L.S.O.



GUEST CONDUCTOR of the L.S.O. at the Adelaide Festival, Colin Davis, 36, directs the London Symphony Orchestra in two of its concerts at Centennial Hall. Considered by critics the most promising conductor to appear in England since Sir Thomas Beecham, he has conducted all the principal orchestras of Great Britain, and has made frequent trips to Europe as a guest conductor.

He first attracted attention with his work with the Kalmar Orchestra and the Chelsea Opera Group, which he formed himself. Out of this came a number of concert engagements: an invitation to tour with the Ballet Russe; an offer to conduct the Festival Ballet; and in 1957 his appointment as Assistant Conductor to the BBC Scottish Orchestra. Since then he has been made Musical Director of Sadler's Wells Opera, a position he still holds, and in December last year he was appointed chief conductor of the BBC Symphony Orchestra from September, 1967.



MEMBERS OF DIE KAMMERMUSIKER, SWITZERLAND

From left to right: Carlos Villa, Angelo Maccabiani, Brenton Langbein (leader) Willi Gohl, Luise Schlatter, Ottavio Corti, Raffaele Altwegg.



DIE KAMMERMUSIKER, founded by South Australian Brenton Langbein, in Zurich in 1960, is a small group of soloists of different nationalities and highly individual and diverse personalities. They have the same aims and ideals in making music: to present works of composers (both old and modern) and to perform concertos of Bach, Telemann, etc., in a manner which recalls the intimate music-making of that time and yet has modern appeal. Die Kammermusiker has received much acclaim from both public and Press in Europe, a most encouraging proof that its chosen aim has found the understanding and approval it deserves.

Adelaide Town Hall

THE ADELAIDE FESTIVAL OF ARTS

and

MUSICA VIVA SOCIETY OF AUSTRALIA

in association with

PRO HELVETIA OF SWITZERLAND

present

DIE KAMMERMUSIKER, SWITZERLAND

THURSDAY, March 17, at 8 p.m.

<i>Suite for Strings and Continuo</i>	J. A. Baentz
<i>Concerto (Sonata a cinque) for violin, strings and continuo in B flat major</i>	Handel
<i>Concerto for viola, strings and continuo in G major</i>	Telemann
<i>Sonata for violin and violoncello (in memory of Claude Debussy)</i>	Ravel
<i>Concerto for violin, strings and continuo in F major</i>	Jean-Marie Leclair

SATURDAY, MARCH 19, at 8 p.m.

<i>Lachrimae Antiquae</i>	John Dowland
<i>The King of Denmark</i>	John Dowland
<i>George Whitehead</i>	John Dowland
<i>Lachrimae Verae</i>	John Dowland
<i>Concerto for four solo violins in A major</i>	Telemann
<i>Duet for violin and violoncello</i>	Arthur Honegger
<i>Chamber Concerto (dedicated to Die Kammermusiker)</i>	Paul Mueller

MONDAY, March 21, at 8 p.m.

MUSICA VIVA SUBSCRIPTION CONCERT

<i>Concerto for strings and continuo in B minor</i>	Enrico Albicastro
<i>Concerto per la camerata</i>	Klaus Huber
<i>Concerto in A minor</i>	J. S. Bach
<i>Quintet, in C major, Opus 29</i>	Beethoven

TUESDAY, March 22, at 5 p.m.

<i>Divertissement for string quartet and harpsichord (dedicated to Die Kammermusiker)</i>	René Armbruster
<i>Concerto for harpsichord and strings in A major</i>	K. Ditters von Dittersdorf
Soloist, WILLI GOHL	
<i>Duo for violin and violoncello</i>	Bohuslav Martinu
<i>Suite for Strings and continuo in G major ("Don Quixote")</i>	Telemann
<i>Concerto for Oboe, violin, strings and continuo in D minor</i>	Bach
Soloist, JIRI TANCIBUDEK	



THE MEMBERS of the University of Adelaide Wind Quintet are David Cubbin, flute; Jiri Tancibudek, oboe; Thomas Wightman, bassoon; Stanley Fry, horn; and Gabor Reeves, clarinet. The quintet gives recitals in Elder Hall, North Terrace, at 3 p.m. on Tuesday, March 15, Thursday, March 17, and Monday, March 21, and at 8.15 p.m. on Wednesday, March 23, with Clemens Leske, piano. The quintet was formed by the University at the instigation of the late Professor John Bishop as part of a policy of expansion at top level which has given Adelaide a special place in Australia's musical life. The quintet follows a strict regimen of daily rehearsal which has brought it to a pitch of ensemble perfection rare among wind groups.



John Hopkins, *conductor*

MUSIC PERSONALITIES



John Georgiadis, *leader of the LSO*



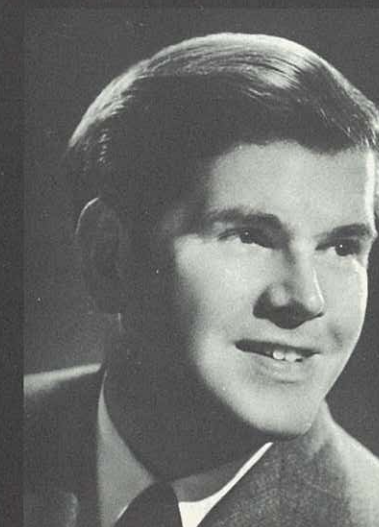
Henry Krips, *conductor*



Peter Tahourdin, *composer*



Lance Dossor, *piano*



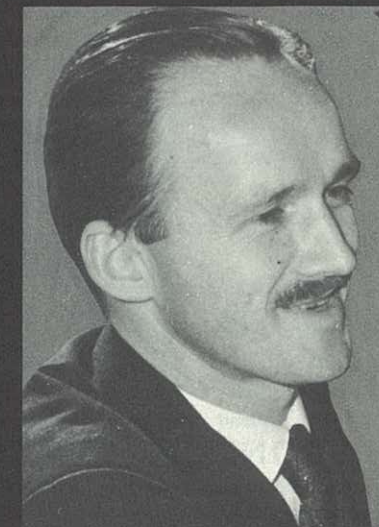
David Galliver, *tenor*



Dr. J. V. Peters, *organ*



Beryl Kimber, *violin*



Clemens Leske, *piano*



Nancy Thomas, *contralto*

Norwood Town Hall.
 In association with
 THE ADELAIDE FESTIVAL OF ARTS,
 THE AUSTRALIAN ELIZABETHAN THEATRE TRUST
 in association with HARRY M. MILLER
 and
 THE NEW ZEALAND OPERA COMPANY

presents
PORGY AND BESS

Music by
GEORGE GERSHWIN

Libretto by
DuBOSE HEYWARD

Lyrics by
DuBOSE HEYWARD and IRA GERSHWIN

with
INIA TE WIATA as PORGY and PHYLLIS BASH as BESS

and
**DELORES IVORY, LORETTA FOWLKES, TONI WILLIAMS, GOOCH PARAHU
 and IRVING BARNES**

Produced by ELLA GERBER; decor by JOHN BRAYDEN; conductor KURT HERWEG

First performance: FRIDAY, MARCH 11, at 8 p.m. Subsequent performances at 8 p.m. on MARCH 12 to 26 inclusive.
 Matinees at 2 p.m. on Wednesdays and Saturdays

PROBABLY the greatest of George Gershwin's many successes is the Negro folk opera *Porgy and Bess*, a unique blending of jazz music and operatic themes. It embodies his gifts of freshness, spontaneity and simple musicianship.

Its presentation at the Festival is by an all-imported cast of 45 fine singers. Heading them is renowned Maori bass Inia Te Wiata singing the role of Porgy, while an exciting Negro soprano in Phyllis Bash takes the part of Bess.

The presentation is under Ella Gerber, who has directed eight productions of *Porgy and Bess* in the past 18 months, including the highly successful New Zealand tour. Of her Maori singers, she says, "They have infused an entirely new element. They have an innate sense of 'giving out' which projects itself across the footlights. Each member of the company is an individualist, and it has been my task to integrate them into an ensemble, while still retaining their individuality.

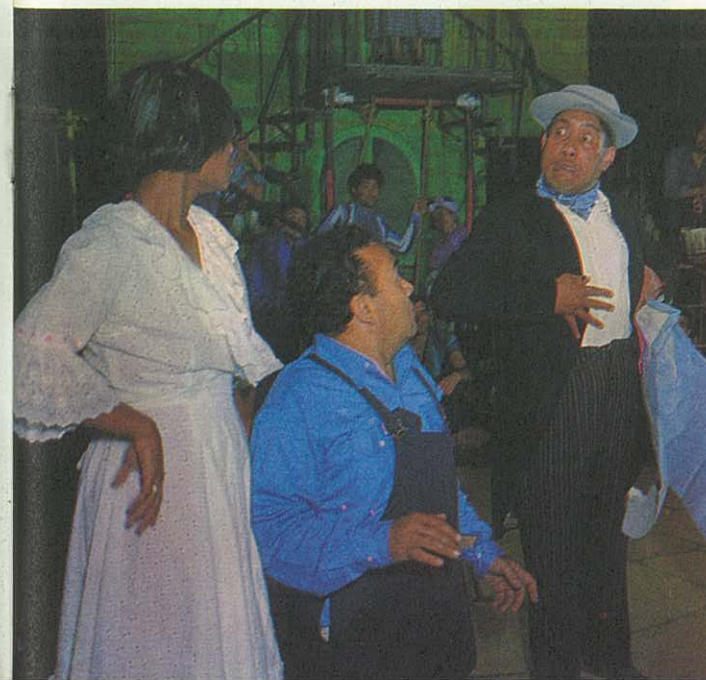
"Theirs is a new concept of *Porgy and Bess*, but it is as valid as the traditional version—and somehow just a little more exciting".

Regent Theatre
 THE ADELAIDE FESTIVAL OF ARTS
 and
 THE GILBERT AND SULLIVAN SOCIETY OF S.A.
 present
THE GONDOLIERS
 by Gilbert and Sullivan
 MONDAY, March 21 and TUESDAY, March 22, at 8 p.m.



PORGY AND BESS

↑
 THE RESIDENTS of Catfish Row, on an excursion to Kittiwah Island, sing "It Ain't Necessarily So". The central figure in the white jacket is Sportin' Life, played by Toni Williams.



←
 SHARP LAWYER Frazier, played by Tuta Kainamu, convinces Porgy (Inia Te Wiata) and Bess (Phyllis Bash) that they can't marry until Bess has been divorced from Crown. But, in fact, Bess and Crown have never been married.

Pictures by courtesy of
 "The Australian Women's Weekly."



THE AUSTRALIAN BALLET

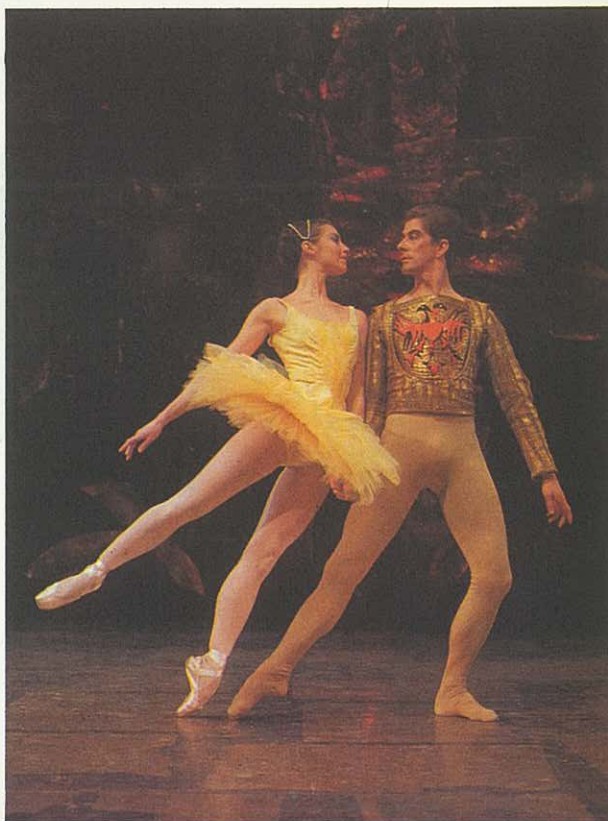
Raymonda, with music by Glazunov and choreography by Rudolf Nureyev, is having its Australian premiere at the Festival.

On the left, Marilyn Jones as Raymonda and Garth Welch as her fiance, Jean de Brienne, are shown with the corps de ballet in the waltz in Act 1, Scene 2.

The ballet opens with Raymonda's birthday celebrations at the castle of her aunt, the Countess de Doris. Jean de Brienne, who is expected back from the wars, has sent Raymonda presents, including a tapestry portrait of himself.

Abderachman, a Saracen chief, is a guest at the castle and has given Raymonda presents of great value.

Falling asleep in her room, Raymonda dreams that Jean steps down from the tapestry and leads her into the garden. Suddenly he disappears, and she sees in her dream the figure of the sinister Abderachman, who tries to embrace her. She rushes back to her room, where she awakens.



The picture on the right shows Marilyn Jones and Garth Welch in Act 2 of *Raymonda*.

The day after Raymonda's dream the Countess de Doris gives a party. Raymonda, Jean de Brienne and Abderachman dance together and afterwards the Saracen chief orders his followers to provide an entertainment. Jugglers, Moors and Spaniards join in a dance which becomes wilder and wilder.

Then a tournament takes place and Jean de Brienne soon defeats Abderachman, whose body is carried away by his followers.

Raymonda pronounces Jean the winner of the tournament and the ballet closes with their wedding celebrations.

Elder Hall

MONDAY, MARCH 14, at 3 p.m.

NANCY THOMAS (contralto)

Accompanist: JESSICA DIX

Songs by Schubert and Brahms

Song Cycle—"Charm of Lullabies"

Benjamin Britten

Four Last Songs

Vaughan Williams

TUESDAY, MARCH 15, at 3 p.m.

UNIVERSITY OF ADELAIDE WIND QUINTET

Quintet in E flat Major, Op. 88 No. 2

Antonin Reicha

Quintet for Wind Instruments (1964) (First Performance)

Colin Brumby

Divertimento for flute, oboe, clarinet, Op. 37

Malcolm Arnold

17 variations for Wind Quintet

Damasc

Three Pieces for Wind Quintet

Ibert

WEDNESDAY, MARCH 16, at 3 p.m.

OSIAN ELLIS (harp)

Sonata in E major

Handel

Sonata in G major

C. P. E. Bach

Theme, Variations and Rondo

Mozart

Three Improvisations

William Mathias

Sonata (1939)

Hindemith

Interlude

Benjamin Britten

Impromptu

Fauré

Folk Songs from Wales

arr. Osian Ellis

THURSDAY, MARCH 17, at 3 p.m.

UNIVERSITY OF ADELAIDE WIND QUINTET

Quintet in B flat major, Op. 56 No. 1

Franz Danzi

Quintet for Wind (1965) }

George Dreyfus

First performance }

Borkovec

Quintet for Wind Instruments

Ibert

Five Pieces for oboe, clarinet, bassoon

Milhaud

"La Cheminee Du Roi Rene" (Quintet)

FRIDAY, MARCH 18, at 3 p.m.

DAVID GALLIVER (tenor) CLEMENS LESKE (pianoforte) STANLEY FRY (French horn)

Song Cycle—"Heart's Assurance"

Michael Tippett

Canticle 3—"Still Falls the Rain" (for tenor, pianoforte and horn)

Benjamin Britten

Modern English Songs

SATURDAY, MARCH 19, at 3 p.m.

BERYL KIMBER (violin) LANCE DOSSOR (pianoforte)

Sonata in G major for violin and pianoforte Op. 96

Beethoven

Sonata No. 1 in F minor for violin and pianoforte

Prokofiev

Elder Hall

MONDAY, MARCH 21, at 3 p.m.

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC
MUSICA NOVA, ADELAIDE

<i>Sonata for 2 pianos and percussion</i> (Clemens Leske, Mara Biezaitis, Richard Smith, Bevan Bird)	Bartok
<i>Circles for soprano voice, harp and percussion</i> (Geraldine Hackett-Jones, Huw Jones, R. Smith, B. Bird)	Berio
<i>String Quartet</i> (Elder String Quartet)	Geoffrey Madge
<i>String Quartet</i> (Elder String Quartet)	Harry Redner
<i>Sonata for Wind Quintet, Op. 47 (first performance)</i> University of Adelaide Wind Quintet	Felix Werder

TUESDAY, MARCH 22, at 3 p.m.

DR. J. V. PETERS (organ)

<i>Trio Sonatas Nos. 1, 2 and 3</i>	Bach
<i>Chorale-Fantasia "Ein feste Burg"</i>	Reger

WEDNESDAY, MARCH 23, at 3 p.m.

INTERNATIONAL SOCIETY FOR CONTEMPORARY
MUSIC (SYDNEY)

Programme will include:

<i>Quartet for flute, violin, violoncello and pianoforte</i> Peter Richardson (flute), Betty Jaggard (violin), John Kennedy (violoncello), Richard Meale (pianoforte)	Anne Boyd
<i>"Music for Piano" (played by Ross Edwards)</i>	Ross Edwards
<i>Sonatina for flute and pianoforte</i> Peter Richardson (flute), Richard Meale (pianoforte)	Pierre Boulez

Pianoforte works:

<i>"Cantejodyaya"</i>	Messiaen
<i>Extracts from a Catalogue of Birds</i>	Messiaen
<i>Trope</i>	Boulez

Pianoforte: Richard Meale

<i>Irkanda I for solo violin</i> Betty Jaggard	Peter Sculthorpe
<i>Sun Music II for mixed chorus and instrumental ensemble (world premiere)</i> Pro Musica Society conducted by Professor Donald Peart	Peter Sculthorpe

WEDNESDAY, MARCH 23, at 8.15 p.m.

UNIVERSITY OF ADELAIDE WIND QUINTET
and CLEMENS LESKE (pianoforte)

<i>Quintet for piano, oboe, clarinet, horn, bassoon in E flat major K. 452.</i>	Mozart
<i>"Serenata Fugato" for wind quintet (first performance)</i>	J. V. Peters
<i>"Kleine Kammermusik" for wind quintet, Op. 24, No. 2</i>	Hindemith
<i>Sextet for piano and wind instruments</i>	Poulenc

Elder Hall

THURSDAY, MARCH 24, at 1 p.m.

JOHN KENNEDY (cello) CLEMENS LESKE (pianoforte)

<i>Seven Variations on a Theme from Mozart's Opera "The Magic Flute"</i>	Beethoven
<i>Solo Suite No. 1 in G</i>	Bach
<i>Sonata for 'cello and piano, Op. 4</i>	Kodaly
<i>Sonata for 'cello and piano</i>	Debussy

THURSDAY, MARCH 24, at 3 p.m.

DR. J. V. PETERS (organ)

<i>Trio Sonatas Nos. 4, 5 and 6</i>	Bach
<i>Fantasia und Fuga ueber den Namen Bach</i>	Reger

FRIDAY, MARCH 25, at 3 p.m.

INTERNATIONAL SOCIETY FOR CONTEMPORARY
MUSIC (MELBOURNE)

PAUL McDERMOTT STRING QUARTET

Programme to include:

<i>Quartet (Dorian Le Gallienne Award) (First performance)</i>	Helen Gifford
<i>Harpichord Trio</i>	George Tibbits

FRIDAY, MARCH 25, at 5 p.m.

PETER MAXWELL DAVIES (conductor)

<i>"Shepherd's Calendar"</i> (Sydney Church of England Grammar School Boys' Choir trained by the Director of Music, John Winstanley)	Peter Maxwell Davies
<i>"St. Michael"</i> (A work for 17 wind instruments, conductor David Cubbin)	Peter Maxwell Davies

SATURDAY, MARCH 26, at 3 p.m.

PAUL McDERMOTT STRING QUARTET

<i>Quartet in G major, Op. 18 No. 2</i>	Beethoven
<i>Quartet</i>	Peter Tahourdin
<i>Quartet in D minor ("Death and the Maiden")</i>	Schubert

SATURDAY, MARCH 26, at 5 p.m.

PETER MAXWELL DAVIES (conductor)

<i>"O Magnum Mysterium"</i> (A choir from St. Peter's College, Adelaide. Boys trained by the Director of Music, David Merchant)	Peter Maxwell Davies
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Adelaide Town Hall

SUNDAYS, MARCH 13 and MARCH 20, at 3 p.m.
(Admission free)

DR. J. V. PETERS
Organ Recitals

Her Majesty's Theatre

THE ADELAIDE FESTIVAL OF ARTS

by arrangement with

THE AUSTRALIAN ELIZABETHAN THEATRE TRUST and J. C. WILLIAMSON
THEATRES LTD., associated in THE AUSTRALIAN BALLET FOUNDATION

present

THE AUSTRALIAN BALLET

ARTISTIC DIRECTORS: Peggy van Praagh and Robert Helpmann, C.B.E.

PRINCIPAL DANCERS

Kathleen Gorham
Elaine Fifield

Garth Welch
Bryan Lawrence

Marilyn Jones
Warren de Maria

SOLOISTS

Barbara Chambers
Robyn Croft
Alan Alder
Barry Kitcher

Beverly Dean
Janet Karin
Gerard Sibbritt
Robert Olup
and full Corps de Ballet

Kathleen Geldard
Heather Macrae
Jon Trimmer
Kelvin Coe

Ballet Master: Ray Powell

Professor of the Dance: Leon Kellaway

Musical Director: Robert Rosen
conducting the

SOUTH AUSTRALIAN SYMPHONY ORCHESTRA
(by courtesy Australian Broadcasting Commission)

Production Director: William Akers

FIRST PROGRAMME: Tuesday, March 15 to Thursday, March 24 at 8 p.m.
Matinees: Wednesdays and Saturday at 2 p.m.

1. *THE LADY AND THE FOOL*

Choreography: John Cranko, reproduced by Ray Powell.
Music: Verdi, arranged by Charles Mackerras.
Decor: Richard Beer.

The original London production of this charming, romantic ballet was one of the works chosen to be revised and presented by The Australian Ballet during its inaugural 1962-63 season. The role of La Capricciosa is danced in this Festival production by Elaine Fifield and Ray Powell is again seen in his original role of Bootface.

2. *ILLYRIA (World Premiere)*

Choreography: Garth Welch.
Music (commissioned score): Peter Tahourdin.
Decor: Michelle

This work marks the first major ballet commissioned by the company from its premiere dancer, Garth Welch. It is a ballet without story as he is interested mainly in dance patterns and choreographic movement.

Mr. Welch has created the ballet for his wife, Marilyn Jones, who is partnered alternately by Garth Welch and Warren de Maria.

3. *ELEKTRA (Australian Premiere)*

Choreography: Robert Helpmann.
Music: Malcolm Arnold.
Decor: Arthur Boyd.

Elektra was created by Robert Helpmann for the Royal Ballet. Mr. Helpmann has revised this powerful dance drama for The Australian Ballet with Kathleen Gorham (who created the leading roles in Mr. Helpmann's first two works for this company, *The Display* and *Yugen*), Bryan Lawrence, Marilyn Jones and Garth Welch, in four leading roles.

ELEKTRA, with choreography by Robert Helpmann, has its Australian premiere at the Festival. Artist Arthur Boyd prepared a series of designs for the ballet sets, one of which is seen here.



SECOND PROGRAMME: Friday, March 25 to Saturday, April 2 at 8 p.m.
Matinees: Saturdays and Wednesday at 2 p.m.

RAYMONDA (3 Acts) (Australian Premiere)

Choreography: Rudolf Nureyev, after Petipa.
Music: Glazunov.
Designed by: Ralph Koltai.
Costumes: Nadine Baylis.

This famous 19th century ballet, popular in the repertoire of the great Russian companies, has been re-mounted by Rudolf Nureyev, especially for The Australian Ballet.

It was danced by the company, with Margot Fonteyn and Rudolf Nureyev in the leading roles, throughout The Australian Ballet's recent international tour.

The story and choreography have been considerably revised by Mr. Nureyev to provide an outstanding vehicle not only for principals and soloists, but for the entire company. For decoration he chose the contemporary designer, Ralph Koltai, well-known in England for his work with the Royal Shakespeare Company. The music score will be well-known to many, as it includes many of Glazunov's better-known melodies.

The role of *Raymonda* is danced alternately by Marilyn Jones and Elaine Fifield, and that of Jean de Brienne by Garth Welch and Bryan Lawrence. Bryan Lawrence also dances the role of Abderachman, the Saracen Chief, alternately with Warren de Maria, who makes a welcome return to the company after two years with the Royal Ballet in England.



DAME JUDITH ANDERSON

The return of Dame Judith Anderson to appear at the Festival is a significant event because the South Australian-born actress has spent most of her life in America. She has been seen in theatre productions in Australia only twice since she went to the United States in 1918. The first, in 1926, was in David Belasco's melodrama *Cobra*; the second, in 1955, in the Australian Elizabethan Theatre Trust's production of *Medea*.

Dame Judith is giving her services to the Festival. She has had an outstanding career, played most of the theatre's most challenging roles and starred in some of its greatest productions. Plays she has appeared in include *Strange Interlude*, *As You Desire Me*, *Mourning Becomes Electra*, *Hamlet*, and Chekov's *The Three Sisters*. Films she has starred in include *Cat on a Hot Tin Roof* and *Rebecca*.

Dame Judith's programme at the Festival includes classical drama recitals. The programme, presented in Elder Hall on March 11, 14, 16 and 18 at 8 p.m., includes excerpts from *Macbeth* and from *Medea*, the Robinson Jeffers translation of the drama by Euripides.

In the *Macbeth* series, Dame Judith acts some of the most tragic scenes. Starting with the Witches Prophecy, she encompasses the Letter Scene, the greeting with Macbeth, the plotting of the murder of Duncan, the murder itself, and the planning of Banquo's murder. She concludes with the famous sleep-walking scene.

Macbeth is regarded by many as the most gripping of Shakespeare's tragedies and the role of Lady Macbeth the most challenging for an actress. Dame Judith, who appeared with Sir Laurence Olivier in the Old Vic Theatre, London, production, has also won two awards from the U.S. National Academy of Television Arts and Sciences for her portrayal.

The second part of her Adelaide programme, a condensation of the play *Medea*, is in two acts. It tells the story of Jason's search for the Golden Fleece and the hazards that beset him in his search. Medea, an evil sorceress and murderess, protects Jason in his quest. The role is one of Dame Judith's most famous.

Four Australians assist her in the Festival performances. Sets consist of two Greek pillars and a flight of steps, and costumes are simple Greek tunics.

◀ ALL THE POWER of Dame Judith Anderson's acting is captured in this study.



Dancers

KALAKSHETRA OF MADRAS

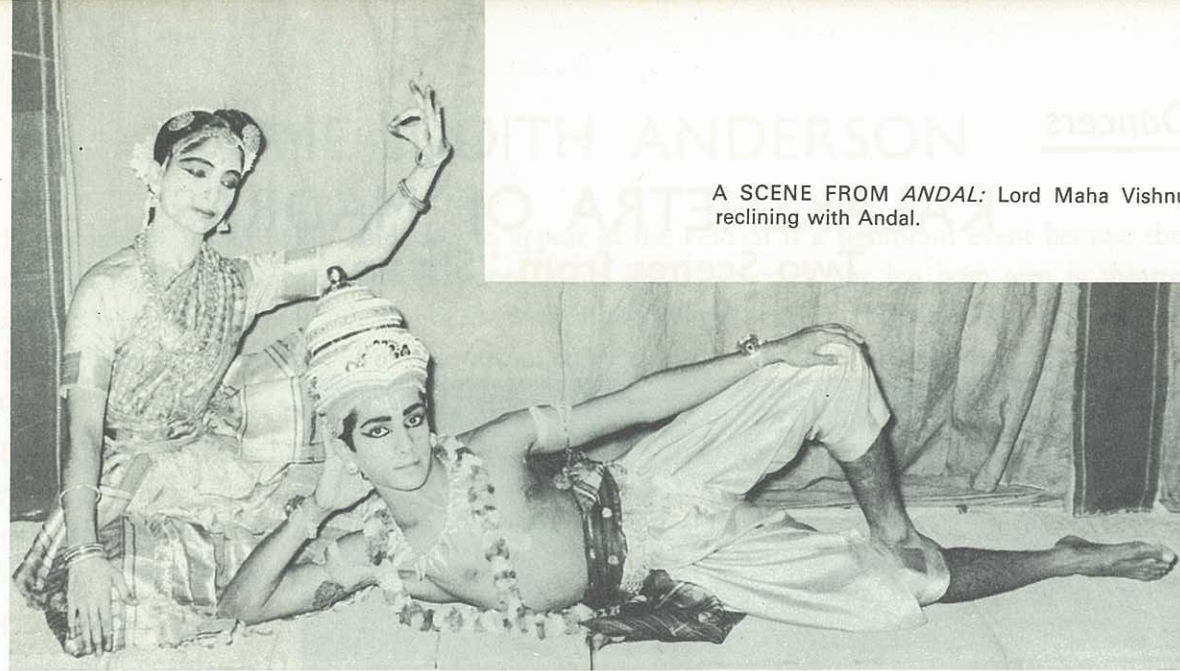
Two Scenes from "Shyama"



SHYAMA BEING DECORATED BY HER FRIENDS.

SHYAMA AND VAJRASEN IN HAPPY MOOD





A SCENE FROM *ANDAL*: Lord Maha Vishnu reclining with Andal.

Arts Theatre

THE ADELAIDE FESTIVAL OF ARTS
and
THE ARTS COUNCIL OF AUSTRALIA
present
KALAKSHETRA OF MADRAS

Sponsored by the Government of India

Directed by Rukmini Devi

The company of 19 dancers and musicians presents a four-programme series including Tagore's *SHYAMA* and other full dance dramas, *ANDAL CHARITRAM*, *KANNAPPAR KURAVANJI*, *PADUKA PATTABISHEKAM*.

First performance: FRIDAY, MARCH 11, at 8 p.m. Subsequently: MARCH 12, 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 26, at 8 p.m. Matinees: MARCH 12, 19, 26, at 2 p.m.

The dance dramas of *Kalakshetra of Madras* bring a new element into the Festival—the introduction into a new land, searching its way towards a culture of its own, of the ancient, traditional dance forms of a land matured in culture. The sponsorship of the company by the Government of India is a guarantee of its stature.

Founded in 1936, *Kalakshetra* derived inspiration and stimulus from the educational work and ideas of Dr. G. S. Arundale. Its present director, Rukmini Devi, is herself a dancer who has devoted herself to the art, particularly to reviving the authentic Indian tradition in it. In the quest, she met with many frustrations and disappointments, but the accomplishments and prestige of *Kalakshetra* of today are tributes to her ability and dedication.

The purpose of *Kalakshetra*, she says, is the "resuscitation in modern India of a recognition of the priceless artistic traditions of our country and imparting to the young the true spirit of art, devoid of vulgarity and commercialism. The training of young and talented pupils by great masters of art, with the background of a dedicated and religious spirit, has been our chief work."



THE
ENGEL
FAMILY

THE STORY of the Engels, a real-life family of musicians, began in 1946. Herr Engel, wishing to impart his joy of music to his children, taught them to play musical instruments. The children, then aged from three to 12, were talented and learnt quickly. Friends who heard them play were impressed and offers of public engagements followed. A few months after their initial instruction, Herr Engel introduced them to the public in a programme that included music from the 16th and 17th centuries and Alpine folk music.

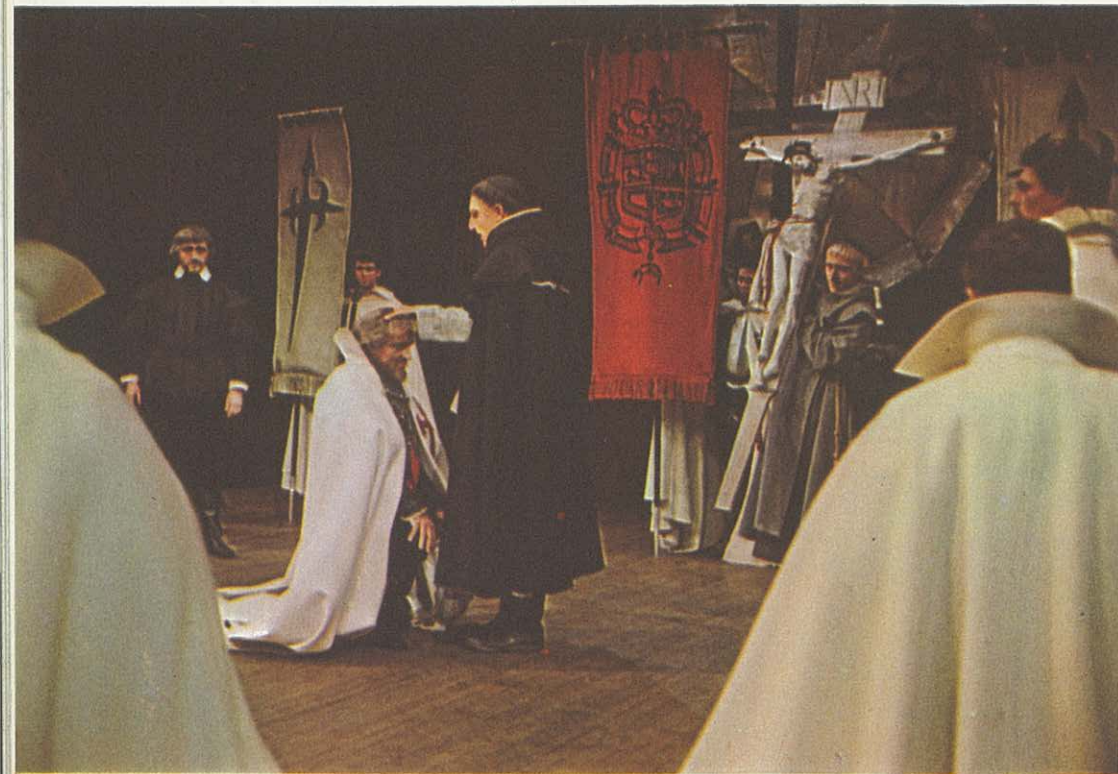
The children danced, sang and acted throughout the programme. Soon they became known far beyond their Tyrolean home town of Reutte. Today they travel all over the world and their music, always improvised, conveys a multi-coloured mosaic of sounds and gives an admirable picture of family music-making.

The family's Festival performances are presented in the Hindmarsh Town Hall at 8 p.m. on March 12, 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25 and 26, and at 2 p.m. on March 16, 19 and 26, and at the Arkaba Lodge, Glen Osmond Road, Fullarton, at 3 p.m. on March 23.

THE ENGEL FAMILY travels Lufthansa.

THE ROYAL HUNT OF THE SUN

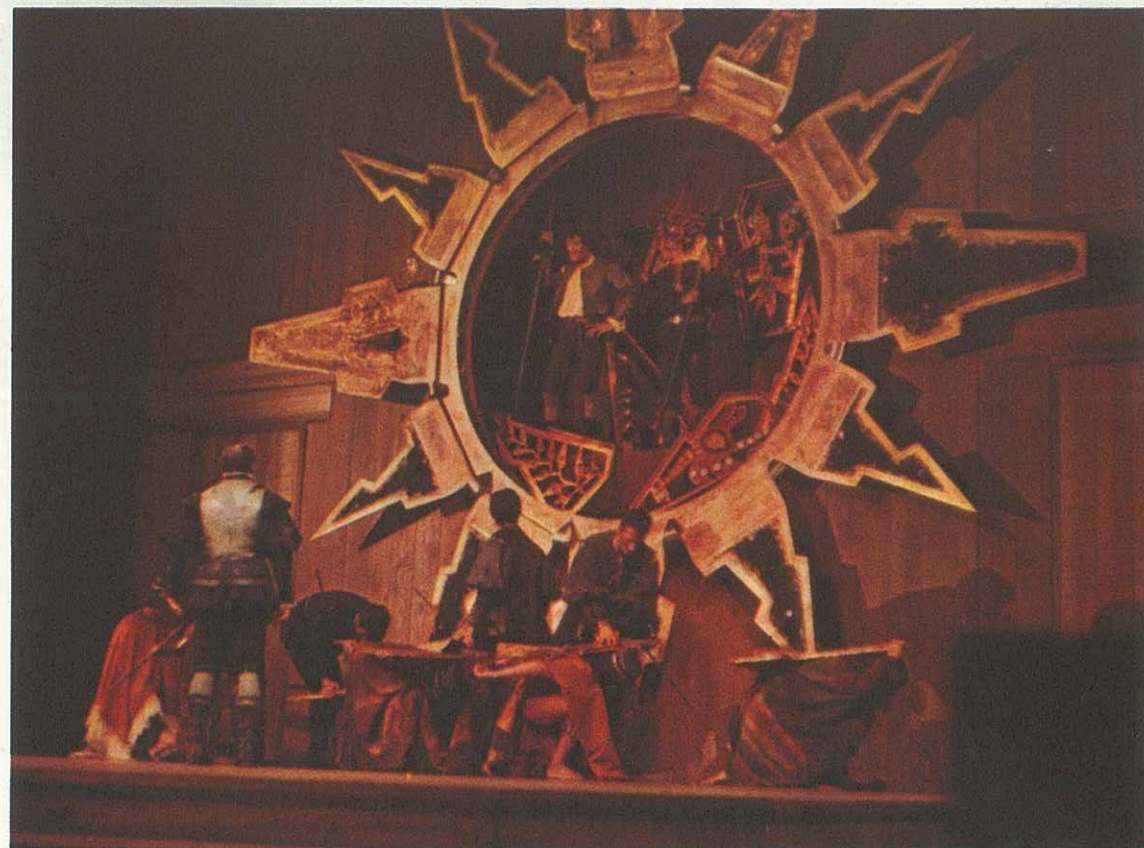
Scenes from the London production.



← THE THEME of the Cross of Spain against the Sun of Peru runs through the play. Here is Pizarro, although he inwardly rejected Christianity, being blessed at the outset of his voyage to Peru by a Spanish priest.

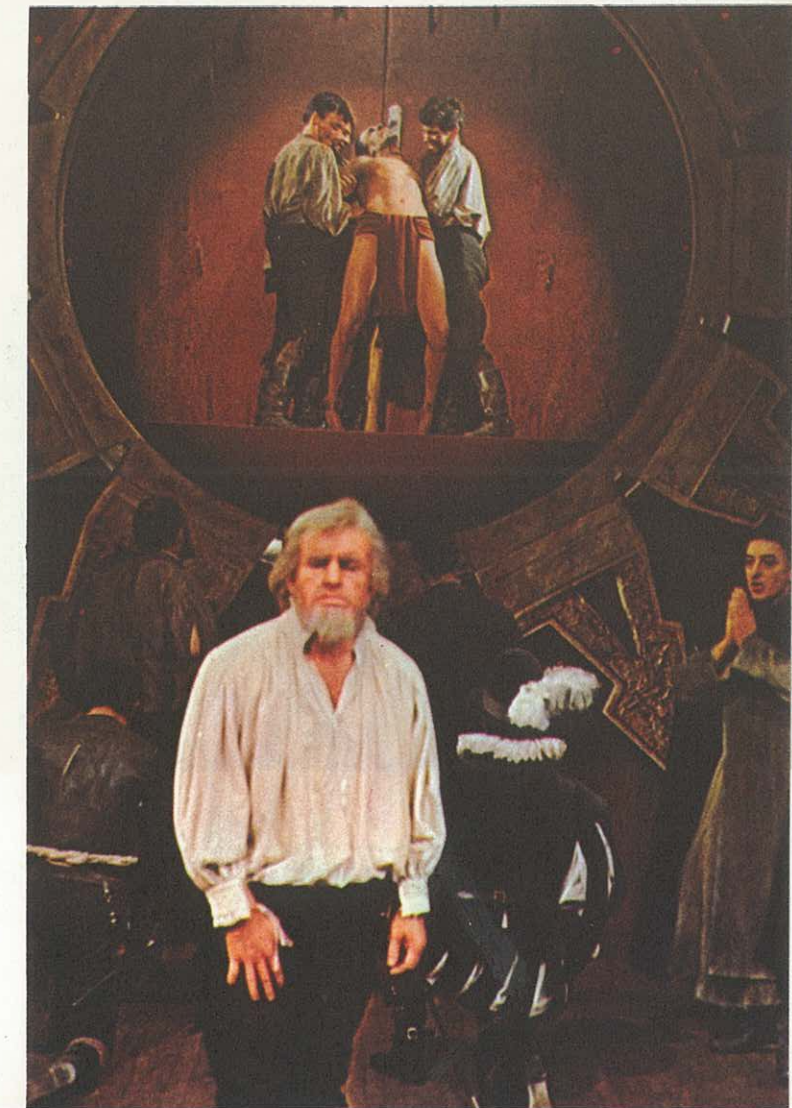


← AFTER CROSSING THE ANDES with his small band of men, Pizarro tricks the Peruvians into believing that they have come on a peaceful mission. Here the Spaniards massacre the unarmed Peruvian soldiers, who are clad in red feathers. The Inca, in white, stands impassively in the background.



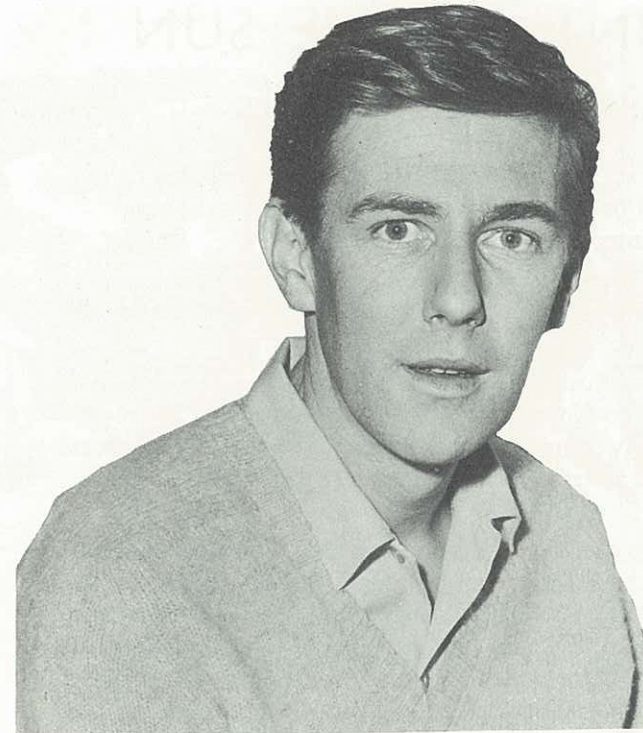
→ SPANISH SOLDIERS rip away the gold ornaments and fittings from one of the Inca cities. On the wall is the Sun of Peru, the symbol of the Inca.

→ AFTER CAPTURING THE INCA and holding him to ransom for gold, Pizarro finds himself more troubled than ever before. A deep affection between the Spanish leader and the Inca has grown, and Pizarro has half convinced himself that, as the Peruvians believe, the Inca is immortal. At last he gives way to the insistent demands of his followers that the Inca be murdered to save their own lives as they escape to Spain with their loot. Pizarro allows the Inca to be killed, half believing that he will come back to life the next day when he is touched by the first rays of the sun. Here in the background Spanish soldiers strangle the Inca while Pizarro (foreground) fights with his conscience.

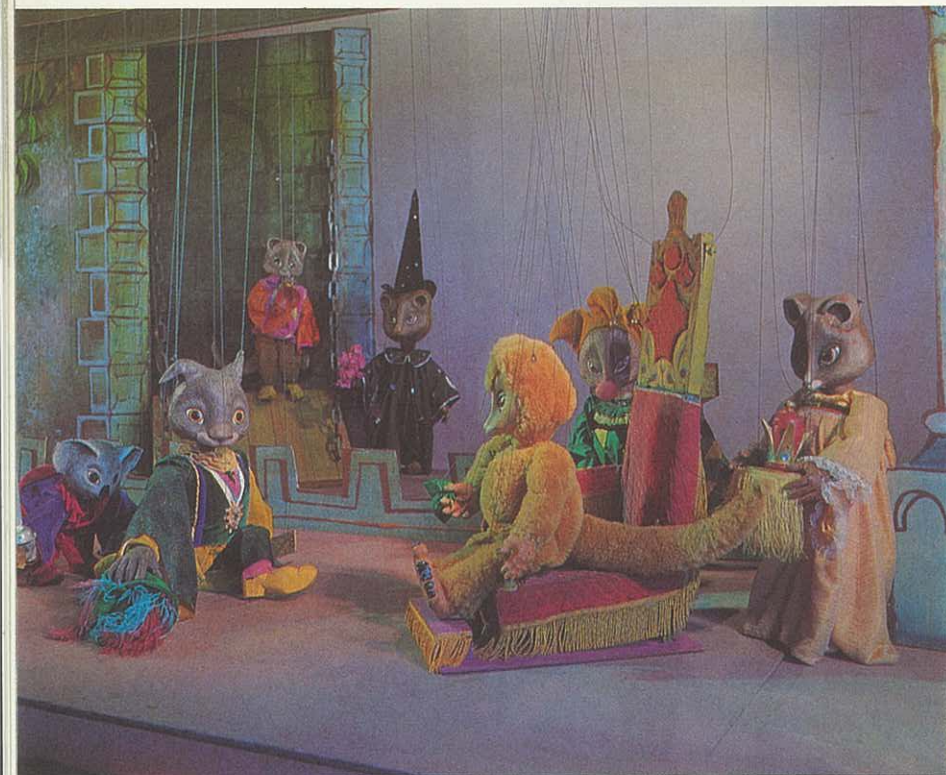


TINTOOKIES

PETER SCRIVEN with some of the characters he dreamed up. The mayor of the Tintookie community is at the wheel of his red convertible.



JOHN TASKER, producer of *The Royal Hunt of The Sun*.



A WISH COMES TRUE for Panjee Possum, who wrote on the magic stone that she wanted to be a princess. Her friends Wilpy Wombat and Krumpy Koala bow down to honour her.

Both pictures by courtesy of "The Australian Women's Weekly"

Bonython Hall
North Terrace

THE ADELAIDE FESTIVAL OF ARTS
THE SOUTH AUSTRALIAN THEATRE COMPANY
and
THE AUSTRALIAN ELIZABETHAN THEATRE TRUST
in association with
THE UNIVERSITY OF ADELAIDE
present
THE ROYAL HUNT OF THE SUN
by
PETER SHAFFER
Produced by JOHN TASKER

First performance: MONDAY, MARCH 14, at 8 p.m.
Subsequently: MARCH 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 26, at 8 p.m.
Matinees: MARCH 19 and 26 at 2 p.m.

THE ROYAL HUNT OF THE SUN

A Note On The Play, by Peter Shaffer

IT IS FOOLISH perhaps for an author to print any set of thoughts after a piece of work, no matter how casual or occasional. It can look conceited or apologetic, or both at once. I only hope this will read as I intend it; purely as something interesting for the programme.

Why did I write *The Royal Hunt*? To make colour? Yes. To make spectacle? Yes. To make magic? Yes—if the word isn't too debased to convey the kind of excitement I believed could still be created out of "total" theatre.

The "totality" of it was in my head for ages: not just the words, but jungle cries and ululations; metals and masks; the fantastic apparition of the pre-Columbian world. It was not that I wanted to see the real horses of "Ben Hur" canter painfully around the stage again; but I did deeply want to create, by means both austere and rich—means always disciplined by a central aesthetic—an experience that was entirely and only theatrical.

What about the words? What did I really want to write? Basically, perhaps, about an encounter between European hope and Indian hopelessness, between Indian faith and European faithlessness. I saw the active iron of Spain against the passive feathers of Peru; the conflict of two immense and joyless powers. The Spaniard suspected joy as being unworthy of Christ. The Peruvian could hardly know it, since in his wholly organised world he was forbidden despair. The Conquistadors deified personal will; the Incas shunned it. Both in a deep sense denied man—Europe, because of her comparative sense of "freedom", the more unforgivably.

I suppose what is most distressing for me in reading history is the way man constantly trivialises the immensity of his experience; the way, for example, he canalises the greatness of his spiritual awareness into the second-rate formula of a Church — any Church: how he settles for a Church or Shrine or Synagogue: how he demands a voice, a law, an oracle, and over and over again puts into the hands of other men the reins of repression and the whip of Sole Interpretation.

To me, the greatest tragic factor in history is man's apparent need to mark the intensity of his reaction to life by joining a band; for a band, to give itself definition, must find a rival, or an enemy.

The neurotic allegiances of Europe, the Churches and flags, the armies and parties, are the villains of *The Royal Hunt*. Who is its hero? I suppose it would have been schematically proper to attempt to draw a "free man" surging ahead under his own power. But life is not so uncomplicated. Pizarro, like all men, is entangled in his birth. He, too, is without joy. In his negation he is as anti-life as the bitter Church and the rigid Sun are in their affirmations. Denial of falsehood is not enough. Too often, to remove a dyke is merely to let in the flood-tide of meaninglessness, which can destroy the essential joy in man even more swiftly than the superficial barbarities of royalty or revolutionism or regiments.

For Pizarro, the savour of the salt has been lost—lost through a lifetime of (to me, correct) rejections. For the strange sadness is that with the killing of blood-lust may go a killing of joyousness; that the spirit which makes us rush to the window when soldiers clatter by is our youth and our hope—the Hail! in us—as well as our idolatry and our idiocy.

Hail!—even evil Hail!—is hardly to be eradicated without a left bitterness. There lies a task which may be unperformable, but it is still imperative. To separate worship from codification is almost as hard as to separate sex from violence, but surely it must be done.

Pizarro recovers the savour a little, a very little. For once as a man he holds on (and here is a faith, for the facts counsel against it) out of deep, "useless", barely acknowledged affection, to the life-thread of another man. He celebrates in his stubbornness the wonder of a life. He is left with no answers, ultimately with no existence. But in no very paradoxical sense he recovers joy, by finding real grief. The frost melts. As Genet said: "To see the soul of a man is to be blinded by the sun".



GREEK THEATRE

Women's Chorus and Men's Chorus in *Lysistrata*, the Greek comedy presented by the Athens Drama Company.



Iphigenia's face shows a mixture of pride and joy in *Iphigenia in Aulis*, the tragedy by Euripides.

THE ATHENS DRAMA COMPANY

TWO 2,500-YEAR-OLD plays by Aristophanes and Euripides are performed in modern Greek at the Festival.

The plays, the comedy *Lysistrata* and the tragedy *Iphigenia in Aulis*, are presented by the Athens Drama Company.

The performances are the first of their kind in Australia and emphasis is placed on music, mime and the actions and commentaries of the traditional Greek chorus.

The Director, Mr. Costis Michaelides, says that the main aim of the company is to play classic Greek drama and Attican comedy by live and modern means.

Mr. Michaelides won first prize at the 1959 Festival of Theatre of Nations in Paris for his production of *Iphigenia in Aulis*. This play by Euripides tells the story of Iphigenia, daughter of the Greek commander Agamemnon, who is to be sacrificed to the gods so that the Greek ships may be given a strong wind to sail against Troy.

In *Lysistrata*, by Aristophanes, the women of Athens entrench themselves in the Acropolis and refuse to live with the men unless they end the long war with Sparta.

The Athens Drama Company was founded in 1960 by Costis Michaelides. It has performed at Grecian festivals and toured South Africa, Rhodesia, Ethiopia and Cyprus (where Mr. Michaelides was invited to help establish the first State theatrical organisation).

The company is brought to the Festival by arrangement with the Australian Elizabethan Theatre Trust and performs in the Adelaide Teachers College Theatre.

The company's opening night is Tuesday, March 15, at 8 p.m., and subsequent performances are on March 16, 17, 18, 19, 21, 22, 23, 24, 25, 26, at 8 p.m.

Matinee performances are on March 16, 19, 23 and 26, at 2 p.m.

Iphigenia in Aulis is presented from March 15 to 19 inclusive and on March 21, and *Lysistrata* from March 22 to 26 inclusive.



COSTIS MICHAELIDES, Founder and Director of the Athens Drama Company.

Shedley Theatre, Elizabeth, and Union Hall, Adelaide
THE ADELAIDE FESTIVAL OF ARTS
and
THE ARTS COUNCIL OF AUSTRALIA
present
HAROLD LANG'S "VOYAGE THEATRE"

A SLEEP OF PRISONERS

by Christopher Fry

MAN SPEAKING

Devised, produced and directed by Harold Lang

Featuring: HAROLD LANG, GREVILLE HALLAM, NICHOLAS AMER, DAVID KELSEY

Opening performance *A Sleep of Prisoners*: Shedley Theatre, Saturday, March 12, at 8 p.m.
Subsequently: Shedley Theatre, March 14, 15, 16, at 8 p.m.; Union Hall, March 21, 22, 23, at 8 p.m.
Opening performance *Man Speaking*: Shedley Theatre, Thursday, March 17, at 8 p.m.
Subsequently: Shedley Theatre, March 18, 19, at 8 p.m.; Union Hall, March 24, 25, 26, at 8 p.m.

ENGLISH ACTOR HAROLD LANG, well remembered for his *Macbeth in Camera* at the 1964 Festival, returns with his Voyage Theatre to present two works new to Adelaide.

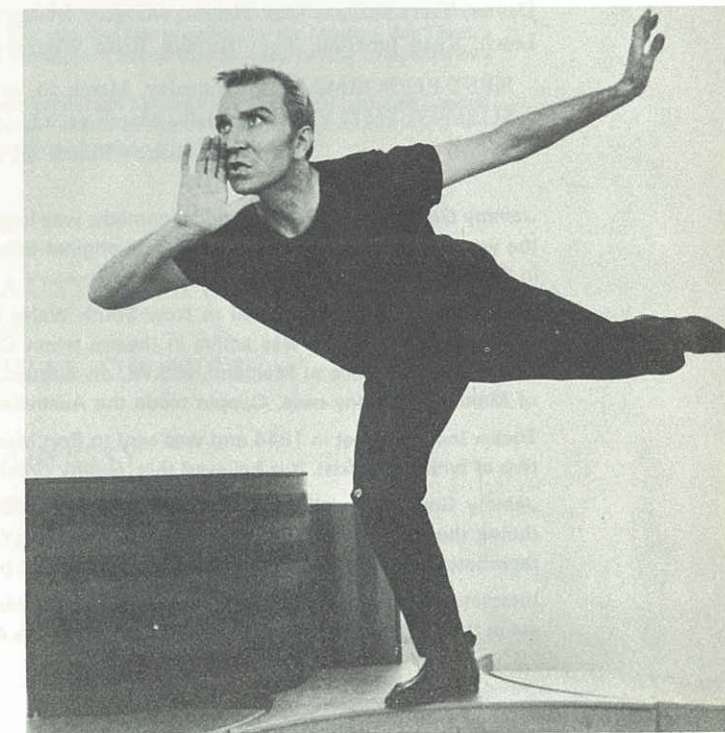
A Sleep of Prisoners is described as the best, strongest and most original work of contemporary English playwright Christopher Fry. Four prisoners of war are sleeping in a church. As they dream, their contemporary conflicts become incorporated with the more eternal ones of myth and history. One dreams he is King David; another Adam; two dream they are Abraham and Isaac. The dreams cross and mingle until the soldiers have the common nightmare that they are children in the dreadful furnace.

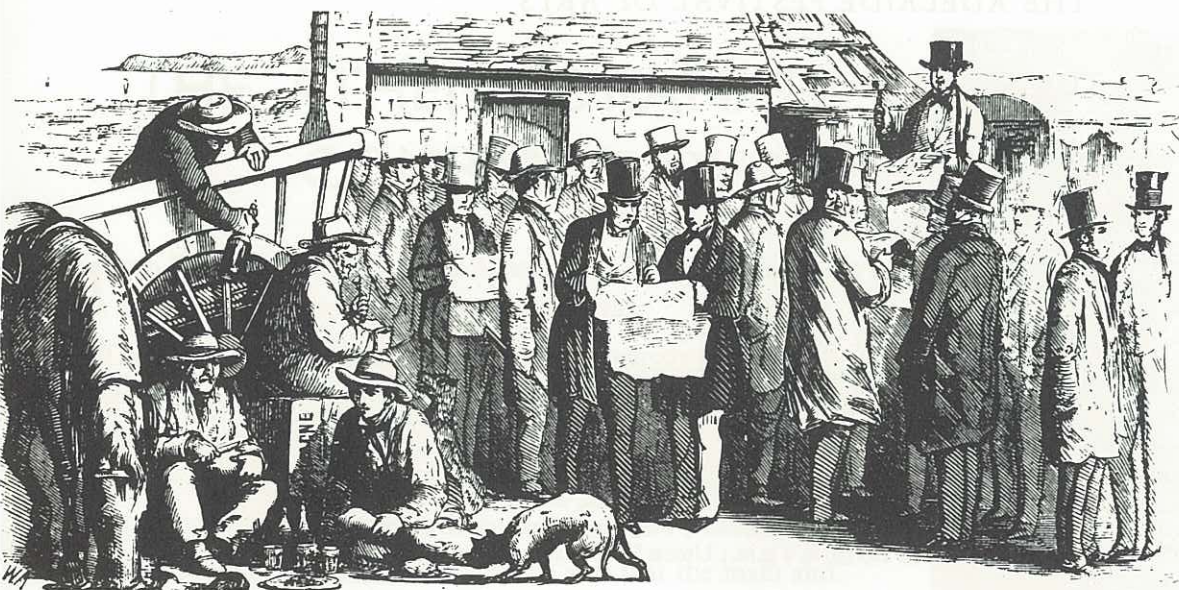
The form is bold and extraordinary and the theatrical means by which the daily problems acquire a symbolic resonance are intensely exciting. Fry's dialogue is as witty as we have come to expect, yet it has a profoundly moving simplicity.

Man Speaking, written by Lang himself, is an amalgam of forms. Lang says, "It is aimed at bright people who are not keen on poetry. It's about the way that we begin to make any sense of a poem. It's like an intellectual revue. I hope it will make people chuckle and even belly laugh."

Its sets are simple and ingenious. They slide and stack and can be carried in a car. Against such a simple background, Lang and his players dispel "the suffocating reverence which often tends to choke the classics" by a production which is "literate, provocative, witty and epigrammatic".

The Voyage Theatre Company flies B.O.A.C.





A LAND SALE
like that described in
Jemmy Green in Australia.

Union Hall, Adelaide, and Shedley Theatre, Elizabeth
 THE ADELAIDE FESTIVAL OF ARTS
 and
 THE ADELAIDE UNIVERSITY THEATRE GUILD
 present
 JEMMY GREEN IN AUSTRALIA
 by
 JAMES TUCKER
 Edited by COLIN RODERICK
 Directed by PETER O'SHAUGHNESSY

The cast will include: Mark McManus, June Ball, Don Barker, Joy Berriman, Mark Coleman, Hedley Cullen, Laurie Davies, Tony Haslam, Max Height, Margery Irving, Norene Lower, Peter Meredith, Cliff Neate, Don Porter, Penelope Leach, Khail Jureidini, Tony Brooks, Brian Wenzel and David Whitford.

FIRST PERFORMANCE: Thursday, March 10, at 8 p.m. (Union Hall).

SUBSEQUENTLY: Union Hall—March 11, 12, 14, 15, 16, 17, 18, 19, at 8 p.m.

Shedley Theatre—March 21, 22, 23, 24, 25, 26, at 8 p.m.

Jemmy Green in Australia, a satirical comedy, was inspired by the songs of *Billy Barlow in Australia*, a ballad which swept the young colony in the early 1840s. The original Billy Barlow seems to have been a creation of the great George Coppin in Dublin in 1841.

James Tucker was transported to New South Wales in 1827 at the age of 19 for "writing a threatening letter" and as a ticket-of-leave man he was active in theatre when Coppin arrived in Australia in March, 1843. Tucker probably saw an amateur performance at Maitland, N.S.W., on August 28, 1843, of *Billy Barlow*, "an original song written by a gentleman of Maitland." In any case, Coppin made the Australian version popular with his full-blooded Cockney vulgarisms.

Tucker lost his ticket in 1844 and was sent to Port Macquarie where he wrote the novel *Ralph Rashleigh* and several plays, two of which still exist. It is believed that *Jemmy Green* was first presented at Port Macquarie in 1845.

Jemmy Green is a delightful character sensitively drawn by a man who, paradoxically, plumbed the depths of degradation during the most terrible period of Australia's history. Yet Tucker's *Jemmy*, even when he is surrounded by scoundrels and reprobates, the pathetic victim of their schemes and plots, still has effervescence and resilience.

Integrated with *Jemmy Green* for its Festival performances is the play *Off to The Diggings* by John Courtney. This, too, is set in the 1840s, with scenes in London as well as the Australian goldfields. The play was first presented in England in 1852.

Sheridan Theatre
 THE ADELAIDE FESTIVAL OF ARTS
 and
 THE SHERIDAN THEATRE
 present
 THE THREE SISTERS
 by
 ANTON CHEKOV

Prozorov, Andrey Sergeievich	Michael Moody
Natalia, Ivanovna (Natasha), his fiancée, later his wife	Di Chamberlain
Olga	}	his sisters	Barbara West
Masha			Judith Dick
Irina			Lee Pascoe
Kulygin, Fyodor Ilich, teacher, husband of Masha	.	.	.	.	.	.	Brian Taylor
Vershinin, Alexander Ignatievich, Colonel	.	.	.	.	.	.	Leslie Dayman
Tusenbach, Nicolai Lvovich, Baron, First Lieutenant	.	.	.	.	.	.	Peter Goerecke
Solyony, Vasily Vasilievitch, Captain	.	.	.	.	.	.	Roger Dick
Chebtykin, Ivan Romanovych, Military Doctor	.	.	.	.	.	.	James Hind
Fedotik, Aleksei Petrovych, Second Lieutenant	.	.	.	.	.	.	Alan Walden
Rode, Vladimir Karlovych, Second Lieutenant	.	.	.	.	.	.	Trevor Barnes
Ferapont, Doorman of the City Council	.	.	.	.	.	.	Edwin Duryea
Anfisa (Nyanya), a nurse	.	.	.	.	.	.	Joan Kirwan

Produced by Colin Ballantyne
 Decor and costumes designed by Murray Rule

SATURDAY, MARCH 12, and 12 other performances at 8 p.m.

The Three Sisters is widely acknowledged as one of the finest plays of the past century. For many critics Chekov remains the supreme dramatist of the 'Natural School', rivalled only by Ibsen. The play was first presented by the Moscow Art Theatre in 1901. It was directed by Stanislavsky, who also played the part of Vershinin. Chekov died in 1904, having completed one more play, *The Cherry Orchard*.

The Three Sisters has been played many times in nearly every European capital and has had a number of distinguished London productions—in 1951, for example, during the Festival of Britain. Tyrone Guthrie presented it at Minneapolis in 1963; it was an artistic triumph and drew greater audiences than any other play performed during that season.

Arts Theatre
 THE ARTS COUNCIL OF AUSTRALIA (S.A. Div.)
 in association with
 THE ADELAIDE FESTIVAL OF ARTS
 presents
 PETER O'SHAUGHNESSY
 in lunch-hour performances of
 SHAW ON LOVE AND WAR

Monday, March 14 to Friday, March 18 and Monday, March 21 to Friday, March 25 at 1.10 p.m.



LESLIE WHITE and ELIZABETH CAMERON DALMAN,
artistic directors of Australian Dance Theatre.

THE ADELAIDE FESTIVAL OF ARTS is supporting several local productions. Among these are:

AUSTRALIAN DANCE THEATRE, a company of 15 young dancers, presenting a programme combining classical and modern ballet. Performances are in Australia Hall, Angas Street, at 1 p.m. and 8 p.m. on March 10, 11, 14, 15, 16, 17, 18. The company's Festival repertoire is *Danses Concertantes* (music, Stravinsky; choreography Leslie White); *Tancred and Clorinda* (music, Holst; choreography, Leslie White); *This Train* (music adapted from six songs sung by folk-singers Peter, Paul and Mary; choreography, Elizabeth Cameron Dalman); *Blues for Two* (music, Carter; choreography, Elizabeth Cameron Dalman); *Grizzly Bear* (music, traditional; choreography, Eleo Pomare); *Hallucinations* (music, Horn, Lasry-Baschet, Badings; choreography, Elizabeth Cameron Dalman).

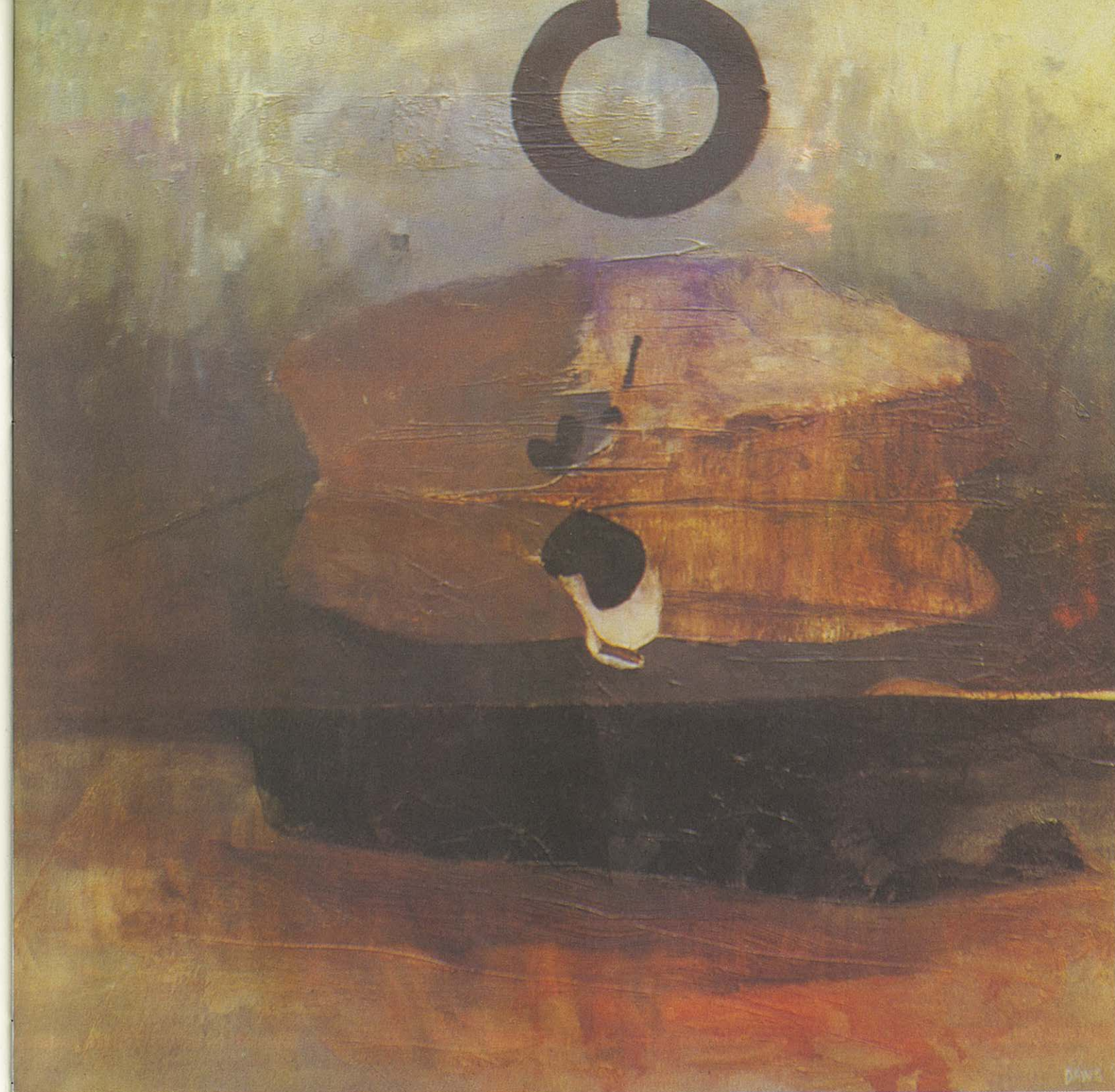
OVERSEAS STUDENTS' SHOW, incorporating 30 Asian performers from South Australia and other States in the Regent Theatre at 8 p.m. on Wednesday, March 16. The programme includes Thai boxing; a Thai classical dance by a Thai woman; a classical Chinese sword dance by two Chinese women; a ribbon dance by a Thai woman showing grace and skill in maintaining yards of ribbon floating in mid-air; a Chinese song; a classical Chinese fan dance by a Chinese woman; traditional Malaysian folk-dances; a lion dance by a team of 10 men; and a song by a Vietnamese woman.

CLASSICAL VARIETY NIGHT, with leading Adelaide soprano Pamela Rossi singing a selection of arias and other popular works in the Regent Theatre at 8 p.m. on Monday, March 14. Also featured are the Burnside Symphony Orchestra and the Metropolitan Glee Choir.

BANDSTAND OF STARS, in conjunction with an introductory programme by the South Australian Police Band, is featured in the Regent Theatre at 8 p.m. on Friday, March 18. The compere is Brian Henderson and performers include Col Joye, Judy Stone, Sandy Scott, Little Pattie and the Joyboys.

HI PLAYMATES, a children's variety show presented by arrangement with SAS Channel 10 in the Regent Theatre at 10.30 a.m., 2 p.m. and 8 p.m. on Saturday, March 12. Featured are Bobo the clown, Lenny the Lion, Penny Ramsey and Paul Griffiths. Other performers are the junior and senior SAS 10 ballet and marching girls. Several acts are being presented in a circus-like arena.

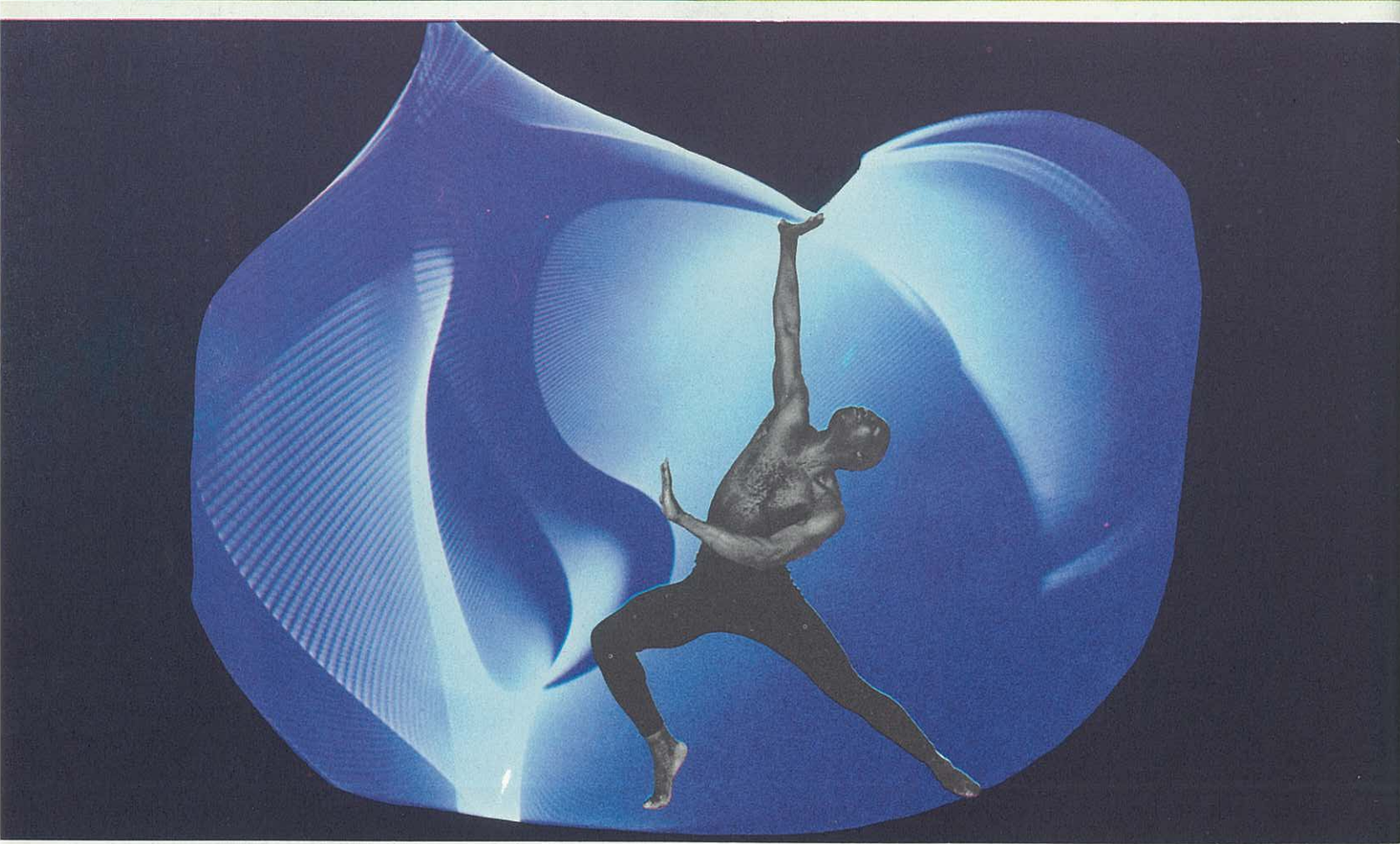
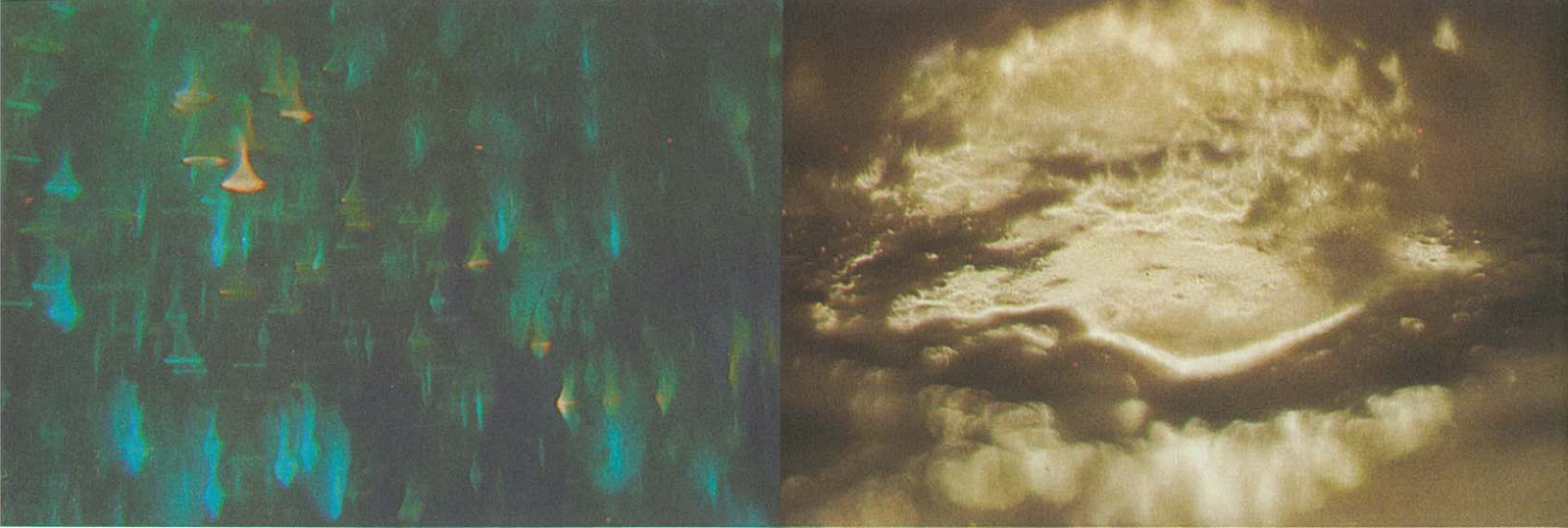
THE 1966 UKRAINIAN FESTIVAL CONCERTS, featuring operatic and concert soprano Tais Taras, who took the role of Lady Macbeth in Verdi's *Macbeth* during the 1964 Festival. Other performers include a Ukrainian Male Choir, a Ukrainian Mixed Choir and three dancing groups. The concerts are presented in the Ukrainian Community Hall, 66 Orsmund Street, Hindmarsh, at 8.15 p.m. on Friday, March 18, and Saturday, March 19. An exhibition of Ukrainian Folk Arts and works of Ukrainian painters living in Australia is open between 4.30 p.m. and 7 p.m. on the concert days.



MANDALA V by Lawrence Daws

One of the paintings in the retrospective exhibition of the works of South Australian artist Lawrence Daws at the National Gallery of South Australia. This is an example of symbolic expressionism painted in 1962, and derives from Daws' interest in the writings of the Swiss psychologist Carl Jung. A mandala is a magic circle in Sanskrit, and in Jungian psychology stands for wholeness or the complete self. There is also an association with the 5th book or Mandala of Vedic (early Hindu) hymns.

The 54 inch by 54 inch oil on canvas is from the collection of Mrs. Lawrence Daws.



SOUND AND IMAGE '66

A CONCEPT INTRODUCED into the 1964 Festival by Stan Ostoja-Kotkowski as an essay in experimental theatre, *Sound and Image '66* explores that fascinating field still further, beginning where the original concept left off.

It presents works of art—music, poetry, essay, ballet or picture—blended in an integral unit which becomes a work of art in itself. One section of the arts depends on the other; they combine equally for a single dramatic result.

Opening in Prince Alfred College Hall on March 16 and running through the Festival period, it is in two parts. The first is a selection of short segments demonstrating the vast scope of theatrical applications for the techniques devised by Ostoja and John Dallwitz. The second is an hour-long production of Eugene Ionesco's *The Mire*—a real and convincing story of the decline of a human being.

In the first section, internationally-known Negro dancer Antonio Rodrigues dances two segments interpreting electronic music, and uses images as a background.

Poetry read by Ted Hodgeman includes several works written by a specially programmed computer.

The Mire, in which Australian actor Alexander Hay takes part, collates all sections of the first half into one work. It lends itself perfectly to the surrealistic presentation devised by Ostoja and Dallwitz.

Classical electronic music not yet published has its world premiere. Throughout the two hours of *Sound and Image '66*, it is fed through an ambiophonic (directionally-controlled) sound system perfected technically in Adelaide by Derek E. Jolly and Graham Milne.

Of *Sound and Image*, Ostoja says, "We should not try to reconcile what we see and hear with what we have seen in theatres in the past. This is new, and the eyes of the experimental theatres of the world will be on Adelaide during the Festival."



THE TINTOOKIES

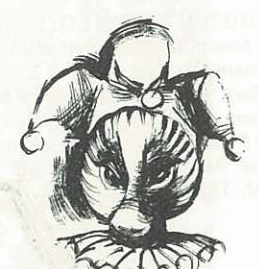
The Tintookies presentation is uniquely Australian. The story is Australian, the decoration of the stage is Australian, the music is Australian and even the title is Australian. The name Tintookies is an aboriginal word meaning "Little folk who live in the sandhills".

The Tintookies is the brainchild of Australian puppeteer Peter Scriven, who introduced them to Australian audiences in 1956-7. During that period almost 200,000 Australians saw and loved them.

As suddenly as they were acclaimed they were forgotten, and it was eight years before they were revived. Now, thanks to the newly-formed Marionette Theatre of Australia, a joint enterprise by Peter Scriven, the Australian Elizabethan Theatre Trust and the Arts Council of Australia, they are again enjoying success, in an entirely new production.

More than 100 marionettes star in this charming musical fairy tale, which runs for about two hours. It tells of the adventures of Panjee Possum, Wilpy Wombat, and Krumpy Koala, whose wishes, written on a magic stone, come true with the help of the Tintookie community. The voices of more than 40 well-known Australian actors and singers are heard on the taped soundtrack, which has been made to synchronise with the action.

The Tintookies Festival performances in the Piccadilly Theatre, North Adelaide, are timed so that all age groups can enjoy them. The first performances are given at 2 p.m. and 7.30 p.m. on Saturday, March 12. Subsequent performances are: March 14, 15, 16, 21, 22, 23, at 10 a.m.; March 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 26, at 2 p.m.; and March 17, 18, 19, 24, 25, 26, at 7.30 p.m.



◀ SHOWN ON THE OPPOSITE PAGE are photographic and electronic images similar to those used in *Sound and Image '66*. Dancer Antonio Rodrigues is in the centre as he appears during the Festival.

The Faces of Kossoff



DAVID KOSSOFF, British stage and TV personality (*The Larkins* and *A Little Big Business*), describes his one-man show during the Festival as "an accumulation, a collection of humour, a rag-bag." They consist of various humorous tales, many written by Kossoff himself, and are presented in the Adelaide Town Hall at 8 p.m. on March 10, 11, 12 and 18, and at the Arkaba Lodge, Glen Osmond Road, Fullarton, at 3 p.m. on March 14, 15, 16, and 17.

DAVID KOSSOFF travels Qantas



THE MODERN JAZZ QUARTET from the United States is world famous. The members are John Lewis (piano), Milt Jackson (vibraharp), Percy Heath (bass) and Connie Kay (drums). Their Festival performances are presented in the Regent Theatre at 8 p.m. on March 19 and 23.



THE DUTCH SWING COLLEGE BAND is a foremost exponent of trad jazz. Its members are Peter Schilperoort (leader), Ray Kaart, Dickie Kaart, Arie Ligthart, Koos Serieuse and Lu Ssanet. Their Festival performance is presented in the Regent Theatre at 8 p.m. on March 15.



American folk-singer ODETTA gives performances during the Festival at Memorial Drive at 8 p.m. on March 16 and 22.

MORNING ENTERTAINMENT

Pennington Hall, North Adelaide

Monday, March 14, 11 a.m.: "MUSIC AND MANNERS"

A series of journeys in time and space through various lands: Readings and Music: men and women at work and play, on and off duty, in many moods, good and bad, well-mannered and ill . . .

Co-ordination: Professor B. L. D. Coghlan

No. 1: "MUSIC BY THE TORRENS" 1836-1966—An amusing account of South Australian Musical History. Directed by John Horner, assisted by Staff of the Elder Conservatorium of Music.

Tuesday, March 15, 11 a.m.: THE AGE OF MONTEVERDI

Monteverdi: excerpts from the dramatic works. "Combattimento di Tancredi e Clorinda" (a 25-minute Scena, with DAVID GALLIVER, GERALDINE HACKETT-JONES and MALCOLM POTTER).

Production arranged by Joanne Priest, David Galliver and Andrew McCredie.

Wednesday, March 16, 11 a.m.: "MUSIC AND MANNERS"

No. 2: ENLIGHTENMENT AND DESPOTISM—Courtly life and music in a German Kleinstaat around 1750. Direction: Professor B. L. D. Coghlan

Thursday, March 17, 11 a.m.: THE AGE OF MONTEVERDI

Monteverdi and Giovanni Gabrieli: Church Music. "Combattimento di Tancredi e Clorinda" (Monteverdi)

Friday, March 18, 11 a.m.: "MUSIC AND MANNERS"

No. 3: THE RENAISSANCE IN FRANCE. Direction: Dr. E. G. Forsyth

Monday, March 21, 11 a.m.: "MUSIC AND MANNERS"

No. 4: THE LOVE STORY OF 14th CENTURY FLORENCE. Direction: Dr. G. Masero

Tuesday, March 22, 11 a.m.: THE AGE OF MONTEVERDI

Andrea Gabrieli: Madrigals and instrumental works. "Combattimento di Tancredi e Clorinda" (Monteverdi)

Wednesday, March 23, 11 a.m.: "MUSIC AND MANNERS"

No. 5: LOVE AND THE ELIZABETHANS. Direction: Dr. A. T. Brissenden

Thursday, March 24, 11 a.m.: THE AGE OF MONTEVERDI

Monteverdi: Madrigals and instrumental works. "Combattimento di Tancredi e Clorinda" (Monteverdi)

Friday, March 25, 11 a.m.: "MUSIC AND MANNERS"

No. 6: To be announced



ANGUS WILSON
Photograph by Tony Garrett

WRITERS' WEEK

Noted British novelist and critic Angus Wilson is a guest of Writers' Week which for the fourth time plays an important part in the Festival programme.

Leading writers from many parts of Australia are taking part in seminars, readings and lectures.

SUNDAY, MARCH 13

3 p.m.: Official opening. University of Adelaide Cloisters. Chairman, Hedley Brideson. Guest Speaker, Angus Wilson. Readers, David Campbell, Roland Robinson, Bill Scott.

MONDAY, MARCH 14

11 a.m.: Informal gathering of writers. Royal Admiral Hotel, Hindley Street.

2.30 p.m.: Seminar: *On Being Australian*. Leaders, Donald Horne, Peter Cowan, Chairman, Ian Mudie.

8 p.m.: Public Lecture. Speaker, Angus Wilson: *The artist as your enemy is your only friend*. Chairman, Professor C. J. Horne.

TUESDAY, MARCH 15

Noon: Poetry Readings. Museum Lawns, North Terrace. Chairman, Malcolm J. Mason (New Zealand). Readers include, R. D. FitzGerald, David Campbell, Bill Scott, Roland Robinson, Nancy Keesing, John Thompson, David Rowbotham, Flexmore Hudson.

WEDNESDAY, MARCH 16

11 a.m.: Seminar *The Australian Aboriginal in Literature*. Leaders, Mary Durack, Roland Robinson. Chairman, John K. Ewers.

2.30 p.m.: Seminar: *Style in Australian Prose*. Leaders, Peter Cowan, David Rowbotham. Chairman, Professor R. V. W. Elliott.

8 p.m.: Public Lecture. Speaker, R. D. FitzGerald: *Themes in Australian Poetry*. Chairman, Douglas Stewart.

THURSDAY, MARCH 17

11 a.m.: Informal gathering of writers. Royal Admiral Hotel.

2.30 p.m.: Seminar: *Censorship and Pornography*. Leaders, John Bray, A. W. Shepherd. Chairman, the Hon. D. A. Dunstan.

8 p.m.: Open Forum: *Where are our young writers? What is an immoral novel? Outbackery in Australian Writing. Etcetera*. Chairman, C. B. Christensen.

FRIDAY, MARCH 18

The Writers visit the schools.

SATURDAY, MARCH 19

Barbecue lunch and social gathering at Barossa Valley. (By invitation.)

SUNDAY, MARCH 20

3 p.m.: Poetry Readings. University of Adelaide Cloisters. Chairman, Flexmore Hudson. Readers include, R. D. FitzGerald, Roland Robinson, Colin Thiele, Robert Clark, John Bray, Ian Mudie, Bill Scott, David Rowbotham, David Campbell.

Locations, unless otherwise stated, are in Napier Building, University of Adelaide.

Unesco Conference: Repertory Theatres

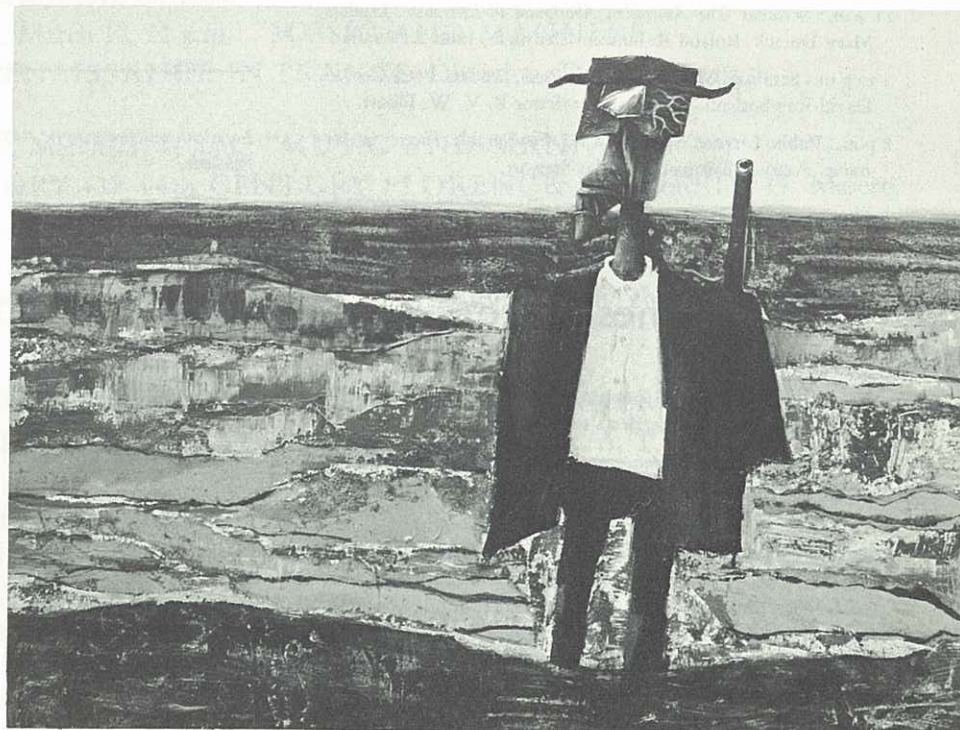
The Australian Unesco Committee for Drama and Theatre is sponsoring a Conference of Repertory Theatres in the Adelaide Teachers College from Monday, March 21 to Friday, March 25.

Discussions at the conference are designed to cover mutual problems and policies, and it is hoped that a degree of unity can be created through which the Australian repertory theatre movement can progress.

Guest speakers at the conference include Frederick Bentham of The Strand Electric Company (United Kingdom); Professor C. R. B. Quentin, Auxiliary Professor of Drama at the University of New South Wales and Drama Adviser to the Australian Elizabethan Theatre Trust; Dr. J. R. Darling, chairman of the Australian Broadcasting Commission; C. R. Badger, director of Adult Education in Victoria; B. A. Grant, Melbourne author and journalist; J. H. Sumner, director of drama in Victoria for the Australian Elizabethan Theatre Trust; Max Harris, South Australian poet, critic and writer; Hayes Gordon, American-born writer, actor and producer; R. B. Grounds, Melbourne architect; Bruce Scott, administrator of the Australian Elizabethan Theatre Trust.



DINNER ON THE HOTEL LAWN, by Sir Stanley Spencer. The painting is lent for exhibition at the S.A. National Gallery by courtesy of the Trustees of The Tate Gallery.



LAST DAYS OF LEICHARDT, by Albert Tucker. The painting, from the Harold Mertz Collection, will be shown in an Exhibition at the S.A. National Gallery.

Art

NATIONAL GALLERY OF SOUTH AUSTRALIA

North Terrace, Adelaide

WATERCOLOURS BY J. M. W. TURNER, R.A.

A group of 44 watercolours by this famous artist, covering his development as a watercolourist. Lent by the British Museum.

THE MERTZ COLLECTION OF AUSTRALIAN PAINTING

This outstanding collection of Australian paintings, to be shown subsequently in America, is the most representative private collection in existence, and will be seen only in Adelaide.

THE WORK OF EMILIO GRECO

An important group of bronzes, drawings and prints by this famous contemporary Italian artist.

LAWRENCE DAWS RETROSPECTIVE

The eighty paintings selected to represent this brilliant South Australian artist trace his development from 1951 to date.

SIR STANLEY SPENCER (1891-1959)

A select group of works of all periods by the eminent British artist, Sir Stanley Spencer.

HELENA RUBINSTEIN SCHOLARSHIP EXHIBITION

The entries for this important Travelling Scholarship Competition, which will be judged in Adelaide during the Festival.

PRIMITIVE MELANESIAN ART

(at the South Australian Museum, North Terrace)

An important group of primitive art objects selected from the British Museum Collection.

OFFICIAL OPENING: Saturday, March 12

Daily throughout the Festival, 10 a.m.-5 p.m.; 7 p.m.-9.30 p.m. (including Saturdays)

Sundays, 2 p.m.-5 p.m.; 7 p.m.-9.30 p.m.

MARCH 27 to APRIL 10, 10 a.m.-5 p.m. (including Saturdays)

Sundays 2 p.m.-5 p.m.

FIGURE OF A SPIRIT, in carved wood, from the Santa Cruz Group, Melanesia. By courtesy of the Trustees of the British Museum.



OTHER EXHIBITIONS

ENAMELS BY BERNARD HESLING at Archer Street Gallery, Archer Street, North Adelaide. Official opening 11 a.m. Sunday, March 6. Gallery hours, 10 a.m. to 5.30 p.m., including Sundays.

COLLECTION OF BARK AND ABORIGINAL PAINTINGS AND NATIVE CARVINGS at Batarbee Centralian Arts, 370 Greenhill Road, Glenside. Official opening 5 p.m. Friday, March 11. Gallery hours, 9 a.m. to 5.30 p.m., Mondays to Fridays; 9 a.m. to 11.30 a.m. Saturdays.

RECENT PAINTINGS BY ALBERT TUCKER. Official opening 11 a.m., Sunday, March 13, at the Bonython Art Gallery, 88 Jerningham Street, North Adelaide. Gallery hours, 11 a.m. to 6 p.m. daily, except Sundays.

MODERN AUSTRALIAN PRINTMAKERS, at the Contemporary Art Society of Australia (S.A. Inc.) Galleries, 14 Porter Street, Parkside, from Saturday, March 12, to Saturday, March 26. Gallery hours, 11 a.m. to 9 p.m. Mondays to Saturdays; 2 p.m. to 6 p.m. Sundays.

WORKS BY ANNE GRAHAM, from the Anne Graham Studios, Malvern, Victoria, at Cox-Foys Restaurant Gallery. Exhibition hours, 9.5 a.m. to 5 p.m. Mondays to Fridays; Saturdays, 9 a.m. to 11.30 a.m.

RETROSPECTIVE EXHIBITION of paintings by South Australian artist James Cant at the Hahndorf Gallery, Hahndorf. Official opening, 3 p.m. Sunday, March 13. Gallery hours, 9 a.m. to 6 p.m. daily, including Sundays, until March 27.

COLONEL WILLIAM LIGHT (Founder of Adelaide) paintings, sketches, documents and relics. EXHIBITION OF ABORIGINAL LIFE, from photographs taken by Charles P. Mountford. Both exhibitions arranged by the Libraries Board of South Australia, and held at the Institute Building, North Terrace, from Saturday, March 12, until Saturday, March 26. Inspection hours daily, including Saturdays, 10 a.m. to 9.30 p.m.; Sundays, 2 p.m. to 5.30 p.m.

SOUTH AUSTRALIAN ART TODAY, paintings, sculptures and prints by 30 South Australian artists, at the Royal S.A. Society of Arts Gallery, Institute Building, North Terrace. Official opening, Tuesday, March 8. Gallery hours, 10 a.m. to 9.30 p.m. Mondays to Saturdays; 2 p.m. to 5.30 p.m. Sundays.

SIR HANS HEYSEN RETROSPECTIVE EXHIBITION, 1901-1965, at John Martin's Auditorium. The exhibition includes oils, water-colours and drawings. Opening, Wednesday, March 9. Gallery hours 10 a.m. to 9.30 p.m. daily, except Sundays.

RELIGIOUS SCULPTURES by Voitre Marek, at Mercedes House, 62 Flinders Street, Adelaide. Official opening, Monday March 14. Gallery hours, 10 a.m. to 10 p.m., Mondays to Sundays (until 11 p.m. on Saturdays).

AN EXHIBITION OF PAINTINGS AND SCULPTURE BY MIGRANT ARTISTS, arranged by the Commonwealth Department of Immigration, at Miller Anderson Ltd. Gallery from Saturday, March 12 until Saturday, March 26. Gallery hours: Mondays to Fridays, 9 a.m. to 9 p.m.; Saturdays, 9 a.m. to 11.30 a.m. and 6.30 p.m. to 9 p.m. Official opening 3 p.m., Wednesday, March 16.

PAINTINGS, PRINTS and DRAWINGS, by the South Terrace Art Group, W.E.A., at Miller Anderson Ltd., Hindley Street, from Monday, March 14 to Saturday, March 26. Official opening 11 a.m., March 14. Exhibition hours, 8.30 a.m. to 5.30 p.m. Mondays to Fridays; 8.30 a.m. to 11.30 a.m. Saturdays.

EXHIBITION OF IKEBANA, the ancient Japanese art of flower arrangement, at The Myer Emporium (S.A.) Ltd. Official opening, 5.30 p.m., Monday, March 14, by the Japanese Consul-General in Australia, Mr. Hiroshi Nemoto. Also at The Myer Emporium (S.A.) Ltd., an EXHIBITION OF NEW ZEALAND AND AUSTRALIAN PAINTINGS, by New Zealand artist Douglas Badcock; WORLD PRESS PHOTOGRAPHS, arranged by "The News"; and SCULPTURE BY PINO CONTE. Exhibition hours, 9.5 a.m. to 5.30 p.m. Mondays to Fridays; 8.35 a.m. to 11.30 a.m. Saturdays.

PAINTINGS OF MARGARITA STIPNIEKS and CERAMICS BY PETER TRAVIS, at North Adelaide Galleries, 266 Melbourne Street, North Adelaide. Official opening 8 p.m. Wednesday, March 9 by Barry Humphries. Gallery hours, 11 a.m. to 6 p.m. Mondays to Saturdays; 2 p.m. to 6 p.m. Sundays.

OPEN AIR ART SHOW by the Citizens' Art Group on the North Terrace lawns from Saturday, March 12, until Sunday, March 20.

PAINTERS OF AUSTRALIA. Official opening by Sir Arthur Rymill, M.L.C., at The Osborne Art Gallery, 13 Leigh Street, Adelaide at 3 p.m. on Tuesday, March 8. Gallery hours, 9 a.m. to 6 p.m. Mondays to Saturdays.

EXHIBITION OF ILLUMINATED TRANSPARENCIES by noted Australian artists at Prince Henry Gardens, North Terrace, from Monday, March 7 to Monday March 21.

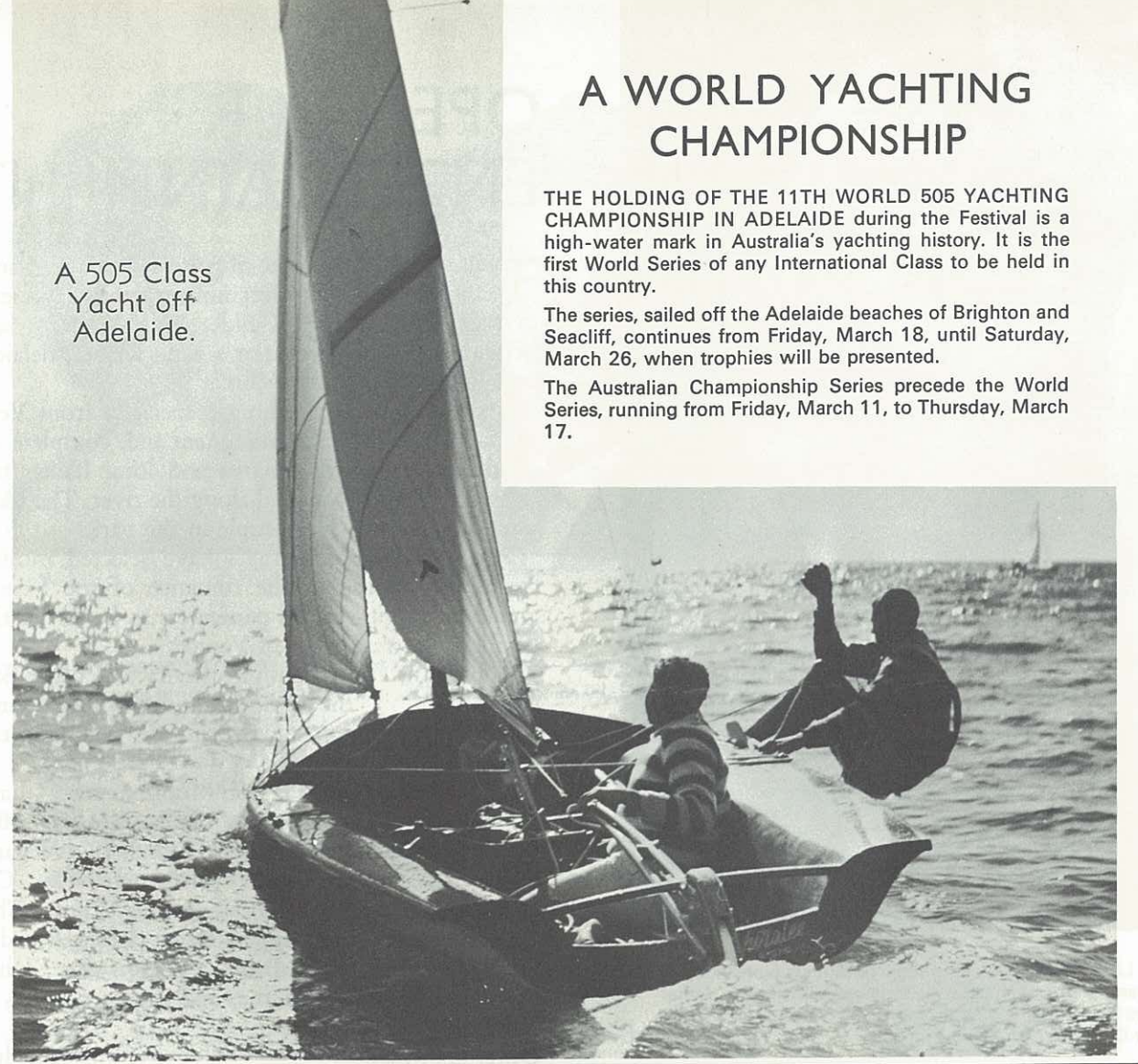
EXHIBITION OF PAINTINGS by former South Australian artist John S. Loxton at the Qantas Gallery, 14 King William Street, Adelaide. Official opening Friday, March 11. Gallery hours, 10 a.m. to 5.30 p.m. Mondays to Fridays; 10 a.m. to 5 p.m. Saturdays.

EXHIBITION OF PAINTINGS BY STAN KELLY at the South Australian Museum, North Terrace from Saturday, March 12, to Saturday, March 26. More than 100 paintings of foliage, flowers and fruits of the eucalypts. Also a special display of MUSEUM TREASURES arranged by the Friends of the S.A. Museum. Inspection hours, 11 a.m. to 5 p.m. and 7 p.m. to 9.30 p.m. Mondays to Saturdays, and 2 p.m. to 5 p.m. Sundays.

S.A. SCHOOL OF ART STUDENTS' EXHIBITION at the South Australian School of Art Exhibition Hall, 42-60 Stanley Street, North Adelaide. Official opening 4 p.m., Friday, March 11. Gallery hours, 10 a.m. to 8 p.m. Mondays to Fridays.

PAINTINGS BY BRIAN SEIDEL, at White Studio Exhibition Gallery, The Common, Beaumont. Official opening, 4.30 p.m., Sunday, March 13, by Mr. Hal Missingham, Director of the Art Gallery of N.S.W. Gallery hours: 10 a.m. to 5 p.m. daily, including Sundays, until March 26.

A 505 Class Yacht off Adelaide.



A WORLD YACHTING CHAMPIONSHIP

THE HOLDING OF THE 11TH WORLD 505 YACHTING CHAMPIONSHIP IN ADELAIDE during the Festival is a high-water mark in Australia's yachting history. It is the first World Series of any International Class to be held in this country.

The series, sailed off the Adelaide beaches of Brighton and Seacliff, continues from Friday, March 18, until Saturday, March 26, when trophies will be presented.

The Australian Championship Series precede the World Series, running from Friday, March 11, to Thursday, March 17.

ADELAIDE'S FLOWER DAY

Adelaide's fourteenth Flower Day on Wednesday, March 23, opens at 10 a.m. in Victoria Square.

The Queen of Flowers will be crowned at 10.20 a.m.

After the official opening, a procession of 'T' Model Fords, carrying Queen of Flowers contestants, leaves Victoria Square at 10.45 a.m., travelling via King William Street, North Terrace, Pulteney Street and returning to Victoria Square.

A special prize-giving ceremony will be held in Victoria Square at 7.30 p.m.

A Floral Festival Ball will be held at the Palais Royal Ballroom, North Terrace, from 8.30 p.m. to 1 a.m.

Floral displays along North Terrace, King William Road and in Victoria Square are floodlit at night. A special display of indoor floral art will be held in the Liberal Club Hall on North Terrace.

HIGHLAND GAMES

A BAND FROM NEW ZEALAND competes with more than 40 from Australia in the 1966 Australian Pipe Band Championships during the Adelaide Highland Games. The Adelaide Highland Games Inc. has arranged for the games to be held on the Adelaide Oval on the official Opening Day of the Festival, Saturday, March 12. The programme also includes caber tossing and pole vaulting, Scottish and Irish dancing, athletics, wrestling and tug-of-war.



▲ TINA LAWTON is one of several folk-singers performing in an evening of traditional and modern folk-singing. Other singers include Irene Petrie, The Wesley Three and compere Roger Cardwell of SAS Channel 10.

OPEN-AIR ENTERTAINMENT

THERE IS AN added note of romance this time in the Festival's open-air entertainment, which is presented in the idyllic setting of Elder Park's sloping lawns beside the River Torrens at a time when Adelaide is enjoying its late summer climate.

A gondola has been shipped specially from Venice for the 15 nights of entertainment and, complete with gondolier, flamenco guitarist and local Italian tenor Giovanni Giglio, is wafted along the river. The tenor's voice is relayed to the people in the park.

Says Giovanni Giglio: "I have selected music to create the illusion of the romance of the Venetian gondolier singing to his passengers as he ferries them through the waterways of Venice."

Top artists from South Australia and other States take part during the 15 nights and two afternoons of the light entertainment, which, for the first time, is free.

The special compere is Bob Moore of ABS Channel 2. Heralding the open-air entertainment official opening at 8 p.m. on Saturday, March 12, is a variety show incorporating local performers The Clefs, Beverley Harrell, Pat Harrison, The Wesley Three, country and Western singer Roger Cardwell and the South Australian Police Band. A guest is singer Johnny Summers, from Melbourne, and the compere is TV star Ernie Sigley.

Other nights and afternoons of entertainment include:

- A Jazz Night, featuring The Campus Six, The Afro-Cubans, the Adelaide All-Stars, the Jerry Wesley Smith Band and the Ted Nettlebeck Trio.

▼ THE GILBERT AND SULLIVAN Society of South Australia presents *Trial by Jury* and other popular G. & S. excerpts at its Elder Park appearance.



▲ THE WESLEY THREE, Adelaide's nationally-known group of folk-singers performs at the open-air entertainment's opening night Variety Show on Saturday, March 12, and in a special Folk Show.

- An International Night when colourful groups of musicians and singers from 12 countries take the stage under Madame Agnes Babicheva. The countries represented are Austria, Yugoslavia, Estonia, Germany, Ireland, Latvia, Lithuania, Holland, Poland, Russia, Scotland and the Ukraine.
- The History of Ballroom Dancing arranged by Mr. and Mrs. Aubrey Hall and incorporating all the major dance studios in Adelaide.
- Two Massed Band Concerts, when the South Australian Police Band, the Central Command Band and the Southern Command Band from Melbourne combine to produce specially co-ordinated big-band arrangements.
- On Parade, in which more than 1,000 members of the Music League of S.A. Inc. present a mammoth extravaganza of folk-music, ballet, musical comedy, instrumental ensembles and special acts.
- A Stage Show presented in a combined performance by the Adelaide television Channels ADS7 and NWS9.
- A Public Chess Tournament on the lawns of Elder Park.

Part of Elder Park open-air entertainment Final Night—a massive Variety Show—is being attended by Queen Elizabeth the Queen Mother. Performers include the Central and Southern Command Bands, the South Australian Police Band, Adelaide soprano Janet Lasscock and baritone Robert Dawe, Col Joye, the Joyboys, Sandy Scott, Jimmy Little, the Viscounts, Judy Stone and Little Pattie.

Accompaniment for the singers is provided by a special 16-piece orchestra under the direction of Walter Lund.

▶ MELBOURNE POP SINGER Johnny Summers appears in the Elder Park opening night Variety Show and in a Top 40 Concert under the direction of Winston "Tweed" Harris. The concert features dance and music crazes, starting with the Black Bottom and running the gamut through to the Twist, the Stomp, the Hucklebuck and the Mod's Nod.



OTHER EVENTS

THEATRE

BRECHT ON BRECHT, a brilliant mosaic arranged from the work of the great German man of theatre Bertolt Brecht, is presented by The Emerald Hill Theatre Company from Melbourne at Theatre 62, Rowland road, Hilton, from Wednesday, March 9.

ON THE FRINGE 66, a slick satirical revue with a Festival flavour, presented by the Flinders Street Revue Company at Pennington Hall, North Adelaide, at 8.30 p.m. from March 11 to April 2.

INTIMATE OPERA GROUP presents opera in Mead Hall, Flinders Street at 12.10 p.m. and 1.10 p.m. on March 10, 11, 14 to 17 and 21 to 24. Late matinee performances are given at 5.15 p.m. from March 15 to 17 and March 22 to 24. The operas are *Master Peter's Puppet Show* by Manuel de Falla and *If The Cap Fits* by Geoffrey Bush, both of which have their Australian premiere at the Festival, and *Susanna's Secret* by Wolf-Ferrari.

THE ENCHANTED GARDEN, an original musical play, presented by the combined Metropolitan Technical High Schools at Australia Hall, Angas Street, at 8 p.m. on March 21, 22, 24, 25. The musical score is written by Eric A. Bryce and edited by Anthony Hopkins. The book is by Walter A. N. Welburn. Both he and Mr. Bryce are members of the teaching staff of Norwood Boys Technical High School.

The Australian premiere performance of **THE MASQUERADE MIME THEATRE**, an unusual approach to theatre inspired by the work of Marcel Marceau. Presented by arrangement with Strathford Agency at Way Hall, Pitt Street, from March 18 to 25. Lunch-hour programmes in two parts, 12.10 to 12.50 p.m. and 1.10 to 1.50 p.m. Special late shows from 11.15 p.m. to 12.30 a.m., incorporating both parts. A feature of the company's Festival repertoire is *Gappo and His Daughter* adapted from the Japanese Kabuki.

Shakespeare's **HAMLET** is presented by Theatres Associated "Young T.A." at Willard Hall, Wakefield Street, at 8 p.m. from March 12 to 19.

COLLECTIONS

CAPTAIN CHARLES STURT IN ADELAIDE, at the Institute Building, North Terrace. Documents and relics arranged by the Sturt Trust in conjunction with the Royal Geographical Society of Australasia (S.A. Branch), from Saturday, March 12, until Saturday, March 26. Inspection hours daily, including Saturdays, 10 a.m. to 9.30 p.m.; Sundays, 2 p.m. to 5.30 p.m.

ANCIENT TIMES AND PIONEER DAYS EXHIBITION, Parish Hall, Holy Trinity Church, North Terrace. Official opening by the Primate of Australia (Dr. H. R. Gough) at 3 p.m. on Sunday, March 13. Open from 10 a.m. to 10 p.m., Mondays to Saturdays, and 2 p.m. to 5 p.m. on Sundays.

IN LINE AND COLOUR, a collection of original art work by British and American book illustrators, at the Elder Conservatorium entrance hall, North Terrace, from Thursday, March 10, to Sunday, March 27.

CONFERENCES

The following bodies are holding meetings in Adelaide during the Festival:

COUNCIL OF THE NATIONAL LIBRARY OF AUSTRALIA, bi-monthly meeting.

ADVISORY BOARD OF THE COMMONWEALTH LITERARY FUND, quarterly meeting.

COMMONWEALTH ART ADVISORY BOARD.

FESTIVAL RESIDENTIAL SCHOOL. A Festival discussion group is being held at the W.E.A.'s Graham's Castle, Goolwa, on the week-end March 18 to 20 to discuss the activities of the previous Festival week and those of the coming week.

HANDICRAFTS

MEDIEVAL POTTERY EXHIBITION from the Guildhall Museum, London, arranged by the British Arts Council under the auspices of The Arts Council of Australia, at the South Australian Museum, North Terrace, from Saturday, March 12 to Saturday, March 26. Inspection hours: 11 a.m. to 5 p.m. and 7 p.m. to 9.30 p.m. Mondays to Saturdays, and 2 p.m. to 5 p.m. Sundays.

FRENCH CRAFTSMANSHIP THROUGH THE CENTURIES, arranged in conjunction with the National Trust of South Australia and the Adelaide Society of Collectors, at the David Jones Gallery, from Thursday, March 10 until Friday, March 25. Gallery hours: 9.5 a.m. to 5.30 p.m. on Mondays to Fridays; 8.35 a.m. to 11.30 a.m. on Saturdays.

EXHIBITION OF HANDICRAFTS, arranged by the South Australian Country Women's Association, 30 Dequetteville Terrace, Kent Town. Inspection hours: 10.30 a.m. to 9 p.m. on Mondays to Saturdays; 2 p.m. to 5 p.m. on Sundays, beginning Thursday, March 10.

EXHIBITION OF GERMAN HANDICRAFTS. Arranged by the Cultural Division of the Foreign Office of the Federal Republic of Germany under the auspices of the Arts Council of Australia, at Eclipse Motors Pty. Ltd.'s showrooms, Franklin Street, from Monday, March 14 to Friday, March 25.

S.A. STUDIO POTTERS CLUB EXHIBITION in the Electricity Trust of South Australia showrooms, Rundle Street, Adelaide from Thursday, March 10 to Saturday, March 26. The club's rooms at 16 Sussex Street, North Adelaide, are open at the same times.

THE ADELAIDE POTTERS' CLUB has a window display of hand-made pottery in Hoopers Ltd., Hindley Street, and also at the West Torrens Council Library. The Club's rooms at 15 Liston Street, Parkside, are open for inspection on weekdays only, from 10.30 a.m. to 4 p.m.

PHOTOGRAPHY

INTERNATIONAL EXHIBITION OF PHOTOGRAPHY, organized by the South Australian Photographic Federation Inc. in the Freemasons Hall, 254 North Terrace, Adelaide, from Saturday, March 12 to Saturday, March 19. Exhibition hours: 10 a.m. to 10 p.m.

★ ★ ★

FESTIVAL CLUB. A club for Festival patrons is open daily during the Festival from 9 a.m. to midnight, excepting Sundays, at the South Australian Hotel (entrance in Gresham Street, off North Terrace). Lunches, dinners, after-show suppers; fully licensed. Membership 15/.

WINE TASTINGS: Public tastings arranged by the Wine and Brandy Producers' Association of S.A. on week days from Monday, March 14, to Friday, March 25, on the 8th floor of The Myer Emporium (S.A.) Ltd., Rundle Street. Two sessions of one hour each on March 14, 1.30 p.m. and 3.30 p.m.; sessions on other days at 11.30 a.m., 1.30 p.m. and 3.30 p.m.

INFORMATION CENTRE. All enquiries regarding programme and other Festival arrangements can be made at the Festival Information Centre, Festival Club (entrance in Gresham Street, off North Terrace).

Festival Who's Who

ANDERSON, Dame Judith, South Australian-born actress. Has given many outstanding performances: in *Strange Interlude*, *As You Desire Me*, *Mourning Becomes Electra*, *Hamlet* (with Sir John Gielgud), *Macbeth* (with Sir Laurence Olivier), *The Three Sisters*, and her famous *Medea*. Films she has starred in include *Rebecca* and *Cat on a Hot Tin Roof*.

BALLANTYNE, Colin. Has directed more than 60 major plays, including a cycle of Shakespeare. Pioneered theatre-in-the-round presentation in Adelaide. Directed *Moon on a Rainbow Shawl* for the 1960 Festival of Arts, *Volpone* for the 1962 Festival, and the *Play of Daniel* for the 1964 Festival.

BARNES, Irving, the Negro baritone who plays Jake in *Porgy and Bess*, studied at the Westminster Choir College in Princeton, New Jersey, and during 1952-55 played the parts of Jake and Porgy in 32 countries and 79 cities. Claims to be the first performer to have appeared in this Gershwin classic in all continents.

BASH, Phyllis, actress-singer in *Porgy and Bess*, was born in New York and studied at the Juilliard School of Music. She has sung at Carnegie Hall, Judson Hall and the New York City Centre. Starred in the musical *Free and Easy* and toured the United States in *Broadway Extravaganza*, a programme that combined acting, folk-singing, spirituals and operatic arias.

CUBBIN, David (flute), studied at the University of Melbourne Conservatorium. Was formerly principal flautist with the South Australian Symphony Orchestra. Has appeared as soloist at A.B.C. Subscription Youth Concerts and in broadcasts.

DALLWITZ, John, South Australian-born artist, co-producer of *Sound and Image '66*, teaches art at the Adelaide Technical High School and worked with Stan Ostojka-Kotkowski on the first *Sound and Image* production in 1964. Has had several one-man exhibitions of his paintings.

DALMAN, Elizabeth Cameron, artistic director of *The Australian Dance Theatre*, studied and taught ballet with Miss Nora Stewart in Adelaide. Continued her studies in London, Stockholm, Amsterdam and at the Folkwangschule, Germany. For two years was on the teaching staff of the Scapino Dance Academy in Amsterdam. Returned to Adelaide in 1963.

DAVIES, Peter Maxwell. Composer. Born in Manchester in 1934. Educated at Manchester University and the Royal Manchester College of Music. His music has been performed in European countries and in the U.S. Has represented Great Britain at three successive International Society for Contemporary Music Festivals. His works include *The St Michael Sonata for 17 wind instruments* and *O Magnum Mysterium*. He is the visiting Composer at the Elder Conservatorium, University of Adelaide, for 1966.

DAVIS, Colin. Born in London in 1927, studied at the Royal College of Music, played in the band of the Household Cavalry and began his career as a conductor with the Kalmar Orchestra and the Chelsea Opera Group. In 1957, he was appointed Assistant Conductor to the B.B.C. Scottish Orchestra and has since conducted all the principal orchestras of Great Britain. Now musical director of the Sadler's Wells Opera, and has been appointed chief conductor of the B.B.C. Symphony Orchestra from September, 1967.

DAWS, Lawrence, Adelaide-born artist. Studied art at National Gallery School, Melbourne. Awarded Italian Flotta-Lauro-Dante Alighieri Scholarship 1957, enabling him to study in Europe. One man exhibition in Rome, 1959. Exhibited in the Australian section, Second Paris Biennale 1961. Has been working in London for past four years. Represented in all Australian State galleries.

DE MARIA, Warren, a principal dancer with The Australian Ballet. Danced with the company at its inception in 1962. Joined The Royal Ballet, London, in 1963 and toured the United States with it in 1965. Ballets he has appeared in include *Daphnis and Chloe*, *Romeo and Juliet*, *Images of Love*, and *The Sleeping Beauty*. Was invited to re-join The Australian Ballet as a principal dancer during the company's recent visit to London.

DE PEYER, Gervase, born in London in 1926. Won a scholarship to the Royal College of Music, where he took solo piano A.R.C.M. in his first year. Studied the clarinet at the Royal College and also in Paris. Joined the L.S.O. as principal clarinetist in 1955. Acknowledged one of the world's most distinguished clarinetists.

DEVI, Rukmini, acknowledged as one of the great Indian dancers and artists of her time. Began dancing in Europe under Pavlova, and continued with the South Indian dance art under Meenakshisundaram Pillai of Pandanallur. Established in 1936 Kalakshetra of Madras, for which she has composed many dance-dramas and

plays. Has been nominated to the Indian Parliament as a result of her cultural activities.

DOSSOR, Lance, pianist, born in London. Has appeared as soloist with the Royal Philharmonic and Halle Orchestras. Formerly on teaching staff of the Royal College of Music, London. Has made concert tours of Britain and New Zealand. Now a teacher of pianoforte at the Elder Conservatorium.

DUTCH SWING COLLEGE BAND (six members) was formed after the war. Plays down-to-earth jazz in the New Orleans tradition. Has played at all major European jazz festivals and is in constant demand for extensive tours.

ELLIS, Osian. Born in North Wales. Started to play the harp at 10. At 17 won scholarships to the Royal Academy of Music, London, where he is now Professor of the Harp. Well known at music festivals throughout Europe. Is now principal harpist of the L.S.O.

ENGEL FAMILY, a real-life family of Austrian folk-singers. Has been singing, dancing and playing music ever since the children could toddle. There are nine in the family group, which was formed in 1946. Has travelled extensively giving concerts.

FIFIELD, Elaine, soloist with The Australian Ballet. Born in Sydney in 1931. Trained at the Royal Academy of Ballet, London. Has danced solo roles with the Covent Garden and other major ballet companies. Retired from ballet in 1959, but returned in 1964 to dance with The Australian Ballet. Has since completed a world tour with the company.

FRY, Stanley (horn), studied at Melbourne and Sydney. Has played in the Sydney Symphony Orchestra, the South Australian Symphony Orchestra as principal horn, and also in major orchestras in England.

GALLIVER, David, English tenor, studied singing at Oxford, where he graduated from the University in Modern Languages. Continued his studies in London and Cologne, soon establishing himself as a leading singer in oratorio. Has appeared at several international festivals. During the 1964 Adelaide Festival he was a soloist in the first Australian performances of Britten's *War Requiem*.

GEORGIADIS, John, leader of the London Symphony Orchestra, is 25. Began to play the violin at six and studied at the Royal Academy of Music. Has won a number of awards, including the Dove Prize and Gulbenkian Commonwealth Award.

GERBER, Ella, producer, has been associated with almost every major production of *Porgy and Bess* in the past 12 years. Her first contact with *Porgy and Bess* was in 1952 with the now-famous Leontyne Price-William Warfield versions. Has since produced it all around the world.

GORHAM, Kathleen, principal dancer of The Australian Ballet, began her professional dancing career at 15 with the Borovansky Ballet. After studying overseas, she danced with such major European companies as those of the Ballet Rambert, Sadler's Wells, Roland Petit and the Marquis de Cuevas. She toured overseas last year with The Australian Ballet.

HAY, Alexander, narrator in *Sound and Image '66*, is a former Old Vic player with many years of theatre experience. Has appeared at the Abbey Theatre, Dublin, produced and managed the Byre Theatre of St Andrew's, Scotland, and starred in seasons at the Theatre Royal, Bristol. His most recent success was with the Australian Elizabethan Theatre Trust's production of *Who's Afraid of Virginia Woolf?*

HELPMANN, Robert, born at Mount Gambier, has achieved an international reputation as dancer, choreographer and actor since he became a student dancer at Sadler's Wells in 1933. Principal dancer there for many years. Has created a number of ballets at Covent Garden and elsewhere, including *Hamlet*, *Miracle in the Gorbals*, *Elektra*, *The Display* and *Yugen*. Has played a number of leading roles on stage and screen, especially in Shakespeare. Is artistic director of The Australian Ballet.

HERWEG, Kurt, conductor of *Porgy and Bess*, composed *Tintookies* music. Studied in Germany, where he embarked on a career as composer, conductor and pianist. Moved to London in 1936 and worked with the B.B.C. before migrating to Australia. Has worked with J. C. Williamson Theatres Ltd., and with the Borovansky Ballet Company. Joined the A.B.C. in 1957. For them he produces, composes and conducts music of a light entertainment and orchestral nature.

HODGEMAN, Ted, Adelaide-born actor. Narrator in *Sound and Image '66*. Studied at the National Institute of Dramatic Art,

Festival Who's Who

Sydney. Has worked with the Young Elizabethan Players, the Stratford Theatre in Ontario, the Manitoba Theatre Centre, Winnipeg, and the Chichester Theatre, England.

HOPKINS, John. Born in England. Appointed Director of Music for the A.B.C. after six years as resident conductor of the New Zealand National Symphony Orchestra. Began his musical studies with the cello at the Royal Manchester College of Music. At 24, became conductor of the B.B.C. Northern Orchestra, the youngest conductor of a major British orchestra.

JONES, Marilyn. Born Newcastle, N.S.W. Principal dancer of The Australian Ballet. Has spent nearly half her professional ballet life abroad. Before returning to Australia to join the new company, was ballerina with the International Company of the Marquis de Cuevas and the London Festival Ballet. Has just completed a notable overseas tour with The Australian Ballet.

KAINE, Carmel. Has given violin recitals in Boston, New York, London and Edinburgh, including recitals for the B.B.C. Born in Wagga, N.S.W., and, after a year with the S.A. Symphony Orchestra, went to London in 1956 to study at the Royal Academy of Music. Has won many prizes, including the Academy's Dove Award.

KENNEDY, John, British 'cellist. Came to Australia when 25. Was principal solo 'cellist of the Liverpool Philharmonic Orchestra, the Sydney Symphony Orchestra, the Royal Opera House, Covent Garden, and the Royal Philharmonic Orchestra with Sir Thomas Beecham, all before he was 30. Has played at Edinburgh Festival, at the London Promenade concerts and given many radio recitals. Recently made an F.R.A.M.

KENTNER, Louis. Born in 1905. Received his musical education in Budapest, where he entered the Academy of Music at six, the youngest student to go there. Has had an international career, playing under conductors of the calibre of Walter, Mitropoulos and Klemperer.

KERTESZ, Istvan. Principal conductor of the L.S.O. Born in Budapest and studied at the Franz Liszt Academy. He held a post at the Augsburg Opera House in 1958, later becoming chief conductor and eventually musical director. In 1964, he was appointed musical director of the Cologne Opera House.

KIMBER, Beryl, Tasmanian-born violinist. Studied at the Royal Academy of Music, London, and made her debut in 1950. In Paris, she studied under Georges Enesco, and in Moscow under David Oistrakh. In 1960, made a successful tour of the Soviet Union, and two years later played with the London Philharmonic Orchestra, conducted by Sir Malcolm Sargent.

KOSSOFF, David, British stage, screen and television star. Started work with the Unity Theatre and later joined the B.B.C. Repertory Company. Has starred in many films, including *The Bespoke Overcoat*, *Freud*, and *A Kid for Two Farthings*, and acted in popular TV series including *The Larkins* and *A Little Big Business*.

KRIPS, Henry. Born near Vienna in 1913. After studying at the Vienna Conservatorium, became assistant music director of the Innsbruck Municipal Theatre and was chief conductor at 21. Now conductor of the South Australian Symphony Orchestra. Has made many recordings overseas.

LANG, Harold. Actor, writer, producer, has appeared in many plays, notably the Gielgud-Noguchi *King Lear* and the world premiere of *Hamlet of Stepany Green*. His own productions include *Waiting for Godot*, Ionesco's *The Chairs* and Anouilh's *Antigone*. Lang wrote *Macbeth in Camera* and produced it at the 1964 Festival.

LANGBEIN, Brenton. Leader of Die Kammermusik. Born at Gawler, South Australia, in 1928. Joined the S.A. Symphony Orchestra when 17. Later played with the Sydney Symphony Orchestra. Langbein, leader of the chamber orchestra Collegium Musicum Zurich, is well-known in Europe following his successful recitals with pianist Maureen Jones at the Edinburgh Festival in 1961 and 1962.

LAWRENCE, Bryan. English-born principal dancer with The Australian Ballet. Studied at the Sadler's Wells Theatre School and with the Royal Ballet at Covent Garden. Toured with the company to America and Russia before joining The Australian Ballet in 1964. In 1965 toured with The Australian Ballet on an around-the-world trip, starting at the Commonwealth Festival.

LESKE, Clemens. Born in Melbourne and studied piano for two years at the Paris Conservatoire under Maestro Ciampi, one of the great teachers of Europe. Toured America and Europe in 1958 as a soloist. Is teacher of pianoforte at the Elder Conservatorium. Took

part in the recitals at the 1964 Festival of Arts.

LORD, Roger. Studied at the Royal College of Music. First appointments were with the B.B.C. Midland Orchestra and the London Philharmonic Orchestra, for two years each. Since 1952 has been principal oboist with the L.S.O.

MICHAELIDES, Costis. Founded the Athens Drama Company in 1960 and has toured South Africa, Rhodesia, Ethiopia and Cyprus with it. His production of *Iphigenia in Aulis* won the Premier Award at the Festival of the Theatre of Nations in Paris 1959.

MODERN JAZZ QUARTET. A leading American contemporary jazz group. Has established a unique standard through its introduction of the improvised performance and its welding of virtuoso soloists into an extraordinarily unified ensemble.

NEF, Isabelle, Swiss harpsichord player. Studied the piano at the Geneva Conservatorium of Music and in Paris. Began her concert career at Brussels Festival and has played at Aix-en-Provence Festival in France, Festival of Contemporary Music in Venice and at Taormina Festival in Sicily. First harpsichord player to record all the 48 Preludes and Fugues of Bach.

ODETTA, Negro folk-singer. Born in Birmingham, Alabama, in 1930 and studied as a classical singer as a child. Became interested in folk-music at the age of 19 and made her first public folk-singing appearance at the *Hungry I*. Has sung throughout the world, recorded many albums, made numerous TV appearances and been in films.

O'SHAUGHNESSY, Peter, 41-year-old actor, producer and author of *Mumba Jumba and the Bunyip*, returned to Australia recently after four years in Britain. Has worked with the National Theatre, the Bristol Old Vic, appeared at the Chichester Festival under Sir Laurence Olivier and starred in his one-man show *Diary of a Madman* at the Dublin Theatre Festival and in Australia.

OSTOJA-KOTKOWSKI, Stanislaw. Co-producer of *Sound and Image '66*, originator of *Sound and Image '64*, is a Polish-born artist and theatre designer who came to Australia in 1949. Studied in Germany, France, and Italy, and later at the National Gallery, Victoria. Now lives in Adelaide and has exhibited in all major Australian cities and in London, America and Poland.

PETERS, Dr. J. V. Born in Christchurch, New Zealand, in 1920. Is a graduate of the University of New Zealand, and of the University of Durham, a Fellow of Trinity College, London, and a Fellow of the Royal College of Organists. Although primarily an academic, he is also a composer. In addition, he is a harpsichordist, choral conductor, lecturer and organist. Joined the University of Adelaide in 1954 and is now Senior Lecturer in Music.

REEVES, Gabor (clarinet). Studied in Budapest and in Sydney. Has played principal clarinet with orchestras in Brisbane, Sydney, Melbourne and London, and appeared in concerts and chamber music recitals.

RODRIGUES, Antonio. Brazilian dancer. Born in Rio de Janeiro. Has danced with leading dance companies, including the *Brazilian Folklorique* and *The Katherine Dunham Dancers*. Came to Australia on tour in 1956 and stayed. He is also a sculptor and painter.

SCRIVEN, Peter. Founder of the Marionette Theatre of Australia. In conjunction with the Australian Elizabethan Theatre Trust and the Arts Council of Australia has produced, besides the successful *Tintookies*, *Little Fella Bindi* and *The Magic Pudding*. Has a collection of more than 1,000 puppets.

TAHOUDIN, Peter, Composer of the work *Diversions for Orchestra* and Garth Welch's ballet *Illyria*, was visiting composer at the University of Adelaide for 1965. His compositions include two operas, a number of string and chamber works, music for films and television and an earlier ballet *Pierrot the Wanderer*.

TANCIBUDEK, Jiri (oboe), is a graduate of the Prague Conservatorium and Academy of Music. Was formerly principal oboist of the Czech Philharmonic and Melbourne Symphony Orchestras. Is a member of the staff of the Sydney Conservatorium and has appeared as soloist in Europe, Canada, the U.S., Australia and New Zealand.

TARAS, Tais. Operatic and concert soprano. Came to Australia in 1951. Born in the Ukraine, she studied singing at the Kiev Conservatorium, and later, in Hungary, studied at the Liszt Ferenc Music Academy. She continued her singing career in Munich. During the 1964 Adelaide Festival of Arts Tais Taras played the role Lady Macbeth in the opera production of *Macbeth*.

TASKER, John. Sydney-born director of *The Royal Hunt of the Sun*, is director of the South Australian Theatre Company, formed

THE ADELAIDE FESTIVAL OF ARTS

March 10-26, 1966

PRESIDENT: The Rt. Hon. the Lord Mayor, Mr. J. C. Irwin, O.B.E., E.D., F.R.I.B.A., F.R.A.I.A.

BOARD OF GOVERNORS: Mr. C. J. Glover, F.R.A.I.A., J.P. (Chairman), Councillor Esther Lipman-Cook, M.B.E., J.P. (representing the Adelaide City Council), Mr. E. R. Dawes, C.M.G., Mr. L. M. S. Hargrave, M.C., V.R.D., Sir Edward Hayward, Mr. N. F. Hopkins, Major-General R. N. L. Hopkins, C.B.E., Mr. D. G. McFarling, Mr. B. R. Macklin, F.C.A. (Aust.) (Honorary Secretary-Treasurer), Sir Ewen Waterman, Mr. L. C. Waterman, Mr. R. H. Wreford.

ARTISTIC ADVISERS: Mr. Robert Campbell, visual arts; Professor B. L. D. Coghlan, drama; Mr. John Horner, music.

Administrator	:	Mr. M. R. Lamshed, O.B.E.
Assistant to the Administrator	:	Mr. P. R. D. Bennett
Publicity Officer	:	Mr. B. H. P. Martin
Outdoor Productions Manager	:	Mr. R. J. Tremain

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Designed and edited by John Collins.

* Festival programmes subject to change.

Festival Who's Who

by the Australian Elizabethan Theatre Trust to promote regional drama in S.A. Major productions he has worked on include Patrick White's *The Ham Funeral*, *Season at Sarsaparilla* and *Night on Bald Mountain* (which he produced for the 1964 Festival of Arts). Plays he has produced for the S.A. Theatre Company include *Andorra*, *Private Lives*, *Inadmissible Evidence* and *The Representative*. TE WIATA, Inia, famous Maori singing star, born in Otaki, New Zealand. Studied at the Trinity College of Music. Has played in leading opera houses, including Covent Garden and Sadler's Wells, and has had two roles specially written for him by Benjamin Britten. In addition to recital tours, he has played major roles in films and has made many recordings.

THOMAS, Nancy. English-born contralto, now teacher of singing at the Elder Conservatorium, made frequent appearances in Britain and Europe before coming to Australia in 1962. She sang in Haydn's *Coronation Mass* before the Queen Mother at the King's Lynn Festival, was Benjamin Britten's personal choice for the recorded version of *Let's Make an Opera*, and sang in his *Noyes Fludde* at the Aldeburgh Festival.

TUCKWELL, Barry. Born in Melbourne in 1931 and studied at the Sydney Conservatorium. Worked with the Victorian and Sydney Symphony Orchestras before joining the L.S.O. as principal horn in 1955. Is chairman of the board of directors of the L.S.O. and Horn Professor at the Royal Academy of Music.

VAN PRAAGH, Peggy. Artistic director of The Australian Ballet, has written books about ballet, as well as teaching and producing it. A former member of the Ballet Rambert, she became ballet mistress and assistant director of the Sadler's Wells Company, dance

director of the Edinburgh Festival Ballet, teacher to the Royal Ballet and professor of dance to the International Ballet of the Marquis de Cuevas.

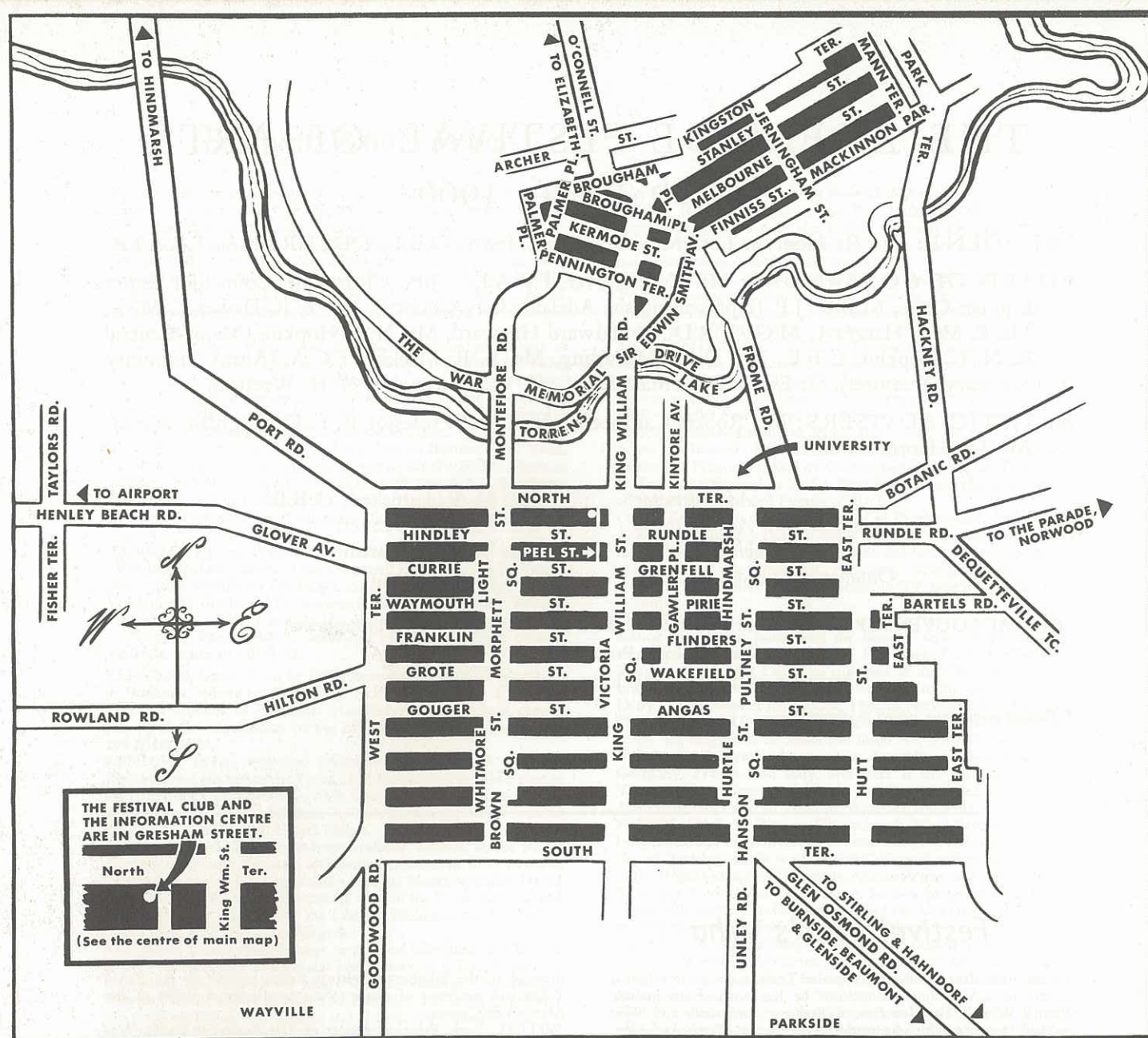
WELCH, Garth. Principal dancer of The Australian Ballet. Was made principal dancer of the Borovansky Ballet in 1956, and at the end of the season was awarded a scholarship to study in Paris and London. He was premier danseur with the Marquis de Cuevas Company and has recently returned from an around-the-world tour with The Australian Ballet.

WHITE, Leslie. Artistic director of the Australian Dance Theatre. Studied ballet at the Royal Ballet School and played leading parts with the company for five years. Has danced opposite Dame Margot Fonteyn. Came to Adelaide in 1959.

WHITEHEAD, James. Born in 1912 at Newchurch, Lancashire. Was a member of the Boyd Neel Orchestra and the Zurich Tonhalle Orchestra. Played at Glyndebourne Festival of Opera and came to Australia in 1959. Is now on the staff of the Elder Conservatorium.

WIGHTMAN, Thomas (bassoon). Was formerly a member of the Melbourne Symphony, Philharmonia, London Symphony and London Chamber Orchestras. Studied at the Royal Academy and the Royal College of Music, London.

WILSON, Angus. Born in England in 1913. Joined the Foreign Office during the war. Took up writing as a hobby while employed as a librarian in the British Museum. Has written many short stories, novels and plays. His better-known works include *Anglo-Saxon Attitudes*, *A Bit off the Map*, *The Middle Age of Mrs. Eliot* and *The Old Men at the Zoo*.



GUIDE TO FESTIVAL VENUES

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 ADELAIDE TEACHERS COLLEGE THEATRE, Kintore Avenue
 ARTS THEATRE, Angas Street
 ARKABA, Glen Osmond road, Glen Osmond
 ARCHER STREET GALLERY, Archer Street, North Adelaide
 AUSTRALIA HALL, Angas Street
 BATTARBEE CENTRALIAN ARTS, 370 Greenhill Road, Glenside
 BONYTHON ART GALLERY, Jerningham Street, North Adelaide
 BONYTHON HALL, North Terrace
 C.A.S. GALLERY, Porter Street, Parkside
 CENTENNIAL HALL, Goodwood Road, Wayville
 COX-FOYS, Rundle Street
 C.W.A., Dequetteville Terrace, Kent Town
 DAVID JONES GALLERY, Rundle Street
 DON PEDRO GALLERY, Stirling East
 ECLIPSE MOTORS PTY. LTD., Franklin Street
 ELDER HALL, North Terrace
 ELDER PARK, King William Road

ELECTRICITY TRUST OF S.A., Rundle Street
 FESTIVAL CLUB (S.A. Hotel), Gresham Street
 FREEMASONS HALL, North Terrace
 HER MAJESTY'S THEATRE, Grote Street
 HAHNDORF GALLERY, Hahndorf
 HINDMARSH TOWN HALL, Milner Street, Hindmarsh
 HOLY TRINITY CHURCH HALL, North Terrace
 HOOPERS LTD, Hindley Street
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 MEAD HALL, Flinders Street
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 MERCEDES HOUSE, Flinders Street
 MILLER ANDERSON, Hindley Street
 MYER EMPORIUM, Rundle Street
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 NORWOOD TOWN HALL, Parade, Norwood
 NORTH ADELAIDE GALLERIES, Melbourne Street, North Adelaide
 OSBORNE GALLERY, Peel Street

PENNINGTON HALL, Pennington Terrace
 PICCADILLY THEATRE, O'Connell Street, North Adelaide
 PRINCE ALFRED COLLEGE HALL, Dequetteville Terrace, Kent Town
 PRINCE HENRY GARDENS, North Terrace
 QANTAS GALLERY, North Terrace
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 SHERIDAN THEATRE, Mackinnon Parade, North Adelaide
 ST. DAVID'S CHURCH HALL, Glynburn Road, Burnside
 S.A. MUSEUM, North Terrace
 SCHOOL OF ART, Stanley Street, North Adelaide
 SHEDLEY THEATRE, Elizabeth
 THEATRE '62, Rowland Road, Hilton
 UKRAINIAN COMMUNITY HALL, 66 Ormond Street, Hindmarsh
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