



when people say i'm in my prime I

always think of explosion

telstra adelai de festival

3-19 march 200



Government of South Australia



welcome...

The South Australian Government is proud to support the Telstra Adelaide Festival 2000, Adelaide's twenty-first Festival of Arts and the first of the new millennium, which promises a genuine adventure in contemporary art.

We welcome you, and hope you thoroughly enjoy the wonderful cultural feast that only Adelaide can provide.

Diana Laidlaw MLC
Minister for the Arts

to a bold look at the contemporary arts of a new era. The Telstra Adelaide Festival 2000 invites you to embrace the spirit of creativity, to celebrate the new and investigate the paths taken to arrive at the new. Many of these paths are well travelled, as artists look to ancient themes for inspiration. Yet it is a celebration of first performances, new international collaborations and artists from every continent creating work for this moment. It is a riskier move than ever before but offers you the opportunity to allow that beautiful thing, human curiosity, off its leash so you can demonstrate your faith in the art and ideas of the present. And what better year to do it?

I hope I see you there.

Robyn Archer
Artistic Director

“Were I to choose an auspicious image for the new millennium, I would choose that one: the sudden agile leap of the poet-philosopher who raises himself above the weight of the world, showing that with all his gravity, he has the sense of lightness and that what many consider to be the vitality of the times – noisy, aggressive, revving and roaring – belongs to the realm of death, like a cemetery for rusty old cars.”

Italo Calvino



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see inside back cover for calendar
and booking details

telstra adelaide festival
3-19 march 2000



Telstra



festival Openings

March 3, 2000



Australian Aboriginal Cultures Gallery

On Friday March 3 2000 we celebrate Australian Aboriginal culture. The festivities begin with the official opening of the new Australian Aboriginal Cultures Gallery at the South Australian Museum. From Saturday March 4 the public will for the first time have a glimpse of the extent of this extraordinary collection.

Beyond The Pale: the 2000 Adelaide Biennial

Right next door in the Art Gallery of South Australia will be the official opening of Beyond The Pale: the 2000 Adelaide Biennial. Curated by Brenda L Croft, this exhibition is devoted to the contemporary visual art practices of Indigenous Australians. There has been nothing like it for a very long time and it will sit in a complex and intimate relationship with the ancient picture emerging from the Museum (page 56).

At 6.30pm **Ochre and Dust**, the first of many Aboriginal performances, opens in the Art Gallery Auditorium. Having come down the track from Mutit-Julu and Ernabella, Aboriginal storytellers under the direction of Aku Kadogo will speak, dance and sing about their lands within an installation by Aboriginal artist Fiona Foley (page 23).

FREE Opening Concert at Elder Park March 3, 7.30 - 10.30pm

Then we head to Elder Park for the **FREE** opening concert at 7.30pm. First a greeting by the Kaurna people, the original custodians of the land on which we make our Festival. Then a superb opening concert featuring **Warumpi Band, Onslaught, Cool Heat Urban Beat, Kaha, Vika and Linda Bull**. Heading the concert will be the ever popular South Australian-born singer songwriter **Paul Kelly and his band**.

The concert will end with a special 'altogether now' welcome to new South Australians born between January 1 and the opening of the Festival. Now that should be something to see. Happy Festival!



Paul Kelly

(If you would like your newborn to take part, please call 8216 4444 or email afa@adelaidefestival.net.au).

Greenaway screen works retrospective

Palace Nova Eastend Cinemas presents an inspiring companion to the operatic experience: a unique collection of Greenaway on the big screen, with special timings to accommodate your busy Festival program.

- March 5 6pm A Zed and Two Noughts (1986 - 112 mins)
March 5 8.30pm Shorts program: A Walk through H, Vertical Features
Remake, Dear Phone, H is for House, Intervals,
Water Wrackets and Windows (total 136 mins)
March 6 6pm Peter Greenaway introduces The Draughtsman's Contract
(1982 - 108 mins) with Q & A following the film
The Falls (1980 - 185mins)
March 7 6pm The Cook, the Thief, his Wife and her Lover (1989 - 120mins)
March 8 6pm Prospero's Books (1991- 123mins)
March 9 6pm The Pillow Book (1996- 123mins)
March 10 6pm The Draughtsman's Contract (1982 - 108 mins)
March 11 6pm The Baby of Macon (1993 - 118mins)
March 12 6pm Shorts program: (See March 5 above for program)
March 13 6pm Prospero's Books (1991- 123mins)
March 14 6pm A Zed and Two Noughts (1986 - 112 mins)
March 16 6pm The Falls (1980 - 185mins)
March 17 6pm The Cook, the Thief, his Wife and her Lover (1989 - 120mins)
March 18 6pm

VENUE | Palace Nova Eastend Cinemas
TICKETS | Greenaway Talk Session \$15 Friends \$12 SPU \$10
Regular Sessions \$11 Members/Friends \$9.50 SPU \$8
Also available at the door

Greenaway in Camera

A program of short film and video works by distinguished director and special Festival guest, Peter Greenaway. This unique program of rarely screened works, curated by the Media Resource Centre and drawing upon the broader Festival theme of "the old from the new", will be introduced by Greenaway. Limited seating - book early.

VENUE | Mercury Cinema
DATE | March 7 at 6pm
TICKETS | \$15 Friends \$12 SPU \$10
Also available at the door



Left, Helen Mirren as Catharina Bolnes, from *A Zed and Two Noughts* (1986)

Right, Vermeer
Girl with a red hat (detail)
National Gallery of Washington DC (Andrew W Mellon collection)

writing to



The Telstra Adelaide Festival 2000 and the State Opera of South Australia present The Netherlands Opera production of

NEW
WORK

Vermeer

Premiering in Amsterdam in December 1999, a new opera by Louis Andriessen and Peter Greenaway opens the Telstra Adelaide Festival 2000 with a special Thursday March 2 performance.

Andriessen is increasingly recognised as one of the foremost composers of the late twentieth century. His brassy, highly energised scores are penetrating, entertaining and yet at times surprisingly serene. His music will embrace Greenaway's extraordinary scenario which contrasts the calm beauty of domestic scenes, as pictured in Vermeer's masterpieces of women reading and writing letters, with the destructive forces of a world at war with itself. A visually spectacular production with a surprising perspective on the forces at work as a new millennium dawns.

Music – Louis Andriessen
Libretto – Peter Greenaway
Directors – Peter Greenaway & Saskia Boddeke
Conductor – Reinbert de Leeuw
with the Adelaide Symphony Orchestra

Soloists
Saskia de Vries – Barbara Hannigan (soprano)
Catharina Bolnes – Susan Narucki (soprano)
Maria Thins – Susan Bickley (mezzo)

EXCLUSIVE TO ADELAIDE

COMPANY de Nederlandse Opera (Holland)
VENUE Festival Theatre
DATES March 2, 4, 5, 7 at 8pm
TICKETS A Reserve \$105 Friends \$89 SPU \$74
B Reserve \$89 Friends \$74 SPU \$67
C Reserve \$74 Friends \$67 SPU \$60
DURATION 1 hour 40 mins (no interval)

DURATION
PRINCIPAL
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SouthAustralia
Relax. Indulge. Discover. Enjoy.

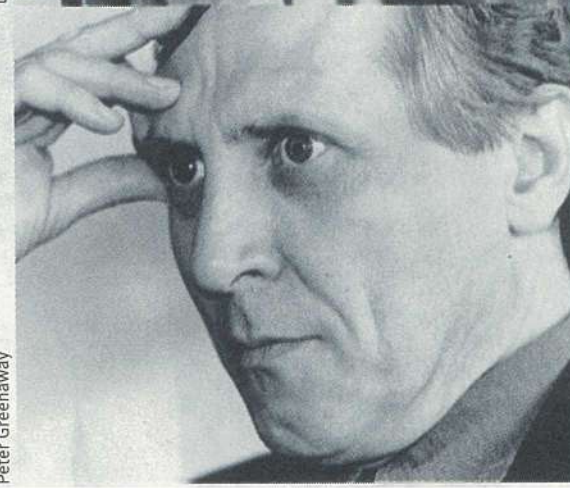
ARTSA

The Telstra Adelaide Festival 2000 gratefully acknowledges the support of the Adelaide Symphony Orchestra and the Adelaide Festival Centre Trust, the Netherlands/HGIS Culture Fund (the Dutch program for international cultural relations under the patronage of both the Ministry of Foreign Affairs and the Ministry of Education, Culture and Science) and The Netherlands Funds for the Performing Arts.

Vermeer.
Lady Writing a Letter with her Maid (detail)
Canvas, 71.1 x 58.4 cm
National Gallery of Ireland, Dublin (Beit collection)



Louis Andriessen



Peter Greenaway

spectacular streetscape streetwise musical theatre company never before see

NEW
WORK



outside japan – ishinha presents

a jan jan opera

mizumachi

[the water city]

- once upon a time in osaka

NEW WORK

Each year somewhere in an industrial wasteland in Osaka, Yukichi Matsumoto and his young team build an open air theatre, a set out of recycled materials, and make a show.

Theirs is total dedication - they sleep in the structure while they make the show, they all contribute to the building, and what results is a massive and intricate setting for an urban fantasy played in Jan Jan Opera style. You don't have to speak Japanese: the songs are in a syllabic gibberish to a musical accompaniment of ultra-funk.

In trying to describe the kinds of sets they construct it's best to think along the lines of Blade Runner, but made out of junk. You can be assured of fast action, crazy singing and dancing, a cast of 42 on stage, hawker food to eat on the way in, great music, and a real buzz in visual experience.

Ishinha has created this new show especially for the Telstra Adelaide Festival 2000. It plays throughout the Festival to give everyone a chance to see this high-energy work, truly representative of that very seductive wilder side of contemporary urban Japanese culture.

WORLD PREMIERE EXCLUSIVE TO ADELAIDE

COMPANY	Ishinha (Japan)
VENUE	Torrens Parade Ground
PREVIEWS	March 1, 2 at 8pm
TICKETS	Gen Admin \$35 Friends \$30 SPU \$18
DATES	March 4-8, 10-15, 17 at 8pm
TICKETS	Gen Admin \$45 Friends \$38 SPU \$25
SPONSORS	



Yukichi Matsumoto



Agency for Cultural Affairs of Japan



The Japan Foundation

THE SAISON FOUNDATION

DANCE

Here is a very cool duel - TAP versus HIP HOP - between a group of the hottest coolest African-American street dancers and their musical stage counterparts. A combination of urban poetics, a solid musical groove and heart-thumping dance will keep you jumping for hours after the show.

These are the arts and sentiments from contemporary American cities. The messages are tough and uncompromising and their choice of a way to communicate them is through music and dance and poetry - this is art as survival and it comes with the power of that commitment. You will go away with a heart full of music and rhythm, you will be in awe of their skills in popular dance forms, but you also take away a very real impression of the energies and concerns of young Americans at the start of the 21st century.

“...wall-to-wall dance; mostly fast, mainly furious and delivered by a supremely gifted cast ... to incendiary effect.”

The Scotsman

jazz tap/hip hop

cool heat urban beat

Rennie Harris PureMovement
Herbin “Tamango” Van Cayseele/Urban Tap

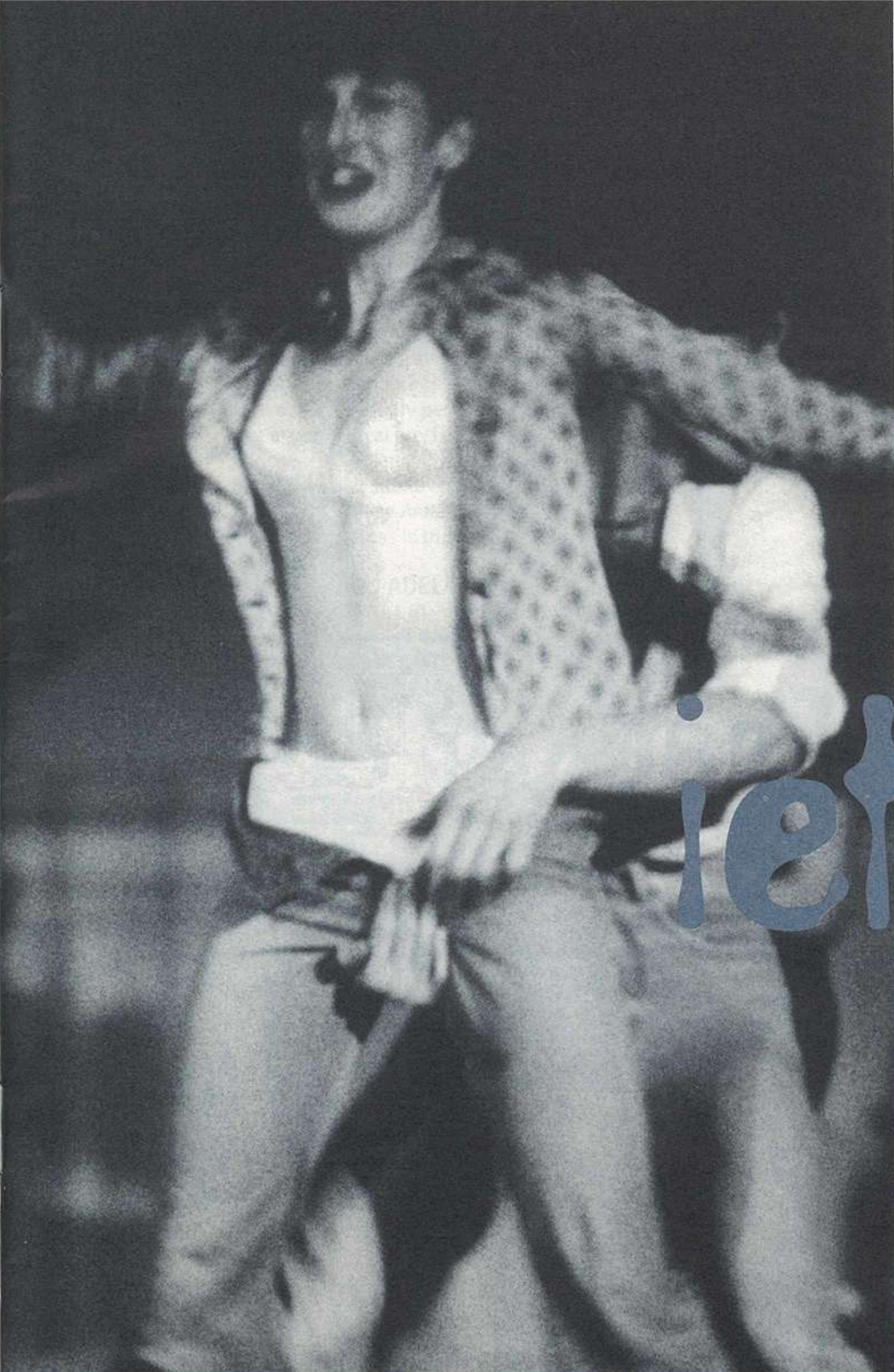
COMPANY	Cool Heat Urban Beat (USA)
VENUE	Her Majesty's Theatre
PREVIEWS	February 29, March 1,2 at 7pm
TICKETS	\$35 Friends \$30 SPU \$18
DATES	March 3 at 10.30pm, March 4, 5, 11 at 5pm, March 7, 8, 9, 12 at 7pm, March 4, 10, 11 at 9pm
TICKETS	\$45 Friends \$38 SPU \$25
DURATION	1 hour 25 mins (no interval)
SPONSORS	

THE BOX SET
\$15 TIX
SEE PG 60

The Advertiser **ten** **SAFM**
97.1 FM

Adrian Bohm, Tim Woods & Arts Projects Australia in association with Glynis Henderson Productions present a Jeremy Alliger/Dance Umbrella, Boston Production





Les Ballets C de la B/Ensemble Explorations
Director – Alain Platel
Musical Director – Roel Dieltiens



A tribute to Bach in his 250th anniversary year

Another first in a Festival of many firsts, we invite an international company to two successive festivals. Even now Adelaide Festival audiences all over Australia are still talking about the moving experience of *La Tristeza Complice* in 1998 - the characters from the wrong side of the tracks, the juxtaposition of Purcell on 12 accordions, the dangerous dance. It is hard to think of another artist who so accurately paints on stage the heartbreaking picture of 'les miserables' of today, and the new show by Alain Platel was a perfect fit for this program. Set on top of an inner city apartment block on a gritty summer's day, this mixed bunch of sometimes crazed, sometimes forlorn, often perfectly ordinary flat-dwellers come to the top of the building for respite. They talk, they party, the invariable conflicts arise, there's danger in the air.

At the same time this work is Platel's tribute to Bach in his 250th anniversary year. Cellist Roel Dieltiens leads the Ensemble and three superb singers to give us the very core of Bach's brilliance. The enduring humanity of this music seems to be brought even closer to us in the context of a disturbing and beautiful portrait of the realities of urban existence.

sold out in '98 Les Ballets C de la B return with...

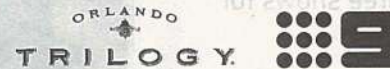
Dieltiens op Bach

[Something on Bach]

EXCLUSIVE TO ADELAIDE

COMPANY	Les Ballets C de la B (Belgium)
VENUE	Festival Theatre
DATES	March 10, 11 & 13 at 8pm, March 12 at 2pm
TICKETS	A Reserve \$55 Friends \$47 SPU \$39 B Reserve \$47 Friends \$40 SPU \$35 C Reserve \$40 Friends \$34 SPU \$29
DURATION	1 hour 35 mins (no interval)

SPONSORS



Supported by Department of Culture of the Flemish Community, Provincial Council of East Flanders, The City of Ghent and The National Lottery



Alain Platel

DANCE

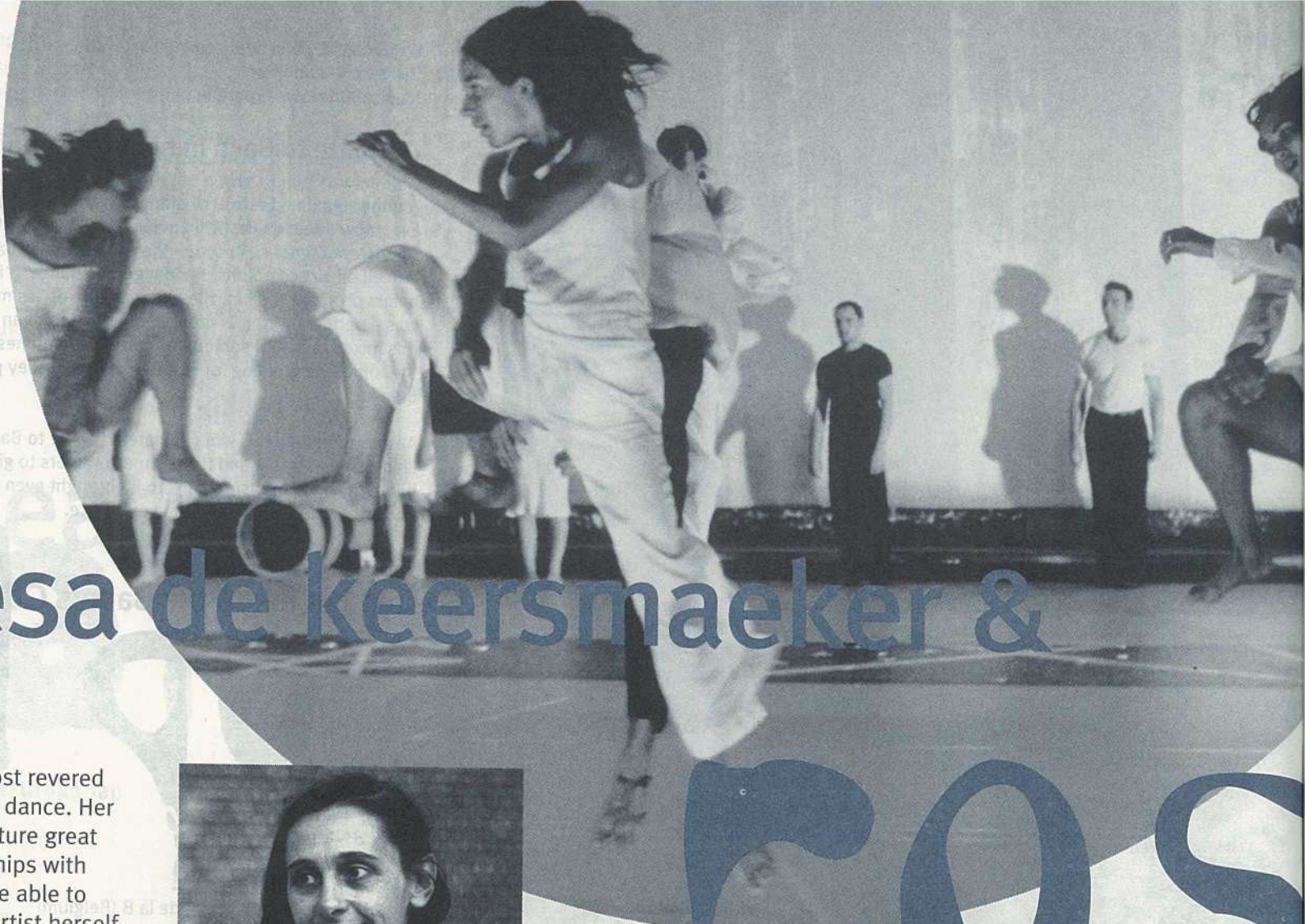
exclusive
to adelaide

anne teresa de keersmaecker &

Anne Teresa De Keersmaecker is one of the most revered choreographers in the world of contemporary dance. Her school in Brussels is a centre to train and nurture great dancers, but it also fosters intimate relationships with music, drama and text. We are privileged to be able to present, through the great generosity of the artist herself, a brilliant picture of the achievement of her company. You will see connections between De Keersmaecker's first encounter with the music of Steve Reich and the most recent. In addition her latest creation offers insight into the new territory she is treading. See all three shows for the ride of a lifetime.



ROS



fase [Phase]

One and a half hours, four 'phases', two dancers and every second counts. *Fase* was created seventeen years ago and is rarely performed. The choreographer herself performs together with Michèle Anne De Mey and here we see the seeds of all the choreography to follow. There is only one performance, one opportunity to see this legendary performer.

The mathematical precision of her choreography, and her special relationship with music is awesome. The appreciation of subtle changes in Reich's serialism is miraculous. To see Anne Teresa and Michèle Anne execute the moves is truly memorable.

EXCLUSIVE TO ADELAIDE

COMPANY	Rosas (Belgium)
VENUE	Festival Theatre
DATE	March 14 at 8.30pm
TICKETS	A Reserve \$40 Friends \$34 SPU \$28 B Reserve \$34 Friends \$29 SPU \$25 C Reserve \$29 Friends \$25 SPU \$21

DURATION 1 hour 30 mins (no interval)

SPONSORS



drumming

The complete work by Reich is interpreted by the Rosas company without parallel in terms of skill, intelligence and commitment. *Drumming* was created in 1998 and offers an immersive intense experience in pure dance: inspirational solos, apparently random spatial arrangements which suddenly fall into place amongst the music's serial patterning, split second timing, ultra-energy and ultimate grace. It hurtles through to the last moment, taking you as an absorbing novel might to the sudden unexpected coup de grace. At break-neck speed this is also movingly elegant dance.

EXCLUSIVE TO ADELAIDE

COMPANY	Rosas (Belgium)
VENUE	Festival Theatre
DATES	March 15 at 8pm, March 16 at 5pm
TICKETS	A Reserve \$55 Friends \$47 SPU \$39 B Reserve \$47 Friends \$40 SPU \$35 C Reserve \$40 Friends \$34 SPU \$29

DURATION 1 hour (no interval)

SPONSORS



i said i

The latest work is the second major collaboration with Jolente De Keersmaeker, sister of Anne Teresa and member of the theatre collective STAN. Here we see the dancers take on text in a highly personalised way. Now they must not only give their all to the dance but offer their personalities, whole chunks of themselves, in an extremely tough work based around the Austrian playwright Peter Handke's 1966 work *Selbstbeziehung* (Self-accusation). *I said I* features live music with members of the contemporary music ensemble ICTUS who play Brahms, Zimmerman, Webern, Saariaho, Berio and Aka Moon, plus superb scratch artist dj Grazzhoppa and breathtaking sax improviser Fabrizio Cassol.

Our advice is to rest beforehand and eat well in advance. Come with energy and patience: forget it is one of the greatest dance companies in the world, be open to anything. This is two and a half hours without a break - when you eventually hit the Brahms piano trio No 1, you find yourself thinking about just where this work has taken you - maybe to the very heart of a burgeoning century.

EXCLUSIVE TO ADELAIDE

COMPANY	Rosas (Belgium)
VENUE	Festival Theatre
DATES	March 17 at 8pm, March 18 at 5pm
TICKETS	A Reserve \$55 Friends \$47 SPU \$39 B Reserve \$47 Friends \$40 SPU \$35 C Reserve \$40 Friends \$34 SPU \$29

DURATION 2 hours 30 mins (no interval)

SPONSORS



Rosas is supported by The Ministry of the Flemish Community-Administration for the Arts and the National Lottery.

DANCE



as

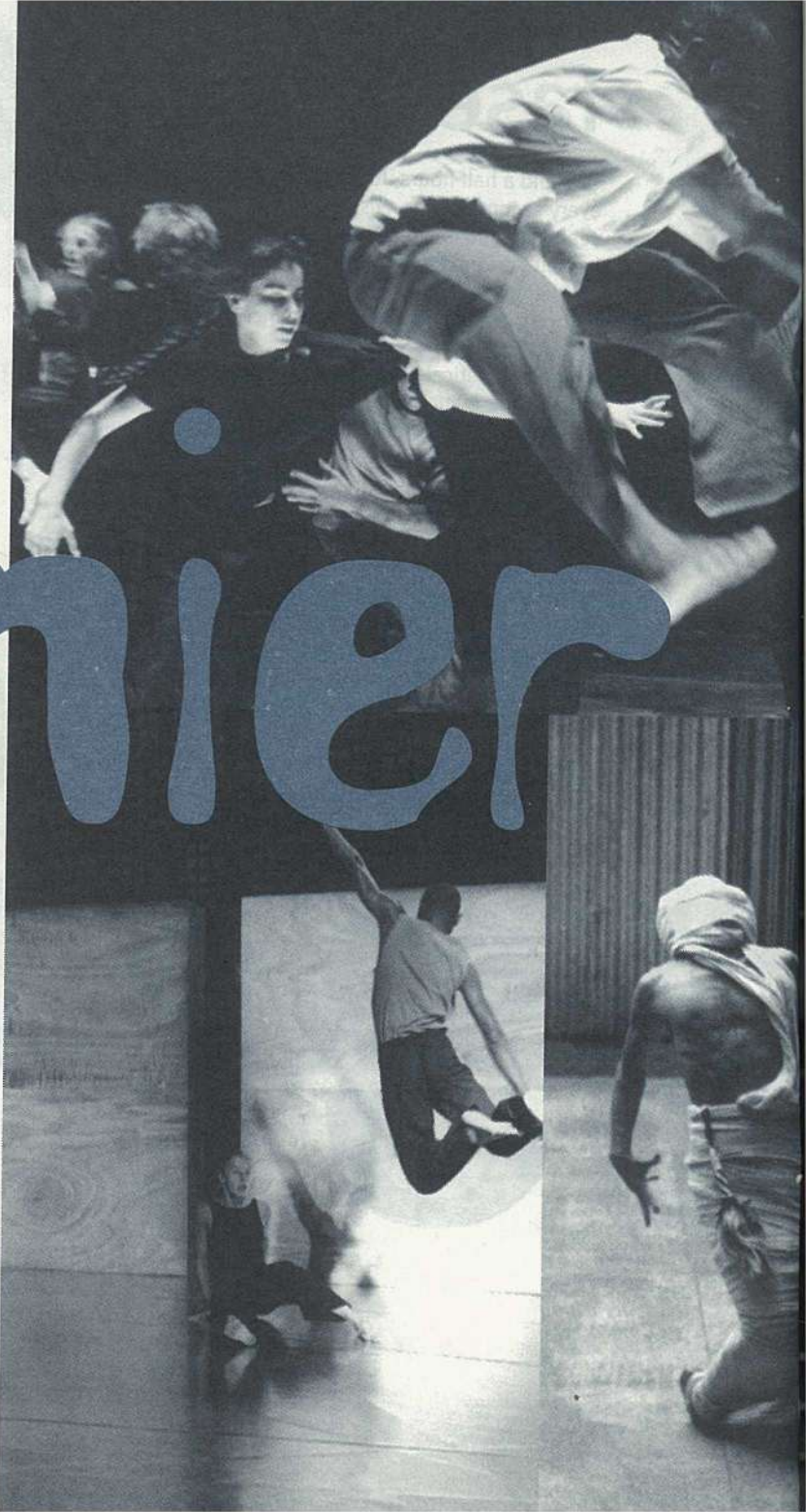
exclusive
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mathilde monnier



We find ourselves with a glorious hat-trick in the 2000 dance program as we welcome two works by French choreographer, Mathilde Monnier. She is the artistic director of the Centre Chorégraphique National in the southern French town of Montpellier, host to France's most important contemporary dance festival. In these two works we have the opportunity once again, as with Platel and De Keersmaeker, to witness the development of the choreographer's work over a period of years.

Mathilde Monnier was recently awarded the Grand Prix National des Arts du Spectacle Vivant 99, the national award for the performing arts, by the French Arts Ministry. As part of her collaboration with the Telstra Adelaide Festival 2000 she will conduct masterclasses in Adelaide and invite a select group of young Australian dancers to study with her in Montpellier.



les lieux de là [Places over There]

Choreographer – Mathilde Monnier
 Music – Heiner Goebbels
 Solo guitar – Alexandre Meyer

Developed over the last two years, this work is in three parts, the third of which will only be completed late in 1999 and will feature a rare solo danced by Mathilde Monnier herself.

Like *Pour Antigone*, *Les Lieux de Là* features live music, in this case written by Heiner Goebbels (whose *Black on White* was such a hit in the last Festival) and played by guitarist Alexandre Meyer. As in *Pour Antigone* Mathilde Monnier is exploring notions of community and "the other", but *Les Lieux de Là* plays out in an urban context and explores in her familiar tough choreography the fragility with which humans bond and separate. An absorbing, spare, raw and utterly contemporary work by one of France's national living treasures.

pour antigone

Choreographer – Mathilde Monnier
 Music – Zani Diabaté and Christophe Séchet
 Percussion – by Zani Diabaté

This exquisite work was made seven years ago and represents the first contact of Mathilde Monnier with African performance and styles. It is a strong fusion in which one has the sense that a real collaboration occurred - that Monnier took every bit as much from the dancers from Burkina Faso as they took from her. In an elegant, simple and functional set by Annie Tolleter, the work also features dance, song and music from Mali, including a special treat in the performance of one of that country's most famous percussionists. Opening the season of reworked classics in the Playhouse, this is a must for dance fans and for anyone interested in seeing how a successful first contact can have a permanent impact on the future of a company.

EXCLUSIVE TO ADELAIDE

COMPANY Compagnie Mathilde Monnier (France)
 VENUE Union Hall
 DATES March 9 at 8pm,
 March 10, 11, 12 at 6pm
 TICKETS \$45 Friends \$38 SPU \$32
 DURATION 1 hour 30 mins (no interval)
 SPONSORS



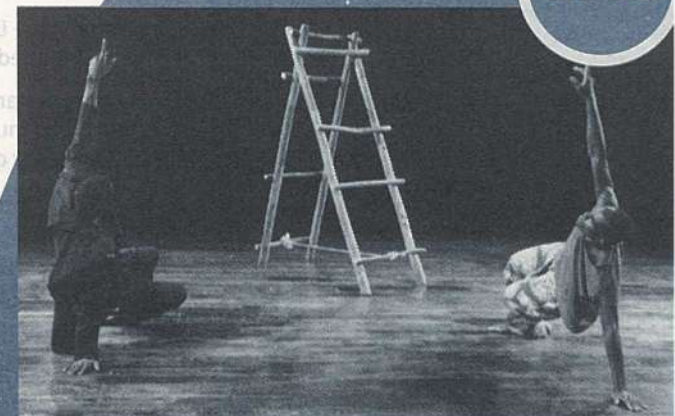
A co-production of the Telstra Adelaide Festival 2000 and Centre Chorégraphique National de Montpellier Languedoc-Roussillon, Théâtre de la Ville Paris, Festival Montpellier Danse, Maison de la Culture d'Amiens, with the support of the Association Française d'Action Artistique

EXCLUSIVE TO ADELAIDE

COMPANY Compagnie Mathilde Monnier (France)
 VENUE Optima Playhouse
 DATES March 3 at 7pm, March 4, 6 at 9.30pm,
 March 5 at 5pm
 TICKETS A Reserve \$48 Friends \$41 SPU \$35
 B Reserve \$41 Friends \$35 SPU \$30
 DURATION 1 hour 10 mins (no interval)
 SPONSORS



Centre National Dramatique Chorégraphique le Quartz de Brest, Association de Hexe, MPM International, Montpellier Danse 93, tndi-Châteauvallon, Théâtre de la ville-Paris, Carré Saint-Vincent, Centre Chorégraphique National d'Orléans, with the support of the Association



le siècle des fous [The Century of Fools]

Choreographer – Salia Sanou and Seydou Boro

Since Mathilde Monnier's first contact with African dancers Salia Sanou and Seydou Boro from Burkina Faso they have become permanent members of the company. Here they present their own duo show in which simple themes with minimal staging are played out by these two exceptional dancers. This is an opportunity to see a unique style of contemporary dance which has evolved from traditional African movement.

EXCLUSIVE TO ADELAIDE

COMPANY Salia Ni Seydou (France)
 VENUE Space Theatre
 DATE March 7 at 10pm
 TICKETS Gen Admin \$30 Friends \$26 SPU \$22
 DURATION 45 mins (no interval)
 SUPPORTED BY

A production of the Company Salia Ni Seydou and the Centre Chorégraphique National de Montpellier Languedoc-Roussillon with the support of the Association Française d'Action Artistique, the Centre de Recherche et d'échanges dramatiques de Ouagadougou (CREDO), Ministère des Affaires Etrangères, France

DANCE



divining

Choreographer – Leigh Warren
Piano – Simon Tedeschi

One of the outstanding features of Leigh Warren's work is his use of live music. The music for *Divining* is by Scriabin played by Australia's rising young star of piano, Simon Tedeschi.

'Scriabin's pieces exude sensuality, they glisten in the dark, beguiling the listener and daring the choreographer to surrender all defences. Simon's instinctive and dangerous approach to playing Scriabin makes him the perfect dancing partner.'

Leigh Warren

WORLD PREMIERE

COMPANY	Leigh Warren and Dancers (Adelaide)
VENUE	Norwood Concert Hall
PREVIEW	March 1 at 8pm
DATES	March 2, 3 at 6pm, 4 at 1pm & 5pm, 5 at 3pm
TICKETS	Gen Admin Stalls \$30 Friends \$26 SPU \$21 Balcony \$26 Friends \$22 SPU \$18
DURATION	1 hour (no interval)



birdbrain

Under the new Artistic Directorship of Garry Stewart, the Australian Dance Theatre presents *birdbrain* - a bizarre deconstruction of *Swan Lake*. To that icon of classical ballet, Stewart applies his trademark style of high octane choreography fusing contemporary dance with gymnastics, classical ballet, breakdance and contortionism. *birdbrain* takes flight with a company of power-packed dancers, full blast electronic music and fantastic video art.

WORLD PREMIERE

COMPANY	Australian Dance Theatre (Adelaide)
VENUE	Balcony Theatre, 120 Gouger St Adelaide
PREVIEWS	February 29, March 1 at 7.45pm
DATES	March 2-4, March 7-11 at 7.45pm March 13-18 at 6pm
TICKETS	Gen Admin \$25 Friends \$21 SPU \$18
DURATION	1 hour (no interval)



...as precise and inexorable as a sewing machine needle and as evocative as a dream.
The New York Times

heavy and robbery waitress on bail

Adelaide born Lucy Guerin returns to her hometown riding a wave of phenomenal success. She has made a work for Mikhail Baryshnikov's company White Oak Project, and her star is very much on the rise all over the world. The two works we see are the gut-wrenching, body-blasting *Heavy* featuring four dancers plus live music mix by dj Jad McAdam, and *Robbery Waitress on Bail*, inspired by the blood and guts tabloids and danced by Lucy Guerin and Ros Warby.

COMPANY	Lucy Guerin Company (Melbourne)
VENUE	Space Theatre
DATES	March 3-6 at 10pm
TICKETS	Gen Admin \$30 Friends \$26 SPU \$22
DURATION	1 hour 40 mins (including interval)



the telstra adelaide festival
2000 and new moves
International present

new moves australia

a choreographic laboratory

As a response to the current lack of opportunity in Australia for alternative and emerging choreographers to meet and develop their work in a nurturing context, freed from the burdens of company structure and bums-on-seats economics, the Telstra Adelaide Festival 2000 for the first time collaborates with Glasgow's New Moves and its noted curator Nikki Milican. She has chosen seven choreographic talents from across Australia - Elizabeth Cameron Dalman, Danielle Micich, Arun Munoz, Tuula Roppola, Brian Lucas, Rosalind Crisp and John Utans, to come together for two weeks in Adelaide with six talents from the New Moves International Choreographic Core, mentored by Tedd Senmon Robinson.

After the Adelaide residency all the choreographers will travel to Glasgow for a further two weeks as part of the New Moves (new territories) Festival, Glasgow. The public drop-in sessions offer a great opportunity to see where the independent spirit in dance is going. We hope that this collaboration acts as a catalyst to create a permanent environment in Australia for the development of contemporary dance.

EXCLUSIVE TO ADELAIDE

COMPANY New Moves International (Scotland)
VENUE ADT Studios, 120 Gouger St Adelaide
DATES March 9, 10 at 2.30pm
TICKETS Free
DURATION 3 hours
SPONSORS



ANSETT AUSTRALIA



The Telstra Adelaide Festival 2000 acknowledges the support of the



más distinguidas

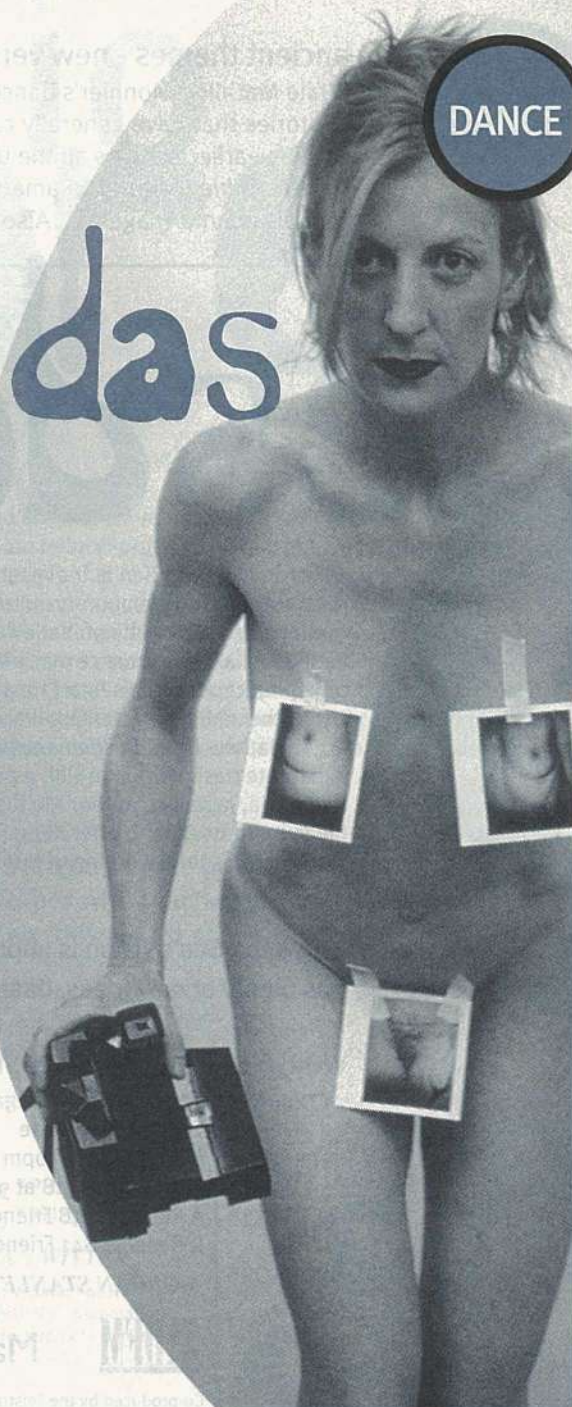
[Most Distinguished Pieces]

Maria Ribot is a tall pale Spanish performance artist now living in London. She recently won the prestigious Le Prix de la critique MIMOS 99 Perigueux. Her hair changes bright colour frequently, as do her clothes when she wears any, which is not often. Her work is offered in small, dry, very funny episodes after each of which she has a tendency literally to throw away the props. This is performance at the height of intelligence, wit and belly laughs. Each piece is offered for sale and la ribot will create 100 pieces in her lifetime, each to be purchased by a 'distinguished owner'. If you need a clue, think of Almodovar, then triple the madness factor. It's a fabulously liberating way to spend an hour of your life.

EXCLUSIVE TO ADELAIDE

COMPANY	la ribot (Spain)
VENUE	Space Theatre
DATES	March 8-11 at 7pm, March 10 at 10pm
TICKETS	Gen Admin \$25 Friends \$21 SPU \$18
DURATION	1 hour (no interval)

DANCE



ancient themes - new versions - in the optima playhouse throughout the festival

While Mathilde Monnier's dance *Pour Antigone* opens the season, it is followed by two adaptations of stories that have generally come to us through Shakespeare, though he too was adapting various earlier sources all the time. Other classics in this Festival include *Odyssey* (page 46), *The Ecstatic Bible* (page 17), *Ramayana* (in *The Theft of Sita* page 27), *Giulio Cesare* (page 16) and Dante's *Inferno* (page 28). Also see page 59!

desdemona

Director Ong Keng Sen is the most important theatrical creator to have emerged from Singapore's relatively brief contemporary cultural period. Articulate and experimental, his work ranges from formal stage to street installation and more recently he has been forging collaborations between various Asian performance disciplines. His *Lear* has been an international success and now he embarks on a project dear to his heart for some years - the story of jealousy and power for which Shakespeare chose the male character Othello as the pivot. Working closely with the Perth-based installation/video artist Mathew Ngui, *Desdemona* is a collaboration between theatre and visual arts. It features Adelaide expatriate designer Justin Hill, a puppeteer from Myanmar, musicians from Korea, a dancer from Indonesia, Japanese author Rio Kishida, and a Kathakali actress performing as Othello. We have great pleasure to be able to offer Keng Sen a fine stage and a grand occasion for his highly inventive and startlingly visual reworking of this timeless drama.

“Ong Keng Sen's vision is impressive and uplifting... a potent symbol that Asia still has plenty of new ideas, based on traditional skills.”

Sunday Morning Post, Hong Kong

WORLD PREMIERE – EXCLUSIVE TO ADELAIDE

COMPANY	TheatreWorks (Singapore)
VENUE	Optima Playhouse
PREVIEW	March 15 at 9.30pm
DATES	March 16, 17, 18 at 9.30pm, March 18 at 2pm
TICKETS	A Reserve \$48 Friends \$41 SPU \$35 B Reserve \$41 Friends \$35 SPU \$30

SPONSORS

MORGAN STANLEY DEAN WITTER



Co-produced by the Telstra Adelaide Festival 2000, Singapore Arts Festival and TheatreWorks (Singapore) Ltd. Assisted by the Arts Fund Committee (Singapore)





giulio cesare

Director – Romeo Castellucci

Working from texts by Shakespeare and original Latin sources including Tacitus, Cicero and Caesar himself, Italian director Romeo Castellucci presents a view of Julius Caesar unlike any you will have experienced before. Societas Raffaello Sanzio has recently emerged as a major creative theatrical force in Europe. In earlier productions of *Oresteia* and *Hamlet* it became obvious that the rendering of classic tales in Castellucci's hands, while revolutionary and controversial, made these stories clearer, more compelling and more moving than ever before. Working from a small town in Italy, Castellucci often uses local non-actors for these performances, and the company also runs workshops and productions for children. The results of the adult works are gripping and shocking, but at the same time artful in dealing with raw emotion and big themes.

“The main power outlined by this staging is the power of rhetoric. I look at rhetoric as to a hard mother who teaches me the art of theatre. Power appears as such only when dressed up as word.”

Romeo Castellucci



COMPANY Societas Raffaello Sanzio (Italy)
VENUE Optima Playhouse
DATES March 9-12 at 9.30pm
TICKETS A Reserve \$48 Friends \$41 SPU \$35
B Reserve \$41 Friends \$35 SPU \$30

SPONSORS **MORGAN STANLEY DEAN WITTER**

Supported by Wiener Festwochen Vienna; Kunsten Festival Des Arts '98 Bruxelles. With the co-operation of Bonci Theatre-Cesena and "Ministero per i Beni e le Attività culturali"



Howard Barker, one of the most powerful and controversial contemporary playwrights in the English language, offers the world premiere of his testament for the millennium. Barker himself and South Australia's Tim Maddock will co-direct the production production which combines The Wrestling School, a British company specialising in Howard Barker plays, and Adelaide's award-winning Brink Productions. This is an extraordinarily ambitious project where the two companies are rehearsing separately in two different countries and will come together in Adelaide for the last few weeks of rehearsal. Designed by Adelaide's Mary Moore, with a score by Michael Smetanin, the production will be of epic proportions, lasting around 7 hours with a meal break. Howard Barker's writing is rich and darkly funny, his dramatic situations both absurd and frighteningly real as he penetrates the folly of both human nature and public politics. Don't miss this startling document of our times and their spiritual chaos.

“Barker ... the most terrifying expert since the football hooligan...impossible to ignore.”

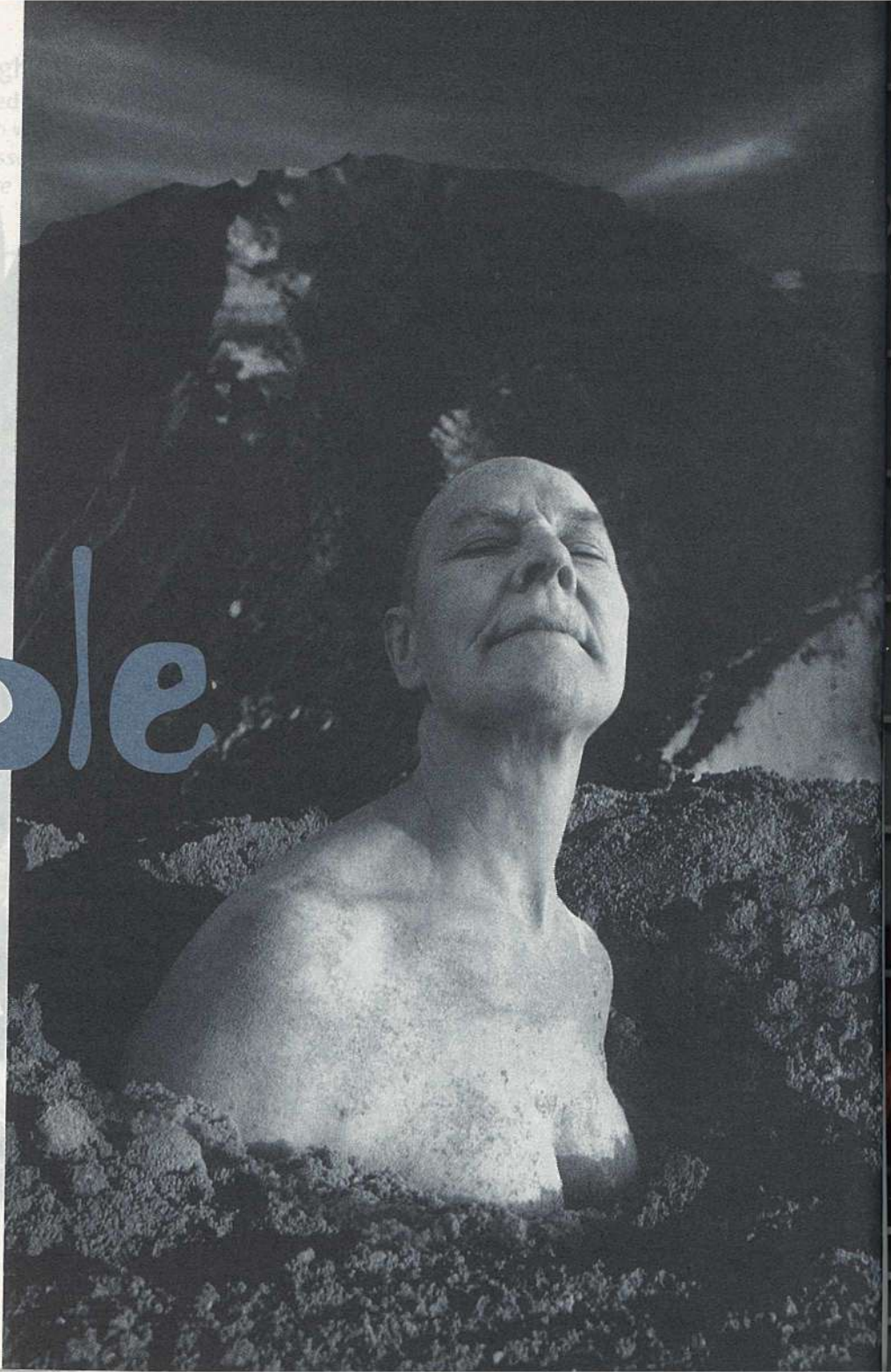
London Daily Telegraph

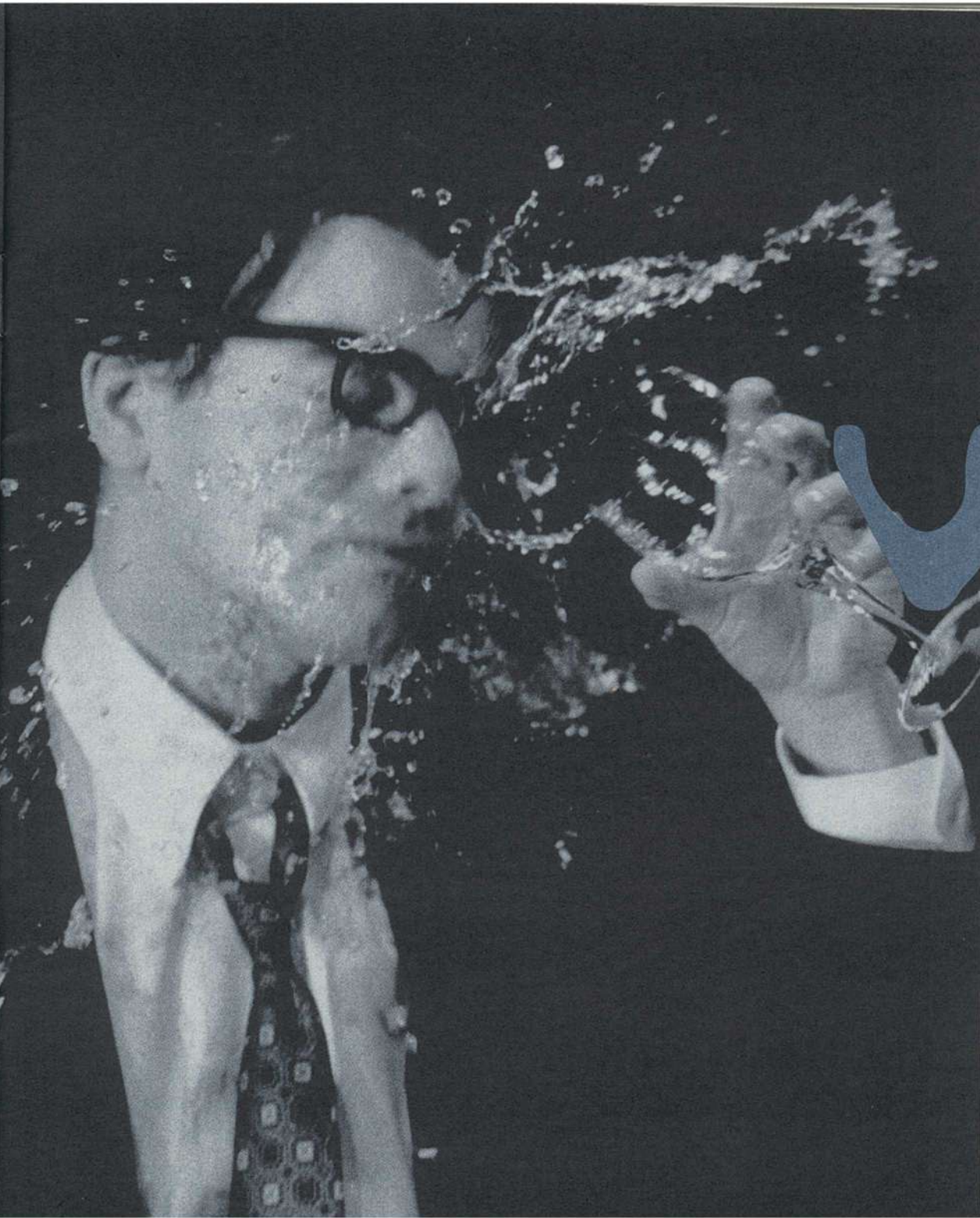
the ecstatic bible

by Howard Barker

WORLD PREMIERE – EXCLUSIVE TO ADELAIDE

COMPANY	Brink Productions (Adelaide) and the Wrestling School (UK)
VENUE	Scott Theatre
PREVIEW	March 2 at 5pm
DATES	March 3, 7, 8 at 5pm, March 4 & 5 at 1pm
TICKETS	\$48 Friends \$41 SPU \$35
DURATION	7 hours 30 mins (including intervals)





a focus on the netherlands

In 1998 the Telstra Adelaide Festival saluted the rise of Flemish contemporary art. This year we see Les Ballets C de la B, Anne Teresa De Keersmaeker and theater Malpertuis. In close proximity, the Netherlands has also developed along strong contemporary lines and in 2000 we present not only the adventurous work of The Netherlands Opera but also two excellent theatre companies, Hollandia and 't Barre Land.

Voices

By Pier Paolo Pasolini

The production takes shape around a messy table after a feast and there, deep in the night the characters speak out. Actor Jeroen Willems plays them all, shifting from chair to chair, effortlessly transforming himself from scientist to manager, from a woman to God, to the Devil incarnate. Drawing together the threads of corporate propaganda and capitalist reality, director Johan Simons and performer Jeroen Willems have conspired to make *Voices* a disturbing portrait of Western society.

Willems portrays the row of despots in such a way that even the average environmentally-conscious, ethically responsible, justice-loving Western citizen of the world, with all his fine ideas, is turned to pulp, and that is what makes the solo brilliant.

Rotterdams Dagblad

EXCLUSIVE TO ADELAIDE

COMPANY	Theatergroep Hollandia (The Netherlands)
VENUE	Royalty Theatre
DATES	March 14-18 at 7pm
TICKETS	\$35 Friends \$30 SPU \$25
DURATION	1 hour 30mins (no interval)
SPONSOR	



Supported by the international tour of Theatergroep

young drama at
the old queens in
the late night

langs de grote weg

[Along the Highway]

In this production we have the rare opportunity to see Chekov's first play in the hands of a young Dutch company. *Along the Highway* is less like the later plays and more like a movie from contemporary Americans such as Jim Jarmusch or Hal Hartley. It's a road play in which young men gather at a roadside tavern (call it a café or a motel), drink too much, interact with the local band, fight and get mixed up with a strange woman. Full of brash fun and liberal lashings of vodka, this is highly energetic and infectious theatre, with live and loud musical accompaniment by the eleven Romany gypsy musicians who make up the brass ensemble, Fanfare Ciocarlia.

Checkov by 't Barre Land cuts as sharp as a knife,
in all weathers.

Hans Oranje, *Trouw*

EXCLUSIVE TO ADELAIDE

COMPANY 't Barre Land (The Netherlands)
VENUE Queens Theatre
DATES March 14, 15 at 9pm, March 16-18 at 11pm
TICKETS Gen Admin \$35 Friends \$30 SPU \$20
DURATION 1 hour 15 mins (no interval)
SPONSOR

THE
BOX
SET
\$15 TIX
SEE PG 60

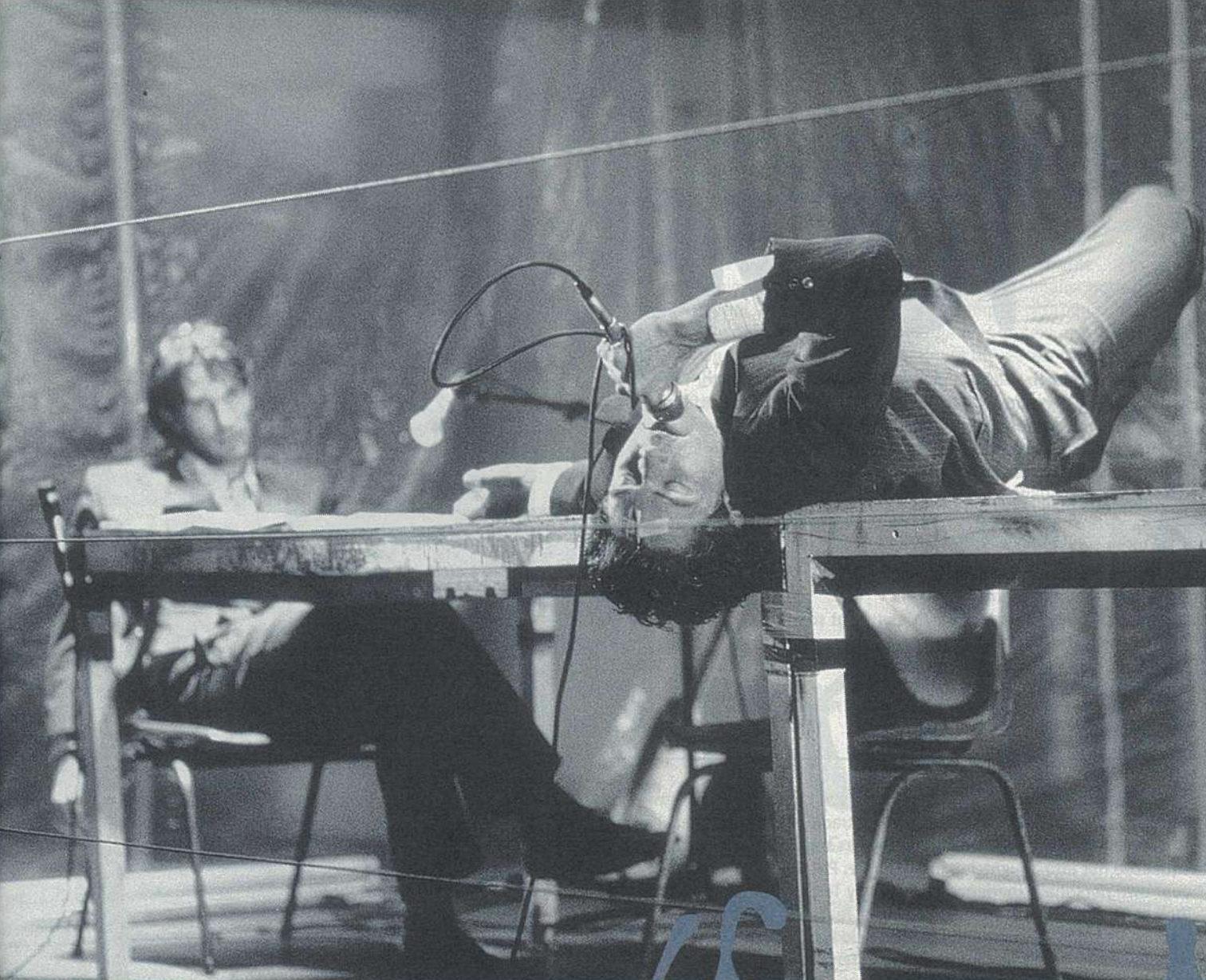


STOLICHNAYA
LEMON RUSKI

Assisted by the Netherlands/HGIS Culture Fund (the Dutch program for international cultural relations under the patronage of both the Ministry of Foreign Affairs & the Ministry of Education, Culture & Science) and The Netherlands Funds for the Performing Arts



INTERNATIONAL
CO-PRODUCTION



ur/faust

young drama at
the old queens
in the late night

THEATRE

“No walk in the park, rather a brutal reduction to power games, greed and sex.”

Thüringer Allgemeine, Weimar

Director – Benedict Andrews

The first version of Goethe's *Faust* was written between 1773 and 1776 when Goethe was between 24-26 years of age. Not discovered until 1886, *Urfaust* is the work of a young writer - brief, rough, intense and fragmented. *Urfaust* is a dirty, lo-fi deconstruction, in a place that is both heaven and hell, carnival and wasteland. A group of young Australian performers hallucinate a fractured story about desire, hunger and freedom. This is a threadbare re-reading of *Urfaust*. It takes place in a haunted, ruined place, inhabited by rock 'n' roll suicides, fallen angels and starry eyed lovers. The actors smash their bodies against the text and each other to open up the wild, edgy passion of the young Goethe. This production came about through an invitation from Weimar 99 and the 250th anniversary of Goethe's birth.

VENUE Queens Theatre
DATES March 6, 7, 10, 11 at 11pm, March 8, 9 at 9pm
TICKETS Gen Admin \$35 Friends \$30 SPU \$20
DURATION 1 hour 40 mins (no interval)

THE
BOX
SET
\$15 TIX
SEE PG 60

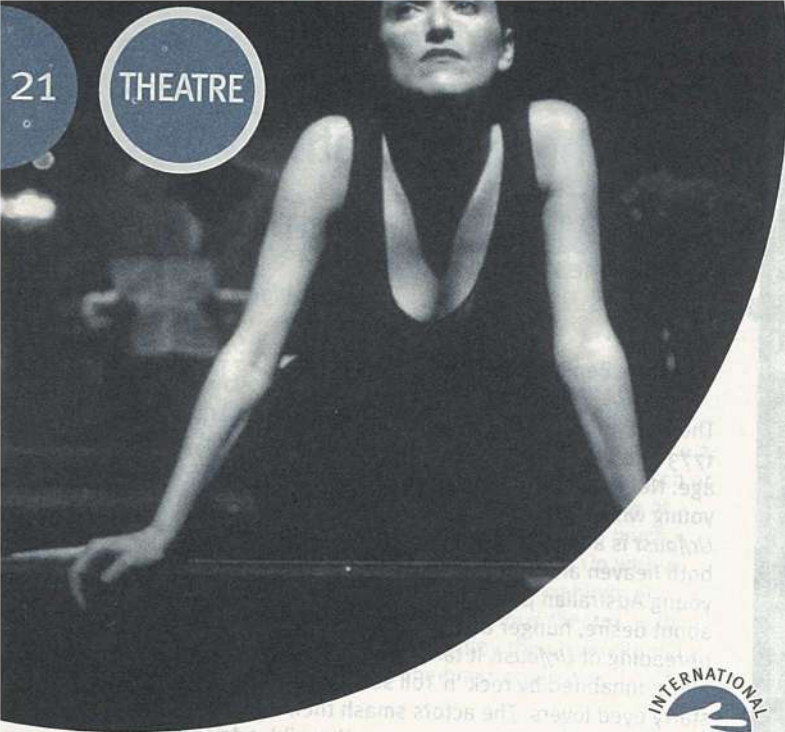


FOREIGN
AFFAIRS AND
TRADE

ArtsSA and the Australian Department of Foreign Affairs
Developed in collaboration with the Sydney Theatre
Company - The Directory project.

A Weimar 99 and Telstra Adelaide Festival 2000
co-production, produced by Performing Lines.





slow love

An Australian play by Richard Murphet, an Australian director Boris Kelly and a Belgian company with a longstanding record for powerful realism and extensive European touring. With music by Sydney's Stevie Wishart, this international co-production creates a fresh and challenging revival of Murphet's very successful play.

Warning: this play may contain strong language and sexual references

COMPANY	Malpertuis theater (Belgium)
VENUE	Scott Theatre
DATES	March 11-14 at 7pm, March 11 at 10pm, March 12 at 8pm
TICKETS	\$35 Friends \$30 SPU \$20

Supported by the Department of Culture of the Flemish Community, Provincial Council of West Flanders, The City of Tielit



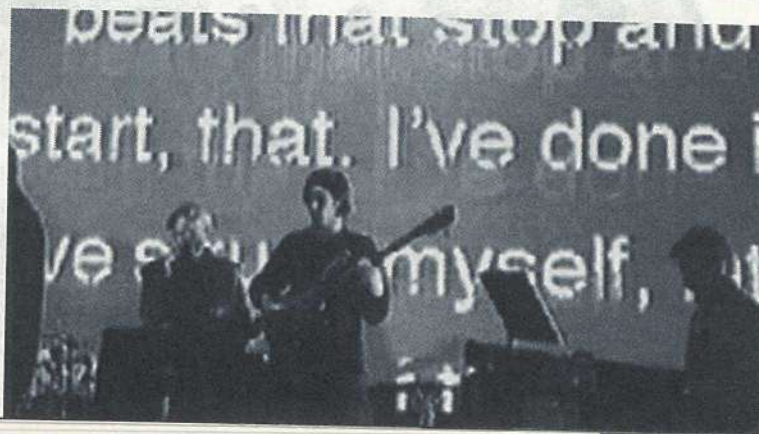
the last child ... flight of the swallows

COMPANY	doppio-parallelo (Adelaide)
VENUE	Cargo Club, 213 Hindley Street, Adelaide
DATES	March 9-12, 15-18 at 9.30pm
TICKETS	Gen Admin \$18 Friends \$15 SPU \$12
DURATION	1 hour (no interval)



With the assistance of the Federal Government through the Australia Council, its arts funding advisory body and the State Government through Arts SA.

This is a story for the last child. A love story. A brief encounter between a woman and a man. Abandon all notions of tradition. The performance is fluid. The audience is fluid. A fusion of dialogue, song, music and visual imagery squeezed out into a nightclub atmosphere. Put the fragments together for your own personal experience. Directed by Teresa Crea, text by Linda Marie Walker, sound design by Claudio Pompili, featuring Julian Ferraretto and vocalist Libby O'Donovan in Adelaide's acid funk band, Brewed. doppio-parallelo is an award winning contemporary performance company. (See page 48 for Club installation).



John Bell, Anna Volska & William Zappa in dance of death



by August Strindberg

Strindberg drew on his own three marriages to write this ferociously witty fable which is universally regarded as his greatest play. Writer/director Roger Pulvers premieres his new fast-moving and accessible adaptation of this twentieth century classic with an all star cast.

COMPANY	State Theatre South Australia and The Bell Shakespeare Company (Australia)
VENUE	Royalty Theatre
PREVIEWS	February 25, 26, 28 at 8pm
DATES	February 29, March 1-4, 7-11 at 8pm, March 6 at 6.30pm, March 4, 11 at 2pm, March 8 at 11am
TICKETS	Previews, Matinees, Monday sunsets \$32 SPU \$27 Tuesday to Saturday evenings \$38 Friends \$35 SPU \$32 Club 26 \$15
DURATION	1 hour 45 mins (no interval)



the bell shakespeare company

98.4% dna

being human

Teresa Blake and Daniel Witton have developed an exceptional partnership of physical skill, weird intelligence and great musicality. These are cosmic abstractions made flesh. The essence of *being human* has been distilled over many years through critically acclaimed performances in Italy, Scotland and England. Funny, clever, dangerous and entertaining, desoxy takes you to new levels of physical theatre experience.

“... wild, dark, witty feral theatre”
The Age

COMPANY	desoxy Theatre (Melbourne)
VENUE	Odeon Theatre
DATES	March 8, 10, 11 at 8pm, March 9 at 7pm, March 11 at 2pm
TICKETS	Gen Admin \$30 Friends \$25 SPU \$18
DURATION	1 hour 10 mins (no interval)



“ Moments of great humour and genuine tension spring from his razor-sharp writing and the dexterity of spot-on performances.”

The Age

In a series of two handers, the young Melbourne playwright Raimondo Cortese draws minimalist portraits of the human condition in a contemporary urban context. Simply presented, with an emphasis on text and one-to-one delivery, all of the 25 minute pieces are carefully juxtaposed. In all there are eight pieces which can be seen over two nights, 4 short plays per program: *Inconsolable, Borneo, Petroleum, Legacy, Fortune, Night, Sickness and Work*. Raimondo (*Features of Blown Youth*) is at the forefront of new writing for the Australian stage and his brother Adriano directs this talented company in a radically simple and powerful way, exploring the momentary epiphanies between strangers.

roulette

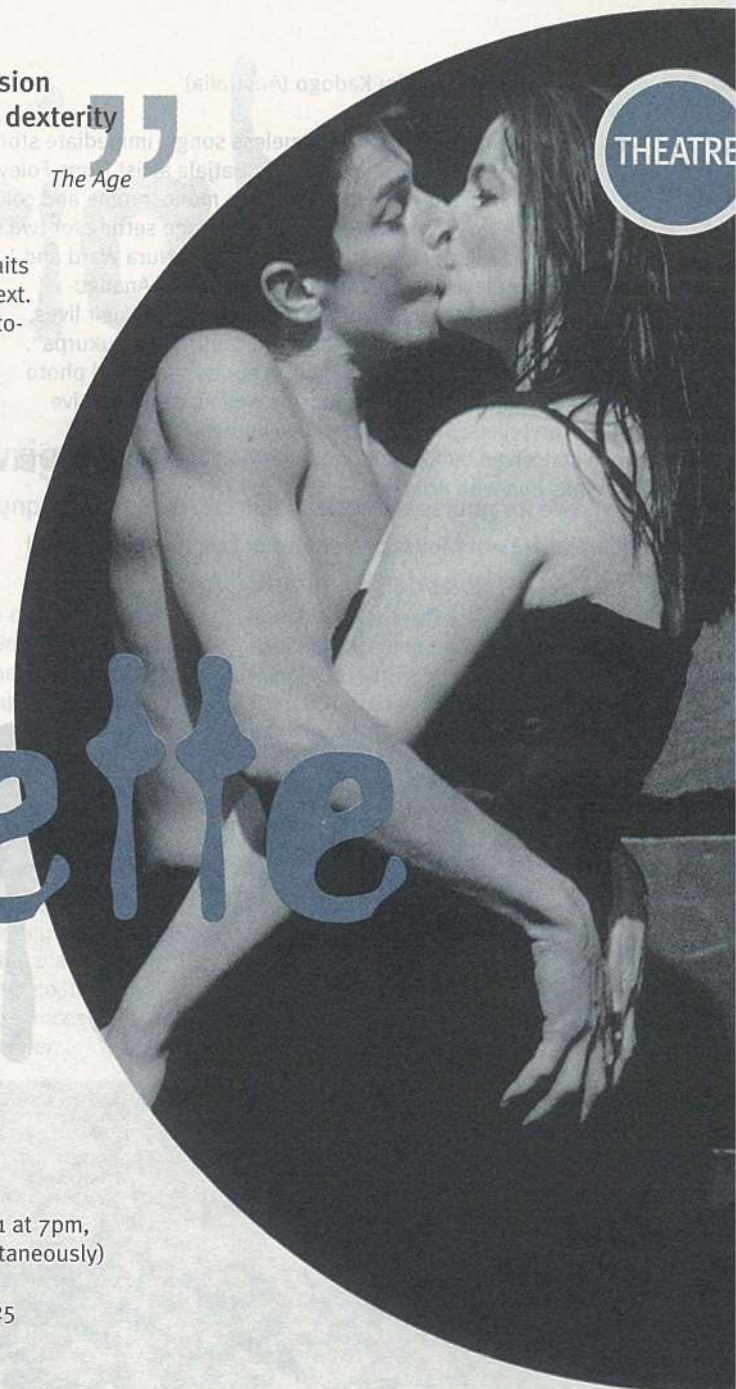
by Raimondo Cortese

WORLD PREMIERE

COMPANY	Ranters Theatre Company (Melbourne)
PROGRAM 1	Petroleum/Inconsolable/Borneo/Work
VENUE	Price Theatre 1
PROGRAM 2	Legacy/Night/Fortune/Sickness
VENUE	Price Theatre 2
DATES	March 3, 4 at 8.30pm, March 6, 9, 10, 11 at 7pm, March 5, 8 at 5pm (Programs run simultaneously)
TICKETS	Per Program \$25 Friends \$21 SPU \$18 Both Programs \$35 Friends \$30 SPU \$25
DURATION	2 hours 20 mins (including interval)



Supported by La Mama Theatre



THEATRE

STORIES

Director – Aku Kadogo (Australia)

Powerful landscape, timeless songs, immediate stories. This installation created by Batjala artist Fiona Foley, combined with Heidrun Lohr's monochrome and colour photos, provides an evocative stage setting for two Anangu-Pitjantjatjara story tellers. Nura Ward and

Nelli Patterson are senior law women and ambassadors for Anangu-Pitjantjatjara culture. These dynamic women recount tales of their lives, the pervasive influence of the land upon their lives, and their Tjukurpa*. The nature of this installation at once provides a soundscape and photo journey through the Pitjantjatjara homelands as well as an interactive backdrop for the storytellers. This collaborative impression of Central Australia conceived by Aku Kadogo, pays homage to the ongoing relationship she has had with Anangu.

*Tjukurpa: Pitjantjatjara word for sacred stories or Law that created and governs the world



Nura Ward

WORLD PREMIERE SEASON

VENUE Art Gallery Auditorium
DATES March 3, 4, 6 at 6.30pm,
March 5 at 2pm
TICKETS Gen Admin \$25 Friends \$21 SPU \$18
DURATION 50 mins
SUPPORTED BY This project has been assisted by the Confederation of Australian International Arts Festivals through the Major Festivals' Initiative of the Australia Council, the Australian Government's arts funding and advisory body.
Produced by Marguerite Pepper Productions



ochre & dust

spirit, time and place

Director – Noel C Tovey

A double-bill of two challenging works by Indigenous playwrights. *Mechanics for the Spirit* by Merrill Bray explores the relationship between a young Aboriginal woman and an old gin, Aggie, who are thrown together in an outback gaol.

Ray Kelly's *Somewhere in the Darkness* is about a young man who is wrecked by drugs and alcohol. He takes a journey back through time with his Waark Spirit to face the traumas that have haunted him since childhood.

WORLD PREMIERE

COMPANY Tandanya Theatre Company
VENUE Tandanya Theatre
DATES March 2-11 8pm, 5-11 2.30pm
TICKETS \$20 Friends \$18 SPU \$15
DURATION 2 hours 15 mins (including interval)



For the first time in Adelaide

national aboriginal & torres strait islander playwrights' conference

A two week workshop Conference in which Australia's Aboriginal creative talent gathers to explore its strengths in dramatic forms. Over ten days, theatre professionals encourage creative leadership amongst Indigenous playwrights looking to take their place on the national and international theatre scene. Six plays will be workshopped with writers, directors, actors and dramaturgs and performed/read to an open audience on March 11 from 10am-3pm and March 12 from 10am-2pm, followed by a forum with participants from the National Playwrights' Conference. Entry tickets \$15

VENUE National Aboriginal Cultural Institute – Tandanya
DATES Opening ceremony March 2 at 3pm Workshops March 3-10
TICKETS \$60 per day SPU \$40
Closing celebration March 12 at 4-6pm \$35
DETAILS Conference Information Australia
Level 1, 341 Darling Street, Balmain NSW 2041
Telephone 612 9818 2441 Fax 612 9818 5883





2000 national playwrights conference

THEATRE

an event of the Australian National Playwrights' Centre

Theatre no longer speaks with one voice. It is a hybrid, fierce and unpredictable art form, constantly seeking its own re-invention

The Workshop Program

Top national and international theatre professionals - including Neil Armfield, Rosalba Clemente, Verity Laughton, Bille Brown, Ningali Lawford, Helen Morse - gather to work with playwrights to workshop the best of new ideas for the stage. Playwrights include Andrea Lemon, Andrew Bovell, Dallas Winmar and Jadah Milroy

March 6-15, 9.30am-5.30pm in boat sheds along the Torrens, Madley Dance Space and Rehearsal Room 2 State Theatre.

The Landmines Project

A regional initiative led by two playwrights turned curators Saito Ren (Japan) and John Romeril (Australia). It brings together writers from Vietnam, Singapore, Malaysia, Indonesia, Thailand, Japan and Australia for the first stage of development of an exciting international collaboration.

March 6-11, 9.30am-5.30pm
Rehearsal Room 2 State Theatre with a forum on March 11, 2pm

TICKETS
Workshop observers
Daily \$40 Friends \$35 SPU \$30
Book at Bass 131 246

Early Readings

Art Gallery Auditorium
Catskin by Robert Crompton and Kerry Yates
March 7 at 6.30pm
My Brother by Owen Love March 8 at 6.30pm
Solid by Kelton Pell, Ningali Lawford and Phil Thomson March 9 6.30pm
Between the Devil and the Deep Blue Sea by Suzanne Spinner.

TICKETS
\$15 Friends \$12 SPU \$10
Book at Bass 131 246

Final Days

See the results of the workshop program in staged presentations of 8 new plays, participate in the forums, and come to the final night party.
March 15-18 Scott Theatre

Forums

International Relations Panel includes Nick Enright, Louis Nowra, John Romeril and Alana Valentine and playwrights from Japan, USA and UK March 17 at 12noon
State of the Arts Panel includes Katherine Thomson and David Williamson March 18 at 10am

TICKETS
8 plays + 3 Forums \$150 Friends \$125 SPU \$100
Per play \$15 Friends \$12 SPU \$10
Bookings available in January 2000

The Studio

Do you have a script, a scene or a good idea? Participate in the collaborative writing process which is peculiar and fundamental to the making of theatre. This Writing Workshop and Seminar Program is open to everyone who wants to develop their skills in writing for performance. Work on your own script with top professional tutors, attend craft sessions offered by specialists and observe the Conference workshops. This is your opportunity to meet and work with a large number of theatre professionals from around the country. Tutored by Will Dunne a leading playwright and writing teacher from San Francisco, USA and Timothy Daly, author of *Kafka Dances* and *The Private Visions of Gottfried Kellner*.

Studio Registration

March 6-18 (2 wks) \$500 Friends \$475 SPU \$400
Tuition & accom (2 wks) \$1,100 SPU \$950
March 6-11 or 13-18 (1 wk) \$275 Friends \$245 SPU \$200
Tuition & accom (1 wk) \$650 SPU \$500
Register ANPC phone 02 9555 9377
fax 02 9555 9370, email: anpc@kdbnet.net.au
or see or website: www.adelaidefestival.telstra.com.au

ANPC and AWG members entitled to SPU prices



sensationally good, sensationally wicked

two international music theatre shows for kids of all ages

max black

Creator, composer and director – Heiner Goebbels

Many will remember from 1998, the fantastic Festival Theatre hit *Black on White*. The creator of this ground-breaking music theatre work, Heiner Goebbels, returns to Adelaide with a new show called *Max Black*. This is a spectacular one-man show for actor André Wilms who plays what looks like the classic 'mad scientist'. But there's method aplenty in this madness. On a stage filled with wild mechanical objects, our scientist works frantically in his weird laboratory as experiments explode, coloured fire and fireworks illuminate the stage and all the time an incredible soundtrack is being created from the sounds of this activity as it happens on stage. Goebbels is at the vanguard of making new music come alive on the stage, and this show proves just how far he can go. With brilliant live sound mixing by Willi Bopp and the hallmark of exquisite and spectacular lighting, *Max Black* is a revelation in contemporary composition and a gloriously entertaining show.

EXCLUSIVE TO ADELAIDE

COMPANY	Theatre Vidy Lausanne (Switzerland)
VENUE	Union Hall
PREVIEW	March 15 at 8pm
DATES	March 16 at 8pm, March 17 at 6pm, March 18 at 2pm & 9pm
TICKETS	Gen Admin \$40 Friends \$34 SPU \$29
DURATION	1 hour 15 mins (no interval)
SPONSOR	

The Advertiser

**THE
BOX
SET**
\$15 TIX
SEE PG 60



shockheaded peter



Director and Designer - Julian Crouch and Phelim McDermott
Music - Martyn Jacques
featuring the Tiger Lillies

Last Festival, out in the Squeezebox, late night audiences just couldn't get enough of those naughty beautiful crazy chaps from Soho - The Tiger Lillies. Now Martyn Jacques with accordion, falsetto, his drummer and bassist return with their own theatre show. *Shockheaded Peter* is based on a nineteenth century German classic. Like Grimm's Tales, these were cautionary fables to stop kids from doing naughty things - like setting the house on fire, or biting their nails, or killing the cat. 150 years on they are wild vignettes for tough times; a new way of presenting music and ideas on stage to a growing audience that can't afford to watch opera and loathes the sugary americana of the musical. In a pop-setting that evokes the lost world of Victorian theatrical illusion, the barrel organ and the fairground shy, a travelling band play like wind-up toys out of control as shadowy figures manipulate a succession of unexpected tableaux from nowhere. Hosted by the most over the top master of ceremonies you have ever encountered, grandma might get scared but the kids will be shrieking. A sensationally good piece of old-fashioned theatre for the twenty-first century.

“ This is a show whose radiant goriness administers a kick at conventional moralising... ”

The Observer, London

COMPANY Cultural Industry (UK)
VENUE Her Majesty's Theatre
DATES March 15-18 at 7pm, March 18, 19 at 2pm
TICKETS \$45 Friends \$38 SPU \$25
DURATION 1 hour 40mins (no interval)
SPONSOR



A Cultural Industry Project, produced in collaboration with West Yorkshire Playhouse and Lyric Theatre Hammersmith Tour supported by Barclays Stage Partners with the Arts Council of England.
Presented by arrangement with New Zealand International Festival of Arts

australian music theatre

The energies of many of Australia's creative artists are concentrating on that special stage fare we call, for want of a better name, Music Theatre. From the quasi-operatic form of chamber opera exemplified by Chamber Made Opera to the huge popular success of a musical like *The Boy From Oz* or Wesley Enoch's project *The Sunshine Club*, Music Theatre is perhaps Australia's greatest current strength in performing arts. It involves composers, writers, musicians, designers, film-makers, performers, choreographers, builders and technicians. An Australia Council publication, edited by Keith Gallasch, will be available at Festival time to survey all current activity. The Telstra Adelaide Festival 2000 presents no less than seven world premieres in this genre, and all of the following works can be viewed as new Australian Music Theatre. They provide a vital counterpoint to the international opera/music theatre works - *Writing to Vermeer*, *Mizumachi*, *Max Black*, *Shockheaded Peter*, *The Second Hurricane*:

The Theft of Sita page 27, *Inferno* and *Yuè Ling Jié* page 28, *Night and Dreams* page 29, *The Ghost Wife* page 30, *Skin* page 31, *Barbara/O* page 32, *Pascal's Sphere* (Le NEM) page 38, *Eat Your Young* page 44, *The Last Child* page 21, *My Vicious Angel* page 49. *Slow Love* has a score by Stevie Wishart page 21, and *The Ecstatic Bible* has a score by Michael Smetanin page 17.



the theft of sita

Concept and Director - Nigel Jamieson
Text - Nigel Jamieson and I Wayan Wija
Music - Paul Grabowsky
Designer - Julian Crouch

Directed by Nigel Jamieson, this international collaboration brings together artists ranging from a superb Balinese shadow puppet master to Mambo designer Reg Mombassa, composer Paul Grabowsky and members of his Art Orchestra to Balinese gamelan musicians. *The Theft of Sita* is inspired by the great classical story of the Ramayana. Transposing events to contemporary Indonesia, it follows the bemused clowns of the Wayang Kulit puppet theatre from an idealised classical landscape into a world transformed by forest fires, chain saws and woodchip factories, half built freeways, theme parks and urban slums. Mirroring the classical story of the abduction of Sita, the pillage of contemporary Indonesia and the events leading to the overthrow of Suharto, the production is about a society gripped by change. At its heart lies a commitment to creating a closer understanding of the plight of our nearest neighbour through a style of theatre full of humour, passion and imagination. Under the stars at Botanic Park the colour, comedy and tragedy of contemporary Indonesia is woven into moving and spectacular theatre.

WORLD PREMIERE SEASON

VENUE Botanic Park, enter off Hackney Road
PREVIEW March 14 at 8.30pm
DATES March 15-18 at 8.30pm
TICKETS Gen Admin \$30 Friends \$26 SPU \$22
DURATION 1 hour 30 mins (no interval)
SPONSORS



Produced by Performing Lines.
This project has been assisted by the Confederation of Australian International Arts Festivals through the Major Festivals' Initiative of the Australia Council, the Australian Government's arts funding and advisory body.

elision

in adelaide

In 2000 one of Australia's most accomplished contemporary music ensembles will be resident at the Festival. Brisbane based, it performs a wide range of Australian and international repertoire and specialises in site specific works which take contemporary music out of the concert hall and into dramatic contexts which allow the music to be experienced on many levels. ELISION has been noted particularly for playing the works of composer Liza Lim who is now joining the international ranks of new composers. Her works are played by Ensemble Modern (which performed in the Festival in 1998, *Black on White* and *Winterreise*) and the Ensemble Intercontemporain in Paris.

MUSIC
THEATRE

inferno

Music – John Rodgers

John Rodgers' *Inferno* is a nightmarish 'aural cartography' of Dante's vision. Fourteen members of the ELISION ensemble take on the personalities of various denizens of hell in a complex and radical exploration of the physicality of performance. Flutes are inserted into oboes, live electronics and a percussionist on dog-whistles explores ultrasonic registers, a marauding violist plays his neighbours' cellos directly with his own instrument while a conductor presides in the role of Lucifer himself. Iconoclastic and scrupulously notated instrumental techniques explored in the work draw on John Rodgers' own experience as an improvising violinist, as well as a performance practice devised by ELISION members over thirteen years of responding to composers most outlandish demands. (See page 50, Port hub performance).

“It's a kind of chamber symphony turned inside out and then melted like Salvador Dali's clocks”

The Courier Mail

WORLD PREMIERE
EXCLUSIVE TO ADELAIDE

VENUE	Wharf Shed 10 Ocean Steamers Rd, Port Adelaide
DATES	March 10, 11 at 8pm
TICKETS	Gen Admin \$45 Friends \$38 SPU \$32
DURATION	1 hour 20 mins (no interval)



yuè lǐng jié

[Moon Spirit Feasting]

Chinese Ritual Street-opera
Music - Liza Lim and Libretto - Beth Yahp
Director - Michael Kantor
Designer - Dorotka Sapinska
Conductor - Simon Hewett

Yuè Lǐng Jié (Moon Spirit Feasting) is a new opera of passionate energy and radiant beauty drawing its inspiration from the puppet shows, movies, trance rituals and Chinese operas performed in the streets to entertain the spirits during the Chinese 'Hungry Ghost Festival'. The work retells several different versions of the story of the moon-goddess Chang O - the woman who steals the 'herb of immortality' from the Archer Hou Yi and is exiled to the moon. The opera can be described as 'a series of ritual encounters with the 'shadow spaces' that proliferate in the fissures between these stories'. The opera is scored for three singers featuring Deborah Kayser as Chang O and the dynamic singer/dancers Orren Tanabe and Melissa Madden Gray. Lim's score brings together ELISION's full range of east-west instrumental exotica including koto, erhu, bass saxophone, percussion and trumpet. The traditional and the contemporary collide in Michael Kantor and Dorotka Sapinska's brilliant production staged on a barge on the River Torrens.

“In this seamless merging of East and West, the breadth of Lim's aural imagination suggests that the opera as a whole will become a monumental work”

The Courier Mail

WORLD PREMIERE SEASON

VENUE	River Torrens, west of Morphett St bridge
DATES	March 15, 17, 18 at 11pm, 16 at 9pm
TICKETS	Gen Admin \$35 Friends \$30 SPU \$25
DURATION	1 hour 15 mins (no interval)
SPONSOR	



SA WATER



ARTS A



THE MYER FOUNDATION



Australia Council for the Arts



Queensland

This project has been assisted by the Confederation of Australian International Arts Festivals through the Major Festivals' Initiative of the Australia Council, the



MUSIC
THEATRE

two new contemporary
chamber operas

night and dreams

Music – Andrew Ford
Libretto – Margaret Morgan
Starring – Gerald English
Director – George Whaley
Designer – Eamon D'Arcy

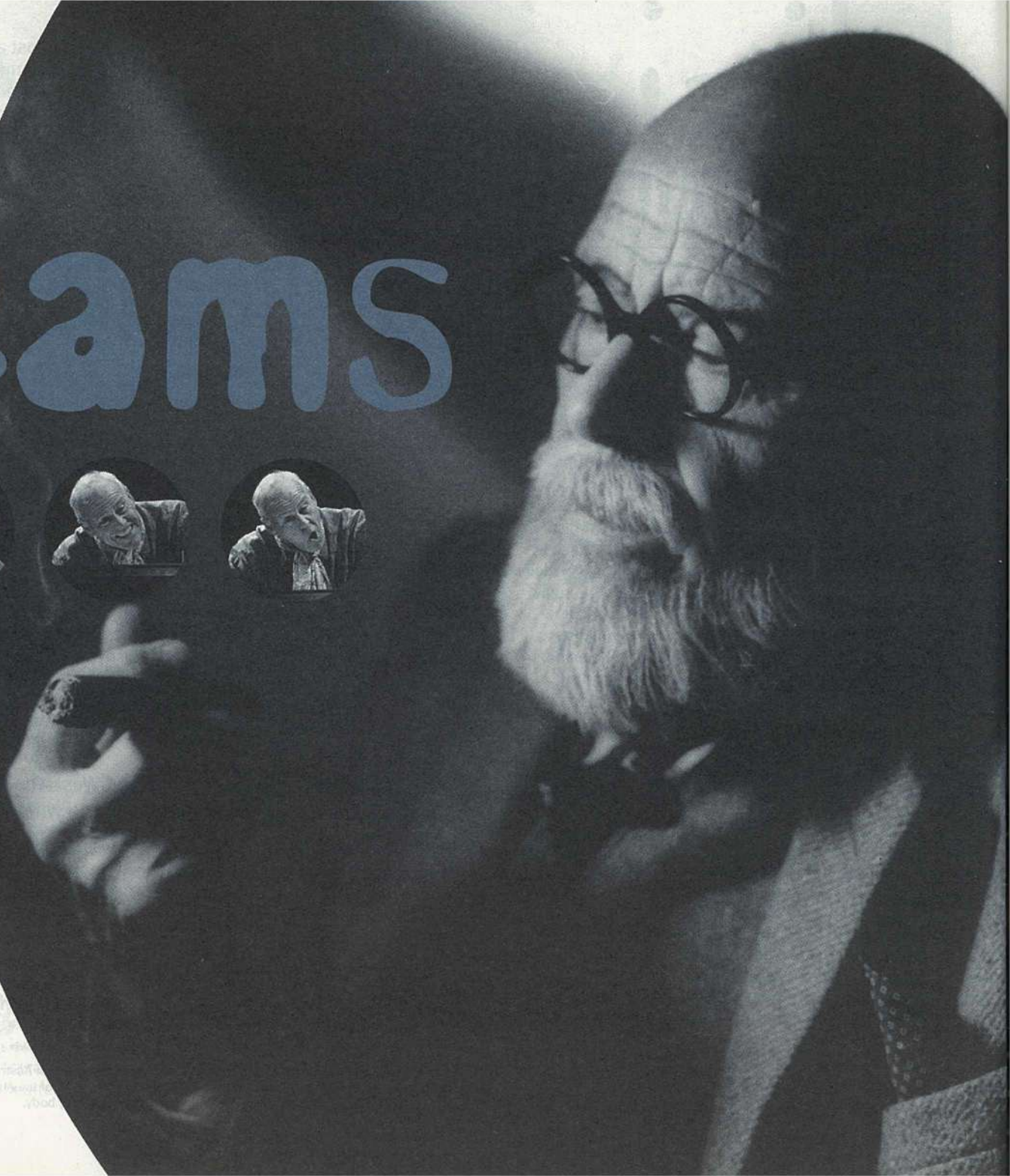
Celebrating his 75th birthday in 2000, the extraordinary singer Gerald English has been central to the development of Australian contemporary opera and music theatre. Always willing to take risks in performance, Gerald shows his amazing mettle in a new work written specifically for him about the last days of Sigmund Freud. Dark and hypnotic, yet frequently very funny, *Night and Dreams* is scored for singer and taped sounds. As the exiled Freud contemplates his death, we the audience are invited to become his psychoanalyst. This bravura performance promises to be one of the Festival's highlights.

WORLD PREMIERE SEASON

COMPANY Music Theatre Sydney
VENUE Opera Studio, 216 Marion Road, Netley
DATES March 8, 9 at 8pm, March 11, 12 at 5pm
TICKETS Gen Admin \$35 Friends \$30 SPU \$25
DURATION 1 hour (no interval)
SPONSORS



Presented in association with Justin Macdonnell Promotions. This project has been assisted by the Confederation of Australian International Arts Festivals through the Major Festivals' Initiative of the Australia Council, the Australian Government's arts funding and advisory body and the ABC through The Listening Room.



MUSIC
THEATRE

the ghost wife

(based on *The Chosen Vessel* by Barbara Baynton)
by Jonathan Mills and Dorothy Porter

Composer – Jonathan Mills
Librettist – Dorothy Porter
Musical Director – Richard Gill

Perhaps the closest of all our Australian Music Theatre works to the Chamber Opera form, this is a first opera for composer Jonathan Mills and award-winning poet Dorothy Porter. This dark dramatic work explores the isolation and danger of the Australian outback through the particular isolation and dread fantasy of a woman left alone.

In *The Ethereal Eye* Jonathan Mills forecast his explorations with built percussion, and in his first opera this takes on startling proportions as the set itself (designed by Stephen Curtis) incorporates much of the highly inventive scoring. Uniquely Australian in its themes, *The Ghost Wife* heralds a new era of contemporary opera invention.

WORLD PREMIERE SEASON

VENUE | Odeon Theatre
DATES | March 15, 17, 18 at 8pm, March 19 at 5pm
TICKETS | Gen Admin \$45 Friends \$38 SPU \$32
DURATION | 1 hour (no interval)
SPONSORS



Produced by the Melbourne Festival.
This project has been assisted by the Confederation of Australian International Arts Festivals through the Major Festivals' Initiative of the Australia Council, the Australian Government's arts funding and advisory body.

opera now

a seminar to debate current directions

Hosted by the State Opera of South Australia, this one-day seminar is designed to coincide with *Writing to Vermeer* on the first weekend and the exceptional gathering of new Australian music theatre throughout the program.

Why does the form continue with such popularity amongst audiences and artists?

What attracts a major film-maker like Peter Greenaway to the operatic form?

How does the strikingly adventurous compositional style of Louis Andriessen on the international scene, and Jonathan Mills or Elena Kats-Chernin in Australia fit with the narrative form?

Join with creators, critics and devotees to discuss the sources of so much pleasure.

VENUE | Banquet Room, Adelaide Festival Centre
DATES | March 5 at 10am-5pm
TICKETS | \$15 Friends \$12 SPU \$10

MUSIC
THEATRE

a Space for the sheilas – a season of australian women composers

“The skin is a map, a chart of where the body has been and what it has done. All that you are, all that you have achieved, suffered, enjoyed, avoided, consumed, endured or overcome is recorded on your body, transcribed on your flesh.”

A cappella quartet Crying in Public Places has collaborated with one of Australia's most respected writers for the theatre, John Romeril, to create their latest show. *Skin* uncovers the terrible vulnerabilities that actually determine the choices directing a life, with irreverent wit and exuberant physicality. Well written, beautifully delivered and swept along through a dramatic narrative, this is tremendously effective music theatre.

“...the embodiment of Generation X feminism ... intensely talented with a healthy sense of humour and of the absurd ...”

The Bulletin

WORLD PREMIERE

COMPANY	Crying in Public Places
VENUE	Space Theatre
DATES	March 4-7 at 7pm
TICKETS	Gen Admin \$35 Friends \$30 SPU \$25
DURATION	1 hour (no interval)

Supported by The Australian National Playwrights Conference, Arts Victoria's Research and Development Cubed Program and the C.U.B. Malthouse.

skin

andrea rieniets in concert

Let the sublime voice of Andrea rieniets take you to another Space. Her songwriting is exquisite. Her delivery irreverent. Her performances flip story-telling into the erotic. Her acoustic touch and techno savvy leave a lingering sensuality. Listed among the luminaries of contemporary popular music, Andrea's best known song *Wooden Child*, a playground chant of heartbreak and defiance - has received airplay across Australia for over two years. Andrea's new songs map her physical and emotional journey through sub-Antarctica; the frailties, ironies and miracles of our deeper lives; and the suburban whirr of the whipper snipper man. From Antarctica to Semaphore, her idiosyncratic take on the world creates a musical journey, rich and resonant.

“Her voice is more of a miracle than a mystery. When rieniets sings she is equally capable of stratospheric highs that recall the ethereal headiness of Joni Mitchell but she can also hook into a diaphragmatic earthiness that resonates with connections to the likes of Armatrading, lang and Lennox.”

HQ Magazine

VENUE	Space Theatre
DATES	March 16 at 7pm
TICKETS	\$30 Friends \$26 SPU \$22
DURATION	1 hour (no interval)



Big World, Martin Guitars, Emagic Logic Audio, Photographic Performance Company of Australia, Media Entertainment Arts Alliance, Derringers

MUSIC
THEATRE

barbara O

the strozzi-project

Music — Barbara Strozzi and Elena Kats-Chernin
Director — Ann-Christin Rommen
Choreographer/Dancer — Michaela Isabel Fünfhausen
Musical Concept/Singer — Maria Jonas

Elena Kats-Chernin is another of our most successful composers and her music is in demand from orchestras and ensembles throughout Australia and internationally. She is featured in several parts of the program - the premiere of a new symphonic work by the Tasmanian Symphony Orchestra (page 36) and a two new works by the ASQ (page 37). Elena has already premiered two major music theatre works, *Matricide* (Chamber Made Opera) and *Iphis* (Music Theatre Sydney), and now we have her latest, *Barbara/O*. In this work Elena puts into her own musical context the music of Barbara Strozzi, a contemporary of Monteverdi lost to history until now. Strozzi was a woman of enormous intelligence and creativity, and in *Barbara/O* we discover the great beauty of her passionate life and baroque music within a contemporary context. Featuring music and dance performance in a beautifully spare setting, this will be a production to savour.

WORLD PREMIERE

COMPANY | The Strozzi Project (Australia/Germany)
VENUE | Space Theatre
DATES | March 14, 15, 17, 18 at 7pm, March 19 at 5pm
TICKETS | Gen Admin \$40 Friends \$34 SPU \$29



The Hebbel Theatre Berlin, Schauspiel Bonn and
Festspielhaus Hellerau Dresden



Elena Kats-Chernin



music for smaller rooms



hesperion XX and the glories of the Spanish Baroque

Returning to the Adelaide Festival after their enormous success in 1996, early music genius Jordi Savall and Hesperion XX bring three programs of baroque music played on original instruments.

concert 1

Tonos Humanos & Diferencias

Spanish Songs and Instrumental Variations

1600 - 1770 featuring:

Montserrat Figueras - soprano

Jordi Savall - viola da gamba

Rolf Lislevand - guitar, theorbo

Arianna Savall - harp

Pedro Estevan - percussion

Adela Gonzalez - Campa - castanets

DATES	March 3 at 8pm
TICKETS	A Reserve \$50 Friends \$43 SPU \$37 B Reserve \$43 Friends \$37 SPU \$32 C Reserve \$37 Friends \$32 SPU \$27

concert 2

Las Folias

Early instrumental Spanish music featuring:

Jordi Savall - viola da gamba

Rolf Lislevand - guitar, theorbo

Arianna Savall - harp

Pedro Estevan - percussion

Adela Gonzalez - Campa - castanets

DATES	March 4 at 3pm
TICKETS	A Reserve \$50 Friends \$43 SPU \$37 B Reserve \$43 Friends \$37 SPU \$32 C Reserve \$37 Friends \$32 SPU \$27

concert 3

Cantica Beatae Virgine

Trio with Jordi Savall, Montserrat Figueras and Rolf Lislevand

DATES	March 5 at 3pm
TICKETS	A Reserve \$50 Friends \$43 SPU \$37 B Reserve \$43 Friends \$37 SPU \$32 C Reserve \$37 Friends \$32 SPU \$27

ensemble explorations

Roel Dieltiens has produced many of the definitive recordings of early music for cello and is the musical brilliance behind Ballet C de la B's *iets op Bach*. In this concert his beautiful ensemble of 8 musicians and 3 singers take the stage in their own right to present an unforgettable concert of Bach: Three Solo Cantatas - Weichet nur betrübte Schatten; Ich habe genug; Wiederstehe doch der Sünde and Suite in B Flat minor.

EXCLUSIVE TO ADELAIDE

DATES	March 14 at 8pm
TICKETS	A Reserve \$45 Friends \$38 SPU \$32 B Reserve \$38 Friends \$32 SPU \$27 C Reserve \$32 Friends \$27 SPU \$23
DURATION	1 hour 20 mins (no interval)



Geoffrey Lancaster and the Tasmanian Symphony Orchestra

Australia's virtuoso fortepiano player joins forces with the Tasmanian Symphony Orchestra, conducted by David Porcelijn (Netherlands).

Beethoven

Coriolan Overture Op.62

Symphony No.2 in D Op.36

Ah! Perfido! - Concert Aria Op.65

Joanna Cole, soprano

Symphony No. 5 in C minor, Op.67

DATES	March 16 at 8pm
TICKETS	A Reserve \$45 Friends \$38 SPU \$32 B Reserve \$38 Friends \$32 SPU \$27 C Reserve \$32 Friends \$27 SPU \$23
DURATION	1 hour 40 mins (including interval)



Tasmania
ARTS TASMANIA



ANSETT AUSTRALIA

Exclusive to Adelaide

chiara banchini and ensemble 415



Geneva based Chiara Banchini is one of the most remarkable early music violinists in the world. Her sound is authentic and almost other-worldly. She brings her ensemble to play four extraordinary and unforgettable concerts

concert 1 corelli and muffat

Twenty musicians from Ensemble 415 combine with twenty members of the Adelaide Symphony Orchestra (re-stringing their instruments with gut, and playing with slack bows, to achieve the early music sound) and under the direction of Chiara Banchini present an authentic performance of: **Corelli**

- Concerto da Chiesa op. VI No 7 in D major*
 - Concerto da Chiesa op. VI No 2 in F major*
 - Concerto da Chiesa op. VI No 5 in B flat major*
- Muffat**

- Armonico Tributo, Concerto No 2 in G minor*
- Armonico Tributo, Concerto No 5 in G major*

DATES	March 7 at 8pm
TICKETS	A Reserve \$50 Friends \$43 SPU \$37
	B Reserve \$43 Friends \$37 SPU \$32
	C Reserve \$37 Friends \$32 SPU \$27

concert 2 vivaldi, valentini and geminiani

- Vivaldi**
- Concerto for orchestra in G minor RV 157*
 - Concerto for recorder and orchestra in G major RV 437*
 - Concerto in G minor La notte RV439*

- Valentini**
- Concerto Op.7 No XI in A minor*
 - A sei, con quattro violoni obbligati*
 - Concerto grosso Op.7 in G major*
- Geminiani – Corelli**
- Concerto No XII in D minor – La Follia*

DATES	March 8 at 8pm
TICKETS	A Reserve \$50 Friends \$43 SPU \$37
	B Reserve \$43 Friends \$37 SPU \$32
	C Reserve \$37 Friends \$32 SPU \$27

concert 4 mozart and haydn

Authentic trio including Geoffrey Lancaster, Chiara Banchini and Ensemble 415 cellist

- Mozart**
- Trio B-Flat major KV502*
 - Trio E major KV542*
 - Trio C major KV548*

- Haydn**
- Sonata in E-Flat major Hob. XVI:49*

DATES	March 12 at 8pm
TICKETS	A Reserve \$50 Friends \$43 SPU \$37
	B Reserve \$43 Friends \$37 SPU \$32
	C Reserve \$37 Friends \$32 SPU \$27

concert 3 swiss contemporary music

Ensemble 415 play an unusual program of Swiss contemporary music with a touch of Mozart.

- Mozart**
- Divertimento III do maggiore, KV 439b*
- flageolet, violin, violoncello
- In memory of the Australian recorder maker Frederick G. Morgan [1941-1999]

- Roland Moser**
- Alrune 1979* alto recorder
 - Dass also alles mehr Gesang und reine Stimme ist* subharmonic flute and cello

- Conrad Steinmann**
- Netz 1989* Subharmonic flute
- Eric Gaudibert**
- Canzone per tre* (World Premiere 1999)
- recorder, violin, cello

- Conrad Steinmann**
- SST* (from Buchstaben)
 - Capital letters FM* (Premiere 1999)
- recorder
- Hommage á Frederick Morgan

- Mischa Käser**
- 5 Bagatellen* cello
- Mozart**
- Divertimento III, KV 439b*

DATES	March 11 at 3pm
TICKETS	A Reserve \$40 Friends \$34 SPU \$29
	B Reserve \$34 Friends \$29 SPU \$25
	C Reserve \$29 Friends \$25 SPU \$21

Ensemble 415 acknowledges the assistance of Pro Helvetia



a world of chamber music

al kindi and the alepian music room

From Damascus comes the art music of the Persian courts. Original instruments and chant encapsulate the high culture of a middle east obscured to us by a century of strife. Featuring the oldest living master of classical vocal art Sabri Moudallal, a muezzin in Aleppo's Great Mosque and a truly brilliant exponent of his art.

VENUE Adelaide Town Hall
 DATES March 9 at 8pm
 TICKETS A Reserve \$45 Friends \$38 SPU \$32
 B Reserve \$38 Friends \$32 SPU \$27
 C Reserve \$32 Friends \$27 SPU \$23
 DURATION 1 hour 40 mins (no interval)
 SPONSOR



terem quartet

The surprise hit of Womadelaide 1995 returns to Adelaide for one concert only. Terem is a classically trained quartet of consummate musicians whose humour and enthusiasm in performance has brought them international acclaim. They play gypsy, classical and traditional music on soprano and alto domras (a kind of mandolin), bayan (Russian accordeon) and a contrabass balalaika.

VENUE Adelaide Town Hall
 DATES March 17 at 8pm
 TICKETS A Reserve \$45 Friends \$38 SPU \$32
 B Reserve \$38 Friends \$32 SPU \$27
 C Reserve \$32 Friends \$27 SPU \$23
 DURATION 1 hour 50 mins (including interval)
 SPONSOR



In association with Arts Projects Australia

dr l subramaniam

Musical advisor for Peter Brook's *Mahabharata*, India's virtuoso violinist plays a concert of classics from the sub-continent. Dr Lakshminarayan Subramaniam's renderings of traditional Carnatic ragas and compositions of the three famous religious composers of Southern India have left audiences and critics enraptured. He will be accompanied on the mridangam (double-headed tuned drum) by K. Gopinath, one of India's leading percussionists.

VENUE Adelaide Town Hall
 DATES March 18 at 8pm
 TICKETS A Reserve \$45 Friends \$38 SPU \$32
 B Reserve \$38 Friends \$32 SPU \$27
 C Reserve \$32 Friends \$27 SPU \$23
 DURATION 2 hours 30 mins (including interval)
 SPONSOR



In association with Nataraj Cultural Centre Inc.

han tang yuefu

The Pear Orchard Opera (Yangxing - Sumptuous Feasting Song) is presented by an exquisite ensemble from Taiwan which performs ancient Chinese chamber music and dance, on original instruments and in elegant traditional costume.

EXCLUSIVE TO ADELAIDE

VENUE Adelaide Town Hall
 DATES March 5, 6 at 8pm
 TICKETS A Reserve \$45 Friends \$38 SPU \$32
 B Reserve \$38 Friends \$32 SPU \$27
 C Reserve \$32 Friends \$27 SPU \$23
 SPONSOR



With assistance from the Council for Cultural Planning and Development, Taiwan

al kindi and the alepian salon



terem quartet



Dr L Subramaniam



han tang yuefu



soviet and beyond

MUSIC



Hannu Lintu



Anastasia Khitruk

adelaide symphony orchestra

Conducted by Hannu Lintu (Finland) the ASO plays the music of towering composers from the first half of the century. They are joined by the sensational young Russian violinist Anastasia Khitruk, who performs only in Adelaide. Shostakovich *Concerto No.1 in A Minor, Op.99.*

Anastasia Khitruk, violin soloist

Mosolov *Iron Foundry*
Shostakovich *Symphony No. 10*

VENUE	Adelaide Town Hall
DATES	March 11 at 8pm
TICKETS	A Reserve \$45 Friends \$38 SPU \$32
	B Reserve \$38 Friends \$32 SPU \$27
	C Reserve \$32 Friends \$27 SPU \$23
DURATION	2 hours (including interval)

tasmanian symphony orchestra

Conducted by David Porcellijn (Netherlands) the TSO plays the music of the late twentieth century.

Elana Firsova *Cassandra* (Australian Premiere)

Giya Kancheli *Diplipito* (Australian Premiere)

David Pereira, cello

David Vivian Russell, counter tenor

Alfred Schnittke *Four Aphorisms* (Australian Premiere)

Sofia Gubaidulina *Detto II* (Australian Premiere)

David Pereira, cello

Elena Kats-Chernin *Heaven is Closed* (World Premiere)

VENUE	Adelaide Town Hall
DATES	March 13 at 8pm
TICKETS	A Reserve \$45 Friends \$38 SPU \$32
	B Reserve \$38 Friends \$32 SPU \$27
	C Reserve \$32 Friends \$27 SPU \$23
DURATION	1 hour 30 mins (including interval)



Adelaide Symphony Orchestra



Tasmanian Symphony Orchestra





brand new music for the new century

lisa moore

The internationally renowned Australian pianist was last here with Bang on a Can. She now lives in New York with the world her stage - and she returns to us with a typically experimental piece based on the writings of Oscar Wilde. Her *Wilde's World* program includes Cyril Scott, Scriabin, Debussy and Frederic Rzewski (with vocals).


"...lustrous at the keyboard and at once engaging and challenging"

New York Times



AUSTRALIAN PREMIERE

VENUE Adelaide Town Hall
 DATES March 12 at 3pm
 TICKETS A Reserve \$40 Friends \$34 SPU \$29
 B Reserve \$34 Friends \$29 SPU \$25
 C Reserve \$29 Friends \$25 SPU \$21
 DURATION 1 hour 15 mins (including interval)

SPONSOR 

the australian string quartet

In a powerful coda to the twentieth century series at Elder Hall, the Australian String Quartet plays a mighty last concert of World Premieres of works for string quartet comprising:

Elena Kats-Chernin *The MsTaken Identity*, a dramatic monologue for Soprano and String Quartet with Xenia Hanusiak, soprano

Richard Mills *Quintet for Oboe and Strings* with Anthony Camden, oboe

Elena Kats-Chernin *Quintet for Clarinet and Strings* with Peter Jenkin, clarinet

Roger Smalley *Quartet No 2*

James Cuddeford - a new work

WORLD PREMIERE

VENUE Adelaide Town Hall
 DATES March 18 at 3pm
 TICKETS A Reserve \$40 Friends \$34 SPU \$29
 B Reserve \$34 Friends \$29 SPU \$25
 C Reserve \$29 Friends \$25 SPU \$21
 DURATION 1 hour 30 mins (no interval)

SPONSOR 




Xenia Hanusiak



international forum of young composers

For the first time in Adelaide and running throughout the Festival, FORUM is a regular international juried event for new composition. It is held in Montreal but this year comes in a special edition to Adelaide. Here the newest of new works are rehearsed by Lorraine Vaillancourt and the Nouvel Ensemble Moderne. The selected composers are Dominik Karski (Australia) Brian Current (Canada) Juliana Hodgkinson (UK) and Luis Tinoco (Portugal). In a similar vein to *New Moves* (dance) and the Australian National Playwrights Conference and Indigenous National Playwrights' Conference (drama), aficionados and students have an opportunity to see new works in progress. The completed works can be seen performed in the final concert on March 18 where a prize is awarded. The concert will also include a new work by Australian composer Quentin Grant and a new work by Canadian Denis Gougeon, featuring the Adelaide new music ensemble Lights, commissioned by Radio-Canada.

This constant stream of Festival activity is of immeasurable benefit to artists and audience alike. The Telstra Adelaide Festival 2000 is proud to be able to nurture and celebrate the creation of new works in all forms.

VENUE Elder Hall
 DATES March 18 at 6pm
 TICKETS \$30 Friends \$26 SPU \$22
 DURATION 1 hour (no interval)
 SPONSOR 




 THE UNIVERSITY OF ADELAIDE
 The Elder Conservatorium - School of Performing Arts

The Conseil des Arts et des Lettres du Québec (CALQ),
 The Canada Council (CAC),
 The Department of Foreign Affairs and International Trade,
 Government of Canada

Lorraine Vaillancourt



happy birthday kurt & aaron

exclusive to adelaide, the australian premiere of two fascinating twentieth century works celebrates the 100th anniversary of Kurt Weill and Aaron Copland



le nouvel ensemble moderne [le NEM]

Le NEM reveals in this concert the joys of new music from Australia, UK and Quebec, Canada. Led by gifted conductor Lorraine Vaillancourt (who made such an impression at the Conservatorium, 98 Festival) the program includes the world premiere of Australian composer Mary Finsterer's *Pascal's Sphere* with visuals by Dean Golja, and a new composition by Canadian Gilles Tremblay.

Jonathan Harvey *Hidden Voice I & II*
Gilles Tremblay *A quelle heure commence le temps?*
Mary Finsterer *Pascal's Sphere**
Harrison Birtwistle *Secret Theatre*

*The 2000 John Bishop Commission

VENUE Adelaide Town Hall
DATES March 10 at 8pm
TICKETS A Reserve \$45 Friends \$38 SPU \$32
B Reserve \$38 Friends \$32 SPU \$27
C Reserve \$32 Friends \$27 SPU \$23
DURATION 1 hour 30 mins (no interval)
SPONSOR



THE UNIVERSITY OF ADELAIDE
The Elder Conservatorium - School of Performing Arts

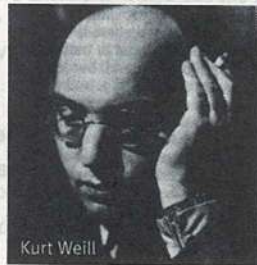
The Conseil des Arts et des Lettres du Québec (CALQ),
The Canada Council (CAC), The Department of Foreign
Affairs and International Trade, Government of Canada

Nouvel Ensemble Moderne



der lindberghflug

Kurt Weill and Bertolt Brecht



The Adelaide Symphony Orchestra conducted by Hannu Lintu and the Adelaide Chamber singers directed by Carl Crossin perform this rarely heard cantata. Originally written as a radio piece, it documents the drama of the first trans-Atlantic flight by Charles Lindbergh. This was an international news story that grabbed the imagination of both poet and composer. They interpreted the event in a typical combination of ironic heroism. A highly dramatic libretto set with inventive brilliance by that pioneer of twentieth century music theatre, Kurt Weill

and in the second half a work which promises to raise the very roof of the Town Hall - a huge combined effort by the musical and dramatic forces of Adelaide.

the second hurricane

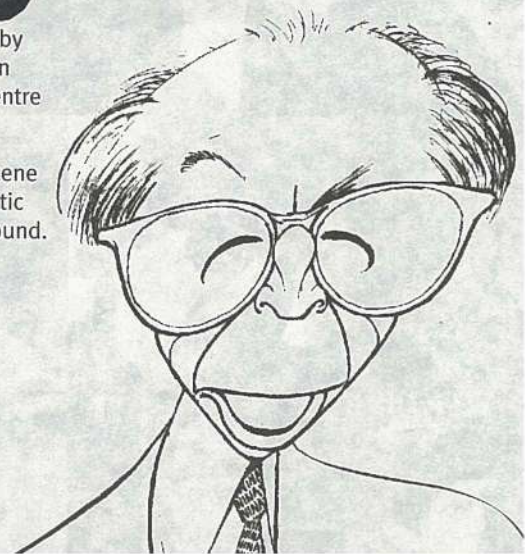
Aaron Copland in an arrangement by Leonard Bernstein

Adelaide Symphony Orchestra conducted by Hannu Lintu, Adelaide Chamber Singers directed by Carl Crossin, Brighton Secondary School Concert Choir directed by Neville Hannaford, Brighton Secondary School Treble Choir directed by Michael Griffin and students of the Flinders Drama Centre directed by Julie Holledge. Narrated by James Aubrey with John Drummond on the Theremin.

This early work of Copland sets a story of American college students elected to travel to the scene of natural disaster to help the victims. In the process they encounter their own dire and dramatic emergency. A huge and highly accessible oratorio about courage and crisis. Big themes, big sound.

A highly entertaining night in the Town Hall

VENUE Adelaide Town Hall
DATES March 15 at 8pm
TICKETS A Reserve \$45 Friends \$38 SPU \$32
B Reserve \$38 Friends \$32 SPU \$27
C Reserve \$32 Friends \$27 SPU \$23
DURATION 2 hours 15 mins (including interval)
SPONSOR



Aaron Copland

MUSIC

goldner

String Quartet

The Goldner String Quartet presents an epic survey of the greatest string quartets from the twentieth century. With a concert for each decade, the nightly series will trace the path of this resilient musical form and offer us an opportunity to hear the development of the new out of the old.

Monday March 6 1900's

Ravel *String Quartet*
Schoenberg *Quartet No. 2*
with Merlyn Quaife, soprano

Tuesday March 7 1910's

Goossens *Fantasy Quartet*
Stravinsky *Three pieces for String Quartet*
Gershwin *Lullaby*
Webern *6 Bagatelles*
Szymanowski *String Quartet No. 1*

Wednesday March 8 1920's

Berg *Lyric Suite*
Copeland *2 pieces for String Quartet*
Janáček *Quartet No.1*

Thursday March 9 1930's

Prokofiev *Quartet No.1*
Barber *String Quartet Op11*
Bartók *String Quartet No. 6*

Friday March 10 1940's

Britten *String Quartet No. 1*
Walton *String Quartet*

Monday March 13 1950's

Ligeti *Quartet No.1*
Metamorphoses nocturnes
Ginastera *Quartet No. 2*
Rautavaara *Quartet No 1*

Tuesday March 14 1960's

Takemitsu *Landscape*
Sculthorpe *String Quartet No. 8*
Penderecki *Quartet No 1*
Shostakovich *String Quartet No. 8*

Wednesday March 15 1970's

Dutilleux *Ainsi la Nuit*
Pärt *Fratres*
Crumb *Black Angels*

Thursday March 16 1980's

Meale *String Quartet No. 2*
Piazzola *Tango Ballet*
Schnittke *Quartet No. 2*

Friday March 17 1990's

Vine *String Quartet No. 3*
Adams *John's book of alleged dances*
Corigliano *String Quartet*
(Australian premiere)

COMPANY Goldner String Quartet

VENUE Elder Hall

DATES March 6, 7, 8, 9, 10, 13, 14, 15, 16, 17 at 6pm

TICKETS General Admin Single ticket

\$23 Friends \$19 SPU \$16

Subscription Series x 4 concerts

\$80 Friends \$64 SPU \$52

Subscription Series x 10 concerts

\$180 Friends & SPU \$150

1 hour (no interval)

DURATION
SPONSOR



a decade a day

March 6-10 & March 13-17

Walks and talks through the Art and Architecture of the Twentieth Century!

The National Trust will take you on a fascinating walk showing you Adelaide architecture of the decade.

Meet at the Fountain in front of the Museum at 3.45pm. Then:

The Art Gallery of South Australia offers a guided tour amplifying works from the decade in its collection.

Meet at the Art Gallery at 4.45pm.

FREE

Tour bookings essential call the National Trust on 08 8223 1655 Bring a bottle of water, hat and sunscreen.

Tours provided by National Trust and Art Gallery guides – both volunteer services.



keep up your standards

MUSIC

Robyn Archer ends the Festival with her own gig

With Paul Grabowsky and four gorgeous boys from the Australian Art Orchestra, this concert performance has already had a colourful international tour of Sydney, Canberra, Bogota (Colombia), Melbourne, Mardi Gras, London, Amsterdam and Den Bosch (Holland) - so why not Adelaide?

The songs include an American set, French set, German set and an Australian mongrel set of country and western, yodelling, Archer and 'Nessun dorma'. Audiences worldwide have dropped their collective jaw at this outrageous eclecticism and outstanding musicality. Celebrate the end of the Festival and Robyn Archer's directorship in its very last gasp.

VENUE | Festival Theatre
DATES | March 19 at 8pm
TICKETS | \$45 Friends \$38 SPU \$32
DURATION | 1 hour 30 mins (no interval)
SPONSORS


Hilton
Adelaide



MUSIC

jan garbarek

imPro

3 nights of Musical
Fission and Fusion
Curated by David Moss



The saxophone playing of Norwegian virtuoso, Jan Garbarek, has haunted our CD playing hours for years. Now the maestro makes his first visit to Australia. With his roots in jazz, Garbarek's sound alludes to the music of many cultures, reaching a deepened universality that has made him an international music star.

“He has the disconcerting ability to create moods and atmospheres so haunting that they hang around in the mind long after the music itself has stopped.”

The Observer, London

VENUE	Festival Theatre
DATES	March 6 at 7.30pm
TICKETS	\$55 Friends \$47 SPU \$39
DURATION	2 hours 10 mins (no interval)
SPONSORS	



TOWER



In association with Australia Northern Europe Liaisons
- Henk van Leeuwen

weising the future

Presented in association with New Music Australia
on ABC Classic FM

Where does new music come from?
Who are the musical 'quasars' who generate
new sounds, ideas, melodies?
Who's shaping the pop music of the future?
Find some of the answers [and a lot of the questions]
over 3 late nights of improvised music performance

March 16 Quarks - solos and surprises
March 17 The Cyclotron - duos and collisions
March 18 Waves & Particles - everyone dives in

Featuring some of Australia's most intriguing sound
makers - Oren Ambarchi, Robbie Avenaim, Jim Denley,
Max Lyandvert, Anna McMichael and Stevie Wishart -
performing with curator David Moss (Berlin: voice,
drums, electronics), Chris Mann (New York: words
and performance) and Otomo Yoshihide (Tokyo:
electronics, CDs, records) plus guest appearances
by invited Festival artists including
Dr Subramaniam, the Balinese Gamelan
Ensemble, and the Koorana gymnasts
plus many more....

VENUE Madley Dance Space
DATES March 16-18 at 11pm
TICKETS \$25 Friends \$21 SPU \$18
DURATION 2 hours (no interval)

THE
BOX
SET

\$15 TIX
SEE PG 60

ABC
RADIO
ABC
CLASSIC
FM



James Oswald Little is an entertainer who has finally received the recognition that was way overdue. In October Jimmy was inducted into the ARIA Hall of Fame; he was 1989's Aboriginal of the Year and in 1994 he was inducted into Tamworth's Country Music Roll of Renown. Yet there are some who have still to experience this extraordinary man with an extraordinary voice. The Telstra Adelaide Festival 2000 is delighted to bring him and his five piece, all star band including Hall of Fame members drummer Graham "Buzz" Bidstrup and Chris Bailey on Bass, for one concert in Adelaide, and then the unrepeatable experience of hearing him out on the Beltana Racetrack for Gymkhana, as part of our Regional program (see p52).

The Stetsons have a unique floating line-up, with past incarnations including members of Mental as Anything, Gangajang and the Flying Emus. The Stetsons always feature the cream of Australia's country/rock musicians with surprise guest vocalists.

Jimmy Little plus the stetsons

VENUE Her Majesty's Theatre
DATES March 13 at 8pm
TICKETS \$48 Friends \$41 SPU \$35
DURATION 2 hours 15 mins
(including interval)

by Glynn Nicholas and Scott Rankin

This new work written by Scott Rankin and Glynn Nicholas whose most recent hits include *Certified Male*, *Kissing Frogs* and *Pumping Irony*, steps into new territory. The skilled duo promise a solo with a difference, a beautiful story of life, tragedy and hopeless idealism.

Set against a city skyline as it succumbs to the lowest common denominator, a silo of autumn leaves burn, a man confesses to a murder he didn't commit and we discover a trivial history of the twentieth century in the basement of the State Archives. Glynn and Scott have written some of the funniest and most successful hits of the Australian stage. Try as they might to be metaphysical, profound and poetic, they just end up being bloody funny.

COMPANY Art, Cackle & Hoot (Melbourne)
 VENUE Norwood Concert Hall
 DATES March 10-14, 16-18 at 7pm
 March 11, 18 at 3pm, March 19 at 5pm
 TICKETS Gen Admin \$30 Friends \$26 SPU \$22
 DURATION 1 hour 25 mins (no interval)
 SPONSORS



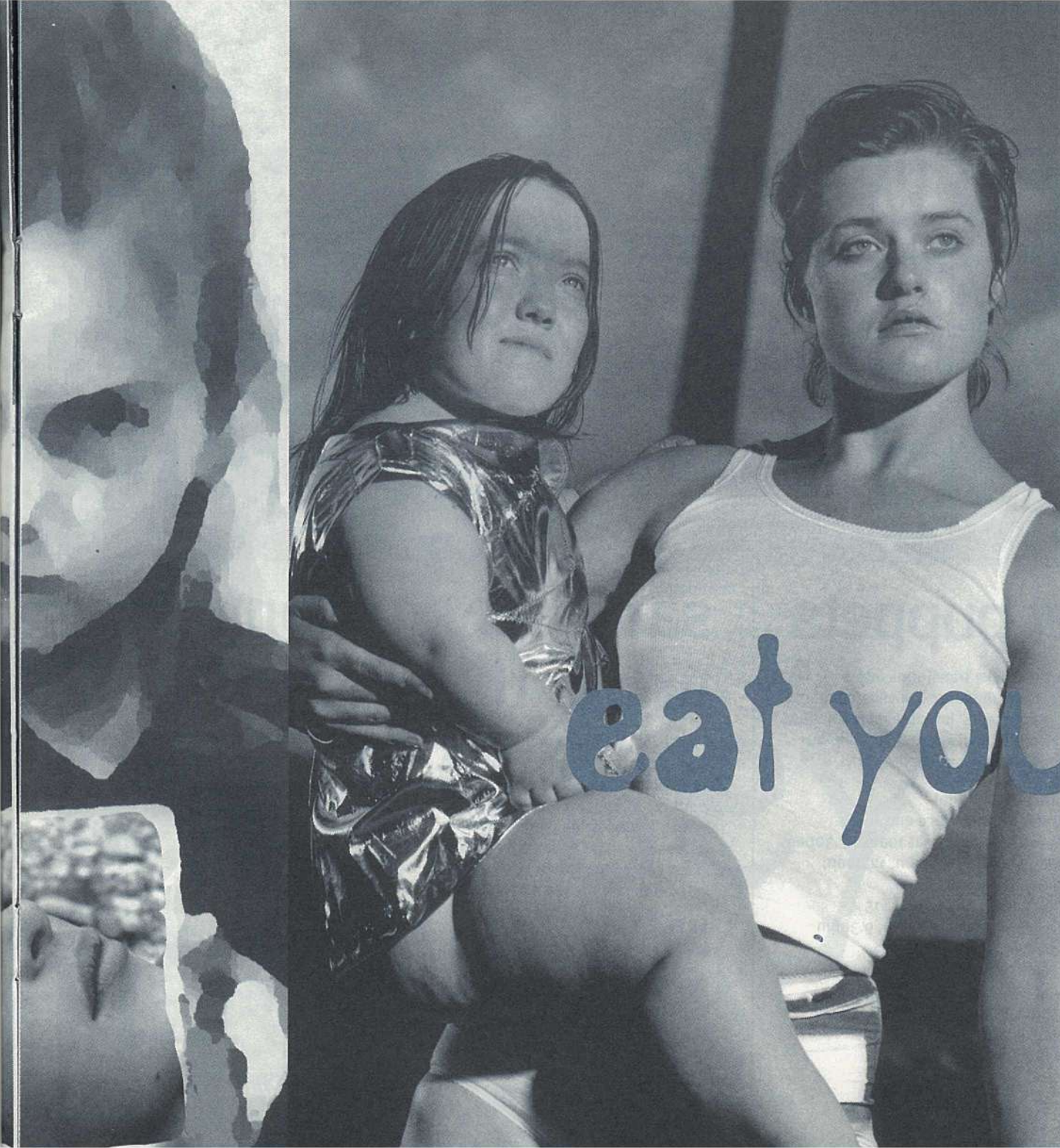
leaves falling at midnight

big hArt works

Cruelly, beauty and isolation seen through young eyes. Using a blend of text, film, portraiture, image, bricks, field recording, music and audition, the multi award winning company Big hArt have created another profoundly moving piece of outsider theatre. Big hArt is renowned for creating works of pragmatic beauty that reflects a sparsely populated continent, where cultural resources dwindle in the heart of the country and flood the coastal centres. Award-winning writer Scott Rankin (*Box The Pony*, *Certified Mail*, *Kissing Frogs* and in this Festival, *Leaves Falling At Midnight*) brings together a wonderful event full of depth and heart. With South Australian artist Robert Hannaford painting live on stage and artists such as Deborah Mailman, Glynn Nicholas, Ernie Dingo and NSW Premier Bob Carr appearing in cameo film roles in this visual, aural and filmic experience.

COMPANY Big hArt (Australia)
 VENUE Care Park
 14-22 Moore Street, Adelaide
 DATES March 14-17 at 9pm
 TICKETS Gen Admin \$23
 Friends \$20 SPU \$15
 Homeless Free
 DURATION 2 hours 30 mins
 (including interval)





Arena is acclaimed for its adrenaline pumping performances fusing film, music and theatre in an MTV style. Recent works *Autopsy* and *Panacea* were Festival hits and Arena has chosen the Telstra Adelaide Festival 2000 to premiere its new work - a futuristic action adventure about kids certified uncontrollable. The children are fitted with neural implants, good behaviour is rewarded with simulated reality experience; perceptions are perverted, inverted and catapulted into the lush world of the children's dreamscape. Giant robotic screens, stop frame animation, stunning visual design, sublime techno ambience in a surround sound installation - sensory, sensationalist, trash.

Winners of the International ASSITEJ Honorary Presidents' Award for inspiring, provocative and experimental ways of expressing a new theatrical language.

“Arena makes other companies' use of the term multi-media appear wan.”
Beat Magazine

eat your young

COMPANY Arena Theatre Company (Melbourne)
VENUE Odeon Theatre
PREVIEW March 2 at 7pm
DATES March 3, 4, 6 at 7pm, March 4 at 3pm, March 5 at 5pm
TICKETS Gen Admin \$30 Friends \$25 SPU \$18
DURATION 1 hour 20 mins (no interval)

THE BOX SET
 \$15 TIX
 SEE PG 60



This project has been assisted by the Australia Council, the Australian Government's arts funding and advisory body and

much ado about nothing

...an energetic and well-executed two-hour romp where the spirit of rock 'n' roll is moulded into one of the Bard's most entertaining plays.

Sunday Herald Sun

This Shakespeare Under The Stars draws on pop music, rock imagery, pantomime and sitcom. This is a bold production with a loud-miked, virulently lit setting. The performers are itinerant rockers and crew, preparing for their next gig. Shakespeare's wit and poetry shines with comic daring as does the pizzazz of this cheeky ensemble. Don't forget to pack a picnic and bring a blanket and cushion to sit on.

VENUE Botanic Park, enter via Plane Tree Drive off Hackney Road
PREVIEWS February 22-27, 29, March 1, 2 at 7.30pm
TICKETS \$25 SPU \$22
DATES March 3-5, 7-11 at 7.30pm, March 12, 14-19 at 10pm
TICKETS \$32 Friends \$28 Groups 10+ \$26 SPU \$24 Children (u 14) \$16
DURATION 2 hours 30 mins (including interval)
SPONSORS



HOLDEN

Presented by Glenn Elston's Shakespeare Under The Stars



Botanic Gardens of ADELAIDE



ADELAIDE SYMPHONY ORCHESTRA



the vietnamese water puppets

The Vietnamese Water Puppets will enchant young and old as the Botanic Gardens' lake transforms into a shimmering stage and explodes with jumping fish, dancing fairies and fire-breathing dragons! The villagers of the Red River Delta have practised this exotic art form for 1,000 years and yet the puppeteers' invisible manipulations remain a closely guarded secret. Discover water-borne magic as the mythology of Vietnam is brought to life in front of a beautiful ornamental pagoda to the accompaniment of traditional music and sparkling fireworks.

COMPANY Thang Long Water Puppet Theatre of Hanoi
VENUE Botanic Gardens (Friends Gate, North Terrace entrance)
PREVIEWS February 24* at 10am, 12 noon, February 25 at 10am*, 7.30pm, February 26, 27 5.30, 7.30pm, March 1* at 10am, 12 noon, March 2 at 5.30pm (*performances shared with schools)
TICKETS Gen Admin Family (2+2) \$70 Full \$25 Child (u14) \$15
DATES March 2 at 7.30pm, March 3-5 at 5.30pm, 7.30pm, 9.30pm
 March 7-9 at 5.30pm, 7.30pm, 9.30pm
 March 10-12 at 5.30pm, 7.30pm, 9.30pm
 March 13, 15, 16 at 5.30pm, 7.30pm, 9.30pm
 March 17-19 at 5.30pm, 7.30pm, 9.30pm
TICKETS Gen Admin Family (2+2) \$95 Full \$36 Friends \$32 SPU \$26 Child (u14) \$19
DURATION 1 hour (no interval)
SPONSORS



SA WATER



Botanic Gardens of ADELAIDE



ADELAIDE MOUNT LOFTY WETLANDS

Presented by Arts Projects Australia and Tim Woods



santos symphony under the stars

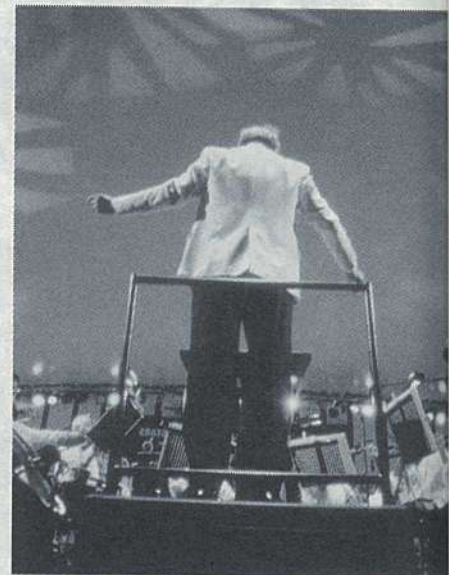
On the last Saturday night of the Festival, a program of some of the great orchestral pieces of the twentieth century. Going right for the lump in the throat, the Adelaide Symphony Orchestra will be under the baton of guest conductor Hannu Lintu (Finland) in the ultimate orchestral blast.

FREE CONCERT

COMPANY The Adelaide Symphony Orchestra
VENUE Elder Park
DATES March 18 at 8pm
ADMISSION Free



we're smoke-free





another classic tale comes to us in two contemporary renditions

A young Greek-Australian actor/comic uses the ancient Greek classic to mirror his own family's passage to Australia. This funny and moving one-man show by writer/performer Andreas Litras turns the mythical world of Homer's epic upside-down.

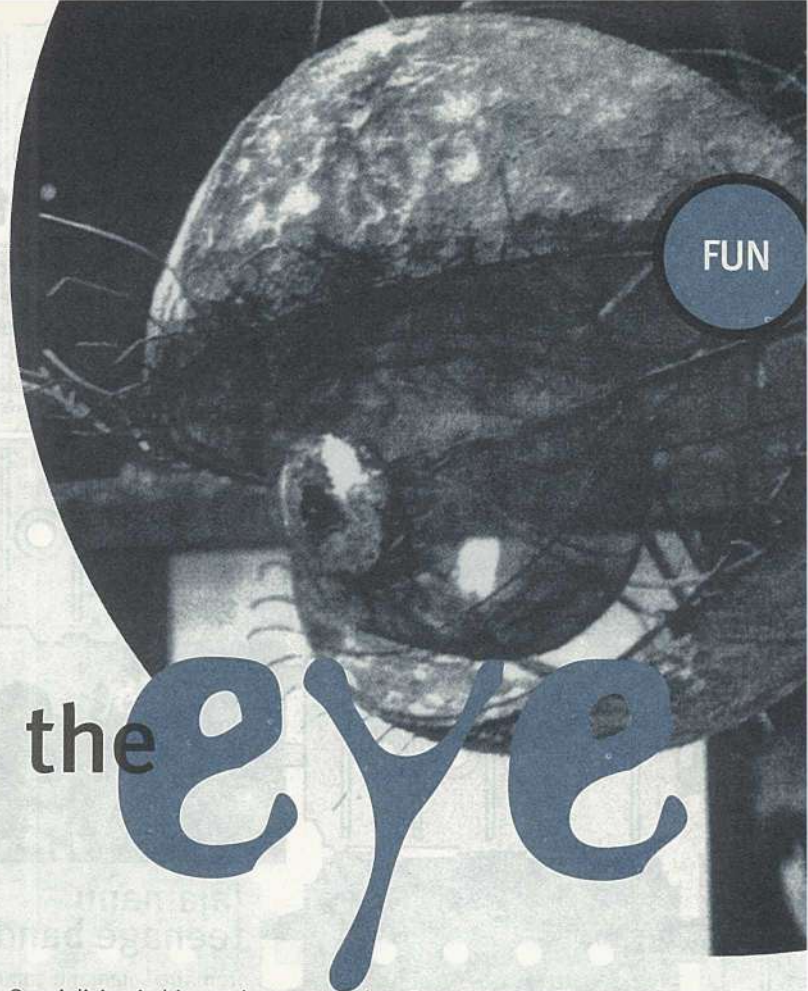
“Litras neither sentimentalises nor exaggerates, but his wonderful performance and ingenious knitting together of myth and the ordinary, successfully universalises this important strand of Australia's post-war history.”

The Age

COMPANY	Anthos Theatre (Australia)
VENUE	Opera Studio, 216 Marion Road, Netley
DATES	Dates March 15-18 at 7pm, March 18 at 2pm
TICKETS	Gen Admin \$30 Friends \$25 SPU \$18
DURATION	1 hour 25 mins (no interval)



Odyssey



FUN

the eye

Specialising in big outdoor spectacles, Sydney based Theatre Kantanka collaborates with French designer Henri Gallot Lavalée to bring another story of Odysseus. Of all of the Greek hero's amazing adventures, the one that captures the imagination most is battling the mighty Cyclops, the legendary one-eyed monster. In this outdoor production at the old Adelaide Gaol, kids and adults alike will squeal with pleasure to see ordinary mortals in combat with the huge eye staring out at them. Fiery, physical and funny, this is imaginative entertainment of the most creative kind. Suitable for children ten years and over.

COMPANY	Theatre Kantanka (Australia)
VENUE	Adelaide Gaol Grounds
PREVIEW	March 5 at 8.30pm
DATES	March 6-8 at 8.30pm
TICKETS	Gen Admin \$25 Friends \$21 SPU \$18
DURATION	65 mins (no interval)
SPONSOR	



Sydney University Centre for Performance Studies,

47

FREE

club

March 3-19 every night from 10.30pm until LATE outdoors and under the stars at the adelaide festival centre and it's all FREE!

Out of the old comes the new ... a building site meets the Rebel Planet meets Plastic Fantastic. The free entertainment ranges from a one on one experience to one on two thousand. A fabulous line up of music, dance, installation, fashion, guest Festival and Fringe artists, with a spotlight on some of the best contemporary Indigenous bands Australia has to offer. Adjacent is the Artist's Club where for the first time Festival AND Fringe Artists meet.

Presented by the Telstra Adelaide Festival 2000 and the Adelaide Festival Centre Catering Department in association with the the Adelaide Fringe 2000



Adelaide Bank



ADELAIDE FESTIVAL CENTRE CATERING



ten



SA FM
107.1 FM



lajamanu teenage band

from the Lajamanu community, Walpiri country in the central desert of the Northern Territory



narbalek band

Born from the traditional dreaming stories, surrounded by the picturesque Arnhem Land Plateau at Manmoyi.



warumpi band

This legendary band originates from Papunya, the central desert region of Northern Territory. It is recognised as the pioneer of contemporary Indigenous rock music.

the museum of me

Who are you? The Museum of Me from England invites you to explore your identity and individuality in the inescapable company of other visitors. Interact with bizarre exhibits and reveal facts and secrets about your definition of YOU.

At Club, around the Festival Centre and Miss Gladys Sym Choon windows in East Rundle St.

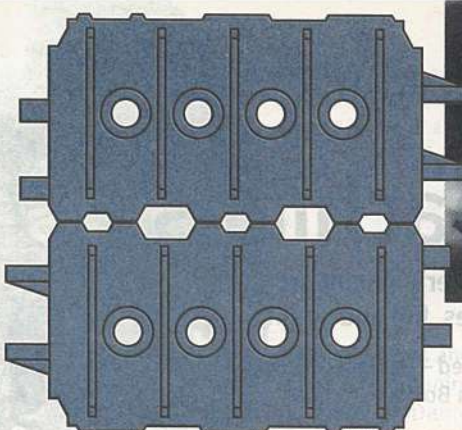


letterstick band

Come from the small An Barr Clan on the coast near Maningrida, North East Arnhem Land

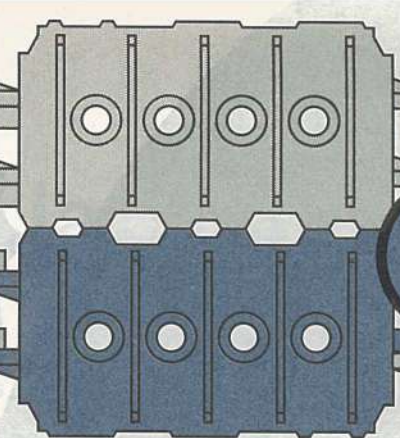
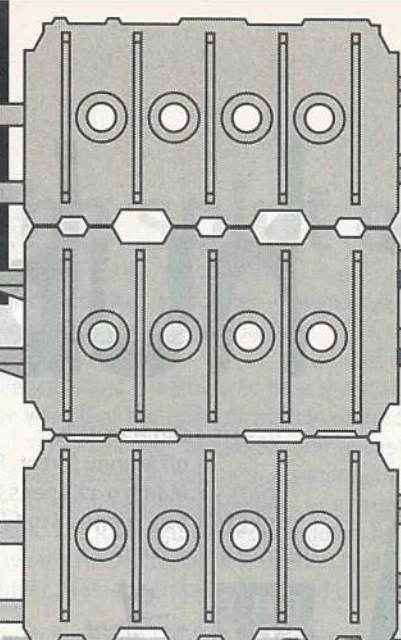
the ABC at the telstra adelaide festival 2000

ABC TV takes over the Club, broadcasting live for five nights. Come and be a part of the studio audience. March 13-17 at 10.30pm

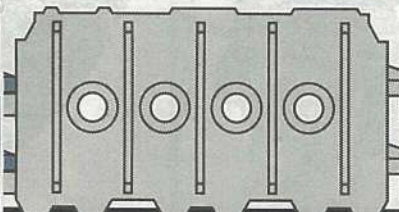


grupo caixa des imagens

From Sao Paulo, Brazil, the tiniest puppet show on earth. A very special one-to-one experience for you to see one of Caixa's ten different exquisite miniatures. People have been known to queue for two hours just for their 4 minutes of wonder.

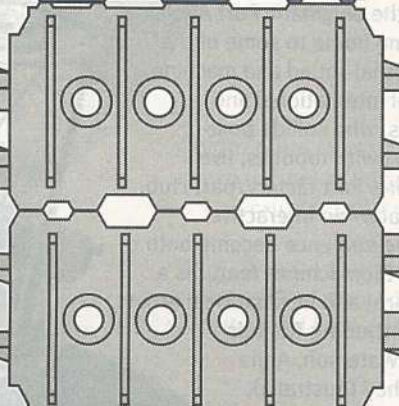


MORE FUN

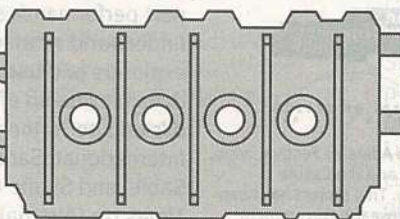


shirtologie

At the forefront of a minimalist anti-dance movement amongst European choreographers, Jerome Bel presents a solo work from France, involving dead-pan dance and lots of t-shirts. With the support of the Association Française d'Action Artistique.



kaha

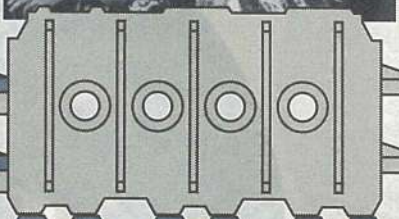
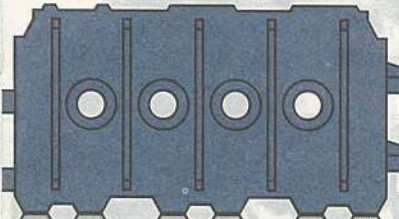
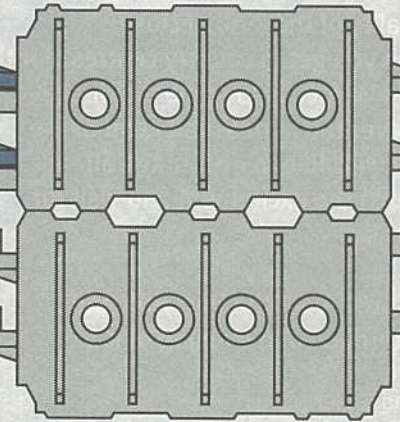


Neil Murray

Guests include: desoxy, toy death, onslaught, kaha, nii tetty tetty & the kusun ensemble, lee sappho - queen bee of the blues, strict-LEE-us, fanfare ciocarla and more...

the last child... flight of the swallows...

An installation by doppio parallelo. An intimate soundscape that begins in the Festival Theatre Foyer and continues upstairs at Cargo Club (see page 21). Put the fragments together.



CANTEEN

Following the success of the Parachilna Cafe, the Festival presents The Canteen - open for breakfast, morning tea, lunch, afternoon tea, dinner and supper. Celebrate the old Coles caf - grab a tray and fill it up with your selection of some of the finest South Australian regional produce, plus some of your old favourites - prawn cocktail, pie floater, sherry trifle. You just can't go past this tucker! The Undercroft, Adelaide Festival Centre

PORT

port hub

While many people would consider Port Adelaide a suburb rather than a region, it has a unique cultural profile. The offices of Country Arts SA are housed there. It's also likely that many Adelaide citizens and most visitors have very rarely or never been to Port Adelaide - they have probably been more often to the Barossa - so we think it qualifies, and certainly the focus and energies of the Port Community have the feel and quality of the kind of close co-operation you get in country centres. For this reason we have focussed some major activities at the Port over the middle weekend of the Festival and we'd like to encourage all of you to catch the excitement and visit for a half day or so.

Our suggestion - Visit the Port Hub and make an afternoon and evening of it ...

- 4pm New Land Gallery
- 5.30pm The Spirit of Lanky (March 7 only)
- 7pm My Vicious Angel
- 8pm Inferno
- 8pm-Midnight Biomachines - visit throughout the evening and on Sunday kick up your heels at Blak Nite III



VENUE Old Hart Mill,
off Mundy Street, Port Adelaide
DATES March 9-12 opens 8pm-midnight
TICKETS \$23 Friends \$19 SPU \$16
DURATION 4 hours



Presented by the Telstra Adelaide Festival 2000, The Performance Space and the Casula Powerhouse Arts Centre. This project has been assisted by the Commonwealth Government through the New Media Fund of the Australia Council, its art funding and advisory body.

my vicious angel

Words and Music – Christine Evans
Director – Rosalba Clemente

A special Festival return season of this award-winning play for all those people who missed it the first time round. This is another fine example of inventive and unusual **Australian Music Theatre**. Lucia Mastrantone and Caroline Mignone are a splendid duo, who play two women locked in a destructive, nightmarish relationship. The playwright Christine Evans also composed the music played live by Guy Freer and Peter Boyd - an evocative and enthralling theatre experience.

COMPANY Vitalstatistix National Women's Theatre
VENUE 11 Nile Street, Port Adelaide
PREVIEW March 7, 8 at 7pm
DATES March 9-11 at 7pm, March 12 at 5pm
TICKETS Gen Admin \$25 Friends & Groups 8+ \$22 SPU \$15
DURATION 1 hour 10 mins (no interval)

SUPPORTED BY

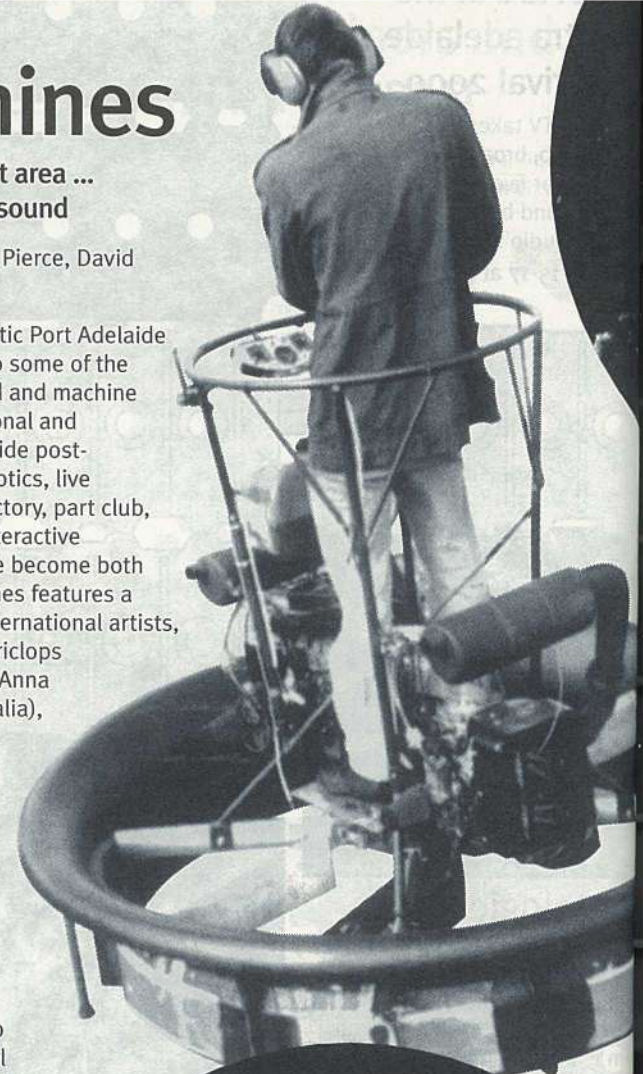


biomachines

Autonomous entertainment area ... robots, machines, fire and sound

Devised and curated – Julianne Pierce, David Cranwick and Tim Boykett

For four nights only the enigmatic Port Adelaide docklands will become home to some of the world's leading industrial sound and machine artists. A gathering of international and Australian visionaries, who collide post-industrial machine art with robotics, live performance and more. Part factory, part club, part performance space - an interactive underworld where the audience become both explorers and users. Biomachines features a dynamic line up of local and international artists, dj's and performers including Triclops International, Sarah Waterson, Anna Sabiel and Shane Fahey (Australia), Times Up (Austria) and Matt Heckert (USA).





Inferno

Music – John Rodgers

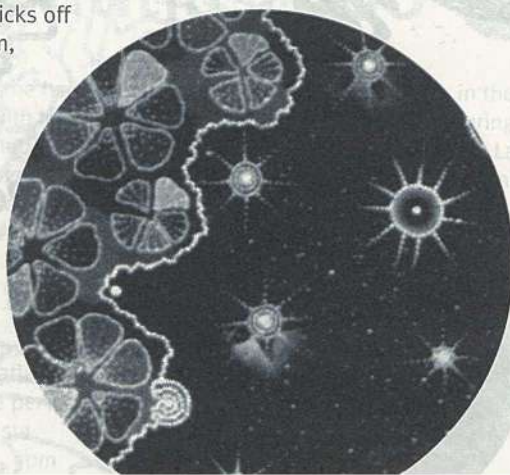
John Rodgers and ELISION combine to bring you a threateningly passionate musical ride through Dante's flaming halls of hell. The site-specific context makes this original instrumental music theatre a must. (see page 28).

WORLD PREMIERE	
COMPANY	ELISION
VENUE	Wharf Shed 10 Ocean Steamers Road, Port Adelaide
DATES	March 10,11 at 8pm
TICKETS	Gen Admin \$45 Friends \$38 SPU \$32
DURATION	1 hour 20 mins (no interval)

blak nite III

A rocking assembly of the best of our Indigenous emerging and established talent. The Port has long been a hub for Indigenous communities and now here's your chance to see the best bands in one fun-filled evening. Anyone who had the luck to experience Blak Nite II during Come Out 99 will be itching to get down there for the food, fashion and fantastic music. Blak Nite will also include dancers, visual artists, storytellers, fashion parades and short films. It kicks off with a special concert for the kids starting at 4pm, followed by the main event at 6pm.

COMPANY	Mulderi Productions
VENUE	Wharf Shed 10 Ocean Steamers Road, Port Adelaide
DATES	March 12 Children (age 2-14) 4pm, General public at 6pm
TICKETS	\$5 at the door
DURATION	5 hours plus



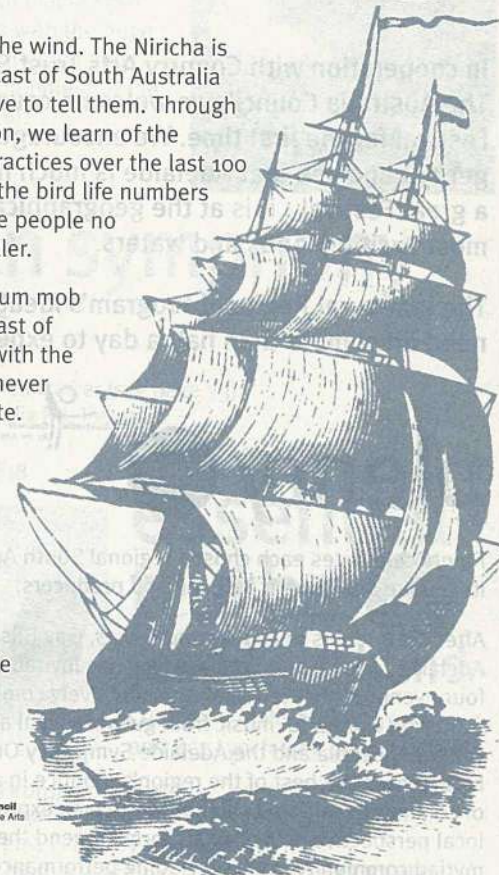
the spirit of lanky

Writer, designer, performer – Owen Love
Director, co-designer – Bob Daly

Silence is just a moment to hear the stories on the wind. The Niricha is the wind that the Boandik people of the South East of South Australia rely on to hear the messages their ancestors have to tell them. Through the stories told in this unique sensory installation, we learn of the devastation caused to the land from irrigation practices over the last 100 years. The River Murray mouth closes regularly, the bird life numbers have decreased close to extinction levels and the people no longer live on their land. The wind is our storyteller.

Lanky Kana was the last of his people, the Wilchum mob of the Boandik umbrella tribes from the South East of South Australia. He was renowned for his work with the police horse brigade and most importantly, but never properly acknowledged, as a tracker of some note. Lanky's time is significant in the Aboriginal culture of that region - a microcosm example of the final impact of white invasion on the race of original inhabitants.

COMPANY	Mulderi Productions
VENUE	Wharf Shed 10 Ocean Steamers Road, Port Adelaide
DATES	March 7 at 5.30pm
TICKETS	Gen Admin \$15 Friends \$12 SPU \$8



diantara dua pendalaman

[Between remote Regions]
A Malaysian/Australian exhibition featuring artworks from remote communities

VENUE	New Land Gallery 1 McLaren Parade, Port Adelaide
DATES	March 7-April 23
TICKETS	FREE



a festival harvest

In cooperation with Country Arts Trust SA, Australian Major Events and The Australia Council, we welcome country South Australia into the Festival for the first time. We encourage you and all of our visitors to get out and see that Adelaide is much more than a pleasant city with a great Festival - it is at the geographical centre of some of Australia's most exciting lands and waters.

The inaugural Regional Program's ideal is that no-one in South Australia need drive more than half a day to experience a taste of the Festival...

plenty **FREE**



country
arts sa



Plenty celebrates each chosen regional South Australia - its beauty, its vibrant community, its unique and superb produce and producers.

After the success of *Loaves and Fishes*, Gay Bilson's closing event for the 1998 Telstra Adelaide Festival, the 2000 Festival has invited this innovative event creator to present four evenings of entertainment seductively combining gastronomy and the arts. Featuring wonderful music from guest Festival artists including the HaBiBis, Texicali Rose, Fanfare Ciocarlia and the Adelaide Symphony Orchestra, and a delicious feeding devised by Gay from the best of the region's produce in a spectacular site. *Plenty* caps off a day of community initiated celebrations which expresses a sense of place and identity from a local perspective across all art forms. Spend the day exploring the area and enjoying the myriad community events including performances, exhibitions, workshops and food stalls, then gather together at dusk to be led by the local children for the Festival feeding.

Penneshaw, Kangaroo Island
Saturday February 26
day - Penneshaw township
night - Christmas Cove

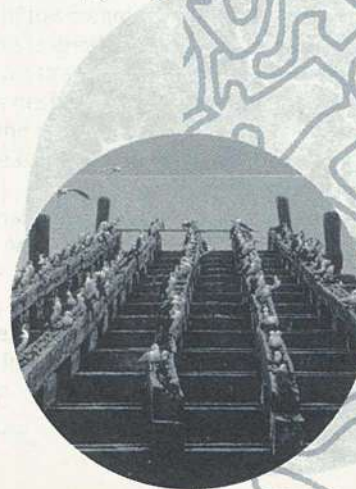
Streaky Bay, Eyre Peninsula
Saturday March 4
day - The Foreshore
night - The Beach

Burra, Mid North SA
Sunday March 12
day - Burra township
night - Historic Smelts Stables
[Go up for the weekend and enjoy the
Twilight Jazz Affair on March 11]

Beachport, South East SA
Saturday March 25
day/night - Central Square



Streaky Bay

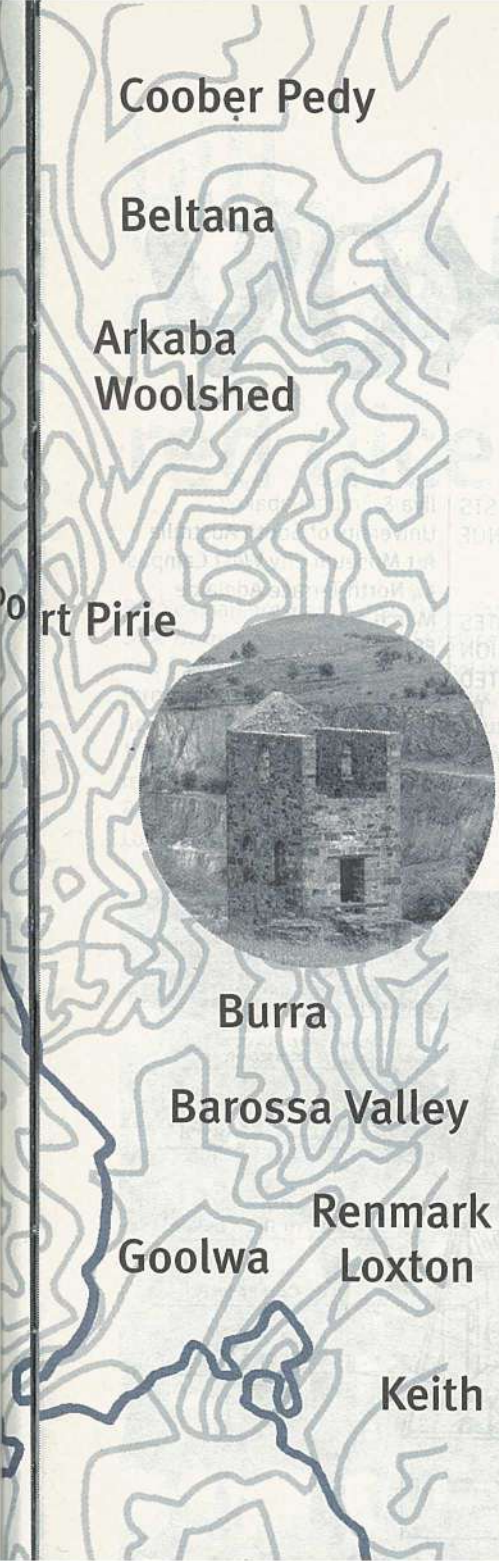


Port Lincoln

Port August

Point
Pearce

Penneshaw, KI



Coober Pedy

Beltana

Arkaba Woolshed

Port Pirie



Burra

Barossa Valley

Renmark
Loxton

Goolwa

Keith

habibis FREE

Exquisitely musical Greek ensemble who starred in the hit film Head On. Opening the Riverland Greek Festival Riverfront, Renmark Friday March 3 at 4pm



jimmy little

Jimmy Little plus The Stetsons and the Inaugural Prairie Gymkhana Under Lights.

Towards sunset see some of the country's 'real McCoy' stockmen compete. Join in yourselves with 'driving the nail' and the 100m dash to the winning post. Then the very best of country music with Jimmy Little and The Stetsons, supported by family country and western band Strict-LEE-us. Food and drinks available.

Beltana Racetrack
Saturday March 11 at 8pm, Gymkhana starts at 6pm
Tickets \$45 Friends \$38 SPU \$32 Children \$20



inma putitja 2000 FREE

(Music out Bush 2000)

A one-off concert in the heart of the Anangu Pitjantjatjara Lands, in the picturesque Umawa Creek Bed with the Ernabella Ranges in the distance. Featuring a fabulous line up of artists including Narbalek Band (from Manmoyi in Arnhem Land), Kaha and Onslaught. This is a grog-free event. Permits may be required, for details contact SA Travel Centre 1300 366 770.

Umawa Creek Bed, Anangu Pitjantjatjara Lands Friday March 24 at 7.30pm

ochre & dust FREE

conceived and directed by Aku Kadogo (Australia)
Two Anangu Pitjantjatjara story tellers, Nura Ward and Nelli Patterson, recount tales of their lives and the pervasive influence of the land. (see page 23)

Club 1518 Port Augusta
February 26 at 11am, 5pm



the eye FREE

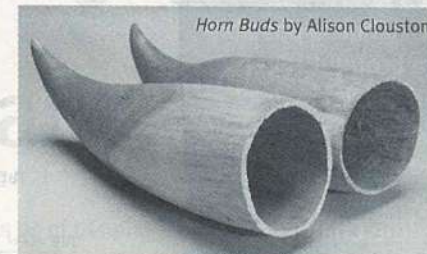
Theatre Kantanka
In this outdoor production kids (over 10 years) and adults alike will squeal with pleasure to see ordinary mortals in combat with the huge eye staring out at them. Fiery, physical and funny, this is imaginative entertainment of the most creative kind (see page 46).

Keith March 12 at 8.30pm
Loxton March 15 8.30pm



tasmanian symphony orchestra

Beethoven Concert with Geoffrey Lancaster (see page 33)
Brenton Langbein Theatre, Magnolia Rd, Tanunda
March 15 at 7.30pm
Tickets \$30 Friends & PU \$25 S \$18



essential truths FREE readily to hand

Curators – Malcolm McKinnon and Reg Lynch (see page 56)

Port Pirie Regional Art Gallery, February 25-April 2
Old Police Station, Goolwa Community Arts Centre, February 27-March 31
Arkaba Woolshed, Flinders Ranges, February 25-March 12
Adelaide Festival Theatre Foyer, March 4-April 8
Commissioned by the Telstra Adelaide Festival 2000 and administered by the Port Pirie Regional Art Gallery

country arts sa

on the road FREE

Narbalek Band are on the road as they travel up to the Anangu Pitjantjatjara Lands for Inma Putitja 2000, touring regional SA and performing with a local band from each town.

Murray Bridge, Sunday March 19
Point Pearce, Tuesday March 20
Port Lincoln, Monday March 21



Principal Sponsor
Visual Arts Program



artists' week

Playful and serious, accessible and probing - the Visual Arts Program invites us to look towards the future as we explore the dimensions of our spiritual and material existence.

Artists' Week is a celebration of the richness possible when a range of differing views are brought together. Concentrating on various aspects of society we consider issues such as: the idea of utopia, landscape and the built environment in its spatial and ideological dimension, and Indigenous people in present day Australia. Eddie Chambers, Ilya and Emilia Kabakov, Elizabeth Macgregor, Nicolas Rothwell and Bill Seaman are some of the speakers who will challenge our perceptions and stimulate our thoughts.

Artists' Week kicks off with a welcoming barbecue on Saturday March 4 at 12 noon in the courtyard of the Migration Museum.

Full details of Artists' Week in Broadsheet No 4 1999. The Visual Arts Guide will be available in February 2000 at all participating galleries and Festival venues.

ilya / emilia Kabakov

monument to a lost civilization

A project tracing the desire of an individual to construct a life of one's own - it depicts the tension between the real and the ideal and the struggle of developing one's humanity within the confines of a strictly authoritarian society. Although evolved as a specific comment on the political system of Totalitarianism, *Monument To A Lost Civilization* refers to anyone in a society which deforms the personality of its people, forcing them to betray their true nature.

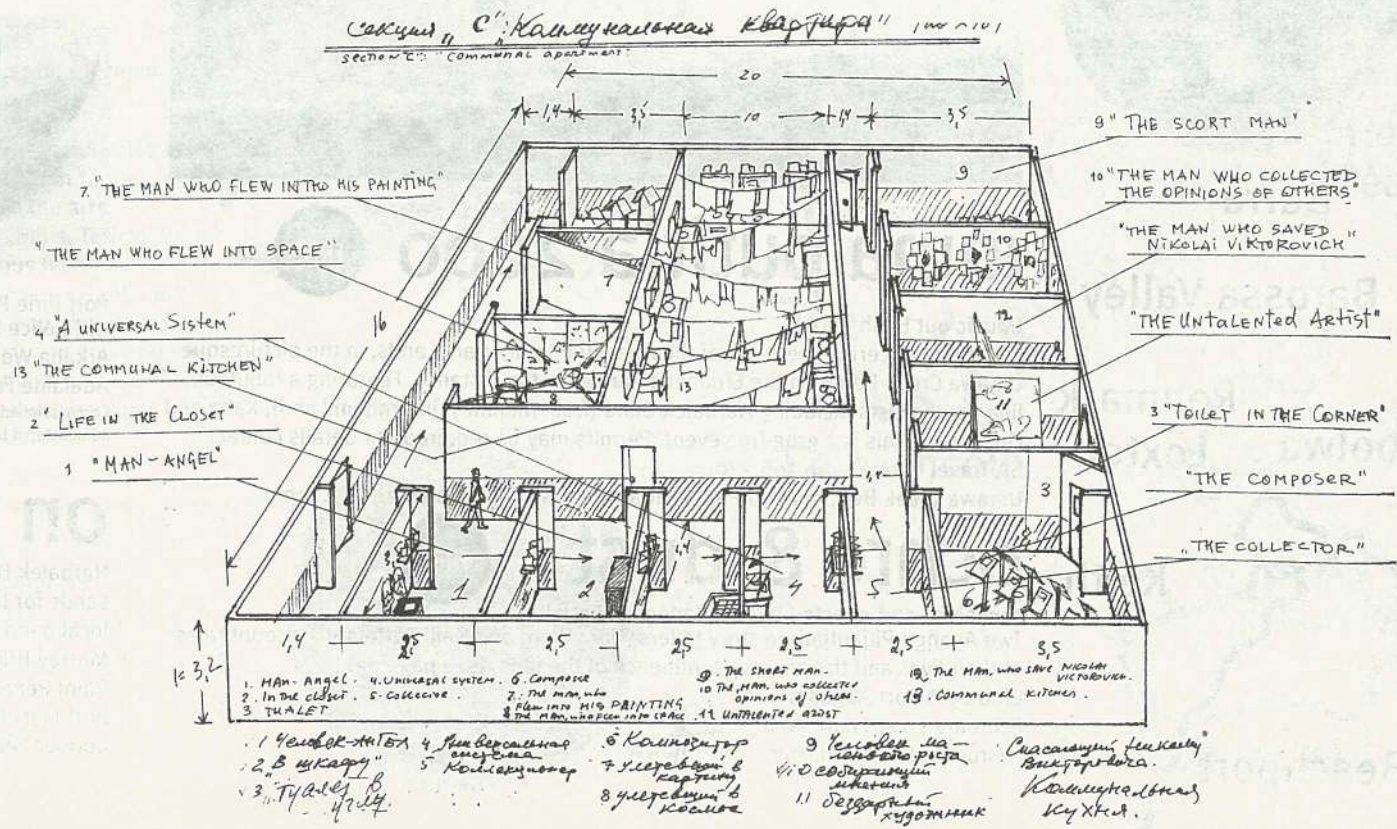
Ilya Kabakov is recognised as one of the most important artists to have emerged in the late 20th century. Since 1989 he and his wife Emilia have worked collaboratively, with their installation projects achieving international acclaim. *Monument To A Lost Civilization* is the first major project by the Kabakovs to be seen in Australia.

ARTISTS Ilya & Emilia Kabakov
VENUE University of South Australia
Art Museum City West Campus
54 North Terrace Adelaide

DATES March 3-26
ADMISSION FREE
SUPPORTED BY



University of South Australia
Art Museum

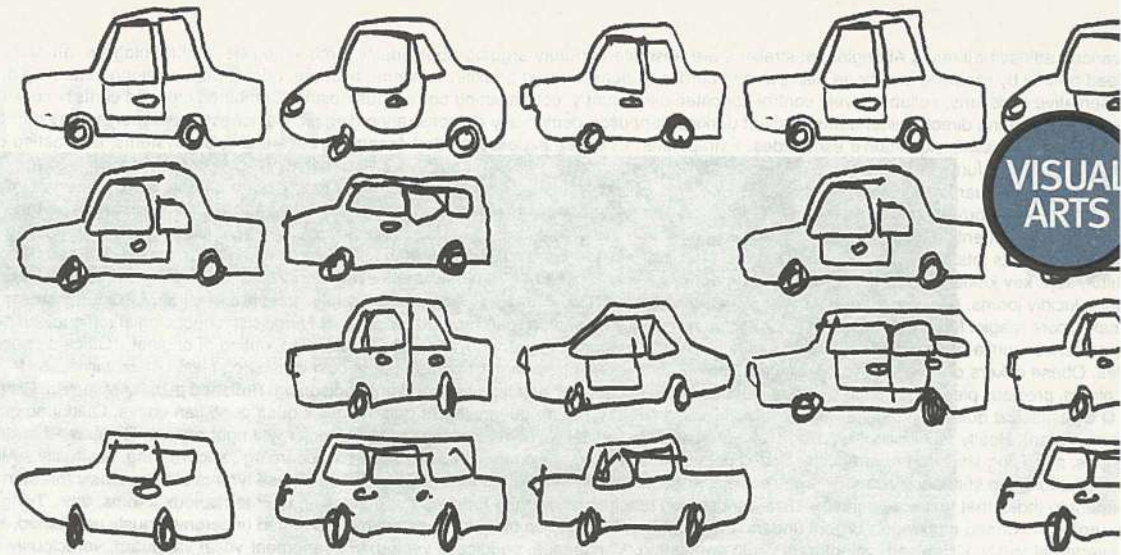
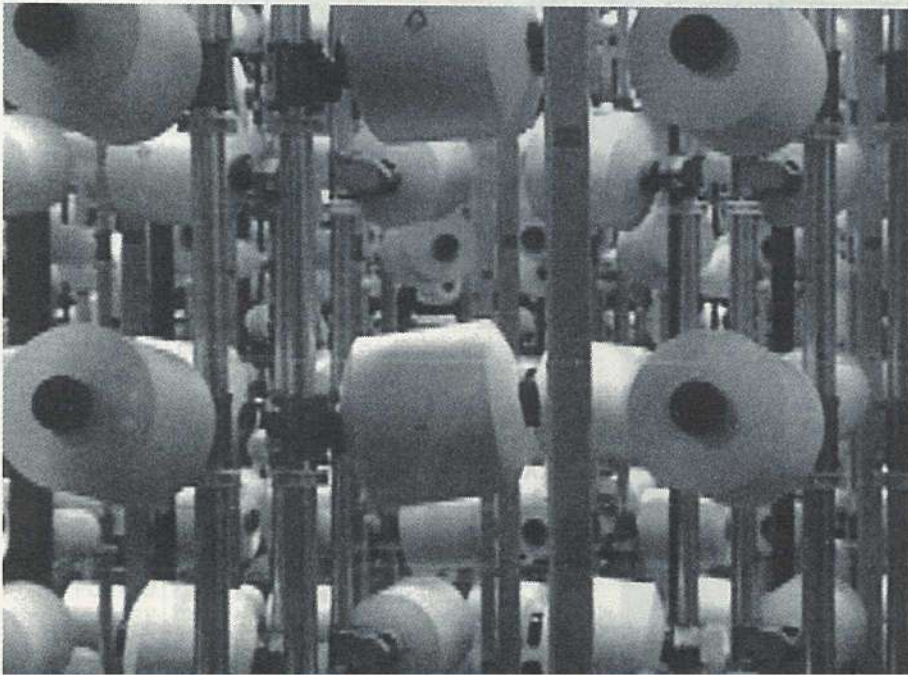


bill Seaman

red dice

ARTIST | Bill Seaman
VENUE | Contemporary Art Centre
of South Australia
14 Porter Street, Parkside
DATES | March 3-26
ADMISSION | FREE

Bill Seaman presents a new video based work related to Stéphane Mallarmé's poem *Dice Thrown Never Will Annul Chance / Un coup de dés jamais n'abolira le hasard*. *Red Dice* can be seen as innovative writing, which explores text, image and music as three evocative inter-relating milieux. Where Mallarmé opened the door onto exciting new linguistic structures, *Red Dice* functions as homage to his explorations. The work contemplates a network of foci by exploring new forms of computer-based, reconfiguration of meaning, thus unpacking a set of relations internal to the original poem. Bill Seaman is currently Professor at the Department of Design, Dixon Arts Center, Los Angeles, USA.



VISUAL
ARTS

matej andraž Vogrinčič

P carpark – members only

Matej Andraž Vogrinčič reminds us of the playful side of life in his proficient dressing of fruit and houses. Ljubljana, Turin, Venice, New York and now Adelaide are the sites where his subtle and witty manner reveals the poetry of everyday objects; here an ordinary brick wall in its urban setting. His quirky humour is contagious. His reinvention of this wall creates an unusual carpark and invites us to take part in the temporary transformation of our familiar innercity situation.

Become a member of our unique carpark community by donating a small toy car and see it become a work of art. Commissioned by the Telstra Adelaide Festival 2000, Matej will create this new site-specific work, which yet again, dissolves the demarcation line between art and life.

And every Sunday for the duration of the Festival you will find Matej meandering through Rundle Mall practising one of his other passions: dressing up laneways and creating new *Street-Wear*.

ARTIST | Matej Andraž Vogrinčič
SITE | Carpark, Rosina Street, Adelaide
DATES | March 3-26
SUPPORTED BY |



australian aboriginal cultures gallery

As home of the oldest living culture on Earth, Australia has intriguing stories to tell - and the most fascinating emerge from the land itself.

Visitors to the South Australian Museum's new Australian Aboriginal Cultures Gallery gain inspiring insights into Aboriginal cultures. Dramatic voices of the land, its people, their art and objects tell captivating stories of survival, adaptation and the Dreaming.

The installation is the most comprehensive Aboriginal cultural exhibition in Australia. Accommodated on two floors, it is delivered in a contemporary context and covers the extent of Aboriginal Australia, spanning the continent from Tasmania to the Top End, from temperate through to desert and tropical landscapes. Much of the material is presented to the public for the first time.

The Australian Aboriginal Cultures Gallery will serve as both, a major cultural reference and a source of pride in cultural heritage for all Australians.



VENUE | South Australian Museum
North Terrace, Adelaide
DATE | From March 4 everyday at 10am - 5pm
ADMISSION | Free
SUPPORTED BY |  **NORMANDY MINING LIMITED**

essential truths readily to hand

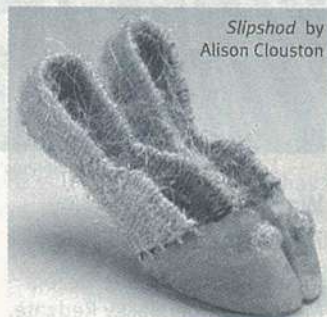
Whilst there may be no such thing as a new idea at the end of the twentieth century, *Essential Truths-Readily To Hand* demonstrates the compelling veracity achieved by not beating around the bush. The exhibition suggests that essential truths are infinitely recyclable and validly manifest within any media. It demonstrates the vitality and inventiveness of artists working with a range of stuff readily to hand. Combining new works by artists from various corners of Australia, the exhibition presents works which address substantial preoccupations of mind and spirit through simple, direct and entirely unpretentious means.

CURATORS | Malcolm McKinnon, Reg Lynch
VENUE | Adelaide Festival Theatre Foyer
DATES | March 4-April 8
VENUE | Port Pirie Regional Art Gallery
DATES | February 25-April 2
VENUE | Arkaba Woolshed, Flinders Ranges
DATES | February 25-March 12
VENUE | Old Police Station
DATES | Goolwa Community Arts Centre
DATES | February 27-March 31

ADMISSION | FREE
SUPPORTED BY



Commissioned by the Telstra Adelaide Festival 2000 and administered by the Port Pirie Regional Art Gallery



Slipshod by
Alison Clouston

icarus bomb helen hopcroft

Helen Hopcroft's *Sex Makes Me Dizzy* provided the basis for the Telstra Adelaide Festival 2000 poster image. Winged figures feature strongly in her new work. Commissioned by the Festival this young Tasmanian artist presents a series of new work based on the mythological figure of Icarus - an appropriate symbol for the dizzying heights of Western civilisation, and for its subsequent disintegration. And yet, as an eloquent metaphor for the creative process Icarus continues to capture our imagination.



ARTIST | Helen Hopcroft
VENUE | Adelaide Central Gallery
45 Osmond Terrace,
Norwood
DATES | March 2-25
ADMISSION | Free
SUPPORTED BY |  

COORDINATOR | Teri Hoskin
MAIN VENUE | Contemporary Art Centre of
South Australia
14 Porter Street, Parkside
Venue details in Broadsheet 4,
DATES | March 3-26
ADMISSION | Free
SUPPORTED BY |  
ARTLAB



THE OTHER WRITING
Verve: The Other Writing explores the intersection of writing with visual arts, music, performance and current digital art practices. In recognition of the decentralised networks of current writing/art practices, *Verve* is a multi-site project that can be enjoyed in the flesh and in the disembodied realm of on-line environments. The project includes performances, exhibitions, lectures and workshops by local and international speakers. See instances of hieroglyphics, calligraphy, comics, new media art, hypertext, video, and music. *Verve: The Other Writing* celebrates a curiosity about just what it is that constitutes writing, and asks just how do we go about reading it. *Verve* acknowledges that the undecide-ability of a text or a work is often the place from which new possibilities for inscription can be generated.

VISUAL ARTS

Paddock, 1999
by Giles Bettison

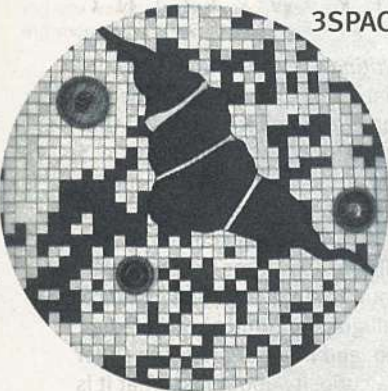


The Return of Beauty

Giles Bettison, Elsje van Keppel, Fiona Murphy, Kathleen Petyarre, Gwyn Hanssen Pigott, Catherine Truman, Savanhdyary Vongpoothorn
March 4-April 16
Jam Factory Contemporary Craft & Design
19 Morphett Street, Adelaide

3SPACE - 21st Century Indigenous Explorers

Mark Blackman, David Pearce, Darryl Pfitzner
March 5-May 7
National Aboriginal Cultural Institute
Tandanya
253 Grenfell Street, Adelaide



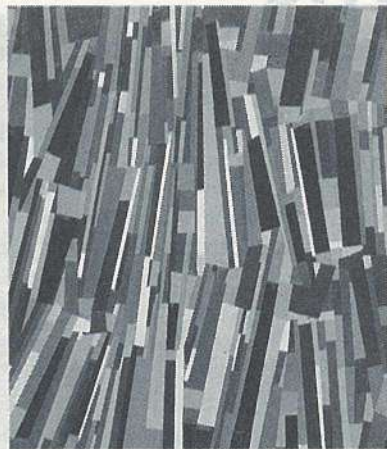
(De) construction Principle # 1, 1999 by Darryl Pfitzner



Karra, 1999 by Jo Crawford, Chris De Rosa and Agnes Love

Karra/Karrawirraparri

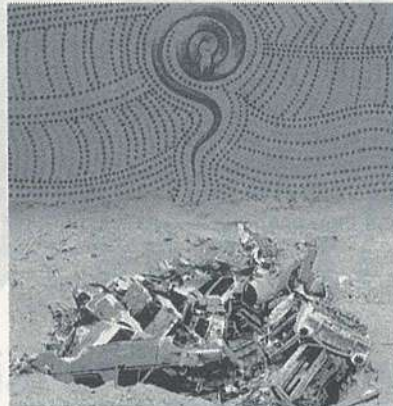
Jo Crawford, Chris De Rosa, Agnes Love
March 1-April 22
Artspace, Adelaide Festival Centre,
King William Road Adelaide



Untitled, 1999 by Melinda Harper

Warm Filters/ Paintings for Buildings

John Barbour, Annette Bezor, Melinda Harper, Jacky Redgate, Johannes Sistermanns
March 3-19
A project by the Contemporary Art Centre of South Australia at Elizabeth House, North Terrace and surroundings



Tracks and Traces... as the Serpent struggles, 1987 by Ann Newmarch

Appropriation or Appreciation

March 5-April 16
Flinders Art Museum City Gallery
14-16 Grote Street, Adelaide



From the performance *'...reel'*, 1998
by Kevin Henderson

Kevin Henderson: Between the Eyes Evil Shaved

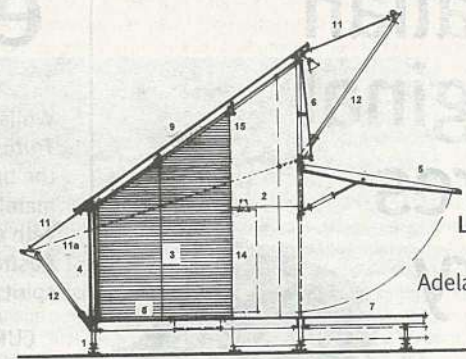
Kevin Henderson
March 2-April 1
Experimental Art Foundation
Lion Arts Centre, North Terrace, Adelaide



Depot, inside view, 1995 by Pedro Mora

Badiola/Mora Spanish Installation Artists

Txomin Badiola, Pedro Mora
March 8-April 2
Greenaway Art Gallery
39 Rundle Street, Kent Town



SECTION
1:50

Light House: An Exhibition of Contemporary Australian Lightweight Houses
March 2-19
Adelaide Festival Centre, Upper Plaza

Presented by The University of Adelaide in association with The Alvar Aalto Foundation and The Royal Australian Institute of Architects. Proudly sponsored by Gerard Industries Pty Ltd and Steel Building Systems International and supported by Luminis Pty Ltd and The Business Centre.

Di antara dua Pendalaman/ Between Remote Regions

A Malaysian/South Australian exhibition featuring artworks from remote communities
March 7-April 23
New Land Gallery
1 McLaren Parade
Port Adelaide



Hornbill by Tusau Padan, Society Atelier Sarawak



Paitya Dance Troupe, 1997 by Nicole Cumpston

Nakkandi/Look Indigenous Australians 1999/2000

Nicole Cumpston and Andrew Dunbar
February 11-April 16
State Library of South Australia, North Terrace, Adelaide



overseas writers

A. Scott Berg (USA)
 Melvyn Bragg (UK)
 Amit Chaudhuri (India)
 Dorothy Dunnett (UK)
 Janet Evanovich (USA)
 Giles Foden (UK)
 Richard Ford (USA)
 Peter Gay (USA)
 Lars Gustafsson (Sweden)
 Michael Ignatieff (Canada)
 Jennifer Johnston (Ireland)

Hermione Lee (UK)
 Thomas Lynch (USA)
 Anne Marie McDonald (Canada)
 Hilary Mantel (UK)
 Claire Messud (France)
 Marcel Moring (Netherlands)
 Emmanuel Mosés (France)
 Connie Palmen (Netherlands)
 Edvard Radzinsky (Russia)
 Vikram Seth (India)
 Jane Smiley (USA)

australian writers

Robert Adamson
 Venero Armano
 Alan Atkinson
 David Brooks
 John Muk Muk Burke
 Anson Cameron
 Isobelle Carmody
 Inga Clendinnen
 Luke Davies
 Sarah Day
 Rosemary Dobson
 Neal Drinnan
 Max Fatchen
 Martin Flanagan
 Nikki Gemmill
 Tom Gilling
 Alan Gould
 John Griffin
 Nicholas Hasluck
 Dorothy Hewett
 Helen Hodgman
 Noris Ioannou
 Julie Ireland
 Mary Kalantzis

Paul Keating
 Tom Keneally
 John Kinsella
 Christopher Koch
 Jeri Kroll
 Verity Laughton
 Stephen Lawrence
 Andrew Lindsay
 Meme McDonald
 Roger McDonald
 Helen McKerral
 Shane Maloney
 Tom Petsinis
 Monty Boori Pryor
 Noel Purdon
 Graham Rowlands
 Gig Ryan
 Eva Sallis
 Tony Shillitoe
 Kathleen Stewart
 Roberta Sykes
 Emma Tom
 Dave Warner

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adelaide writers' week

FREE

Adelaide Writers' Week Tents
 Pioneer Women's Memorial Gardens
 March 5-10 FREE

Australia's pre-eminent literary festival has been a central component of the Adelaide Festival for forty years. Writers and publishers come from all parts of the world to discuss writing and books and their impact on the wider world. The week also includes launches of new Australian and overseas titles, literary awards, readings and panel sessions.

four evenings with visiting writers

in association with The Australian Magazine

WRITERS	Janet Evanovich, Richard Ford, Hilary Mantel, Vikram Seth
VENUE	Her Majesty's Theatre
DATE	March 6 at 8pm
TICKETS	\$20 Friends \$15 SPU \$10
DURATION	2 hours (no interval)

WRITERS	A. Scott Berg, Amit Chaudhuri, Anne Marie McDonald, Jane Smiley
VENUE	Elder Hall
DATE	March 7 at 8pm
TICKETS	\$20 Friends \$15 SPU \$10
DURATION	2 hours (no interval)

POETS - HOME AND AWAY

POETS	Robert Adamson, Lars Gustafsson, Rosemary Dobson, Emmanuel Mosés, Gig Ryan, Thomas Lynch
VENUE	Elder Hall
DATE	March 8 at 8pm
TICKETS	\$20 Friends \$15 SPU \$10
DURATION	2 hours (no interval)

ADELAIDE WRITERS' WEEK LECTURE

	My German Question: An Experiment in Autobiography - Peter Gay
VENUE	Elder Hall
DATE	March 9 at 8pm
TICKETS	\$10 Friends/SPU \$5
DURATION	1 hour 30 mins (no interval)

A detailed program of events with full information on sessions and participating writers and speakers is available one month prior to the Festival in March 2000. To reserve your copy of the Adelaide Writers' Week Program Guide please send your name and address together with a cheque or money order for \$8.00 (made payable to the Adelaide Festival) to the Adelaide Writers' Week Program Guide, PO Box 8116 Station Arcade, Adelaide SA 5000, Australia.

This project has been assisted by the Australia Council, the Federal Government's arts funding and advisory body. Adelaide Writers' Week is supported by Allen & Unwin, Australia-India Council, The British Council, Helen Brown, Creative New Zealand, Department of Foreign Affairs and International Trade, Canada/Avec L'Appui du Ministère des Affaires Étrangères et du Commerce International du Canada, Embassy of Ireland/Ambasaid na Heireann, Embassy of Sweden, The French Embassy/L'Ambassade de France en Australie, Harper Collins Publishers Australia, Hodder Headline Australia, Independent Arts Foundation, Nederlands Literair Productie - En Vertalingenfonds, New Zealand Post Writers and Readers Week.





boning up on your classics

Crib sessions for the culturally keen who don't mind a drink. Never read Dante's *Inferno*? or *urfaust*? Or *Odyssey*? or *Ramayana*?

These great classics are being reworked into contemporary performance by the talented artists who will make the Festival. If you would like to bone up on the originals and enrich your Festival experience, meet at 6pm each Tuesday night at Supermild.

Be a nancy swat - buy yourself a drink and a snack - you can listen to some of Adelaide's finest readers, read a bit yourself and get an idea of the drama of these stories in the original.

VENUE	Supermild, 182 Hindley Street, Adelaide
DATE	Tuesdays from November 2 - February 29 at 6pm
TICKETS	\$5 at door
DURATION	2 hours

Presented in association with Imprints Bookshop (where you can stock up on your classics) and Supermild. Full calendar available at both these venues and www.adelaidefestival.telstra.com.au

info lounge

Chill out in comfy chairs to watch videos of visiting artists and companies, and replays of our state and national coverage - a great way to fill out your Festival experience in relaxed mode. Festival Theatre Foyer from 3pm daily.

festival forum - the FREE talkfest

Once again the popular Forum series gives Festival participants the opportunity to debate, discuss, explore and absorb some of the issues and ideas raised in work presented in the shared context of this Festival program

Chairs include Michael Cathcart (journalist, host of Arts Today for Radio National) and Julianne Pierce (Biomachines curator, Special Events Producer The Performance Space). Topics include:

- **Politics and Art** - an inhibitor or accelerator?
In association with the Don Dunstan Foundation
- **Cutting Edge** - where Community Art is taking us
- **A Means to an End?** - the place of improvisation across the arts
- **Classics for the Millennium** - what's the story with all these ancient works?
- **The Buck Stops Here** - the place of the writer in the arts
- **Think Globally/ Act Globally** - International Collaborations
- **Contemporary Indigenous Cultures**
- **Reconfiguration** - or nothing is ever really new
- **When Does Dance Stop Being Dance?**
- **Nature or Nurture** - skills development in the arts

Full program released February 1, 2000, and on the Festival website www.adelaidefestival.telstra.com.au
See the Daily Diary in the Advertiser for each day's topic and featured speakers.

VENUE	Festival Centre Piano Bar
DATE	March 6-10, 13-17 at 1pm
ADMISSION	Free
DURATION	1 hour

the don dunstan masterclass workshop program



Photo courtesy of The Advertiser

After the success of the 1998 masterclass and workshop program, the Festival once again presents a diverse series of masterclasses, workshops and lectures presented by some of the artists who come to Adelaide to participate in the Telstra Adelaide Festival 2000.

The Don Dunstan Masterclass Program takes its name from the late South Australian premier whose championing of the arts and education in Adelaide has left an extraordinary legacy which we all share today. This series gives local and visiting audiences, artists and students an opportunity to reap the benefit of the amazing talent and expertise that flies into Adelaide at this time, and along with the extraordinary array of related conferences and forums, adds yet another layer to the overall Festival experience.

Participating Festival artists include:

Theatre: Peter Sellars, Peter Greenaway, Howard Barker, Ong Keng Sen, 't Barre Land, Nigel Jamieson, Ishinha, Romeo Castelluci, Playworks, Arena Theatre Company, Big hArt

Dance: Mathilde Monnier, Les Ballets C de la B, desoxy, Cool Heat Urban Beat, Kusun Ensemble

Music: David Moss, Australian String Quartet with Roger Smalley and Anthony Camden (HKAPA), Australian Art Orchestra members, Paul Grabowsky, Le Nouvel Ensemble Moderne, The Strozzi Project.

Full program available at BASS outlets, Festival venues and www.adelaidefestival.telstra.com.au

the australia council's 4th australian performing arts market

February 28–March 3, 2000

The most important showcase of Australian artists and companies ready to tour the world. The Market is a must for program-makers, presenters and producers wanting to see, hear and meet the very best of new works from Australia ... contemporary theatre, dance, music and new media arts.

Registrations close December 17. Details and enquiries: call Arts Projects Australia + 618 8271 1488 or see www.oninoz.com

Presented by the Australia Council, the South Australian Government - through Arts SA, the Industry and Trade Development Authority and the South Australian Tourism Commission - and the Commonwealth Department of Foreign Affairs & Trade and with the kind assistance of the Adelaide Festival Centre. Project manager: Arts Projects Australia



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realtime

Once again this exceptional response to the Festival will be situated right in the thick of it. Not only will RealTime elicit responses to the program and buzz through the internet and its 4 print media issues, but this year will extend to a video magazine of interviews and background which can be seen on monitors in the Festival precinct.

Free, national, bi-monthly and now in its 6th year, RealTime is led by editors Virginia Baxter and Keith Gallasch, RealTime writing ensembles have featured at LIFT97 (London International Festival of Theatre), the 1996 and 1998 Adelaide Festivals, and, in 1999, at the 3rd Asia Pacific Triennial visual arts event and MAAP99 multimedia festival in Brisbane.

conferences

Conversation with the Architect

March 7-9, March 14-16

presented by the Royal Institute of Architects (SA Chapter) in conjunction with Light House: An exhibition of contemporary Australian lightweight houses (see Visual Arts on page 57 for details).

Eve of Construction

The Drama 2000 Conference hosted by the SA Association for Drama in Education

March 3-5

Call SAADE on 08 8364 4211 for more details

Australian National Playwrights' Conference

March 15-18

(see page 24 for details)

Indigenous National Playwrights' Conference

March 2-10

National Aboriginal Cultural Institute - Tandanya
(see page 23 for details)

save on your festival tickets!

Join the Friends of the Festival for the best seats at the best prices... here's how...



FRIENDS OF THE FESTIVAL SINGLES \$55 FAMILY (2) \$90

Friends of the Festival are the core support group of the Adelaide Festival and enjoy the Friends Advantage - priority bookings, the best seats, the best prices and the best information.

- Preferential bookings - book the best seats in the house
- Substantial discounts for Festival performances - savings of around 15% can make your membership pay for itself!
- Free admission to the exclusive Artists' Club - a chance to see and be seen with the stars of the Festival
- Dedicated BASS queue from December 1 in the Adelaide Festival Centre
- Discounts on other shows and events between Festivals - including many Adelaide Festival Centre shows
- Inside information and Festival news through the newsletter Cutting Edge, home delivered copies of other Festival and entertainment programs
- Invitations

the box set for young things - 9 festival shows \$15 tickets

THE
BOX
SET

For those of you aged 18-26 years who thought that the Festival program was out of your price range, think again. Presenting the box set, a selection of 9 high voltage shows available to young things at an all time low ticket price of \$15. Check...

Mizumachi (page 6), *Cool Heat Urban Beat* (page 7), *iets op Bac* (page 8), *'t Barre Land* (page 19) *ur/faust* (page 20), *Max Black* (page 25), *Improv^eising the Future* (page 42), *Eat your Young* (page 44), *Biomachines* (page 49).

To top this off, with each box set ticket you buy you will receive VIP CLUB pass for that night that allows you priority access to CLUB (subject to capacity restrictions), ie. NO Qs. There is no doubt that these will be the hottest tickets in town.

Here's what you need to do...

Tickets to shows featured in the box set are available exclusively to CLUBtwentysix members. Membership also gets you cheap tickets to the best in performing arts all year round (see www.club26.sa.com.au). To join, head into any BASS outlet with your photo ID and \$2 membership fee (at the Festival Centre BASS outlet, \$4 all other outlets), fill out a form and hand it all over to the BASS staff. They will log you on and give you a membership keyring. Now you have your keyring, all you need to do is flash it at BASS staff whenever you want to buy a box set ticket.

Don't forget to check out the Telstra Adelaide Festival 2000 web site at www.adelaidefestival.telstra.com.au for full show details, links to the CLUBtwentysix site and up-to-the minute news.



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TO THE
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telstra adelaide festival

3-19 march 2000

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Special thanks to Rudi Soman, Jaime Stephenson, Sabrina Goh, Celia Brissenden

The Telstra Adelaide Festival 2000 gratefully acknowledges the support of the Adelaide Festival Centre Trust

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We gratefully acknowledge the generous support of Mrs Diana Ramsay AO

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Backing group to the Fine Music program.

TOWER Financial Services Group is proud to be backing the Fine Music program of the Telstra Adelaide Festival, once again. Celebrating 130 successful years of service to the people of Australia and New Zealand, TOWER takes great pride in recognising superior performance, wherever it may be. In fact, our ability to recognise and manage great opportunities has determined our steady growth over the years. Our client base includes both corporations and individuals, with private and employer sponsored superannuation, life cover, investments and portfolio management services. TOWER in tune with the fine art of business investment. For information on our financial services, FREECALL us on 1800 882 218.



From a creative and productive environment springs optimism, innovation and imagination.

*optimism
innovation
imagination*

The City of Adelaide has a vision of a vital and sustainable arts environment — enriching people's lives, inspiring creativity and adding to the economic vitality of the City.

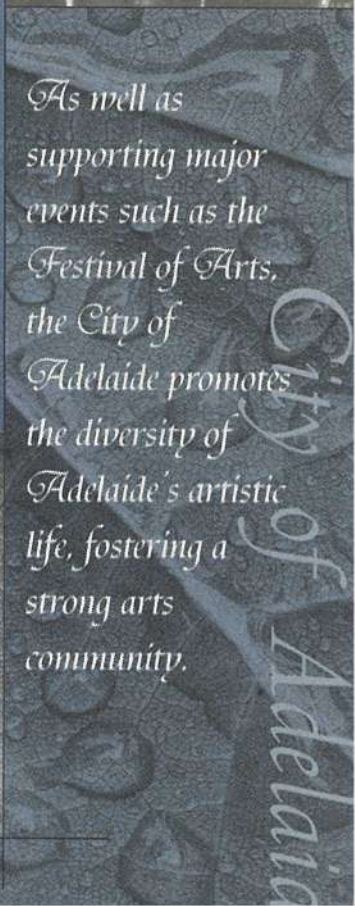



City of Adelaide
ACC00-188

As well as supporting major events such as the Festival of Arts, the City of Adelaide promotes the diversity of Adelaide's artistic life, fostering a strong arts community.



The arts and culture are central to Adelaide's charm and character. Share in our vision of a creative and culturally alive Adelaide.





Alcohol. Don't make an exhibition of yourself.

Planning a great night out?

Avoid embarrassing yourself and your friends:

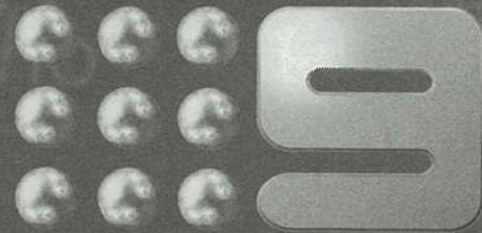
- eat if you are going to drink
- try a low-alcohol alternative
- have an alcohol-free drink as a spacer

Great times with friends are even better when you can remember them.

alcohol
go easy



who's who of news



Ansett Great Deals

Telstra Adelaide Festival 2000

For 17 days, the city of Adelaide becomes a Festival. And Ansett Australia is proud to be the Official Airline Sponsor of the Telstra Adelaide Festival.

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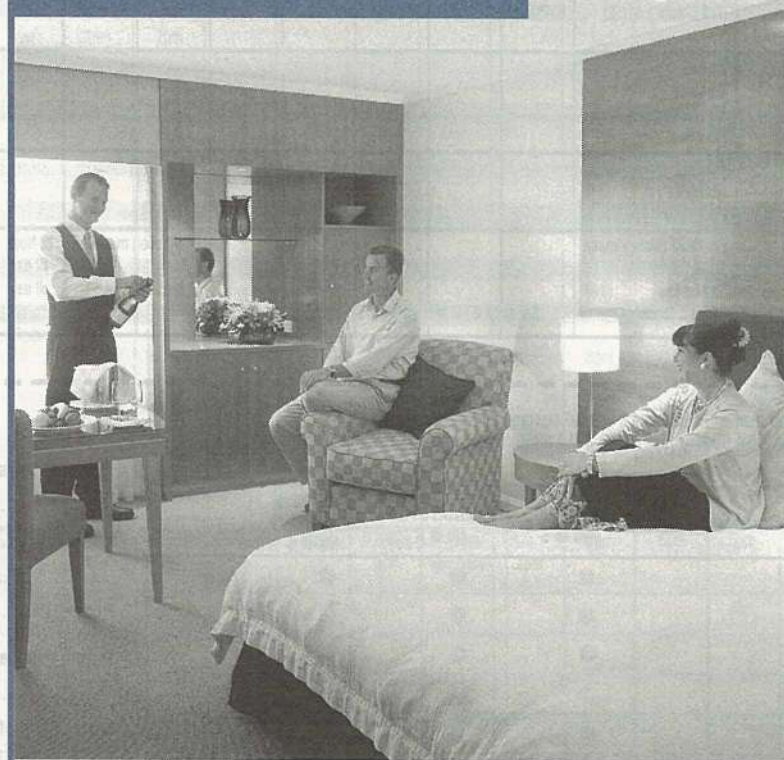


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So you can experience all the wonders of the Telstra Adelaide Festival 2000, we've created our own work of art - the Telstra Adelaide Festival website. Simply by visiting www.adelaidefestival.telstra.com.au, you'll be able to enjoy festival highlights, and even share the experience through our chatlines and netcasts. As proud sponsor of this internationally recognised event, we're delighted to help ensure you get to discover the best of Adelaide. Even if you're not there.

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