

FSA/ AdFe 1966. 1.

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of arts  
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10-26  
1966**



**souvenir  
programme  
40  
cents**

# SOUND AND IMAGE '66

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

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

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

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

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

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

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

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



## THE TINTOOKIES

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

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

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

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

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



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