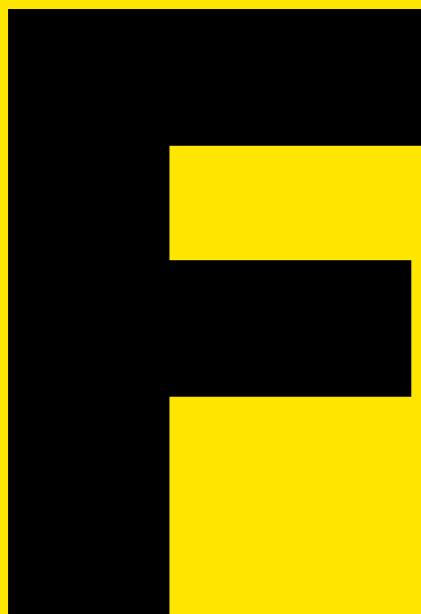


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ADELAIDE FESTIVAL

A large, bold black letter 'F' is centered on a yellow background. It has a unique, stepped or jagged design, giving it a more abstract, geometric appearance than a standard serif or sans-serif font.

2-18 MARCH 2018



NEW FRIEND REQUEST: ADELAIDE FESTIVAL

Become a Festival Friend to receive 15% discount, priority seating and much more. Discover the details – page 79 or adelaidefestival.com.au

#AdlFest #AdlWW #ThePalais



adelaidefestival.com.au



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Adelaide Festival acknowledges that the event is held on the traditional lands of the Kaurna people and respects their spiritual relationship with their country.



JAY WEATHERILL

PREMIER OF SOUTH AUSTRALIA
MINISTER FOR THE ARTS

The 2018 Adelaide Festival of Arts will be a place of pilgrimage for lovers of art and culture the world over.

It promises to animate the various locations within the Riverbank Precinct, including beautiful Elder Park, the lively Palais on the Torrens, and the Pioneer Women's Memorial Garden – the home of the legendary Writers' Week.

Great venues are at the heart of the Festival's success, and in 2018 we will showcase the reopened Festival Theatre and newly redeveloped north face of the Adelaide Festival Centre.

Immediately after the Festival ends, we will say a temporary goodbye to our grand old dame, Her Majesty's Theatre on Grote Street, until it reopens – refurbished and with increased capacity – in time for the 2020 Festival.

I congratulate our visionary Festival Directors, Neil Armfield AO and Rachel Healy, on their devising of a rich and inspiring program.

I have every confidence that – with the world's finest productions and artists on centre stage – Adelaide will once again shine brightly for all to see.



JUDY POTTER

CHAIR, ADELAIDE FESTIVAL CORPORATION

Following the highly anticipated and critically acclaimed 2017 program, the 2018 Adelaide Festival promises to build on Neil Armfield and Rachel Healy's singular vision for the nation's foremost arts festival.

The 2017 Festival generated a wonderful response from the public and arts commentators, and delivered the biggest box office since the Festival's 1960 inception. The sense that Adelaide has re-staked its claim to being one of the very best festivals in the world was palpable, and testament to the outstanding programming of our Artistic Directors. I have no doubt that audiences will embrace this brilliant 2018 program, cementing Neil and Rachel as amongst the most thoughtful and daring in Adelaide's distinguished list of Festival directors.

It takes a huge level of support to make an event like the Adelaide Festival shine. In addition to our support from the South Australian Government, Adelaide City Council, and corporate support, the philanthropic support we have received from our benefactors locally, nationally and internationally affirms the direction of the festival and, most importantly, enables even our most ambitious projects. For that I would like to sincerely thank all of those who have given so generously. You have helped make this Adelaide Festival not just good, but extraordinary.

It is with great pleasure we bring you the 2018 program, and invite you to immerse yourself in art at its most exciting, moving, thrilling and provocative best.



Welcome

Image: Shane Reid

NEIL ARMFIELD AO and RACHEL HEALY

ARTISTIC DIRECTORS

Welcome! It's festival time and we are delighted to unveil our second Adelaide Festival program: a program rich with Australian and international voices, bold new visions and contemporary theatre classics. For Adelaide is not just a party city in March, it's also a thinking city, a city alive with ideas and conversation throughout the day and a city in which the great artists of our generation amuse, disturb, enthrall, confound, stimulate and beguile us at night.

We search for work that is unforgettable, beautiful, rich in meaning and with a theatrical daring and scale that claims its place on a festival stage. Some of the artists will be familiar; others are new names whose brilliance and originality offer a special thrill for those audiences that risk a plunge into the unknown.

And while every work has been hand-picked on its merits, it's always interesting, once a program is complete, to see patterns emerge. Many of our

artists are responding to a world of fear, rising tension, the flight of peoples to safety; a world where the truth can be a slippery concept, controlled by those with power and wealth. All these issues feel utterly modern but have endured throughout human history and have preoccupied artists across the centuries. 'War is like love, it always finds a way' writes Bertolt Brecht, with a typical mix of realism, nihilism and an ear for the bon mot.

Our world might feel caught between seemingly irreconcilable contradictions – forces that threaten to tear it apart – but the desire for meaning and reconciliation, for justice and for love, beauty and joy is burning stronger than ever. That is the light that great art creates.

We hope your world – your minds and your hearts - will be illuminated next March at the 2018 Adelaide Festival.

MUSIC / UNITED KINGDOM

The Lost and Found Orchestra

From the creators of *STOMP*

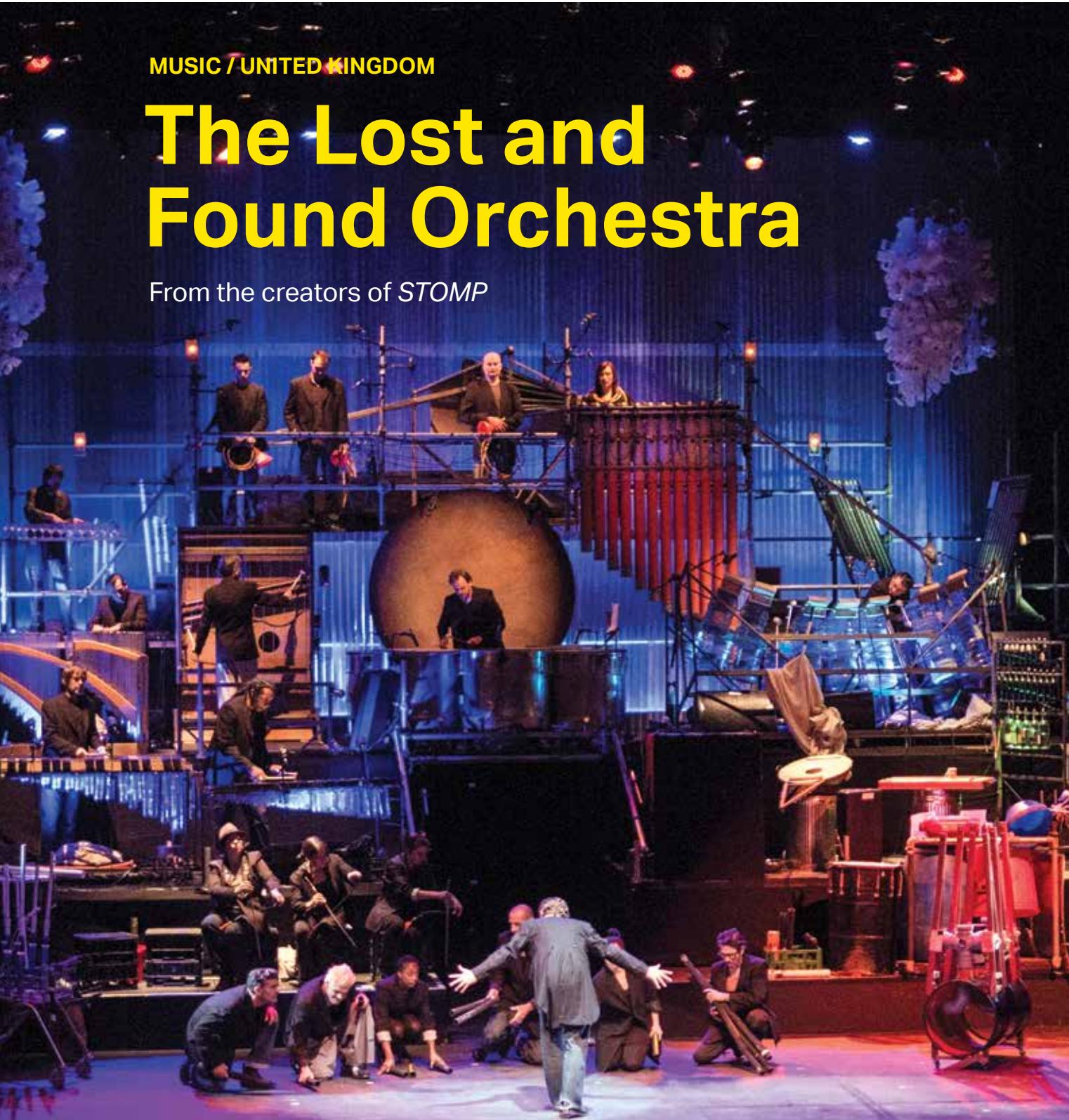


Image: Steve McNicholas

Adelaide Premiere / Exclusive to Adelaide

Like a giant resounding starting pistol, The Lost and Found Orchestra kicks off Adelaide Festival with an unforgettable bang. From the creators of *STOMP* - the musical extravaganza that first set Adelaide alight in the 90s and has run off-Broadway for 25 years - comes a spectacular symphonic event that will blast the hats off the whole family.

The result of a collaboration between *STOMP* creator Luke Cresswell and Australia's master of spectacle Nigel Jamieson (Sydney Olympics Opening Ceremony, *How to Train Your Dragon*), The Lost and Found Orchestra has for the first time been scaled up as an outdoor extravaganza. In this unique event the international cast of The Lost and Found Orchestra will be joined by hundreds of local participants playing 'found-object' percussive instruments.

A refreshingly low-tech triumph, the huge company of performers create amazing tribal rhythms and haunting sounds from recycled hosepipes, bottles, oil drums and bellows, saws, plant pots and rubbish bins. And much more. In a performance that extends well beyond the stage, the rag-and-bone aesthetic belies supreme musical skill and glorious humour, this promises to be the best value family entertainment you'll come across this year.

"Stupendous... a sheer delight." *The Stage UK*

"Triumphant." *The Telegraph UK*

"Exhilarating and strangely beautiful." *The Guardian*

"What hit me hardest was its sheer poetry... Unmissable."
The Independent UK

Where Adelaide Riverbank and Elder Park

When Sat 3 Mar, 8.30pm

Sun 4 Mar, 8.30pm

Duration 1hr 15min, no interval

Tickets Premium (seated) \$90, Friends \$77, Conc \$72
General Admission \$40, Friends \$34, Conc \$30, U30 \$30
Child \$20, Family (2 x adult, 2 x child) \$98
Schools pricing – see page 78
Transaction fees apply

Note Outdoor event. Concert plays rain or shine. In the case of severe weather, please refer to adelaidefestival.com.au at 4pm on the day of the performance for final weather arrangements. Low beach chairs (without legs) permitted. Catering onsite. No BYO.

ACCESS



PRESENTING PARTNERS



★★★★★

"...a magnificent new opera" *The Times UK*

OPERA / UNITED KINGDOM

Hamlet

Glyndebourne Festival Opera
Composed by Brett Dean
Conducted by Nicholas Carter
Directed by Neil Armfield



Image © Glyndebourne Productions Ltd: Richard Hubert Smith

Australian Premiere / Exclusive to Adelaide

After dazzling audiences and critics alike at its 2017 world premiere at the renowned Glyndebourne Festival in the UK, Neil Armfield's production of Brett Dean's *Hamlet* comes to Adelaide Festival.

Shakespeare's best-known tragedy is given new life as a darkly complex opera. The timeless tale of love, betrayal and revenge is taken to new levels through Brett Dean's vivid and richly lyrical music, highlighted by sensational arias, ensembles and choruses, complemented by a superb libretto by Canadian Matthew Jocelyn.

Conducted by Adelaide Symphony Orchestra's Nicholas Carter, with the State Opera of South Australia chorus, the musical grandeur of the production extends beyond the stage with a semi-chorus featuring The Song Company and extra percussion adding to an all-encompassing theatrical experience.

Leading an outstanding cast of international and Australian singers, and reprising the title role of Hamlet is the brilliant British tenor Allan Clayton, hailed as "*physically vivid, emotionally affecting, psychologically astute*" by *The Times (UK)*, alongside American baritone Rod Gilfry and British tenor Kim Begley. Australian sopranos Cheryl Barker and

Lorina Gore, American counter-tenor Christopher Lowrey and British counter-tenor Rupert Enticknap will be joined by Australian tenor Samuel Sakker, baritone Douglas McNicol, bass Jud Arthur and baritone Andrew Moran.

"The operatic event of the year." *Sunday Times UK*

Hamlet is a Glyndebourne production, originally performed in Glyndebourne Festival 2017
Presented by the Adelaide Festival in association with the State Opera of South Australia and Adelaide Symphony Orchestra.

Where Festival Theatre,
Adelaide Festival Centre

When Fri 2 Mar–Tue 6 Mar
See calendar on p92 for times

Duration 2hrs 40min, including interval

Tickets Premium \$289, Friends \$249
A Res \$219, Friends \$185, Conc \$175
B Res \$189, Friends \$160, Conc \$152, U30 \$90
C Res \$149, Friends \$127, Conc \$120, U30 \$70
Transaction fees apply. On sale since August 2017.

Note Performed in English with English surtitles.



adelaide symphony orchestra



Australia Council for the Arts
Catalyst—Australian Arts and Culture Fund



M ELECTRICAL & DATA SUPPLIERS

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. Supported by Leading Patrons Maureen Wheeler AO and Roslyn Packer AC and the *Hamlet* Donor Circle (page 83).

ACCESS



Australian Premiere / Exclusive to Adelaide

With their magnificent *Roman Tragedies* still fresh in many memories, Toneelgroep Amsterdam return to Adelaide with this gripping study of political cynicism, again conceived by Dutch director Ivo van Hove, recently described by The New York Times as “*perhaps the most influential director of his generation in international theatre*”.

A thrilling conflation of five plays by Shakespeare (*Henry V*, *Henry VI Part I, II and III*, and *Richard III*), *Kings of War* is performed by a company of 17 actors on a massive, faultlessly detailed ‘war room’ set, the onstage action doubled in close up, or counterpointed with offstage events, via cinema sized high definition screens.

The texts are stripped back to their marrow but Shakespeare’s grim vision of how tight a bond exists between war and power-lust by the men at the top hits us with white-hot pertinence and a 21st century poetry.

“Thrilling... dazzlingly realised... *Kings of War* takes the home-viewing pleasures... like those in *House of Cards* and *The Sopranos*, and magnifies them to the proportions of grand opera.” *The New York Times*

“A coolly penetrating appraisal of political leadership in an age of chronic media-manipulation, the modern-dress production is brilliantly directed by Ivo van Hove... a production both mordant and mesmeric.” *The Independent UK*

Where Festival Theatre, Adelaide Festival Centre

When Sat 10 Mar–Tue 13 Mar

See calendar on p92 for times

Duration 4hrs 30min, including interval

Tickets Premium \$129, Friends \$110

A Res \$109, Friends \$93, Conc \$85, U30 \$60

B Res \$89, Friends \$76, Conc \$69, U30 \$45

C Res \$69, Friends \$59, Conc \$49, U30 \$30

Transaction fees apply

Schools pricing – see page 78

Note Performance is in Dutch with English surtitles.

Contains haze and smoke effects.

Co-commissioned by Barbican (London), Théâtre National de Chaillot (Paris), Wiener Festwochen.

Co-produced by BlInDman, Holland Festival, Muziektheater Transparant.

With thanks to Rabobank Amsterdam. Private producers Harry and Marijke van den Bergh.

ACCESS



PRESENTING PARTNER



Image: Jan Versweyveld



★★★★★

“Gripping stuff... thrillingly modern” *Time Out UK*

THEATRE / NETHERLANDS

Kings of War

Toneelgroep Amsterdam
William Shakespeare
Directed by Ivo van Hove

Adelaide Premiere / One Night Only

The music world has recently mourned the loss of our most blazing art-rock aristocrats leaving only one with that level of skill, mystique, star-power and otherworldly androgyny: Grace Jones. She demolishes pop culture conventions on how female performers should age or behave.

In a career that seems to have spanned several lifetimes she has been a singer, songwriter, supermodel, record producer and actress. She is listed in VH1's 100 Greatest Women of Rock and Roll and has been an inspiration for numerous artists including Annie Lennox, Lady Gaga, Rihanna, Lorde, Santigold and Basement Jaxx.

It is 36 long years since Grace Jones appeared in Adelaide. But her latest festival gigs have been leaving audiences and reviewers around the world gasping at the spectacle (a new outfit for each song!), the spontaneity, the simultaneous warmth and danger of her stage presence.

Heed the warning of James Murphy from LCD Soundsystem: *"If you missed Grace Jones... you're going to find out from your friends that were there, you fucked up."*

...The Festival belonged to Grace Jones (who) delivered an absolutely astonishing performance. Musically it was tight, the songs were all classics, her voice was still fantastic and she brought it all together with a warm showmanship... It was one of the most extraordinary and brilliant sets I've ever seen."

The Ocelot 2017

"All audience mouths are agape. Jones is absolutely extraordinary."

The Music

Where Adelaide Riverbank and Elder Park

When Wed 28 Feb, 8.45pm

Duration 1hr 30min, no interval

Tickets Premium (seated) \$149, Friends \$127

Premium (standing) \$149, Friends \$127

General Admission \$99, Friends \$85

Transaction fees apply

Note Outdoor event. Concert plays rain or shine. In the case of severe weather, please refer to adelaidefestival.com.au at 4pm on the day of the performance for final weather arrangements. Low beach chairs (without legs) permitted. Catering onsite. No BYO.

ACCESS



Image: Andrea Klarin

MUSIC / UNITED STATES

Grace Jones





THEATRE / CANADA

The Far Side of the Moon

Ex Machina

Written and Directed by Robert Lepage



“...this is Lepage at his very best, showing his talent for forging unexpected connections and appealing simultaneously to hearts and minds.”

The Guardian UK

“This astonishingly talented, deeply sympathetic writer/director... is clearly in his element in this stunningly inventive and original show.”

The Telegraph UK

Adelaide Premiere

The greatest and most acclaimed work by iconic Canadian auteur, Robert Lepage, seen in 45 cities around the world, finally comes to Adelaide.

Premiered in 2000, and performed as a virtuosic solo by Yves Jacques, *The Far Side of the Moon* is the story of two brothers – one flashy and successful, the other self-doubting and permanently upstaged – who gradually become entwined in the history of the Soviet-US space race. The struggle between ambition and idleness, the practical and the idealistic and the ordinary and the otherworldly are played out in the work’s magical fusion of video, theatre and puppetry, along with the mysterious teachings the universe holds for those brave enough to look to the stars and ponder.

With its wit, ingenuity and endearing characterisation you could mistake it for a brilliant sitcom but its intelligence, dazzling stagecraft and memorable soundtrack by Laurie Anderson, make it one of the most profoundly satisfying pieces of theatre you’re ever likely to see.

Where Her Majesty's Theatre

When Fri 2 Mar–Wed 7 Mar

See calendar on p92 for times

Duration 2hrs, no interval

Tickets A Res \$99, Friends \$84, Conc \$79, U30 \$50

B Res \$79, Friends \$67, Conc \$64, U30 \$35

Transaction fees apply

Schools pricing – see page 78

Note Contains strobe and smoke effects.

Ex Machina is funded by the Canada Council for the Arts, Quebec's Arts and Literature Council and the City of Quebec. The production has been subsidised by the Millennium Arts Fund of the Canada Council for the Arts.

ACCESS



Wheelchair: side access



MUSIC / GERMANY

human requiem

Rundfunkchor Berlin
Johannes Brahms
Staged by Jochen Sandig and
Sasha Waltz & Guests



Image: Stephanie Berger

Australian Premiere / Exclusive to Adelaide

This is not a concert. Yes, Rundfunkchor Berlin is one of the greatest choral ensembles in the world and, yes they are singing a 19th century masterpiece by Brahms (*Ein Deutsches Requiem*), but this is a musical event like no other. There is no distinction between audience and performers. Until they reveal their radiant voices they could have walked in with you from the street.

For 75 minutes Rundfunkchor Berlin and leading German theatre and dance makers Jochen Sandig and Sasha Waltz, craft an immersive experience of remarkable artistry where the standing audience moves organically with the production, and division between performer and audience, life and death, light and dark all seem to dissolve. You are their intimates as they sing from memory while executing subtle choreography, even (literally) swinging from the rafters to the glorious lilting rhythms.

Brahms, a humanist and agnostic from the humblest of backgrounds, wanted this work to speak to everyone. It stares realistically in the face of death, sometimes with terror, but the prevailing effect is of sublime comfort and empathy for the living. How the world thirsts for that today.

Places are limited so book early to experience this unforgettable event.

"An immersive performance that redefines what concert presentation can be." *Financial Times UK*

"...an opportunity for non-musicians to get inside the music, with sounds coming from all directions in varying combinations, like shifting, glinting light." *The New York Times*



"Spellbinding" *Bachtrack*

Where Ridley Centre, Adelaide Showground

When Wed 14 Mar–Sun 18 Mar

See calendar on p92 for times

Duration 1hr 15min, no interval

Tickets \$99, Friends \$85, Conc \$82, U30 \$40

Transaction fees apply

Note Bags and purses are not permitted in the performance space.

You will be asked to remove your shoes when entering the performance space. During the performance you will stand, move and sit on cushions. Please dress comfortably.

ACCESS



Cécile McLorin Salvant

Australian Premiere / Exclusive to Adelaide

Cécile is a phenomenon. When giants of jazz (and *The New York Times*) rank a vocalist alongside Billie Holiday, Ella Fitzgerald and Sarah Vaughan, you know she must have prodigious talent. When they say that about a woman in her early twenties you know she's off the charts.

Miami born to French/Haitian parents, in 2010 Cécile took time out from her political science studies and a promising career in Baroque opera to record an audition CD for the prestigious Thelonious Monk competition (the "American Idol" of jazz), won it hands down, and left hardened critics breathless with excitement. Audiences have been queuing to hear her ever since.

Her sound is gorgeous, her musicianship peerless, she inhabits the lyrics of a song with the instinct of a great actor and she's as funny as hell. Now 28, her ascendancy continues, recently winning a 2016 Grammy Award for Best Jazz Vocal Album for her album *For One to Love*.

Cécile makes her Australian debut in a single performance, exclusive to Adelaide Festival. One day you'll be telling your grandkids that you were there...

"You get a singer like this only once in a generation or two."
Wynton Marsalis

Image: Hector Perez



"...the finest jazz singer to emerge in the last decade." *The New York Times*

Where Festival Theatre, Adelaide Festival Centre
When Sat 17 Mar, 8pm
Duration 1hr 30mins, no interval
Tickets Premium \$99, Friends \$84
A Res \$89, Friends \$76, Conc \$72, U30 \$45
B Res \$79, Friends \$67, Conc \$64, U30 \$35
Transaction fees apply

Supported by the US Consulate



PRESENTING PARTNER



DANCE / UNITED KINGDOM

XENOS

Akram Khan Company

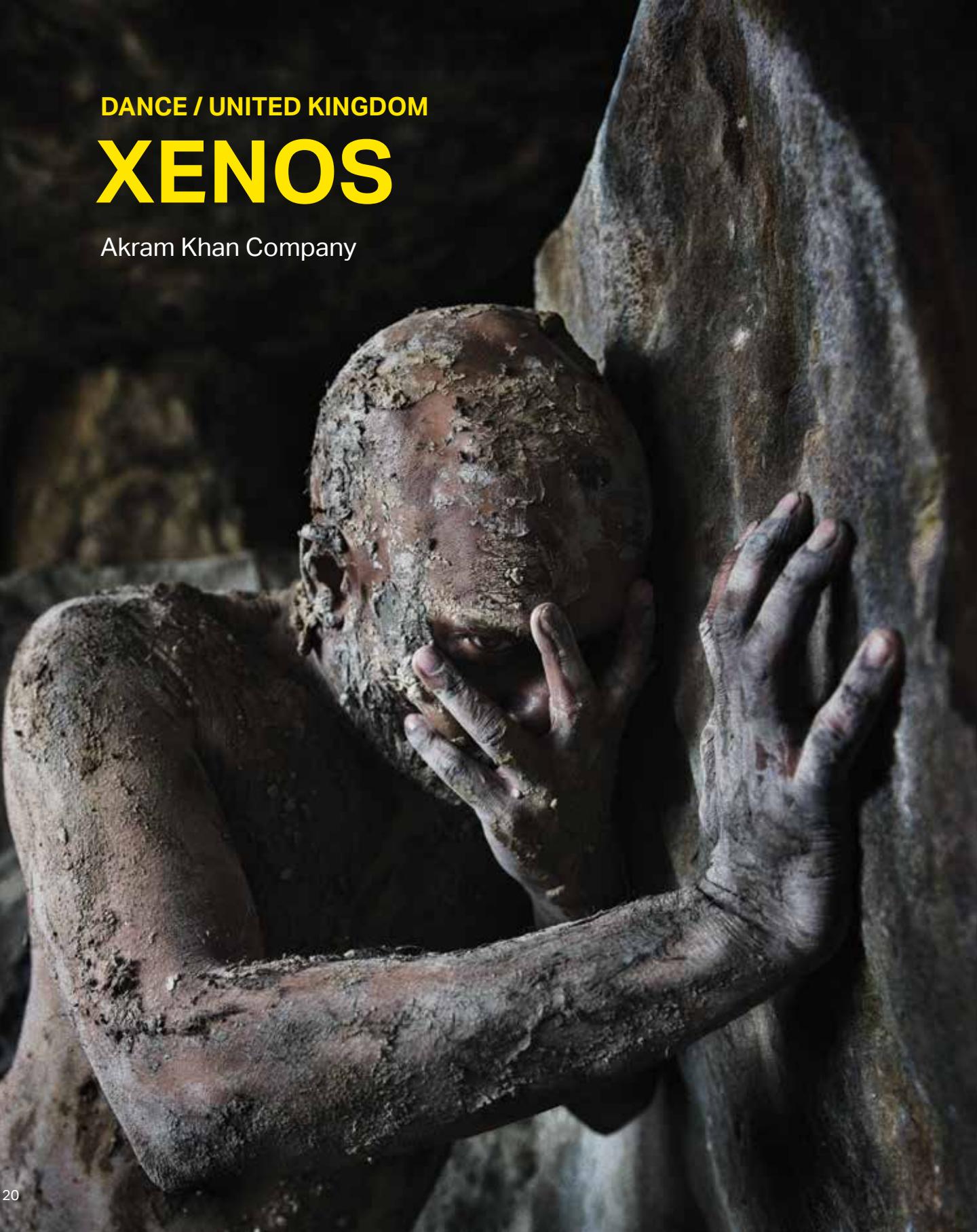


Image: Nicol Vizioli

Australian Premiere / Exclusive to Adelaide

Akram Khan is arguably the greatest male dancer in the world. The work of his company may be well known in Australia - it has taken out several Helpmann Awards - but seeing the man himself is a much rarer event. Whether or not you missed him 10 years ago dancing alongside Sylvie Guillem in *Sacred Monsters*, secure your tickets to *XENOS* now because it's your last chance. Khan has announced that this breathtaking brand new solo will mark his final performances as a dancer in a full-length piece.

It's a thrilling culmination of a career that, coincidentally, started with his first professional performance aged 14 in Peter Brook's *Mahabharata*, famously staged at the Anstey Hill Quarry for the 1988 Adelaide Festival. Exactly thirty years later, and supported by five outstanding international musicians and an award winning creative team, Khan explores the myth of Prometheus via the experience of an Indian colonial soldier in World War I.

This beautiful and spectacular Australian premiere, co-commissioned by the Adelaide Festival, will be the international dance event of the year.

...his work exudes a sculpted beauty and calm certainty. His dancing, combining the training of his youth in the Indian classical dance form of kathak with contemporary mores, has an almost transcendent complexity.
The Guardian

"The best thing about an Akram Khan dance is Akram Khan dancing...this choreographer has seduced the world with his blend of contemporary dance and kathak. As a dancer, his control is invincible, as is his ability to contrast whipping movement with dead-on stillness." *The New York Times*

Where Her Majesty's Theatre

When Fri 16 Mar–Sun 18 Mar

See calendar on p92 for times

Duration 1hr, no interval

Tickets A Res \$89, Friends \$76, Conc \$72, U30 \$45

B Res \$79, Friends \$67, Conc \$64, U30 \$35

Transaction fees apply

Schools pricing – see page 78

Production co-commissioned by 14-18 NOW, the UK's arts programme for the First World War centenary and sponsored by COLAS.

ACCESS





Image: Jamie Williams

THEATRE / AUSTRALIA

Thyestes

The Hayloft Project
Belvoir / Malthouse Theatre
Directed by Simon Stone



Adelaide Premiere

When this young Australian was awarded his Olivier Award in 2017, Simon Stone was already among the handful of most sought after theatre directors in the world. This extraordinary 2010 production will show you why.

Thyestes is the most infamous of all the ancients and one that has held a dark fascination for artists from Seneca to Shakespeare to Peter Greenaway: the story of the deposed king whose sons were slaughtered and served to him by his brother in a feast. Simon Stone's landmark production brilliantly reimagines this chilling Greek tragedy, but there's no swords or togas here. You won't even hear the characters' ancient names, and their banal banter is as hilarious as a Tarantino movie. But the violence is anything but choreographic: the psychology behind it and its human consequences are shatteringly real.

Featuring three extraordinary performances, it is perhaps the most disturbing, funny, beautiful, chilling and utterly memorable 90 minutes of Australian theatre you will ever experience.

"Simon Stone's brave and bold reimagining of Seneca's bloody tragedy *Thyestes* is thrilling and astounding. The production is a masterpiece of writing, a triumph of staging, and a sublime act of performance." *The Age*

Where Space Theatre, Adelaide Festival Centre

When Fri 2 Mar–Wed 7 Mar

See calendar on p92 for times

Duration 1hr 30min, no interval

Tickets \$79, Friends \$67, Conc \$64, U30 \$40

Transaction fees apply

Schools pricing – see page 78

Note Contains strobe effects, sexual references and nudity.

Recommended for ages 16+.

ACCESS



Originally commissioned by Malthouse Theatre.

Supported by The Balnaves Foundation, Andrew Cameron AM and Nelson Meers Foundation.



NELSON MEERS FOUNDATION



DANCE / SPAIN

FLA.CO.MEN

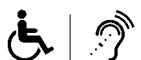
Israel Galván



"As a dancer, Israel Galván is touched by the kind of genius that puts him into a category of his own." *The Guardian UK*

Co-production Théâtre de la Ville de Paris, Théâtre de Nîmes – Scène conventionnée pour la danse contemporaine.
With the Support of Instituto Andaluz del Flamenco, Consejería de Educación, Cultura y Deporte de la Junta de Andalucía, Fondo Europeo de Desarrollo Regional (FEDER). Israel Galván is an Associate Artist of Théâtre de la Ville de Paris.

ACCESS



Australian Premiere / Adelaide Exclusive

Galván is a rock star of flamenco. His technical prowess is jaw dropping: he can generate and sustain intricate rhythms like a master percussionist, but his instrument is his body; indeed to draw a distinction between music and dance in his work is impossible.

While he's drenched in tradition and has won every flamenco prize there is to win, he's certainly no traditionalist. *FLA.CO.MEN*, a concerto for dancer and six musicians, is the creation of a true maverick: a wildly unpredictable deconstruction of a centuries-old art form. The customary guitars and steel-jawed machismo are there, but so is avant-garde jazz and self-mockery, delicacy, lyricism, clowning one moment and haunting beauty the next.

Just as dance critics around the world have attested, Galván's restless curiosity, quirky sense of humour and sublime flamenco artistry will keep you pinned to your seat.

"To call Galván a brilliant dancer is like saying Einstein was pretty good at physics. I have never seen anything remotely like him." *Daily Express UK*

"Galván as prodigy, anarchist, avenging angel to every hoary Hispanic cliché ... a visionary, a questing and questioning virtuoso, a marvel of the dance." *Financial Times*

"It is challenging, provocative, funny, irritating and thrilling and I loved every minute of it." *The Stage UK*

Where Her Majesty's Theatre

When Fri 9 Mar–Sun 11 Mar

See calendar on p92 for times

Duration 1hr 30mins, no interval

Tickets A Res \$89, Friends \$76, Conc \$72, U30 \$45

B Res \$79, Friends \$67, Conc \$64, U30 \$35

Transaction fees apply

Note Contains smoke effects.

THEATRE / BELGIUM

Us / Them

By Carly Wijs
BRONKS

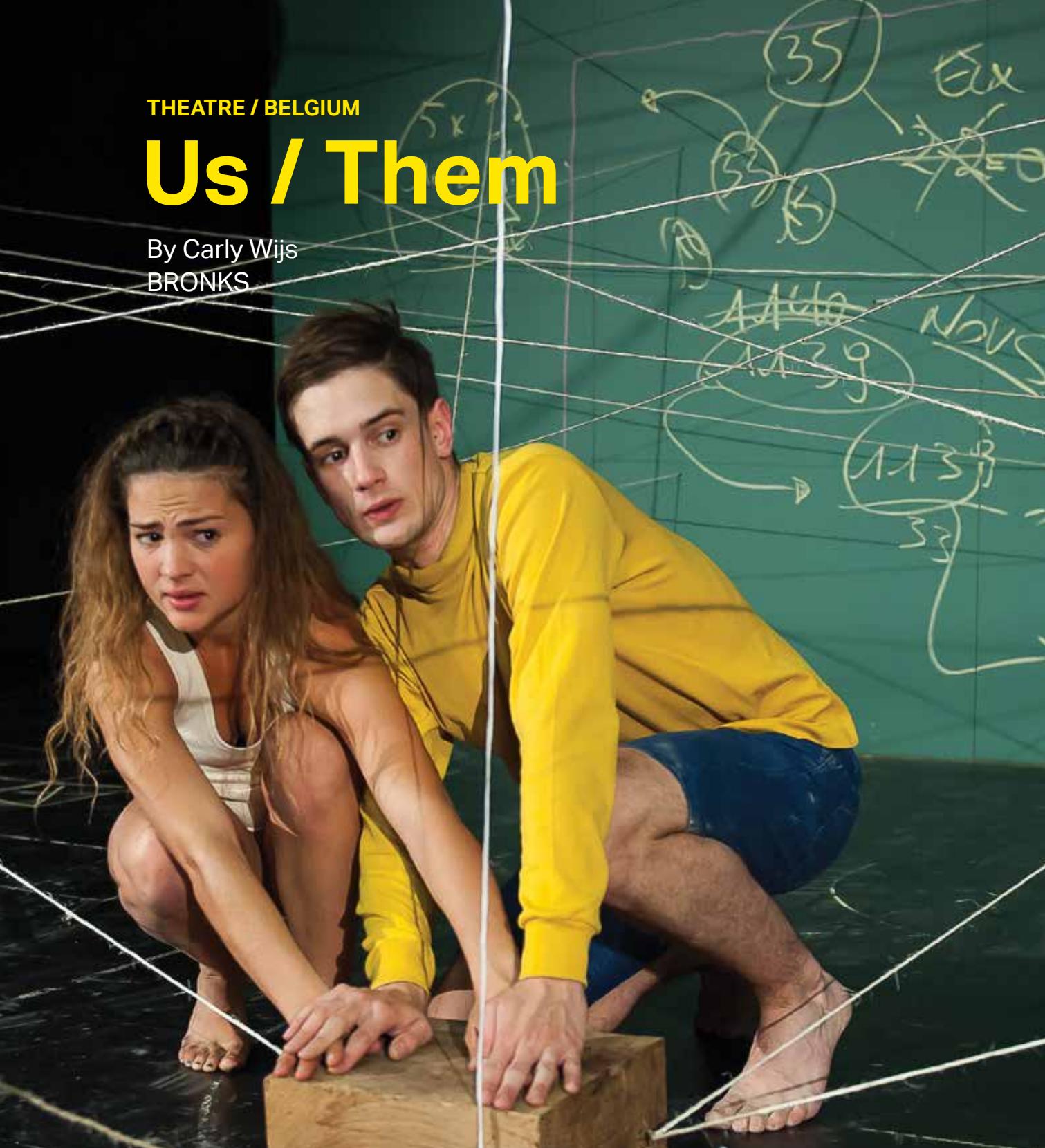


Image: FKPH

Australian Premiere / Exclusive to Adelaide

In September 2004 a group of terrorists stormed a school in Beslan, Russia taking hundreds of children hostage. The ensuing siege lasted three days and left many dead. A brutalising, relentlessly grim night at the theatre? Not quite. *Us/Them* is not a straightforward account of this terrible tragedy, but an exploration of the entirely individual way children cope with traumatic situations. With humour and pragmatism, this extraordinary piece performed in English by two actors from the Brussels-based art house for younger audiences, BRONKS, tells the story entirely through the clear, young eyes of a girl and a boy who were on the inside.

There's no histrionics, and while the cats-cradle of tripwires in the playground-like space evokes the precariousness of their situation, the events are recalled with the matter-of-fact seriousness of kids explaining the rules of a game. Their innocence in the face of adult atrocity, and the intertwining of tragedy and comedy is powerfully moving, frequently heart-breaking and wholly original.

This exclusive Adelaide season follows a sell-out season at the 2016 Edinburgh Fringe, winning The Scotsman Fringe First Award and a sell-out 2017 season at London's National Theatre.



"Outstanding." *The Stage* UK



"Startling. Remarkable. Playful as well as moving." *The Guardian*



"Phenomenal. You must go and see this show. Now." *Broadway Baby* UK

Where Space Theatre, Adelaide Festival Centre

When Thu 8 Mar–Mon 12 Mar

See calendar on p92 for times

Duration 1hr, no interval

Tickets \$59, Friends \$50, Conc \$47, U30 \$30

Transaction fees apply

Schools pricing – see page 8

Note Recommended for ages 12+. Contains smoke effects.

Produced by BRONKS and Richard Jordan Productions.

Co-producers: Theatre Royal Plymouth and Big in Belgium.

In association with Summerhall.

ACCESS



DANCE / AUSTRALIA

Split

Lucy Guerin Inc

Adelaide Premiere

A square, a stage, a world, a life. Space is getting tight and time is getting shorter. Two women – clothed and unclothed - move in synchronicity while the tension escalates and the allotted dance space shrinks. Are they the same person? Are we witnessing an aggressive power struggle within a relationship? Or do they represent the way we all negotiate modern pressure, time, and demands while our space to manoeuvre seems to endlessly reduce.

Perhaps the most talked-about dance event of 2017, *Split* confirms Adelaide-born choreographer Lucy Guerin's status as one of Australia's most fearless and original artists. *Split* returns to the stage after receiving a prestigious Helpmann Award for Best Dancer (Lilian Steiner) as well as numerous other award nominations. The intricately layered percussive score by UK composer Scanner helps create a mesmerising physical drama.

"Ruminative, poignant and provocative, it is a work of intricate yet unadorned artistry." *The Australian*

Where AC Arts Main Theatre

When Fri 2 Mar–Mon 5 Mar

See calendar on p92 for times

Duration 50min, no interval

Tickets \$49, Friends \$42, Conc \$39, U30 \$25

Transaction fees apply

Note No latecomers

Commissioned and presented by Arts House as part of Dance Massive 2017.

Lucy Guerin Inc is supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the Victorian Government through Creative Victoria's Organisation Investment Program; and the City of Melbourne, through its triennial funding. *Split* was supported by City of Melbourne through Arts House.

ACCESS



Image: Gregory Lorenzutti



"Split showcases everything that's exciting about dance as an art form" *The Music*

World Premiere

Written, like Homer's poem to be spoken aloud, Oswald's universally lauded *Memorial* strips the narrative from the Iliad and concentrates on personalising the deaths of the 215 soldiers named in the epic.

Chris Drummond of Adelaide's Brink Productions has, over the past four years, earned both the trust of the poet and her exclusive collaboration in this international theatrical adaptation on a gigantic scale.

One of the leading actresses of her generation, Helen Morse brings her decades of experience in theatre and recitals to the transforming poetry of Alice Oswald's *Memorial*, and performs the superb dramatic text with a new score by Golden Globe nominated UK composer Jocelyn Pook for a live ensemble of international singers and musicians. On a magnificent set designed by Michael Hankin and lit by Nigel Levings, Circa's Yaron Lifschitz will create haunting physical shapes with 215 performers drawn from the Adelaide community.

You can't miss this major Australian theatre event in its world premiere season.



"Oswald has achieved a miraculous feat." *The Telegraph UK*

Where Dunstan Playhouse, Adelaide Festival Centre

When Preview: Thu 1 Mar, 8pm

Season: Fri 2 Mar–Tue 6 Mar

See calendar on p92 for times

Duration 1hr 30mins, no interval

Tickets Preview \$69, Friends \$59, Conc \$55, U30 \$30

Season \$79, Friends \$67, Conc \$64, U30 \$35

Transaction fees apply

Schools pricing – see page 78

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. This project has been assisted by the Australian Government's Major Festivals Initiative in association with the Confederation of Australian International Arts Festivals Inc., Adelaide Festival, Brisbane Festival and Melbourne Festival. This project is supported by the Australian Government's Anzac Centenary Arts and Culture Fund. This project is co-commissioned by the Barbican and 1418 Now, WWI Centenary Art Commissions. Presented in association with Adelaide Festival Centre.

ACCESS



BRINK

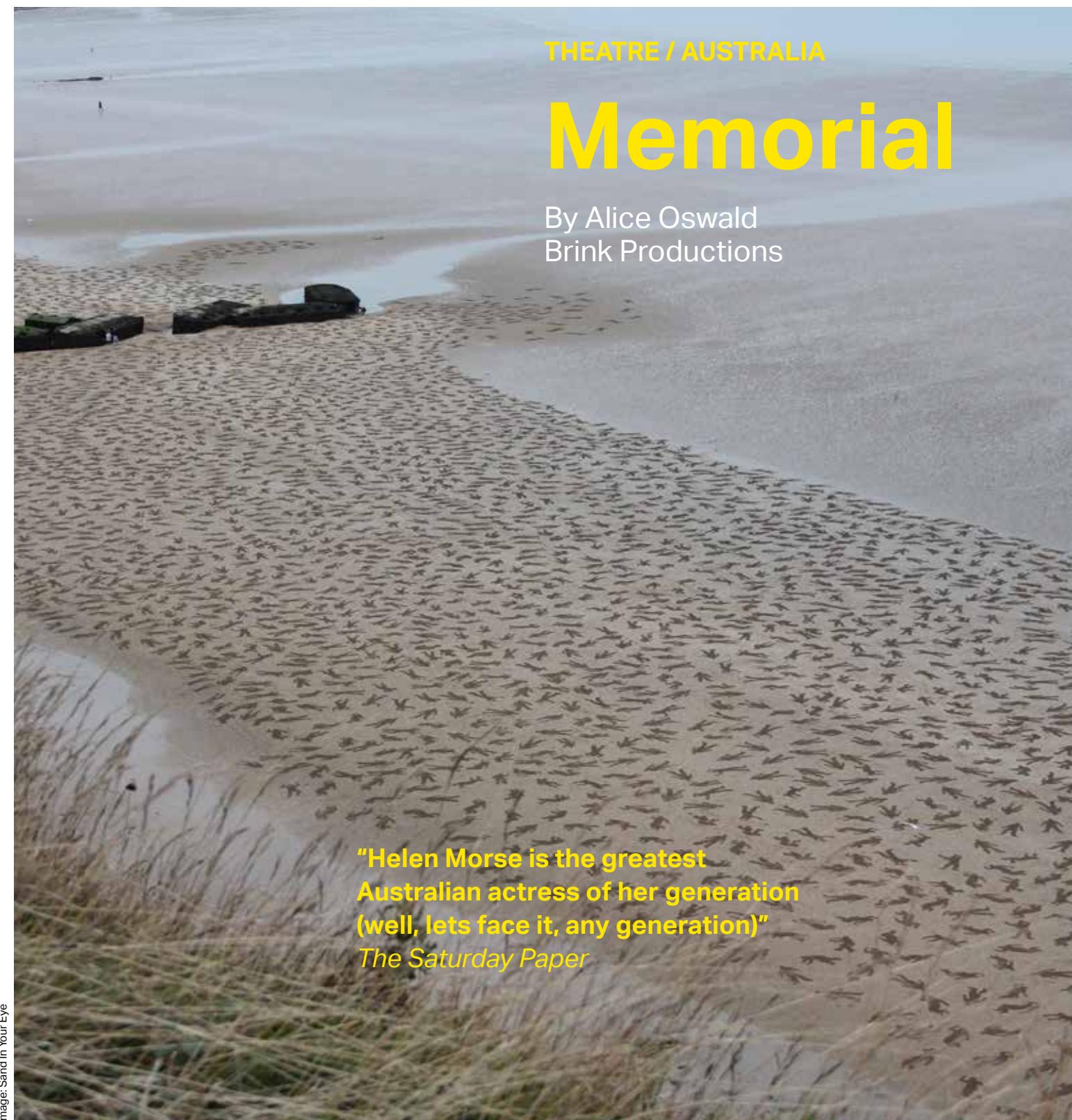


Image: Sand In Your Eye

THEATRE / AUSTRALIA

Memorial

By Alice Oswald
Brink Productions



"Helen Morse is the greatest Australian actress of her generation (well, let's face it, any generation)"
The Saturday Paper



FESTIVAL CLUB

The Palais

ACCESS



It's back! At the centre of the city of Adelaide sits the Festival's beating heart: The Palais. With stunning vistas of the river, city and parklands, evening summer breezes and sunset drinks on the outdoor deck, and a series of must-see live events, the Palais is home to the Festival's artists, audiences and out-of-towners for 18 glorious days and nights.

As in 2017, events start early each day until late at night with a diverse program of news and talks, food, artist forums, late night DJs to dance the night away and an extraordinary live music program for every taste and preference. But don't just take our word for it - in the words of Colin James in his Advertiser rave:

"...boy, does it come alive when the sun starts to slide down over the mouth of the Torrens and the Adelaide sky turns a deep azure as the first evening stars begin to blink... it is when the live music starts to play that the Palais... really comes into its own. In short, it is a fantastic place to listen to a live band. The sound quality is great, there's plenty of fresh air as gentle breezes swirl through the smoke machines and the various light shows that love the darkness beyond the canvas..."

In our 2018 Festival, we are building on our strengths and our gorgeous Palais is the place you'll want to be. Morning, noon and night.

Where Adelaide Riverbank and Elder Park

When Fri 2 Mar–Sun 18 Mar

See adelaidefestival.com.au for exact times from January 2018

Digital Join the conversation with #ThePalais

Hospitality Festival Hospitality options available – see page 81 for details.

Supported by The Balnaves Foundation, Pamela and Peter McKee and Geoffrey Rush AC.



Breakfast with Papers

Festival Forums

During the Festival, why not start your day with ideas? In the coolest part of the day, at the coolest spot in the city, come and grab a coffee and a pastry and listen to Tom Wright and his panel of informed, smart guests each morning at 8am as they discuss the news of the day and issues of the *Zeitgeist*. You'll feel the energy of the city gathering around you in our haven on the Torrens.

Palais open from 7am daily.
Hosted panel sessions 8–9am
No sessions Fri 2 Mar and Mon 5 Mar
Free entry – no bookings required.

One of the absolute places to be throughout our 2017 Festival was on The Palais at lunchtime as David Marr interviewed one fabulous Festival artist each day. (People are still talking in shocked tones about that interview with Lars Eidinger, star of *Richard III*!) With characteristic wit, perspicacity, and all the strengths of a good listener, David will each day open up the Festival experience through the eyes of its artists.

Fri 2 Mar, 12.30pm
Mon 5 Mar–Fri 9 Mar, 12.30pm
Tue 13 Mar–Fri 16 Mar, 12.30pm
Duration 1hr. Free entry – no bookings required.

Long Lunches

This year we welcome you on board The Palais to enjoy the art of hospitality – long lazy lunches prepared by a selection of contemporary culinary giants – all under the influence of Adelaide. They may cook here, have loved here, or been born here. All are connected to Adelaide by two degrees of separation and they've got great food and stories to share. Well-known chefs and the latest stars combine to explore both our food heritage and food future – what makes us taste and feel great.

Sun 4 Mar, 11.45am
Sat 10 Mar–Mon 12 Mar, 11.45am
Sun 18 Mar, 11.45am

Full program and bookings available in December at adelaidefestival.com.au



The Palais



Lee Fields and The Expressions

Apologies to the late, great James Brown, but you'd be hard pressed to find another singer who's worked as hard as Fields, a man who's been making soul and funk anthems since 1969. Fields has toured the world with musical legends like Kool and the Gang, O.V Wright, and Little Royal. Recorded with French house DJ/producer Martin Solveig. And somehow found a newer, younger audience and become more prolific as the years roll by.

When Mon 12 Mar, 8pm
Tickets \$59*



Mount Kimbie

Emerging out of the UK electronica scene, this music duo have created a new genre which is deliciously drowsy with a less bass-heavy ambience peppered with chopped up found sounds. All their Australian gigs sold out in 2011. Make sure you're on the Palais dance floor to hear them fresh from the critical success of their just-out third album *Love What Survives*.

When Sun 11 Mar, 10pm
Tickets \$49*

Lior

Lior will perform an intimate show, drawing material from across his extensive catalogue of much loved songs, as well as previewing some new material from his forthcoming album. This is the perfect atmosphere to enjoy up close the beauty, power and depth of one of Australia's finest voices.

When Sat 10 Mar, 8pm
Tickets \$69*



Harry James Angus

Harry James Angus, the firebrand trumpet-playing vocalist from The Cat Empire, is known both for his thrilling live performances and for his constant musical re-invention. His dynamo new live project, *Struggle With Glory*, continues to cross musical boundaries, transporting the classic Greco-Roman myths into a surreal world of old-time jazz and gospel music.

When Wed 14 Mar–Thu 15 Mar, 8pm
Tickets \$49*



Grizzly Bear

Weaving together floating harmonies, folk and baroque pop, this Brooklyn four-piece were already one of the 00s most acclaimed indie acts when 2009's earwormy single 'Two Weeks' from their third album introduced them to a huge new audience. With their fifth record *Painted Ruins* just out to superlative-laden reviews, don't miss this fascinating and exceptionally skilled band.

When Tue 6 Mar, 8pm –Wed 7 Mar, 11pm
Tickets \$69*

Vikki Thorn

After 25 years with The Waifs, Vikki Thorn found her own voice deep in the canyons of Utah. Her new collection of songs portrays the humour and heartbreak of life just south of Hell's Backbone. Themes of movement, motherhood & motocross weave through country blues, side stepping away from the folk format of The Waifs to indulge her passion for old R&B.

When Thu 15 Mar– Fri 16 Mar, 10pm
Tickets \$59*



Perfume Genius

Perfume Genius aka Mike Hadreas is one of the most important artists of our time; a queer icon as well as a dearly loved indie artist who has broken through dramatically from his early days as a bedroom artist to become a riveting live performer.

When Thu 8 Mar, 8pm
Tickets \$49*



Archie Roach

In a voice rich with humanity, filled with joy, pain, love and longing, Archie Roach AM traces the journey of his people through song and story and gets to the heart of what it means to be human. Don't miss one of Australia's most treasured and influential singer-songwriters as he launches his new album.

When Fri 16 Mar and Sun 18 Mar, 8pm
Tickets \$69*



*Transaction fees apply



THEATRE / NETHERLANDS

The Great War

Hotel Modern & Arthur Sauer

Image: Joost van den Broek

Australian Premiere / Adelaide Exclusive

Dutch live-animation theatre company Hotel Modern, whose chilling production *Kamp* from the 2013 Adelaide Festival lives in many memories, again confronts profound horror with a kind of epic intimacy. Performers arrange and animate convincing miniature worlds created from sawdust, rusty nails, parsley and other household paraphernalia with tiny cameras that project on to a giant screen. Ignited mist from cans of WD-40 becomes conflagrations engulfing whole townships. And all the while composer/foley artist Arthur Sauer synchronizes amplified match strikes, manipulated sheets of old metal, sticks on drum pads and triggered digital samplers to create the soundtrack of thundering shells and Gatling guns.

The Great War's script was adapted from interviews with veterans, and diaries and letters from various soldiers, especially the letters from a French soldier discovered decades after the war ended. As he describes both the mundanities of life in the trenches and the horrors of battle, the performers craft their spectacular magic. Though the performance unfolds entirely in view of the audience, the chasm between illusion and reality quickly closes, and we live the immensity of a war that claimed millions of lives.

Since its premiere in 2001, *The Great War* has enjoyed worldwide acclaim, and on the centenary of the WWI Armistice it is a reminder of the timeless horrors of combat and the unique potency of theatre to bring its lessons to visceral, compelling life.

"An astonishingly inventive and unbearably touching production."
BBC Radio

"... all the high-tech tools of cinematography and sound design combined with the most primitive human instruments — our hands — to create a rich and moving experience." *Huffington Post*

"Deeply original and enthralling." *Sunday Herald UK*

Where Dunstan Playhouse, Adelaide Festival Centre

When Thu 8 Mar–Sun 11 Mar

See calendar on p92 for times

Duration 1hr, no interval

Tickets \$79, Friends \$67, Conc \$64, U30 \$40

Transaction fees apply

Schools pricing – see page 78

ACCESS



DANCE / AUSTRALIA

Bennelong

Bangarra Dance Theatre



Image: Vishal Pandey

Adelaide Premiere

Bangarra Dance Theatre is a national treasure. After triumphant sold-out seasons around the country, we are thrilled that Adelaide audiences will see what is perhaps its greatest work to date.

Created by Artistic Director Stephen Page, *Bennelong* explores the life of one of our history's most significant Aboriginal elders. His name may roll easily off the tongues of white Australians as they describe the site of the Sydney Opera House or even the electorate of ex-Prime Ministers, but few of them are aware of his importance in the story of our country. Woollarawarre Bennelong was a senior Wongal man of the Eora nation, who led his people to survive an existential clash of cultures. His phenomenal 50 years encompass kidnap, escape, the spearing of Governor Arthur Phillip, both pre-eminence and rejection from his clan, pre-eminence and rejection from the white elite, and an audience in England with King George III.

Through striking dance language, soul-stirring soundscapes and exquisite design, Bangarra unpacks Bennelong's legacy and its reverberation into contemporary Australian life.

"...ravishingly beautiful." *The Australian*



"...a benchmark in Australian dance creativity."
Sydney Morning Herald

Where Dunstan Playhouse, Adelaide Festival Centre

When Thu 15 Mar–Sun 18 Mar

See calendar on p92 for times

Duration 1hr 15mins, no interval

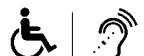
Tickets \$89, Friends \$76, Conc \$72, U30 \$45

Transaction fees apply

Schools pricing – see page 78

Note Contains haze and smoke effects.

ACCESS



THEATRE / PALESTINE

TAHA

By Amer Hlehel

Directed by Amir Nizar Zubai



Image: Saheer Oubaid

Australian Premiere

TAHA is a deeply personal story from beguiling writer-performer Amer Hlehel. He recreates the life of Taha Muhammed Ali, a man who would one day become Palestine's great poet, but whose early years as an enterprising and optimistic young villager are cut short when his home is bombed and his family are forced to flee Galilee.

On a bench in a circle of light, Hlehel conjures the sounds, smells and tastes of Taha's village, Saffuriyya, the market places and exhaust fumes of Haifa and the streets of Nazareth. We feel the cosy rooms, filled with the aroma of coffee, where his father presided over his salon. We smell the olive oil, figs and fresh bread at his grandfather's bakery. He bids us follow him as his family and a hundred other villagers walk through dark woods over the disputed border to the refugee camps of Lebanon.

In a tour de force solo performance that interweaves Taha's exquisite poetry with his compelling and sometimes heartbreakingly moving life journey, *TAHA* is so vividly realised you will feel you lived alongside him.

★★★★

"It's the generosity, the immense warmth, the humanity and even forgiveness that makes the play so acutely moving. Simply beautiful."

The Times, UK

Where Space Theatre, Adelaide Festival Centre

When Thu 15 Mar–Sun 18 Mar

See calendar on p92 for times

Duration 1hr 15min, no interval

Tickets \$59, Friends \$50, Conc \$47, U30 \$30

Transaction fees apply

Schools pricing – see page 78

Presented by arrangement with Arts Projects Australia

Supported by Charlie (Khalil) Shahin AO

TAHA was created with the support of the A.M. Qattan Foundation

ACCESS



THEATRE / PALESTINE

AZZA

ShiberHur
Theatre Company

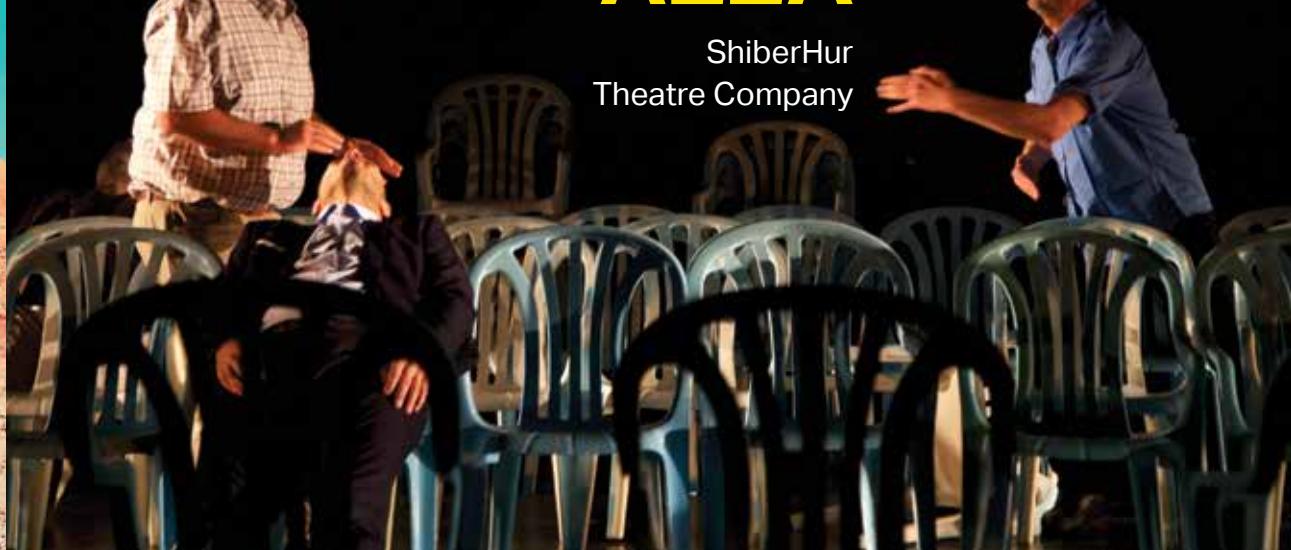


Image: Adeeb Sadfadi

Australian Premiere / Adelaide Exclusive

An old man dies and *azza* - the Palestinian mourning ritual - begins. Six men gather to pay their respects: sharing memories, dredging up old quarrels, remembering acts of fearlessness, ferocity and love, and quietly or noisily expressing their grief.

Blending song and spoken word with an Arabic a cappella chorus, the story weaves a rich pattern of life and death through shared experiences, minor rivalries and brief moments of compassion and empathy. This ritual, in its rigid form of repetition and small gestures, is a ceremony where the mundane and dramatic are intertwined to create a peephole into the soul of a community.

Unexpectedly moving, *AZZA* is an intimate portrait of comradeship and ritual from Amir Nizar Zuabi, one of the Middle East's most important director/writers, who founded the ShiberHur Theatre Company in Haifa, Palestine, in 2008. While this troubled region is the invisible backdrop to the work, its resonance lies in the universality of its embrace, the shared ways we mark the end of a life and our duty both to honour the dead and to go on living.

★★★★

"...inspiring new company ShiberHur... this superb piece keeps taking lyrical flight and has profound poetic resonance." *The Independent, UK*

Where Space Theatre, Adelaide Festival Centre

When Wed 14 Mar–Sun 18 Mar

See calendar on p92 for times

Duration 1hr, no interval

Tickets \$69, Friends \$59, Conc \$55, U30 \$30

Transaction fees apply

Schools pricing – see page 78

Note Performance in Arabic with English subtitles

Presented by arrangement with Arts Projects Australia

Supported by Charlie (Khalil) Shahin AO

AZZA was created with the support of the A.M. Qattan Foundation

ACCESS



"Riebl's voice should be classified as a national treasure..." *The AU Review*



MUSIC / AUSTRALIA

Spinifex Gum

Felix Riebl, Marliya, Briggs, Emma Donovan

Image: Emmaline Zanelli

Australian Premiere / One Night Only

In 2015 Felix Riebl of The Cat Empire fame took up residence in the Pilbara to soak himself in the contemporary stories of the Yindjibarndi community. Out of it came *Spinifex Gum* - an album, a live performance and a shared passion to ignite change.

At the heart of the production is Marliya - an ensemble of Aboriginal and Torres Strait teenage singers from Gondwana Choirs, who perform the songs with Felix Riebl and guest artists Ollie McGill, Briggs and Emma Donovan.

Powerful in content and style, the songs blend the lush choral vocals of Marliya with hard-hitting urban rhythms and lyrics that reveal, with uncompromising clarity, many of the painful injustices facing Indigenous Australians. The exuberant energy of these young performers lifts our spirits in the face of very tough issues. Uninhibited, they sway and groove to Riebl's beats but their superb choral discipline and lush sound ensure the lyrics hit their mark directly in our hearts.

A unique, topical and inspiring all-Australian gig.

Where Her Majesty's Theatre

When Tue 13 Mar, 8pm

Duration 1hr, no interval

Tickets A Res \$79, Friends \$67, Conc \$64, U30 \$35

B Res \$69, Friends \$59, Conc \$55, U30 \$30

Transaction fees apply

Schools pricing – see page 78

Note Songs are predominantly sung in English and Yindjibarndi with no surtitles.

Warning to Aboriginal and Torres Strait Islander viewers:

This performance contains culturally sensitive stories and may contain images of deceased persons.

ACCESS



This project has been assisted by the Australian Government's Major Festivals Initiative in association with the Confederation of Australian International Arts Festivals Inc., Adelaide Festival, Sydney Festival and Monash Academy of Performing Arts.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. This project has been supported by the Ryan Cooper Family Foundation.



MUSIC / FILM / FRANCE / CANADA

The Triplets of Belleville

Le Terrible Orchestre de Belleville
Conducted by Benoît Charest

"An incredibly joyous event"
Pulp



Image: Tim Rummelhoff

Adelaide Premiere

In 2003, this imaginative French feature swept the globe, raking up dozens of awards and nominations - not to mention the hearts of countless admirers - along the way. As there is next to no dialogue in the film, other than some pretty jazzy singing, a huge part of its success lay in the Oscar-nominated score by Benoît Charest, which grabbed audiences by the ears and dragged them into the streets of 1920s Paris and New York.

Now Benoît is back. With Le Terrible Orchestre de Belleville he recreates live his brilliant score as the film is beamed onto the big screen. Saddle up for the misadventures of a kidnapped Tour de France cyclist, his would-be rescuer grandmother, and the titular trio of larger-than-life divas, all accompanied by surreal comedy and the swingin' speakeasy sounds of *un orchestre sans pareil*.

"Irresistible." *The Sydney Morning Herald*

Where Adelaide Town Hall

When Wed 14 Mar–Thu 15 Mar
See calendar on p92 for times

Duration 1hr 25min, no interval

Tickets Premium \$89, Friends \$76
A Res \$79, Friends \$67, Conc \$64, U30 \$40
B Res \$69, Friends \$59, Conc \$55, U30 \$30
Transaction fees apply



ACCESS



MUSIC / AUSTRALIA

Compassion: Chamber Landscapes

Curated by Iain Grandage

Exclusive to Adelaide

In curating this program, composer Iain Grandage (*The Secret River*), one of our greatest advocates for music as a healing force, has invited some of the world's finest musicians to speak to our hearts of consolation, grief, love and all-embracing humanism.

If you're yet to take in the beautiful atmosphere and acoustics of UKARIA, our state's newest and most beautiful venue for chamber music, do so now with music that will break your heart and arouse your mind. Hear how Elgar and Richard Strauss responded to global warfare, Prokofiev to Stalin, Pärt to Brezhnev, Golijov to the second Intifada, Brett Dean to the Tampa crisis. Experience the profound stillness of Arvo Pärt's music or one of the sublime string quartets by his Latvian counterpart Peteris Vasks, take a bushwalk with Bach and Messiaen, watch the sun set to Beethoven's towering spiritual masterpiece *Opus 132*, written as he faced death, or watch the morning sun blaze to the miraculous *Octet* by the 16 year old Mendelssohn.

The reputation of the concert hall at UKARIA, which is rapidly gaining fabled status around the world, has enticed our three finest string quartets (Australian, Goldner and Tinalley String Quartets), the brilliant Australia Ensemble, the renowned Balanescu Quartet and none other than the great Swedish mezzo Anne Sofie von Otter to perform for you in a uniquely intimate setting.

Turn off the mindless babble and instead let Iain guide you through this wordless Summit on our wounded world. Solace and replenishment guaranteed.

Where UKARIA Cultural Centre,
119 Williams Rd,
Mount Barker Summit

When Thu 8 Mar–Tue 13 Mar
See next page for full listing of times

Tickets **Individual Concert**
\$55, Friends \$47, Conc \$44
Build your own Package
3 concerts or more
Per Concert \$50, Friends \$43,
Conc \$40

ACCESS



Tickets **Anne Sofie von Otter in Recital**
(not available in Package)
\$119, Friends \$104

Sunset - A Guided Experience
at Twin Peaks \$85 (includes catering)

Meals Picnic Box Lunch \$43
Three-course Dinner \$85
(bookings essential via BASS)
Transaction fees apply





COMPASSION: CHAMBER LANDSCAPES

Program

SUNSET - A GUIDED EXPERIENCE AT TWIN PEAKS

SAT & SUN 10, 11 MAR, 7.15pm

Experience Sunset from the top of the extraordinary Twin Peaks opposite the UKARIA concert hall. Before your canapés and drinks are served, you will be led to the peak of the mountain, stopping on occasion to be beguiled by musicians from the Australia Ensemble and Australian String Quartet in music that speaks of communion with the natural world.

Strictly limited capacity

FRI 9 MAR

7.30pm - Opening Concert - *Compassion*

Bach (arr Bowman) '*Erbarme Dich*'

Tinalley String Quartet

Taryn Fiebig, Soprano

Arvo Pärt *Fratres*

Tinalley String Quartet

Sarisözen (arr. Meurant) Çanakkale Türküsü

Mehveş Hanım (arr. Meurant) *Kaçsam Bırakıp*

Senden Uzak Yollara Gitsem

Tinalley String Quartet

Taryn Fiebig, Soprano

Lior/Westlake *Compassion**

Lior, Voice

Tinalley String Quartet

Daniel de Borah, Piano

Claire Edwards, Percussion

Andrew Meisel, Bass

SAT 10 MAR

11am Concert - *Refuge*

Dowland *Three songs*

Australian String Quartet

Taryn Fiebig, Soprano

Dean *Eclipse*

Australian String Quartet

Elgar *Piano Quintet*

Australia Ensemble

1pm Lunch

2.30pm Concert - *Shadows*

Golijov *Tenebrae*

Australian String Quartet

Prokofiev *Piano Sonata No. 7*

Daniel de Borah, Piano

Pärt *Spiegel Im Spiegel*

Sharon Grigoryan, Cello

Daniel de Borah, Piano

Strauss *Metamorphosen*

Australian String Quartet and Friends

5pm Concert - Anne Sofie von Otter in Recital

(See page 56 for program details)

7pm Dinner

EVENING CONCERTS

Thu 8 Mar, 7.30pm - *Shadows*

Repeat of Sat 10 Mar, 2.30pm

Tue 13 Mar, 7.30pm - *Liberation*

Repeat of Sun 11 Mar, 11am

SUN 11 MAR

11am Concert - *Liberation*

Westlake *Rare Sugar*

Australia Ensemble

Kats Chernin (arr. Griffiths) *Three Rags*

Australia Ensemble

Mendelssohn *Octet in Eb Major Op.20*

Australian String Quartet

Goldner String Quartet

1pm Lunch

2.30pm Concert - *Stalin's Piano*

Davidson *Stalin's Piano*

Sonya Lifschitz, Piano

Repeated Wed 14 Mar, 7.30pm, Grainger Studio

(See page 63 for details)

5pm Concert - *Twilight*

Schulhoff *Concertino*

Australia Ensemble

Strauss *Four Last Songs*

Tinalley String Quartet

Daniel de Borah, Piano

Taryn Fiebig, Soprano

Beethoven *Quartet No 15, Op.132*

Goldner String Quartet

7pm Dinner

MON 12 MAR

11am Concert - *Exile*

Shostakovich *Piano Trio in E Minor*

Australia Ensemble

Dean *Sextet (Old Kings in Exile)*

Australia Ensemble

Vasks *String Quartet No.3*

Goldner String Quartet

1pm Lunch

2.30pm Concert - *Further Exile - The Enescu Project*

Balanescu String Quartet

Enescu (arr Balanescu) *Romanian Rhapsody No.1*

Balanescu *Transrapsodia (AP)*

Balanescu *Souletude*

*Commission supported by Julian Burnside AO QC, Andrew and Theresa Dyer, UKARIA Foundation and an anonymous donor.

Image: Shane Reid



MUSIC / AUSTRALIA

Compassion

Lior and Nigel Westlake
also featuring Australian,
Goldner and Tinalley
String Quartets

Image: Claudio Raschella

"The song cycle proved a triumphant and exciting achievement by songwriter and composer." Limelight

ACCESS



Music born of political oppression or the oppressive weight of world events is more often exhilarating and eloquent than dour and dispiriting. This uplifting concert culminates in Nigel Westlake and Lior's magnificent setting (in a newly commissioned arrangement for Septet) of seven ancient Hebrew and Arabic texts, written in response to the vicious and implacable cycle of violence in the Middle East. Lior's gloriously soulful voice and Westlake's radiant music achieve the seemingly impossible: the uniting of Islam and Judaism in a joyful celebration of compassion and its ability to bring people together across the divides of race and fear.

Two very different but equally profound responses to Soviet subjugation form the first part of the concert: Arvo Pärt's sublime *Fratres* from 1977, that study (so beloved by filmmakers from Paul Anderson to Terrence Malick) of how the temporal and the timeless can coexist, and Dmitri Shostakovich's mighty *Chamber Symphony*, a dark and bitter suicide note to Stalin, here featuring a rare and spectacular coming together of Australia's three finest string quartets.

Pärt *Fratres*
Tinalley String Quartet

Shostakovich *Chamber Symphony Op 110a*

Australian String Quartet

Goldner String Quartet

Tinalley String Quartet

Andrew Meisel, Bass

Interval

Lior/Westlake *Compassion**

Lior, Voice

Tinalley String Quartet,

Daniel de Borah, Piano

Claire Edwardes, Percussion

Andrew Meisel, Bass

*Commission supported by Julian Burnside AO QC, Andrew and Theresa Dyer, UKARIA Foundation and an anonymous donor.

Where Adelaide Town Hall
When Mon 12 Mar, 7.30pm
Duration 1hr 35min, including interval
Tickets Premium \$89, Friends \$76
A Res \$79, Friends \$67 Conc \$64, U30 \$40
B Res \$69, Friends \$59 Conc \$55, U30 \$30
Transaction fees apply

Note This performance is in part a repeat of the Chamber Landscapes performance from Fri 9 Mar, 7.30pm.

MUSIC / GERMANY

Sabine Meyer & Alliage Quintett

Musica Viva



Image: Keith Saunders

Adelaide Premiere / One Night Only

If you love music you'll probably know that clarinetist Sabine Meyer is a superstar who has appeared as soloist with all the great orchestras of the world. To hear her live is privilege enough but if the word 'quintett' conjures up Mozart and Brahms for you, think again. The Alliage Quintett perform on piano and four saxophones.

In combination with Ms. Meyer it's reedy heaven and in this amazing, attractive program you'll hear familiar music (*The Sorcerer's Apprentice*, *The Firebird*, *Polovtsian Dances* to name a few) in vibrant new arrangements. The theme is musical fairytales and if you or your children are new to chamber music this introduction is as good as it gets. Unparalleled musicianship and literally fantastic music.

"It was impossible to tell where technical brilliance left off and musical perfection began." *Chicago Tribune*

Where	Adelaide Town Hall
When	Thu 8 Mar, 7.30pm
Duration	1hr 25min, including interval
Tickets	A Res \$106, Friends \$90, Conc \$92, B Res \$74, Friends \$62, Conc \$64, C Res \$50, Friends \$42, Conc \$44, U30 \$30 Transaction fees apply

Presented by Musica Viva

ACCESS



Listen to the music at adelaidefestival.com.au



INSTALLATION / SWITZERLAND

21: Memories of Growing Up

Mats Staub

Image: Nurith Wagner-Strauss

Australian Premiere

When did you turn 21? What happened in that year? Swiss artist Mats Staub has discussed these questions with over 100 people of various ages and backgrounds: the oldest person talks about 1939, the youngest about 2015. We listen to the experience of a German village girl, a member of the Hitler Youth who turned 21 at the end of WW II, and a young British geezer whose failed career as a drummer at 21 led to a traineeship with an Italian tailor and an unexpected trajectory to Saville Row.

Staub recorded their stories and then had them listen to their own answers three months later, while filming their facial expressions. The result is a moving and totally absorbing video installation in which you can spend half an hour or half a week viewing and listening to these video portraits and stories.

The exhibition has travelled from city to city, growing as it accumulates stories from across the world including a selection from Adelaide locals. We're global citizens, so we're told, but it often feels like we're retreating further and further within our borders, our homes, our cyber headspaces. To experience this exhibition is to feel the unexpected joy of intimacy and empathy with strangers.

"Mats Staub is developing a form of artistic anthropology that science cannot achieve. This fabulous work is worth visiting again and again." *Der Standard Austria*

Where	Institute Building, State Library of South Australia
When	Fri 2 Mar–Sun 18 Mar 10am–5pm daily Closed Public Holidays
Tickets	\$20 Transaction fees apply

Supported by the Swiss Arts Council Pro Helvetia.
The Adelaide Festival gratefully acknowledges the support of the State Library of South Australia

ACCESS



Adelaide Premiere

Indie pop queen, coloratura soprano, composer and lyricist for superbly crafted stand-alone songs or large scale music theatre works; KMH has what it takes and more. Her recent appearances with other major Australian orchestras have sent fans and newcomers alike into raptures (she really knows how to work a crowd) and now it's finally Adelaide's turn.

Hear Kate and the ASO perform a decade of hits, from the dazzling ('O Vertigo!') to the hilarious ('Can't Shake It') to the incisive ('You've Underestimated Me, Dude') to the poignant ('Sarah', 'The Last Day on Earth'), together with selections from *The Rabbits*, all clothed in the glorious orchestral garb of Iain Grandage and some of the finest arrangers in Australia.

"As surely the only person ever both to have had an Australian No 1 hit and a role in an opera at New York's legendary Met... Miller-Heidke manages to marry the drama and high technique of opera to the directness and sweetness of pop." *The Guardian*

Where Adelaide Town Hall
When Fri 9 Mar, 8pm
Duration 1hr, 30min, no interval
Tickets Premium \$119, Friends \$104
A Res \$99, Friends \$84,
Conc \$79, U30 \$45
B Res \$79, Friends \$67
Conc \$64, U30 \$35
Transaction fees apply

Presented by Adelaide Festival and Adelaide Symphony Orchestra

ACCESS



Image: Jo Duck



MUSIC / AUSTRALIA

Kate Miller-Heidke

with the Adelaide Symphony Orchestra

Listen to the music at adelaidefestival.com.au



“...one of the most flexible and natural vocal instruments of any living artist” *The Times*

Image: Mats Backer



ACCESS

MUSIC / SWEDEN

Anne Sofie von Otter

with Associate Artist
Leif Kaner-Lidström, Piano

As a teenager Anne Sofie von Otter loved singing pop music with her school choir but wasn't keen on soloing and hadn't heard of the term "mezzo" let alone dreamt of a career that would take her to every great concert hall and operatic stage of the world. Thankfully the limelight sought her out and for 35 years she has been able to share her rare gifts with millions of fans.

As utterly at ease soaring over the Berlin Philharmonic with Mahler's *Song of the Earth* or quietly caressing a microphone with a Joni Mitchell ballad, she possesses a beauty of tone, an instinct for phrasing and word colour, and a naturalness of delivery that is quite without parallel. More fundamentally, she is an artist whose deep love for great music of all kinds is always paramount.

Hear her in recital with a characteristically eclectic and intelligent collection of works ranging from her Nordic compatriots Sibelius and Stenhammar to Bach, Bernstein and heartbreakingly songs by the composer inmates of Theresienstadt concentration camp. If you're not yet one of the "Otterati" you will be once the encores have faded.

Where Adelaide Town Hall

When Wed 7 Mar, 8pm

Duration 1hr 40min, including interval

Tickets Prem \$119, Friends \$104

A Res \$109, Friends \$93,

Conc \$89, U30 \$45

B Res \$89, Friends \$76,

Conc \$72, U30 \$35

Transaction fees apply

Note This performance will be repeated on Sat 10 Mar at 5pm as part of the Chamber Landscapes series at UKARIA.

PERFORMANCE ART / NETHERLANDS

FREEZE!

Nick Steur



Adelaide Premiere

As a child, Dutch visual/performance artist Nick Steur played with pebbles. When he grew up he rediscovered the material and created a performance placing stones on top of each other. That's right, he balances rocks, and it's simply mind-boggling. But not stacks of round, flat stones: often large, awkward looking oddities, vertically integrating them in ways that defy the laws of physics. No glue, magnets or tricks are involved. Nick says it's all about focus and "finding the balance between your own force of will, and that of the stone".

Each performance is unique, because all balanced sculptures are improvised, and can last between 40 and 70 minutes. It's not a passing curiosity; it's a once-in-a-lifetime experience. It defies labelling but we promise you will be transfixed, hardly daring to breathe, and that all your rational preconceptions about how the world works will be challenged.

Nick will perform in the Grainger Studio and the Adelaide Botanic Gardens, but will also conduct a set of unforgettable sessions on Kangaroo Island. Undertaking either pilgrimage, great or small, is something you won't regret.

"...absolutely and compellingly beautiful."

The Scotsman

Where Grainger Studio, Adelaide Botanic Gardens and Kangaroo Island

When Thu 15 Mar–Fri 16 Mar (Grainger Studio)
Sat 17 Mar–Sun 18 Mar (Adelaide Botanic Gardens)
Tue 20 Mar–Thu 22 Mar (Kangaroo Island)
See calendar on p92 for times

Duration 40–70min, no interval

Tickets \$39

Transaction fees apply

Note Audience members are invited to bring their own rock; however, there is no guarantee that everyone's rocks will be used in the performance. Children aged 6+ are welcome; however, this is a performance that requires intense concentration, so it's vital that they do not cause distraction. Check adelaidefestival.com.au for times and location for Kangaroo Island season.

Visit sealink.com.au to book your travel to Kangaroo Island

Produced by Richard Jordan Productions, & Theater-aan-Zee in association with Theatre Royal Plymouth, Big in Belgium, Soap and Summerhall



THEATRE / AUSTRALIA

In The Club

By Patricia Cornelius
State Theatre Company
South Australia

Image: James Hartley

World Premiere

She's the author of 25 plays, the recipient of every Australian literary award, (sometimes severally) and yet if you know her name it's as likely to be from the articles decrying its omission from our major companies' programs, as from her work itself. That's because Patricia Cornelius makes no bones about dealing head-on with issues unsuitable for polite conversation. Street kids, abusive foster homes, Cruise Ship rape, Guantanamo Bay, confronting dementia; the subjects tossed voyeuristically around by the media for a few weeks, then into the too-hard basket are the stuff of her visceral theatre, which inhabits a space somewhere between documentary and Greek tragedy.

State Theatre Company South Australia's Artistic Director Geordie Brookman and his tight and talented acting ensemble take on a work written especially for them, a brand new play that shines a searing torch into the darkest corners of our football clubs and women's accounts of sexual violence. Come and be part of an experience that promises to have everyone talking.

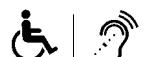
"Patricia Cornelius is writing what the future will consider the great Australian plays of our era."

The Guardian

Where Odeon Theatre, Norwood
When Fri 23 Feb–Sun 18 Mar
See calendar on p92 for times
Duration 90min, no interval
Tickets Preview \$66, Friends \$56, Conc \$56, U30 \$34
Season \$76, Friends \$65, Conc \$66, U30 \$34
Transaction fees apply
Schools pricing – see page 78

Presented by State Theatre Company South Australia
In The Club has been assisted by State Theatre Company South Australia's Commissioning Collective

ACCESS



STATE
THEATRE
COMPANY
SOUTH AUSTRALIA

COMMISSIONING
COLLECTIVE



MUSIC / UNITED KINGDOM

The Balanescu Quartet Retrospective

The Balanescu Quartet

Image: Phil Simmons

London based, but Romanian to the core, Alexander Balanescu rose to fame as the distinctive violinist on Michael Nyman's film scores of the 80s. His celebrated string quartet (which can name drop Spiritualized, Pet Shop Boys and Stateless alongside their classical collaborators) returns to Adelaide, home to some of their fondest concert memories, with a retrospective of their 30 illustrious years. If the soundtrack to Meryl Tankard's *Possessed* still haunts you or if you, loved them at WOMADelaide, or if you're just curious to see how the Town Hall copes with its loudest chamber recital ever, be there as it throbs with hits from two albums steeped in the music of Alexander's mother country: *Luminiza*, and *Maria T*, the homage to its greatest popular singer, Maria Tanase. And, needless to say, those sweet and witty Kraftwork arrangements which started it all.

"His new music reeks of gypsy dances and folk songs, even while it spins them in a digital blender...the emotional impact is inescapable."

The Guardian

Where Adelaide Town Hall
When Tue 13 Mar, 7.30pm
Duration 1hr 20min, no interval
Tickets Premium \$89, Friends \$76
A Res \$79, Friends \$67, Conc \$64, U30 \$40
B Res \$69, Friends \$59, Conc \$55, U30 \$30
Transaction fees apply

ACCESS



MUSIC / AUSTRALIA

Bernstein on Stage!

Adelaide Symphony Orchestra
Conducted by John Mauceri



Image: Paul de Hueck

Australian Premiere / Exclusive to Adelaide

To celebrate the 100th birthday of the great American composer who so successfully straddled popular and classical music idioms, the Adelaide Festival proudly hosts the Adelaide Symphony Orchestra under the baton of one of the maestro's protégés, John Mauceri.

Founding director of the Hollywood Bowl Orchestra, Mauceri worked closely with Lenny for 18 years. The extensive program he has curated is a definitive selection from Bernstein's exciting and technicoloured works for the stage. Some, like *West Side Story*, *On the Town* and *Candide*, you'll know well. Others may be less familiar. Like the deeply personal opera *Trouble in Tahiti* with its superb finale, or a song specifically written for Billie Holiday (sung here from beyond the grave by Lady Day herself) or the largely forgotten 1976 masterpiece *1600 Pennsylvania Avenue* which anticipates Hamilton in its focus on the history of American race relations (and famously closed on Broadway after 4 days!).

Come celebrate the life of this flamboyant genius with spirited song and scintillating symphonic scores.

"This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before."

Leonard Bernstein

Where	Festival Theatre, Adelaide Festival Centre
When	Fri 16 Mar and Sun 18 Mar
	See calendar on p92 for times
Duration	2hr, including interval
Tickets	Premium \$129, Friends \$115, Conc \$117, Child \$57 A Res \$115, Friends \$105, Conc \$103, Child \$47 B Res \$109, Friends \$99, Conc \$97, Child \$47 C Res \$89, Friends \$80, Conc \$78, Child \$47 Transaction fees apply

Presented by Adelaide Symphony Orchestra in association with Adelaide Festival

ACCESS



adelaide symphony orchestra



Image: William Hall

Adelaide Premiere

A choral setting of Julia Gillard's 'misogyny speech' replete with her every cadence and rhetorical rhythm, went viral a few years ago. The former PM's musical amanuensis was composer Robert Davidson whose obsession with what he calls "voice portraiture" reaches its zenith in this fabulous and virtuosic multimedia work.

The undisputed hit of the 2017 Canberra International Music Festival, Davidson harnesses the voices and visual footage of 19 artists and politicians (Brecht, Goebbels, JFK, Percy Grainger, Judith Wright, David Malouf, Whitlam and, yes, DJ Trump among them), capturing the music of their often iconic speeches, and crystallising it in a score played live with astonishing brilliance by Sonya Lifschitz. The text is sometimes followed to the syllable, at other times looped and mashed up to create wild flights of what could be mistaken for Cuban jazz riffs.

The title refers to courageous Russian pianist Maria Yudina, an outspoken champion of artistic freedom whose recording of a Mozart concerto was ironically on Stalin's turntable when he died. Ukrainian born Lifschitz, for whom the music was conceived, approaches her formidable task with equal fearlessness.

MUSIC / AUSTRALIA

Stalin's Piano

Composed by Robert Davidson
Performed by Sonya Lifschitz

"The often humorous interplay of piano and film/audio was as fascinating as the exploration of art and politics." *Limelight Magazine*

Where	Grainger Studio
When	Wed 14 Mar, 7.30pm
Duration	1hr 5min, no interval
Tickets	\$49, Friends \$42, Conc \$38, U30 \$25 Transaction fees apply
Note	This performance is a repeat of the Chamber Landscapes performance on Sun 11 Mar, 2.30pm.

ACCESS



MUSIC / AUSTRALIA

Late Night in the Cathedral

Adelaide Chamber Singers
Conducted by Carl Crossin OAM



Image: Denis Smith

Adelaide Premiere

The pure, clean vocal lines of Renaissance polyphony and the piquant vitality of contemporary textures make for very creative partnerships. Add the clarity and warmth of one of Australia's finest chamber choirs in the late night cool and calm of Adelaide's supreme choral acoustic and this is a concert not to miss!

Renaissance vocal music is the well-spring of contemporary choral music, and this program draws straight lines across the centuries as exciting contemporary composers Whitacre, Panufnik, Pärt, Shelley, Nystedt and Williams take flight with their inspired re-imaginings of the music of Byrd, Josquin, Monteverdi and Bach. And all side by side with their original musical ancestors!

Adelaide Chamber Singers' Late Night in the Cathedral concerts have been sell-out, local highlights of the Adelaide Festival in recent years. Adelaide Chamber Singers always makes creative use of its performance spaces and St. Peter's Cathedral will again be bathed in surround choral sound.

ACCESS



MUSIC THEATRE / AUSTRALIA

Can You Hear Colour?

Patch Theatre Company

Image: Paolismith Creative

World Premiere

"Blue-violet rocks, speckled with little grey cubes, highlighted by a bit... gold, red, ruby, and stars of mauve, black and white." Composer Olivier Messiaen (describing how a particular chord "looks" in his mind).

What if your paint box sang to you? To some, the key of C major is red, to others *definitely* white. It's commonplace to talk about a "colourful" score, but for some it's literally true. What if you were born with this strange gift? Would your paintings harmonize agreeably or turn into a scary brown discordant mess? And how would you feel if the colours on the notes of your xylophone were all "wrong"?

Patch Theatre Company's new piece, conceived by Naomi Edwards and composed by Alan John, is an exploration of what music is and an invitation to take time to listen, learn from those who inhabit unfamiliar worlds, and experience life in new ways.

Join your kids on an imaginative adventure, a joyous and kaleidoscopic little "opera" featuring the splendid vocals of Michaela Burger (*Rumplestiltskin*) and Bethany Hill (*Sau!*). You'll come out humming the rainbow.

"Patch Theatre have proven themselves as specialists in creating whimsical productions that capture the imaginations of kids everywhere." Mary Rose Lloyd, The New Victory Theater

Where AC Arts Main Theatre
When Fri 9 Mar–Thu 15 Mar
See calendar on p92 for times
Duration 45min, no interval
Tickets \$35, Friends \$30, Child \$25
Transaction fees apply
Schools pricing – see page 78
Note Recommended for ages 4+

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

ACCESS



Adelaide Writers' Week



Image: Shane Reid

Live-streaming

In 2018 Office for the Ageing will support the live-streaming of sessions straight from the Pioneer Women's Memorial Garden. To get involved email streloar@adelaidefestival.com.au

It is a thrill to announce many of the writers who will be joining us in the Pioneer Women's Memorial Garden for Adelaide Writers' Week 2018. Our guests are some of the world's great writers and thinkers and, when it comes to conversations, nothing is out of bounds. This year if there is a word we can use to connect the ideas in the program it is "change", as for good or for ill ours is an uneasy world. So join us for conversations about murder, mayhem, hoarding, salvaging, love, loss, reporting, chronicling, and celebrating the ideas and institutions that impact all of our lives.

Director Laura Kroetsch

Where Pioneer Women's Memorial Garden, King William Road

When Sat 3 Mar–Thu 8 Mar

Entry FREE

Digital Join us on Twitter and Instagram using #AdWW
or tweet us @adelwritersweek

The full program will be announced in January 2018

Collect your copy free of charge from good bookshops, or visit adelaidefestival.com.au for full session and writer announcements.

ABC Radio Adelaide

Don't miss ABC Radio Adelaide's Sonya Feldhoff broadcasting live from the Garden each week day during Adelaide Writers' Week.

You can also hear Director Laura Kroetsch on the ABC Radio Adelaide Book Club, first Friday of each month at 2.30pm. For more information visit abc.net.au/adelaide

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. **Special Thanks** Canada Council for the Arts, Mud Literary Club Inc., U.S. Consulate, Trees for Life, Creative NZ in conjunction with Publishers Association of New Zealand, NORLA Norwegian Literature Abroad.

ACCESS



PRESENTING PARTNERS



Wheelchair recharge station and assistance dog water stations available.

Auslan interpretation available for selected sessions. Request forms available at adelaidefestival.com.au



Images (L to R from top): Eddie Ayres, Teju Cole, Jenny Valentish, Jackie French, Manal al-Sharif, Alan Hollinghurst, Catherine McKinnon, Tim Rogers, Vivek Shanbhag, Maggie Beer, Alexander McCall Smith, Samanta Schweblin, Sarah Krasnostein, Alexander Maksik, Rachel Khong, Laleh Khadivi

Featured Writers

Manal al-Sharif (AUS), Amal Awad (AUS), Eddie Ayres (AUS), Maggie Beer (AUS), Mark Brandi (AUS), Nick Brodie (AUS), Mandy Len Catron (US/CAN), Catherine Chidgey (NZ), Rebekah Clarkson (AUS), Teju Cole (US), Kate Cole-Adams (AUS), Stephen Dando-Collins (AUS), Michelle de Kretser (AUS), Robert Dessaix (AUS), Robert Drewe (AUS), Richard Fidler (AUS), Mem Fox (AUS), Jackie French (AUS), Anna George (AUS), Kári Gíslason (ICE/AUS), Peter Godfrey-Smith (AUS), A C Grayling (UK), Clive Hamilton (AUS), Ashley Hay (AUS), David Hill (AUS), Sarah Holland-Batt (AUS), Alan Hollinghurst (UK), Laleh Khadivi (US), Rachel Khong (US), Barbara Kingsolver (US) Sarah Krasnostein (AUS), Sophie Laguna (AUS), Patricia Lockwood (US), Maja Lunde (NOR), John Lyons (AUS), Thornton McCamish (AUS), Catherine McKinnon (AUS), Harriet McKnight (AUS), Alexander Maksik (US), Ralph Martins (AUS), Alexandria Marzano-Lesnevich (US), Charles Massy (AUS), George Megalogenis (AUS), Thomas Mullen (US), Samin Nosrat (US), Lawrence Osborne (UK), Louise Penny (CAN), Tim Rogers (AUS), Jim Robbins (US), Sarah Schmidt (AUS), Samanta Schweblin (ARG), Kim Scott (AUS), Sarah Sentilles (US), Dhwani Shah (IND), Kamila Shamsie (UK), Vivek Shanbhag (IND), Ragini Siruguri (IND), Michael Farris Smith (US), Alexander McCall Smith (UK), Kate & Jol Temple (AUS), Jenny Valentish (AUS), Sarah Winman (UK), Ashleigh Young (AUS), Jenny Zhang (US)

This New World

Contemporary politics take centre stage with A C Grayling's new book *Democracy and Its Crisis*, which explores the institutions that can seemingly no longer protect themselves. In *Daring to Drive*, writer and activist Manal al-Sharif chronicles her imprisonment in Saudi Arabia for driving a car and the political movement it provoked. While Man Booker longlisted novelist Kamila Shamsie turns her considerable talents to home-grown terrorism in *Home Fire*.

Lush Life

This year's line-up of terrific novelists includes the extraordinary Barbara Kingsolver, most recently the author of *Flight Behaviour*. Lawrence Osborne brings his brilliantly sinister *Beautiful Animals*, and Sarah Winman comes with *Tin Men*, an enchanting love letter to friendship. Kim Scott will be talking about *Taboo*, a novel that explores the dark heart of Australia's past. Alan Hollinghurst returns with his brilliant new novel, *The Sparsholt Affair*, an intimate portrait of an unusual friendship.

Crime Spree

It will be a big year for crime fiction as we welcome Canadian superstar Louise Penny who comes to Adelaide with her new novel *Glass Houses*. Also from North America, come the acclaimed Southern novelists Thomas Mullen, author of *Darktown*, and Michael Farris Smith, author of *Desperation Road*. Local talent includes Sarah Schmidt with her thrilling account of the Lizzie Borden murders in *See What I Have Done*.

Real Life

For tales of the true and unexpected read Patricia Lockwood's tender and often hilarious account of her family in *Priestdaddy*. In *The Trauma Cleaner: One Woman's Extraordinary Life in Death, Decay & Disaster*, Sarah Krasnostein tells a deeply fascinating story about kindness. Mandy Len Catron interrogates modern love in *How To Fall in Love with Anyone*, while in *Woman of Substances*, Jenny Valentish explores the particular perils of addiction for women.



WRITERS' WEEK

Kids' Weekend

Sat 3 Mar-Sun 4 Mar

Image: Shane Reid

Come along to the Kids' Weekend and revel in two days of stories, songs, creatures and crayons. Mem Fox and Jackie French will be telling stories, while Story Trove, Evelyn Roth's Nylon Zoo and the ever wonderful Nest Studio encourage laughter and learning through fun and games, bookmaking and a very large mural. Think about seals, seahorses, wombats and of course some possum magic.



AUSTRALIA

Sport In Australia

David Hill

Join David Hill for lunch and a conversation about his recent book, *The Fair and the Foul*, an insider's look at sport in Australia. From battles with big tobacco, to buying the AFL broadcast right for the ABC, to trying to clean up Soccer Australia, Hill reminisces, remonstrates and considers the past, present and future of sport in Australia. Join him for a conversation with sports journalist Tom Rehn as they consider our national obsession – the good, the bad and the ugly.

Where Cathedral Room, Adelaide Oval
When Sun 4 Mar, 12pm
Tickets \$150 includes catering.
 Not suitable for vegetarians.

Supported by Channel 9.

FFD

FAST FINE DINES



Adelaide Festival's Fast Fine Dines helps you create your perfect evening out by partnering with the finest dining establishments and premium bars in the area for great pre- and post-show dining offers.

Festival Deal

When making your booking, ask for the Festival Deal (available 2–18 Mar). Check out the full list of participating businesses and Festival Deals at adelaidefestival.com.au/FFD.

Year Round Benefits

Join as a Festival Friend and enjoy exclusive, year-round offerings from our Fast Fine Dines partners. See page 79 for details.

Festival Hospitality options available – see page 81 for details



Divided Worlds presents an allegory of human society, one that meditates on the drama of the cosmos and evolution; on the past and the future; and on beauty and the environment.

Held every two years since 1990, the Adelaide Biennial of Australian Art is the country's longest-standing survey of contemporary Australian art. The *2018 Adelaide Biennial of Australian Art: Divided Worlds* is curated by Erica Green, Director of the Anne & Gordon Samstag Museum of Art at the University of South Australia.

Featuring **Vernon Ah Kee** (QLD), **Lisa Adams** (QLD), **Roy Ananda** (SA), **Daniel Boyd** (NSW), **Kristian Burford** (SA), **Maria Fernanda Cardoso** (NSW), **Barbara Cleveland** (NSW), **Kirsten Coelho** (SA), **Sean Cordeiro + Claire Healy** (NSW), **Tamara Dean** (NSW), **Tim Edwards** (SA), **Emily Floyd** (VIC), **Hayden Fowler** (NSW), **Julie Gough** (TAS), **Ghostpatrol** (VIC), **Amos Gebhardt** (VIC), **Timothy Horn** (VIC), **Louise Hearman** (VIC), **Ken Family Collaborative** (SA), **Lindy Lee** (NSW), **Khai Liew** (SA), **Angelica Mesiti** (NSW), **Patrick Pound** (VIC), **Patricia Piccinini** (VIC), **Pip + Pop** (WA), **Khaled Sabsabi** (NSW), **Nike Savvas** (NSW), **Christian Thompson** (VIC), **John R Walker** (NSW) and **Douglas Watkin** (QLD).

Where Art Gallery of South Australia, Anne & Gordon Samstag Museum of Art, Jam Factory and Santos Museum of Economic Botany in the Adelaide Botanic Garden

When Sat 3 Mar–Sun 3 Jun
10am–5pm daily

Tickets Free
Info adelaidebiennial.com.au

Vernissage Weekend, 2–4 March

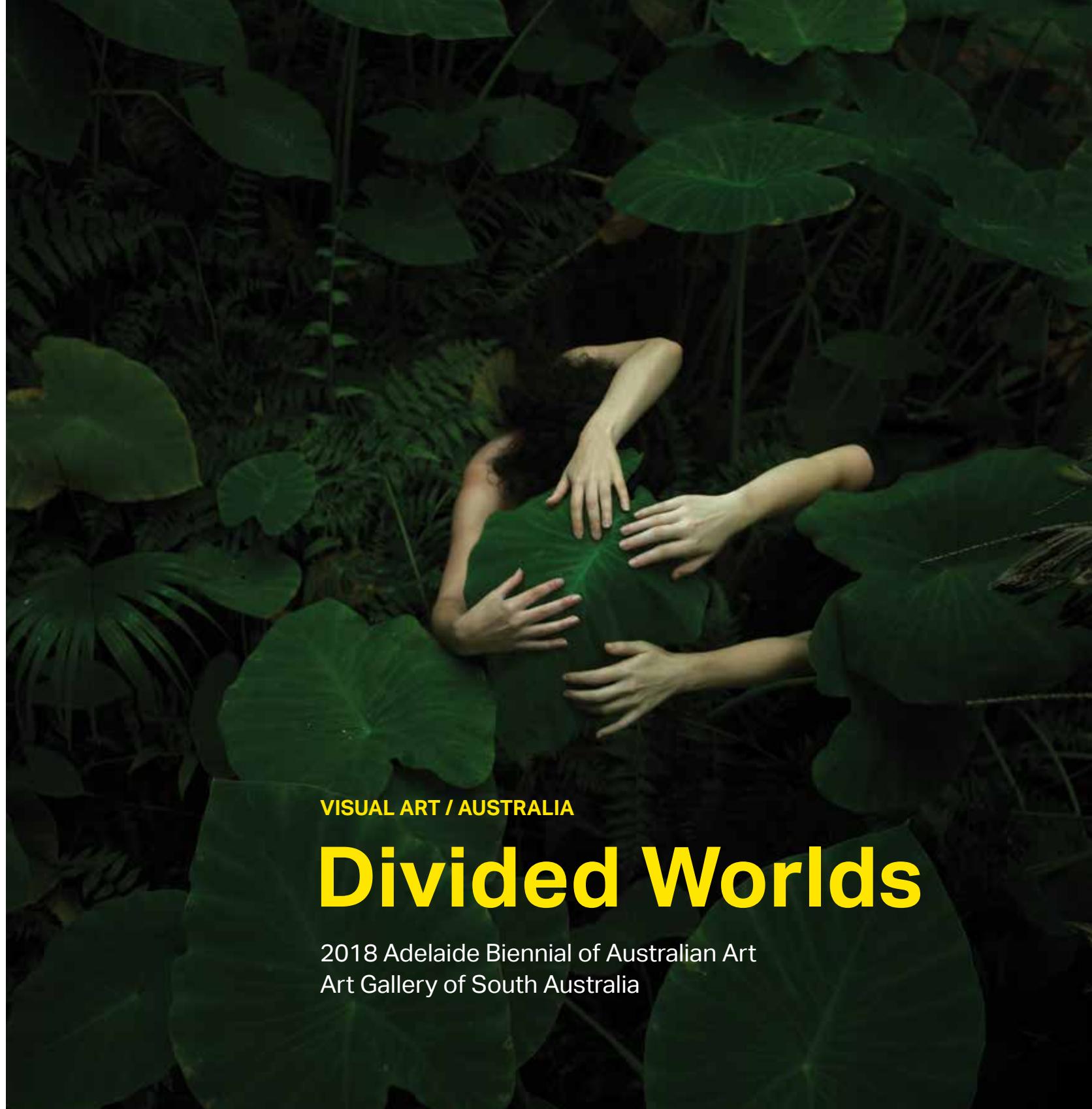
Join us for Vernissage Weekend across the city for free artist talks, panel discussions and performances.

An Art Gallery of South Australia exhibition presented in partnership with the Anne & Gordon Samstag Museum of Art, UniSA, in association with the Adelaide Festival and with generous support received from the Art Gallery of South Australia Biennial Ambassadors Program and Principal Donor The Balnaves Foundation.

This project is supported by the Australian Government through the Australia Council, its principal arts funding body and by the Visual Arts and Crafts Strategy, an initiative of the Australian, State and Territory Governments.

Image detail: Tamara Dean, *Elephant ear (Alocasia odora) in Autumn*, from the series *In our nature*, April 2017, Adelaide Botanic Garden, pure pigment print on cotton rag, 45 x 60cm; Courtesy the artist and Martin Browne Contemporary.

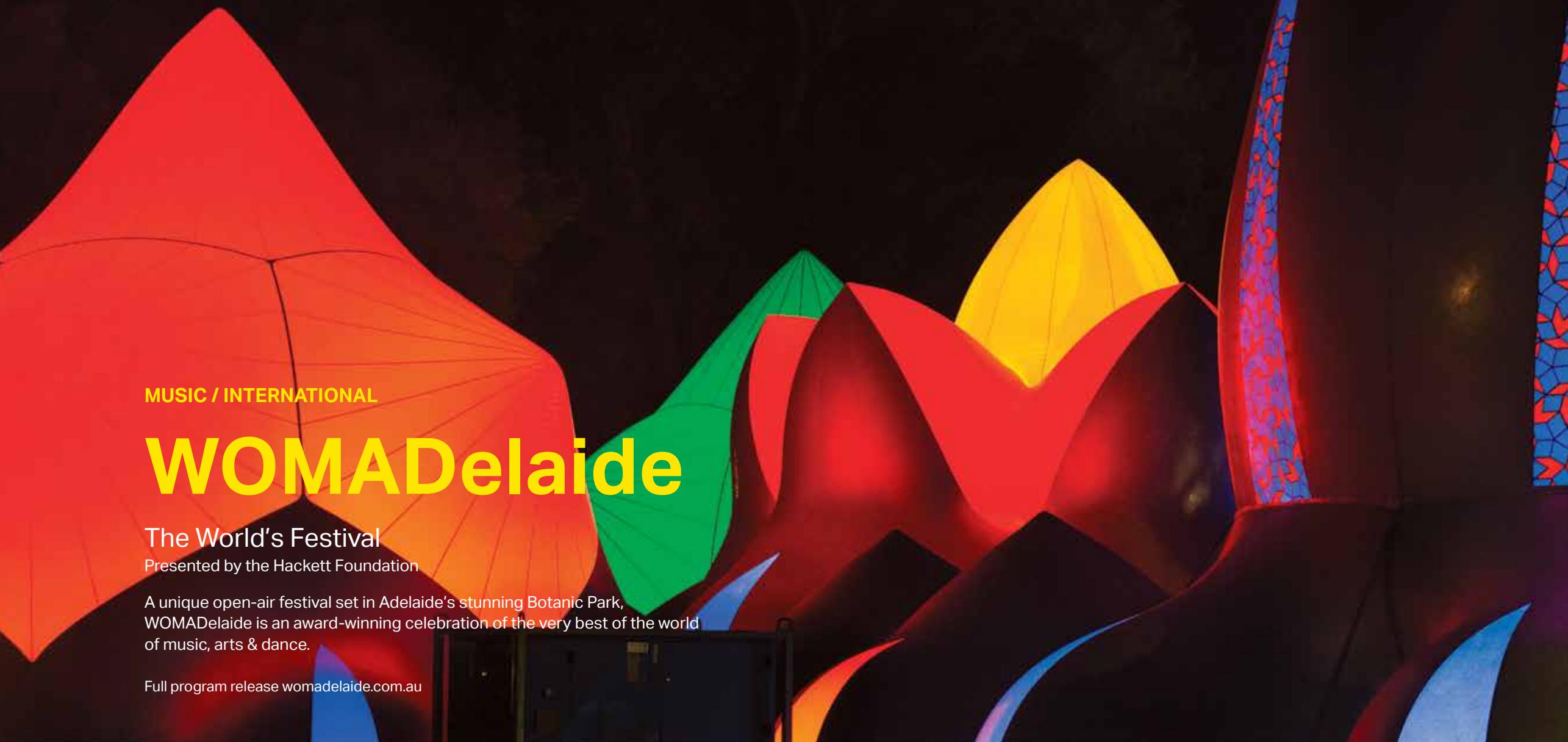
ACCESS



VISUAL ART / AUSTRALIA

Divided Worlds

2018 Adelaide Biennial of Australian Art
Art Gallery of South Australia



MUSIC / INTERNATIONAL

WOMADelaide

The World's Festival

Presented by the Hackett Foundation

A unique open-air festival set in Adelaide's stunning Botanic Park, WOMADelaide is an award-winning celebration of the very best of the world of music, arts & dance.

Full program release womadelaide.com.au

Image: Architects of Air by Grant Hancock

2018 artists include Rodrigo y Gabriela (Mexico), Anoushka Shankar (India/UK), Havana Meets Kingston (Cuba/Jamaica), Kamasi Washington (USA), The Avalanches (Aust), Tinariwen (Mali), Dan Sultan (Aust), Architects of Air (UK), and many more.

Taking an audience of more than 90,000 people on a joyous four-day journey of discovery, WOMADelaide showcases traditional and contemporary music, dance, visual arts and street performance alongside the thought-provoking environmental Planet Talks program, family friendly entertainment in KidZone and mouth-watering food through Taste the World, JAMFACE, Poh Ling Yeow's full service restaurant and more than 50 delectable international food stalls.

"A feast of pleasure with sides of unexpected magic."
The Sydney Morning Herald

Where Botanic Park
When Fri 9 Mar–Mon 12 Mar
Tickets 4 Day Pass \$378, 3 Day Pass \$342, Sat or Sun Pass \$200,
Night or Monday Pass \$148
Friends receive a 15% discount on all adult passes
Concession and youth discounts apply on all pass types
Children 12 and under admitted free when accompanied by a paying adult
Transaction fees apply
Info womadelaide.com.au

ACCESS



Produced and presented by the WOMADelaide Foundation. Managed by Arts Projects Australia and WOMAD Ltd.
Presented in association with the Government of South Australia and Hackett Foundation.
WOMADelaide 2018 is a Smoke Free Event with smoking only permitted in designated areas.



VISUAL ART / AUSTRALIA

Waqt al-tagheer: Time of change

eleven
ACE Open

World Premiere

The War on Terror, the Cronulla riots, dog whistling, children overboard and straight-up threats of violence from radio personalities and politicians alike: the last two decades have been a time of change indeed for people of Muslim faith or background in Australia.

The public discourse has fallen into a mindlessly reductive conversation about our fellow Australians. In response, eleven, a national collective of leading Muslim contemporary artists have put together this, their first major exhibition.

It's a collection of striking, beautiful and immediately articulate works that each examine moments in time that have caused the artist to re-assess or re-assert their sense of self. Their experience, be it of migration, political or spiritual upheaval, or very personal epiphany, will feed your understanding and gently offer a new way of seeing through this populist narrative that has impoverished and degraded our country's rich history of cultural diversity.

Where ACE Open, Lion Arts Centre, North Terrace
When Sat 3 Mar–Sun 18 Mar, 11am–4pm daily
From 20 Mar, 11am–4pm, Tue–Sat
Entry Info Free
aceopen.art

Waqt al-tagheer: Time of Change features works by Abdul Abdullah (NSW), Abdul-Rahman Abdullah (WA), Hoda Afshar (VIC), Safdar Ahmed (NSW), Khadim Ali (NSW), Eugenia Flynn (VIC), Zeina Iaali (NSW), Khaled Sabsabi (NSW), Abdullah M.I. Syed (NSW), Shireen Taweel (NSW). Curated by Abdul-Rahman Abdullah and Nur Shkembi

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and City of Adelaide.

Image: Abdul Abdullah, Journey to the West (2017), digital print, 75cm x 130cm. Courtesy the artist and Lisa Fehily Contemporary Art, Melbourne.

ACCESS



VISUAL ART / EGYPT / UNITED STATES

Youssef Nabil: Selected Works

GAGPROJECTS



Australian Premiere / Exclusive to Adelaide

GAGPROJECTS is proud to present selected works by internationally renowned artist, Youssef Nabil in his first solo exhibition in Australia. Nabil is known for his hand coloured photographs and films that evoke nostalgia for Egyptian cinema's golden age.

Nabil shoots intricately arranged black-and-white photographs, primarily portraits, which he then meticulously hand-colors in a rich and varied palette, employing a technique based on the color-tinting of old Egyptian portrait studios. "The technique I got from Egypt, but the colours I got from personal experience," he has said. Nabil began his career by staging and photographing tableaux in which his friends acted out scenes that recall film stills from Egypt's cinematic golden age, and the images he produces today continue to evoke nostalgia for the cinematic past. Among the many visual artists, musicians, and actors he has photographed are Nan Goldin, Marina Abramovic, Louise Bourgeois, Salma Hayek, Alicia Keys, and Catherine Deneuve.

Where GAGPROJECTS,
39 Rundle Street Kent Town
When Fri 2 Mar–Sun 18 Mar
See calendar on p92 for times
Tickets Free

ACCESS



*Image: Youssef Nabil - I Saved My Belly Dancer # XXIV, 2015
Hand colored gelatin silver print.
Courtesy of the Artist and GAGPROJECTS, Adelaide.*

Youth & Education

Schools pricing applies for students and teachers when booking groups through the Adelaide Festival's Education Officer, Libby Parker: lparker@adelaidefestival.com.au or 08 8216 4487.

SUPPORTED BY
LANG FOUNDATION



LOST AND FOUND

Sat 3 Mar–Sun 4 Mar
Elder Park
\$20

p 6



KINGS OF WAR

Sat 10 Mar–Mon 12 Mar
Festival Theatre
\$20

p10



XENOS

Fri 16 Mar–Sun 18 Mar
Her Majesty's Theatre
\$20

p 20



THYESTES

Tue 6 Mar 11am
Space Theatre
\$20

p 22



US / THEM

Thu 9 Mar–Mon 12 Mar
Space Theatre
\$20

p 26



TAHA

Thu 15 Mar 1pm
Space Theatre
\$20

p 40



AZZA

Wed 14 Mar–Sun 18 Mar
Space Theatre
\$20

p 41



THE GREAT WAR

Thu 8 Mar–Sun 11 Mar
Dunstan Playhouse
\$20

p 36



BENNELONG

Thu 15 Mar–Sat 18 Mar
Dunstan Playhouse
\$20

p 38



SPINIFEX GUM

Tue 13 Mar, 8pm
Her Majesty's Theatre
\$20

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CAN YOU HEAR COLOUR?

Fri 9 Mar–Thu 15 Mar
AC Arts Main Theatre
\$12

p 65



ADELAIDE BIENNIAL

Fri 3 Mar–Sun 3 Jun
Art Gallery of South Australia
FREE

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THE FAR SIDE OF THE MOON

Wed 7 Mar 1pm
Her Majesty's Theatre
\$20

p 14



IN THE CLUB

Fri 23 Feb–Sun 18 Mar
Odeon Theatre
\$20

p 60



MEMORIAL

Tue 6 Mar 11am
Dunstan Playhouse
\$20

p 30



ADELAIDE WRITERS' WEEK

Sat 3 Mar–Thu 8 Mar
Pioneer Women's Memorial Garden

p 66 Full program announced January 2017

Fees and Charges

Festival tickets are sold through BASS. Various transaction, credit card and processing fees apply depending on where and how you purchase your tickets. For more information visit bass.net.au

Online adelaidefestival.com.au

Phone BASS 131 246

In Person Tickets are available at ticketing outlets. Details can be found at bass.net.au

Gift Vouchers

Tickets to Adelaide Festival's world-class entertainment are a great gift idea for Christmas, birthdays or as a special thank you. Purchase Adelaide Festival ticket vouchers through BASS.

Refunds/Exchanges

Adelaide Festival regrets that it is not possible to refund or exchange completed bookings.

TICKET DISCOUNTS

Concession

Full-time students, pensioners and unemployed persons are entitled to concession price tickets. Valid identification must be provided for ticket collection and for admission to the venue.

18 or under

During the Adelaide Festival, heavily discounted tickets to a range of festival shows will be released to those aged 18 and under. Sign up at adelaidefestival.com.au to stay in the loop.

Under 30

If you're aged under 30, you can purchase from a limited number of discounted tickets to selected festival events. Details on individual event pages and at adelaidefestival.com.au

Use your ID (or school card if under 18) to access under 30 pricing.

Morning Melodies

Morning Melodies tickets are available for *Memorial* Tue 6 Mar, 11am; *Thyestes* Tue 6 Mar, 11am, 1pm; *The Far Side of the Moon* Wed 7 Mar, 1pm; *TAHA* Thu 15 Mar, 1pm. For more information on the program visit adelaidefestivalcentre.com.au/whats-on/morning-melodies

Group Bookings

Groups of 10 or more may book selected events at the Friends' price. BASS group bookings: 08 8205 2222

RAA Members

RAA members receive discounts on selected performances. Visit raa.com.au/adelaidefestival

PAY WHAT YOU CAN

Pay What You Can tickets are made available by the festival for low income earners who cannot otherwise afford to attend. These tickets are available at the box office one hour before the show and are subject to availability.

Eligible patrons can present a current healthcare card, pension card or full time student card to access a Pay What You Can ticket via donation of an amount chosen by the patron based on what they can afford.

In 2018 *The Lost and Found Orchestra, Kings of War* and *Bennelong* will have Pay What You Can tickets available at a date and time to be confirmed. Other shows may also become available. All performance times for Pay What You Can tickets will be published on the festival website from Monday 19 February 2018, and promoted at the box office on the day of the performance.

BECOME A FRIEND

With a bold history of supporting and embracing the Adelaide Festival, our Friends play an important role in celebrating our annual event. We'd love for you to join us and start enjoying the following festival benefits:

- Access the best seats in the house during the priority booking period
- Receive 15% discount on Festival ticket prices*
- Receive a personal invitation for you and a guest to the Festival launch
- Be among the first to receive the Festival program guide in your letterbox following the launch
- Receive regular email updates with exclusive news and special offers
- Receive great deals at participating Fast Fine Dines partners all year round

Membership \$170 (or \$150 if you register as an Early Bird Friend before Mon 27 Nov), through adelaidefestival.com.au or BASS 131 246

*Maximum two per event

Bookings

Access

We make every effort to ensure Adelaide Festival events are accessible to our whole audience.

Please check event pages in the guide and on the website for access symbols and session times. When booking your ticket please inform the operator of any access requirements.

This program is also available in the following alternative formats from late November:

- Online at adelaidefestival.com.au The website has font enlargement capabilities, a large print PDF and RTF files available for download
- Via audio versions of every event page at adelaidefestival.com.au
- Via Auslan interpreted videos on selected event pages at adelaidefestival.com.au
- On audio CD, phone + 61 8 8216 4444
- In Braille on request, phone + 61 8 8216 4444

ACCESS SYMBOLS

-  Wheelchair access
-  Assistive listening
-  Sign interpreting



Fully surtitled or minimal dialogue. Some background music and/or sounds



Partly surtitled or includes dialogue, background music and/or sounds

COMPANION CARD



Companion Card holders qualify for concession price tickets and a second ticket at no cost for their companion.

NATIONAL RELAY SERVICE

Contact the Adelaide Festival through the National Relay Service on 133 677 then +61 8 8216 4444 or via relayservice.com.au

ASSISTANCE DOGS

WATERING STATIONS

Watering stations for assistance dogs are available at Pioneer Women's Memorial Garden.

POWER RECHARGE STATIONS

Wheelchair recharge stations are available at Pioneer Women's Memorial Garden.

The Adelaide Festival Access Guide, including detailed accessibility information, access prices and more, will be available from late November at adelaidefestival.com.au or by calling +61 8 8216 4444

**The place to entertain
and be entertained
this festival season**



FESTIVAL HOSPITALITY

With the return of The Palais and through collaboration with Adelaide's premium restaurants there's a NEW festival hospitality experience in town.

Choose from two unique hospitality experiences to entertain your business clients or engage membership or social groups, with the option of seeing one of the Adelaide Festival's world class performances.

The **PALAIS**

Entertain your guests on the banks of the glistening River Torrens at the festival's club. Enjoy a selection of fresh SA produce and wines from your own area on The Palais.

Bookings are for a minimum of 20 guests.

FFD FAST FINE DINES

With a selection of premium restaurants and bars to choose from, Adelaide Festival's Fast Fine Dines partners will create a pre-show experience that's relaxed, comfortable and convenient – and best of all, personal.

Bookings are for a minimum of 10 guests.

Visit adelaidefestival.com.au/festival_hospitality or contact Event Sales Coordinator Jess Thomson on +61 8 8216 4448 or jthomson@adelaidefestival.com.au for more information.

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The Chairman's Circle is a unique group of Adelaide Festival Supporters whose influence, vision and direct engagement has an immediate and measurable impact on the Festival program each year. As a collective, the Chairman's Circle investment is directly supporting the presentation of *Hamlet* in 2018.

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Get front AND CENTRE

The Advertiser takes you behind the scenes to bring you the news and reviews you need to make the most of this year's Adelaide Festival. Go on a journey with our dedicated arts team as they put you front and centre amidst the excitement and fanfare.

The Advertiser



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9NEWS

YOUR ADELAIDE FESTIVAL COVERED

NIGHTLY AT 6PM



Her Best

A young girl with braided hair, wearing a blue school uniform and a white cap with a crest, smiling at the camera. Other students are visible in the background.

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www.adelaidehills.org.au
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A nighttime photograph of a festival stage. A large crowd of people is gathered in front of a stage where performers are visible. A prominent red circle contains the "ABC Radio ADELAIDE" logo. The background shows a bridge and some scaffolding.

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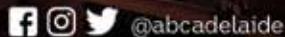


Image: Shane Reid

An advertisement for Cibo Espresso. The text "THE OTHER fine art" is written in a large, expressive orange brushstroke font. To the right is a small image of a coffee cup with espresso. A red brush is positioned horizontally below the main text. A red starburst graphic on the left contains promotional text. The Cibo Espresso logo is in the top right corner.

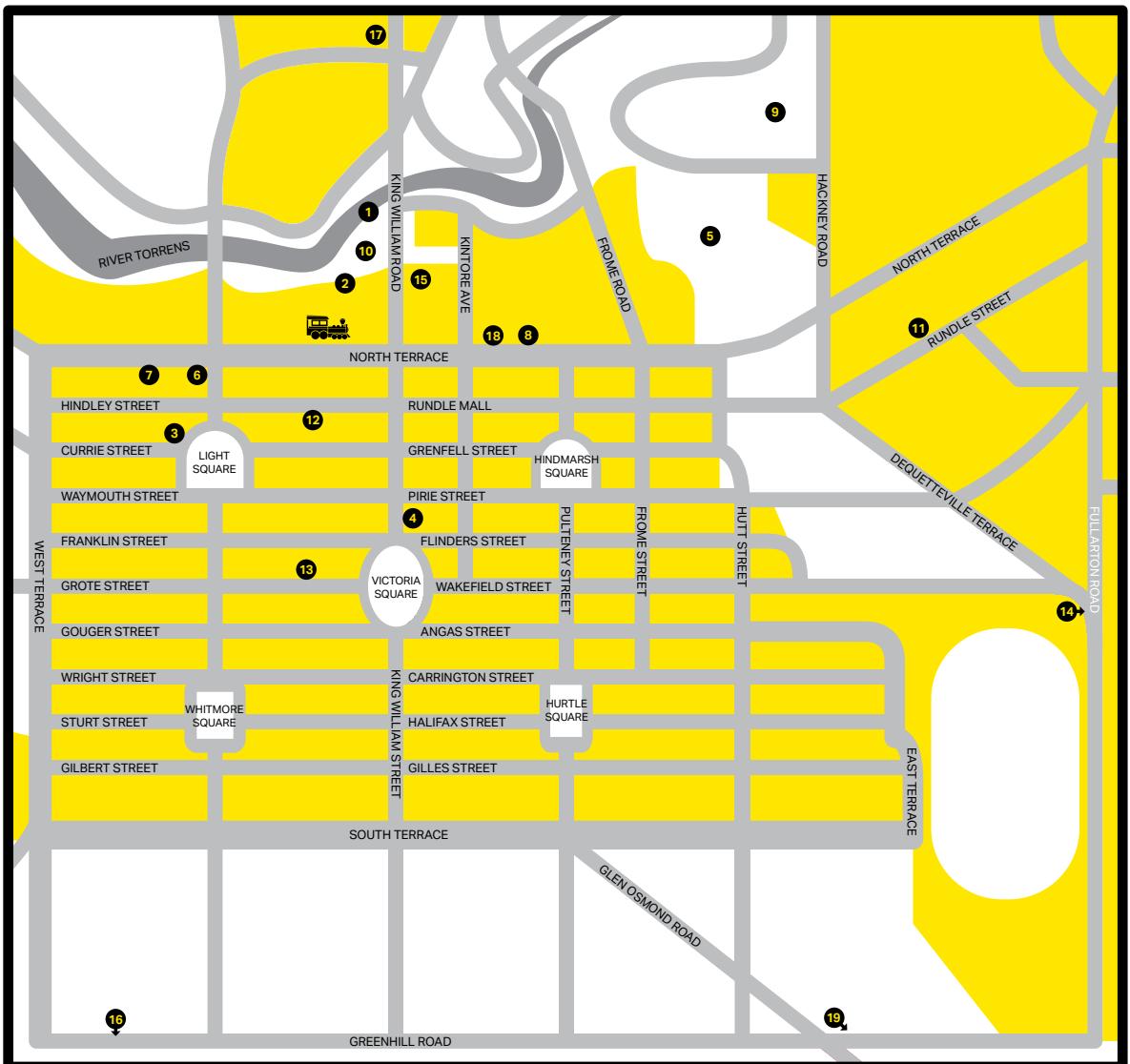
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SHOW	VENUE	PG	TUE 27/2	WED 28/2	THU 1/3	FRI 2/3	SAT 3/3	SUN 4/3	MON 5/3		TUE 6/3	WED 7/3	THU 8/3	FRI 9/3	SAT 10/3	SUN 11/3	MON 12/3	TUE 13/3	WED 14/3	THU 15/3	FRI 16/3	SAT 17/3	SUN 18/3			
21: Memories of Growing Up	State Library of South Australia	53				★	★	★	★		★	★	★	★	★	★	★	★	★	★	★	★	★			
Adelaide Biennial	Art Gallery of South Australia	72					★	★	★		★	★	★	★	★	★	★	★	★	★	★	★	★			
Adelaide Writers' Week	Pioneer Women's Memorial Garden	66					★	★	★		★	★	★													
Anne Sofie von Otter	Adelaide Town Hall	56																								
AZZA	Space Theatre	41																			7pm	8.30pm	8.30pm	5pm, 8.30pm 2pm, 8.30pm		
Bennelong	Dunstan Playhouse	38																			7pm	6.30pm	2pm			
Bernstein on Stage!	Festival Theatre	62																				7pm		7pm		
Can You Hear Colour?	AC Arts Main Theatre	65															6pm	1pm, 3.30pm	11am, 2pm	10.30am, 1pm	10.30am, 1pm	10.30am, 1pm				
Cécile McLorin Salvant	Festival Theatre	18																						8pm		
Compassion: Lior	Adelaide Town Hall	50																	7.30pm							
Compassion: Chamber Landscapes	UKARIA Cultural Centre	46															7.30pm	7.30pm	x	x	x	7.30pm				
FLA.CO.MEN	Her Majesty's Theatre	24															8pm	8pm	7pm							
FREEZE!	Grainger OR Botanic Gardens	58																				6pm, 9pm	2pm, 6pm, 9pm	3pm, 6.30pm	7am, 3pm, 6.30pm	
Grace Jones	Elder Park	12		8.45pm																						
Hamlet	Festival Theatre	8					7.30pm		5pm			6pm														
human requiem	Ridley Centre, Adelaide Showground	16																			8pm	8pm	8pm	7pm		
In The Club	Odeon Theatre	60	8pm	6.30pm	11am, 8pm	8pm	2pm, 8pm		6.30pm		6.30pm	11am, 6.30pm	8pm	8pm	2pm, 8pm				6.30pm	6.30pm	8pm	8pm	2pm, 8pm	3pm		
Kate Miller-Heidke	Adelaide Town Hall	54																8pm								
Kids' Weekend (Writers' Week)	Pioneer Women's Memorial Garden	70					★	★																		
Kings of War	Festival Theatre	10																7pm	7pm	5pm	6.30pm					
Late Night in the Cathedral	St Peter's Cathedral	64																10pm		10pm						
Memorial	Dunstan Playhouse	30		8pm#	8pm	1pm, 8pm	2pm					11am, 7.30pm														
Sabine Meyer & Alliage Quintett	Adelaide Town Hall	52															7.30pm									
Spinifex Gum	Her Majesty's Theatre	42																			8pm					
Split	AC Arts Main Theatre	28					6.30pm	2pm, 6.30pm	5pm	6pm																
Sport in Australia with David Hill	Cathedral Room, Adelaide Oval	70							12pm																	
Stalin's Piano	Grainger Studio	63																			7.30pm					
TAHA	Space Theatre	40																			1pm	6pm		3.30pm		
The Balanescu Quartet Retrospective	Adelaide Town Hall	61																			7.30pm					
The Far Side of the Moon	Her Majesty's Theatre	14					8pm	8pm	1pm	7pm		6.30pm	1pm													
The Great War	Dunstan Playhouse	36															8.30pm	8.30pm	2.30pm, 8pm	2pm, 8pm						
The Lost and Found Orchestra	Elder Park	6					8.30pm	8.30pm													8.30pm	8.30pm				
The Triplets of Belleville	Adelaide Town Hall	44																								
Thyestes	Space Theatre	22					9pm	3pm, 9pm	1pm, 6pm			11am, 8.30pm	6pm													
Us/Them	Space Theatre	26															9pm	7pm	1pm, 7pm	5pm	1pm, 6.30pm					
Waqat al-tagheer: Time of Change	ACE Open	76					11am-4pm					11am-4pm	11am-4pm	11am-4pm	11am-4pm	11am-4pm				11am-4pm	11am-4pm	11am-4pm	11am-4pm	11am-4pm		
WOMADelaide	Botanic Park	74															★	★	★	★						
XENOS	Her Majesty's Theatre	20																					8.30pm	6.30pm	5pm	
Youssef Nabil: Selected Works	GAGPROJECTS	77					11am-6pm	12pm-4pm	12pm-4pm			11am-6pm	11am-6pm	11am-6pm	11am-6pm	12pm-4pm	12pm-4pm		11am-6pm	11am-6pm	11am-6pm	11am-6pm	12pm-4pm	12pm-4pm		
THE PALAIS	Torrens Riverbank/Elder Park	32																								
Archie Roach		34																					8pm		8pm	
Harry James Angus		34																					8pm	8pm		
Grizzly Bear		34															8pm	11pm								
Lee Fields & The Expressions		34																		8pm						
Lior		34																	8pm							
Mount Kimbie		34																	10pm							
Perfume Genius		34															8pm									
Vikki Thorn (The Waifs)		34																				10pm	10pm			
Long Lunches		33															11:45am	11:45am	11:45am						11:45am	
Festival Forums		33															12.30pm	12.30pm	12.30pm	12.30pm	12.30pm	12.30pm	12.30pm			

Map



- 1** The Palais
Torrens Riverbank/Elder Park
- 2** Adelaide Festival Centre
Festival Theatre
Dunstan Playhouse
Space Theatre
- 3** AC Arts Main Theatre
39 Light Square
- 4** Adelaide Town Hall
128 King William Street
- 5** Adelaide Botanic Gardens
North Terrace
- 6** ACE Open, Lion Arts Centre
North Terrace
- 7** Anne & Gordon Samstag
Museum of Art
Hawke Building,
55 North Terrace
- 8** Art Gallery of South Australia
North Terrace
- 9** Botanic Park
Plane Tree Drive
- 10** Elder Park
King William Road
- 11** GAGPROJECTS
39 Rundle Street,
Kent Town
- 12** Grainger Studio
91 Hindley Street
- 13** Her Majesty's Theatre
58 Grote Street
- 14** Odeon Theatre
57A Queen Street,
Norwood
- 15** UKARIA Cultural Centre
119 Williams Road,
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- 16** Ridley Centre
Adelaide Showgrounds,
Goodwood Road, Wayville
- 17** St Peter's Cathedral
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- 18** State Library of South
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- 19** Pioneer Women's
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Please contact Manager, Business Development and Philanthropy Amanda Wheeler on +61 8 8216 4477 or awheeler@adelaidefestival.com.au to discuss opportunities.



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