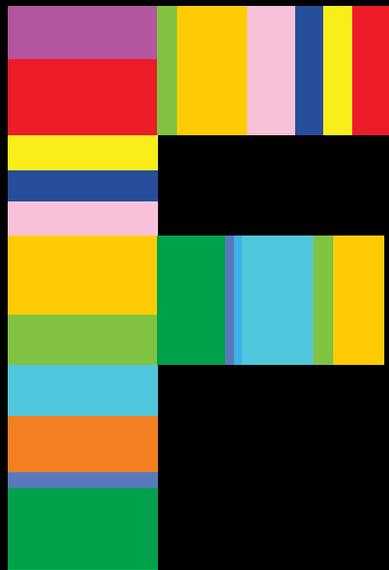


# ADELAIDE FESTIVAL

28 FEBRUARY - 15 MARCH 2020



# YOU'RE WELCOME AF

We believe everyone should be able to enjoy the Adelaide Festival. Check out the following discounts and ways to save...

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A range of initiatives including Pay What You Can and 1000 tickets for those in need

See page 85 for more information

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**NEW  
IN  
2020**



Single Mystery Package  
**THREE SHOWS  
FOR \$75**  
(one person)



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**THREE SHOWS  
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(two people)

That's three shows for \$25 a ticket!

**What's the catch? We choose the show, the date and where you'll sit.**  
Snap up your package before **30 December 2019\***  
and receive your tickets by **31 January 2020.**

[adelaidefestival.com.au/mysterypackages](http://adelaidefestival.com.au/mysterypackages) \*Unless sold out prior. Terms & conditions apply

## SPECIAL EVENT

60 <sup>th</sup> Birthday Concert	6
Fire Gardens	12

## OPERA

Requiem	8
Breaking the Waves	24

## PHYSICAL THEATRE

High Performance Packing Tape	40
-------------------------------	----

## THEATRE

The Doctor	14
Cold Blood	22
Mouthpiece	30
Cock Cock... Who's There?	38
The Iliad – Out Loud	42
Aleppo. A Portrait of Absence	46
Dance Nation	60

## INTERACTIVE

Eight	36
-------	----

## VISUAL ART

150 Psalms Exhibition	21
A Doll's House	62
Monster Theatres -	74
2020 Adelaide Biennial of Australian Art	
Adelaide//International	75

## FAMILY

Dimanche	34
The Lighthouse	56
The Artist	58

## TALKS

Breakfast with Papers	76
Festival Forums	76

## WRITERS' WEEK

77	Adelaide Writers' Week
----	------------------------

## DANCE

10	Lyon Opera Ballet
26	Enter Achilles
44	Between Tiny Cities
45	Two Crews
54	Black Velvet

## CLASSICAL MUSIC

16	150 Psalms
28	The Sound of History: Beethoven, Napoleon and Revolution
48	Chamber Landscapes: Citizen & Composer
52	Garrick Ohlsson
53	Mahler / Adès

## CONTEMPORARY MUSIC

32	Burgul
61	WOMAdelaide
65	The Parov Stelar Band
66	Mad Max meets The Shaolin Afronauts
67	Vince Jones & The Heavy Hitters
68	Lisa Gerrard & Paul Grabowsky
69	Joep Beving
69	Robin Fox
70	E^ST
70	Weyes Blood
71	The New Pornographers
72	Clare Bowditch
73	Didirri
73	Kevin Morby

## Other

82	Youth & Education
84	Access
85	Open House
86	Private Giving
98	Bookings
99	Our Partners



**THE HON STEVEN MARSHALL MP**

Premier of South Australia

Every year, in the month of March, Adelaide takes on a whole new persona as the very best of the arts from around the world, across the country and from our own community, enlivens this wonderful city.

Adelaide Festival and Adelaide Writers' Week have built a world-wide reputation for providing great and memorable experiences for those who visit our State and provide a fantastic opportunity to showcase all that this festival city offers.

2020 represents a major milestone for our iconic Australian arts festival which started in March 1960. 60 years on, we celebrate this happy anniversary by warmly welcoming artists from all corners of the globe.

I congratulate our Festival Directors, Neil Armfield and Rachel Healy, on once again creating and delivering this superb 60<sup>th</sup> anniversary program. Happy Birthday, Adelaide Festival!



**JUDY POTTER**

Chair, Adelaide Festival

It is with great pleasure that we bring you Neil Armfield and Rachel Healy's 2020 Adelaide Festival in our 60th anniversary year.

Since 1960, the Festival has played host to events that have since defined us as a city of artistic pilgrimage, whether it be the innocent pleasures of the floral carpet displays of early Festivals, the darkness and trauma of Tadeuz Kantor's *The Dead Class* in 1978, or Peter Brook's 1988 Indian epic *The Mahabharata* in the Anstey Hill Quarry and then *The Secret River* in the same space 29 years later. Extraordinary events such as these have gone down as key moments in this country's cultural development.

We sincerely thank the South Australian Government, the City of Adelaide and our ever-increasing group of enthusiastic corporate supporters. We are also hugely grateful for the philanthropic support we receive from our dedicated benefactors locally, nationally and internationally. I'd like to thank all who have given so generously, particularly the Chairman's Circle which this year passed the \$1 million mark in funds contributed over its five-year history.

I'd also like to thank our dedicated Adelaide Festival Board along with Executive Director Rob Brookman, Deputy Executive Director Rachael Azzopardi, and the entire Festival team. We are proud to be custodians of this remarkable Festival and I congratulate Neil and Rachel on delivering a wonderful Festival program – the best possible way we can celebrate our 60th birthday.



Image: Shane Reid

**Welcome to the 60<sup>th</sup> Adelaide Festival!**

**NEIL ARMFIELD & RACHEL HEALY**

Artistic Directors

We welcome you to Adelaide Festival 2020.

We have scoured the globe for works of great scale and delicate, human intimacy. Works that engage the heart and the mind, that suggest ways forward for both the art form and the species.

Because that, after all, is what art can do.

Through art, through story, we play in the unconscious. We rehearse alternatives. We enact ceremony by which, through pattern and rhythm, image and sound, our imagination is released and with it the fundamental power of empathy.

There is so much in our world that is dysfunctional and broken. Where our social systems are failing and we search for solutions to a future that narrows before us. Art not only gives us respite, pleasure and joy, it gives us the unexpected gift of reimagining. It provides tools for the future. It enables us to rebuild.

These are ancient truths.

One of the core works of 2020, *150 Psalms*, a massive choral project, takes thousand year old texts of consolation and contemplation as anthems for our world – this performance, like so many in the pages of this book, will wrap its arms around our city and hold us tight in wonder and awe.

Around the world we are asked what makes the Adelaide Festival so special. Because its reputation precedes us. It's known as one of those festivals that set the standard. And we say that for those 17 days in March the weather is glorious and there is a buzz and a palpable ambition that you can taste in the air around you. The whole city is alive with hope and pleasure and possibility.

And in 2020 it is our 35<sup>th</sup> Adelaide Festival, and we celebrate all 60 years of its beautiful life.

Come and join us as we play and think and dance and sing this March.



FREE OPENING EVENT

# 60<sup>th</sup> Birthday Concert

It's our 60<sup>th</sup> birthday and we're celebrating with a bang – literally! Join us in Elder Park as we honour our iconic Festivals of the past 60 years, with a free concert for everyone.

Dust off your picnic rug, get your family and friends together and watch the sunset over the Torrens. There will be music and dancing; light and spectacle; ceremony and celebration; food – and of course, fireworks!

We'll be announcing all the details in late January so join our mailing list or follow our socials to make sure you're among the first to hear the news.

In the meantime, mark the date in your diary and get ready to celebrate with us!

**Where** Elder Park

**When** Sat 29 Feb, 8pm

**Tickets** FREE

**Note** Outdoor event. Concert plays rain or shine. In the case of severe weather, please refer to [adelaidefestival.com.au](http://adelaidefestival.com.au) at 4pm on the day of the performance for final weather arrangements. Large crowds anticipated. Low beach chairs (without legs) permitted. Catering on site. No BYO alcohol.

**Access**



## 60 years of Adelaide Festival Exhibition

The Performing Arts Collection opens the vault for the very first time on all things Adelaide Festival. From costumes to set designs – don't miss this display of amazing memorabilia in the Festival Theatre Foyer for the duration of the Festival.

Presenting Partners



The Advertiser



OPERA / FRANCE & AUSTRALIA

# Requiem

Wolfgang Amadeus Mozart  
Directed by Romeo Castellucci

"A revelation"  
*Financial Times*

"Magnifique"  
*Le Monde*



Image: Requiem - Mozart, stage direction Romeo Castellucci/ Festival d'Aix-en-Provence 2019 © Pascal Victor

## Australian Premiere / Australian Exclusive

The world's greatest directors can make classical texts shine like they were new. One goes further. Romeo Castellucci effectively gives birth to them again as contemporary masterworks.

The colossal imagination of this pioneering writer/director/designer has astonished audiences the world over. His hallucinatory imagery provokes almost visceral responses, and, like music itself, manages to be revelatory and ineffable. When the house lights return it's like waking from a powerful dream.

This production features the original Aix-en-Provence cast of internationally acclaimed soloists - Sara Mingardo (alto), Martin Mitterutzner (tenor), Luca Tittoto (bass), alongside Australia's rising global star Siobhan Stagg (soprano). Together with the ASO led by Rory Macdonald, a chorus of 36 including Adelaide Chamber Singers and dancers from Adelaide's own Australian Dance Theatre, they create a deeply moving ritual of life and death, extinction and the possibility of rebirth.

Mozart raced the grim reaper to complete the incomparable Requiem that he knew was to be his own. The music will take your breath away. The searing images you will encounter, some universally recognisable, some utterly unearthly, will reach deep into your unconscious.

Profound, primal and never to be forgotten.

**Where** Festival Theatre, Adelaide Festival Centre  
**When** Fri 28 Feb, Sun 1 Mar, Tues 3 Mar, Wed 4 Mar

See calendar for times

**Duration** 1hr 30mins, no interval

**Tickets** Premium \$289, Friends \$249

**A Res** \$219, Friends \$185, Conc \$175

**B Res** \$189, Friends \$160, Conc \$152, U30 \$90, Student \$80

**C Res** \$149, Friends \$127, Conc \$120, U30 \$70, Student \$60

Transaction fees apply

**Note** Performed in Latin and German with English surtitles.  
Contains nudity.

**Access**   

A co-production between Festival d'Aix-en-Provence and Adelaide Festival presented by the Adelaide Festival in association with Adelaide Symphony Orchestra and Adelaide Festival Centre.

The presentation of Requiem has been made possible by the Adelaide Festival Chairman's Circle, the Adelaide Festival Opera Donor Circle (Leading Patrons Maureen Wheeler AO, David McKee AO and Pam McKee) and MM Electrical Merchandising.



### Australian Premiere / Australian Exclusive

The work of three women, all seminal figures in contemporary dance, converges on a single piece of music in this unique program directed by Yorgos Loukos that has wowed critics and audiences worldwide.

American Lucinda Childs and Belgian Anne Teresa De Keersmaeker established their reputations in the 1970s with their uncanny ability to visually match the music of minimalists like Glass and Reich. Maguy Marin may now be the Grande Dame of French dance but the fierce radicalism of her early '80s work remains undimmed. She is the only choreographer ever to have directly collaborated with Samuel Beckett.

Over the years each has taken on the same fearsome musical challenge: The Great Fugue for strings – that enigmatic and ever-confronting masterwork by Beethoven, which Glenn Gould dubbed “the most astonishing piece in musical literature”. Here, their interpretations are performed back to back by the Lyon Opera Ballet with stunning virtuosity.

The three works – each to a different recording – couldn't be more varied. Childs: elegant and mathematically precise, De Keersmaeker: wild and free-spirited (small wonder Beyoncé gave in to the temptation to rip her off!), Marin: an earthy, reckless, blood-red rage against death.

Miraculously, each not only makes the bafflingly complex counterpoint crystal clear but also brings us closer to its mysterious and profound human heart. What would elude you in a concert becomes attainable through dance.

As we celebrate 250 years since Beethoven's birth, this thrilling riposte to River Phoenix's assertion that “You can't dance to Beethoven” is unmissable.

**“The three pieces shared nothing but their music, yet seen back to back it amounted to a dazzling display of dance at its most inventive and transporting... an unforgettable evening.”** *The Times*

**Where** Festival Theatre, Adelaide Festival Centre

**When** Fri 6 Mar – Sat 7 Mar

See calendar for times

**Duration** 1hr 25mins, including interval

**Tickets** Premium \$139, Friends \$118

**A Res** \$129, Friends \$110, Conc \$103, U30 \$65

**B Res** \$119, Friends \$101, Conc \$95, U30 \$60, Student \$50

**C Res** \$99, Friends \$84, Conc \$79, U30 \$50, Student \$40

Transaction fees apply

**Access**



DANCE / FRANCE

# Lyon Opera Ballet

## Trois Grandes Fugues

Lucinda  
Childs

Anne Teresa  
De Keersmaeker

Maguy  
Marin



**“...one of the most exhilarating, uncompromising evenings of dance I've seen in ages.”** *The Guardian*

Presenting Partner



Image: Bertrand Stofleth

SPECIAL EVENT / FRANCE

# Fire Gardens

Compagnie Carabosse

French artistic collective Compagnie Carabosse are renowned for their spellbinding illuminations of public sites all over the world, from Stonehenge in England to Moscow's Kremlin Square, from Hue Bridge in Vietnam to Pont du Gard in the south of France. For the last 20 years, Compagnie Carabosse has transformed these extraordinary landscapes into mesmerising wonderlands of firelight, kinetic sculptures and live music. Their show at the 2018 Melbourne Festival sold out weeks prior and attracted over 30,000 visitors with a waiting list almost as long. Now it's Adelaide's turn.

Over four magical nights the city's Botanic Garden, already a charmed space once the sun has set, will become a dreamspace of mystery and revelation fashioned from thousands of individual flames.

Carabosse paint with the palette of fire – its colour, warmth, sound and scent; the stuff of our dreams and rituals for millennia. Their luminary alchemists create site-specific sculptured landscapes from nearly 7000 handcrafted giant candles. Strolling through them is a feast for the senses: mammoth spheres of leaping flames, sculptures that flicker and dance, fiery urns that cause shadows to play and a soundtrack every bit as brilliant as the garden itself. Making your way through this dense and wondrous garden is both a personal journey full of surprises and a shared experience of elemental forces in full effect.

Come and wander the Adelaide Botanic Garden in the firelight this March.



**"Fire Gardens delivers a primal experience, a respectful celebration of the beauty and power of the elements: there is fire of course, but also air and water. It's a truly beautiful sight to behold this holy trinity."** *Arts Hub*

**Where** Adelaide Botanic Garden  
Entrance from North Terrace gate only

**When** Thu 12 - Sun 15 Mar  
See calendar for times

**Duration** Allow 1hr

**Tickets** \$29, Friends \$25  
Transaction fees apply

**Note** Children two years and under are admitted free of charge with a paying adult

**Access**    70% of the site is wheelchair accessible

Presented by Adelaide Festival and Arts Projects Australia in association with Botanic Gardens and State Herbarium.

Presenting Partner **AAMI**

Image: Vincent Mureau

THEATRE / UK

# The Doctor

Almeida Theatre

## Australian Premiere / Australian Exclusive

Robert Icke has been described as “the brightest directing talent British theatre has produced in a generation”. This, his final production for the Almeida Theatre as Associate Director, is a brilliantly skilful update of Arthur Schnitzler’s 1912 Viennese drama *Professor Bernhardt*, which has just been performed to packed houses and uniformly rave reviews in London.

The original play’s male protagonist is now Dr. Ruth Wolff (in a towering performance by British stage and screen legend, Olivier-award winning Juliet Stevenson). On an ordinary day, at a private hospital, a 14-year old fights for her life. A priest arrives to save her soul. Dr. Wolff refuses him entry. In a divisive time, in a divided nation, a society takes sides.

Icke’s production, gripping as a thriller, navigates the contemporary minefield of freedom of religion issues, identity politics, medical ethics, gender and class with remarkable eloquence, fairness and humour, constantly upending our perspectives and sympathies.

As the debate charts its catastrophic course through, *The Doctor* reveals itself as a major and urgent contemporary tragedy.

Exclusive to the Adelaide Festival, don’t miss the most talked-about theatre event of the year.

★★★★★

**“the air positively crackles... It is a play entirely made up of ethical argument, yet it is so tense there are moments when you stop breathing... It’s an astonishing, gripping evening – and a testimony to Icke’s unparalleled ability to make theatre that you can’t turn away from.”** *WhatsOnStage*

**Where** Dunstan Playhouse, Adelaide Festival Centre

**When** Thu 27 Feb – Sun 1 Mar, Tue 3 Mar – Sun 8 Mar

See calendar for times

**Duration** 2hr 45mins, including interval

**Tickets** **A Res** \$129, Friends \$110, Conc \$103, U30 \$65, Student \$55

**B Res** \$109, Friends \$93, Conc \$87, U30 \$55, Student \$45

Transaction fees apply. School pricing - see page 82.

**Note** Contains references to suicide and utilises strobe effects.

**Access**



Presented by Adelaide Festival by arrangement with Ambassador Theatre Group and Almeida Theatre

★★★★★

**“Icke’s production yields a performance by Juliet Stevenson that is one of the peaks of the theatrical year.”**  
*The Guardian*

★★★★★

**“Intellectually dazzling... the result is a piece of theatre of the highest calibre.”**  
*The Telegraph*



Read the reviews at [adelaidefestival.com.au](http://adelaidefestival.com.au)

# 150 PSALMS

THE TALLIS SCHOLARS (UK)  
NETHERLANDS CHAMBER CHOIR  
THE SONG COMPANY (AUS)  
THE NORWEGIAN SOLOISTS' CHOIR

## Australian Premiere / Australian Exclusive

3000 years ago, 150 songs were gathered together to become the Hebrew Bible's Tehillim, then the Old Testament's Book of Psalms. Songs about justice, humanity, compassion, liberation and power. Of people struggling with leadership or passing on responsibility; humans using and exploiting the environment; refugees desperately looking for a safe haven.

In March 2020, Adelaide Festival presents *150 Psalms*, the fourth incarnation of a remarkable choral event with three of the world's greatest choral ensembles: The Tallis Scholars from England; Netherlands Chamber Choir (Nederlands Kamerkoor), Norwegian Soloists' Choir (Det Norske Solistkor) and Australia's finest vocal group, The Song Company.

Over four days, in four sacred spaces and one secular space, 12 concerts will encompass all 150 psalms in musical settings by 150 different composers spanning 10 centuries of choral tradition. From Gregorian chant to Ockeghem, from Monteverdi to Bach, from Brahms to Britten and beyond. Many Australian premieres, and world premieres of newly commissioned works by Elena Kats-Chernin, Clare Maclean, Cathy Milliken and Kate Moore. In the final concert all the voices converge in the Adelaide Town Hall for Tallis' mighty motet in 40 individual parts, *Spem in alium*.

Conceived in 2017 by Netherlands Chamber Choir, this is much more than a banquet for lovers of choral music as audiences discovered in Amsterdam, Brussels and New York. It's a symposium for the spirit and the intellect.

Each concert is introduced by a noted writer or contemporary thought-leader focusing on one of twelve identified themes running through this ancient songbook. Further insights are provided by an exhibition of work by renowned Australian photo-journalists that pairs each psalm with a powerful image.

These poems are etched on humanity's psyche and their concerns still burn hot. They represent not the word of God, but of humankind; shouting or whispering its fears, its worries, its anger, its sorrows, its thanksgiving and joy to the universe.

Attend one concert or all twelve; it will never be forgotten.

**Tickets** Buy four concerts or more to save 20%  
For individual concert pricing, see pages 18 – 20

**Access** 

Presenting Partner  
**THE AUSTRALIAN** 

Netherlands Chamber Choir is supported by the Performing Arts Fund NL 

Supported by Amnesty International.

Commissioned work supported by the Commissioning Circle – see page 87

**150 COMPOSERS    12 CONCERTS    4 DAYS**



The Song Company



Image: Kjetil Almenning

Norwegian Soloists' Choir

## 1 A Mirror For Today's Society

NETHERLANDS CHAMBER CHOIR

Songs of praise, justice and liberation featuring intricate motets by J S Bach, Schütz and Tallis, re-imaginings by young American Mohammed Fairouz, Swedish prog-rock pioneer Bo Hansson and ground breaking composer Michel van der Aa, with an ecstatic blast from the Monteverdi Vespers of 1610 to conclude.

**When** Sat 29 Feb, 12pm  
**Where** St Peter's Cathedral  
**Duration** 1hr 15mins, no interval  
**Tickets** \$79, Friends \$67, Conc \$64, U30 \$35, Student \$30

## 2 Trust

THE NORWEGIAN SOLOISTS' CHOIR

From touchingly pure Sephardic Jewish prayer to the grandeur of Elgar and Rachmaninov via heaven-resounding paeons by Gabrieli, Pachelbel and Charpentier. This concert opens with Telemann's rousing motet on Luther's *A Mighty Fortress* and features Beethoven's wonderful setting of *The Heavens are Telling*.

**When** Sat 29 Feb, 3pm  
**Where** St Peter's Cathedral  
**Duration** 1hr 15mins, no interval  
**Tickets** \$79, Friends \$67, Conc \$64, U30 \$35, Student \$30

## 3 Safety

THE TALLIS SCHOLARS

Pleas for protection in classic High Renaissance style (from Gesualdo, Croce and others), then refracted through a modern prism (Paul Schoenfield's Psalm 86 in Hebrew). Features the beautiful anthem *One thing I have desired* by great and underrated British composer Herbert Howells and a serene Psalm 23 from Denmark's Carl Nielsen.

**When** Sat 29 Feb, 6pm  
**Where** St Peter's Cathedral  
**Duration** 1hr 15mins, no interval  
**Tickets** \$79, Friends \$67, Conc \$64, U30 \$35, Student \$30

## 4 Justice

THE SONG COMPANY

Pondering how to do good in the face of so much bad, featuring premieres by Clare Maclean (who writes some of the world's finest choral music from her base in Sydney's western suburbs) and Cathy Milliken (Adelaide Symphony Orchestra's composer-in-association). Framed by 16th century motets are works by Bang on a Can's David Lang, Ned Rorem's exquisite *Mercy and Truth* and Bruckner's deeply moving *Os Justi*. Oh, and Delalande's Grand Motet for the court of Louis XIV to a text later engraved on US guns.

**When** Sat 29 Feb, 9pm  
**Where** St Peter's Cathedral  
**Duration** 1hr 15mins, no interval  
**Tickets** \$79, Friends \$67, Conc \$64, U30 \$35, Student \$30

## 5 Abandonment

THE NORWEGIAN SOLOISTS' CHOIR

"You caused the land to quake. You have shown your people harshness; You have given those who fear You trials with which to be tested, in order to beautify Your behaviour forever". Words of desolation, hurt and bewilderment inspire music of sublime beauty from Penderecki (his unearthly *Song of Cherubim*), Per Nørgård, John Blow, Luca Marenzio, Lebanese composer Zad Moultaqa together with traditional Arabic, Armenian and Gaelic chant.

**When** Sun 1 Mar, 11am  
**Where** Adelaide Hebrew Congregation, Glenside  
**Duration** 1hr 15mins, no interval  
**Tickets** \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30

## 6 Gratitude

THE TALLIS SCHOLARS

Songs of thanksgiving to the Lord who "sets the prisoners free/ cares for the stranger/ sustains the orphan and widow". Including a new song by celebrated American classical composer Nico Muhly, and works by Jewish high renaissance composer Salamone Rossi, late 15th century masters de la Rue and Mouton, Gibbons, Haydn and a stunning setting of Psalm 92 in the original Hebrew written by Schubert in his final year.

**When** Sun 1 Mar, 2pm  
**Where** Adelaide Hebrew Congregation, Glenside  
**Duration** 1hr 15mins, no interval  
**Tickets** \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30

## 7 Powerlessness

THE SONG COMPANY

"I have become weary from calling out/ my throat has become parched/ my eyes fail while I wait for my God." Songs from the depths of faith-testing adversity including Rameau's masterful Psalm 69, Britten's rarely heard *Deus in adjutorium* from the war years, sombre and beautiful works by Ockeghem, Josquin and Di Lasso and the late Sven-David Sandström's hair-raising *Hear my prayer* (after Purcell) which alone is worth the ticket price.

**When** Sun 1 Mar, 5pm  
**Where** Adelaide Hebrew Congregation, Glenside  
**Duration** 1hr 15mins, no interval  
**Tickets** \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30

## 8 Suffering

NETHERLANDS CHAMBER CHOIR

The dark night of the soul is explored in a fascinating and diverse programme including new settings by Elena Kats-Chernin and Kate Moore, Jean Berger's gorgeous *The eyes of all wait upon thee*, Claudin de Sermisy's psalm adapted from a chanson of jilted love, works by Mendelssohn, Albéniz, Huygens (the scientist's son), and the poignant swansong, written at the height of WWI, by Hubert Parry, composer of *Jerusalem*.

**When** Sun 1 Mar, 8pm  
**Where** St Francis Xavier Cathedral  
**Duration** 1hr 15mins, no interval  
**Tickets** \$79, Friends \$67, Conc \$64, U30 \$35, Student \$30

Buy four concerts or more to save 20%.



Image: Nick Rutter

The Tallis Scholars

## 9 Leadership

THE SONG COMPANY

"With restless and ungovern'd rage/why do the heathen storm?", asks Thomas Arne (the composer of *God Save the Queen*) at the start of this concert which proves that threatening your Godless enemies with annihilation is a far from new diplomatic ploy. Polyphony from Byrd, Praetorius and de Wert, Wagnerian strains from Felix Draeske and James MacMillan's hauntingly beautiful *A New Song* written in 1997.

**When** Mon 2 Mar, 1pm  
**Where** Pilgrim Uniting Church  
**Duration** 1hr 15mins, no interval  
**Tickets** \$59, Friends \$50, Conc \$47, U30 \$35, Student \$30

## 10 Path of Life

THE NORWEGIAN SOLOISTS' CHOIR

A ravishing programme featuring Palestrina, Isaac, the opening movement of the Brahms *Requiem*, Swedish composer Ingvar Lidholm's 1983 masterpiece *De Profundis* and a luminous Psalm 122 in English by Arvo Pärt.

**When** Mon 2 Mar, 8pm  
**Where** St Francis Xavier Cathedral  
**Duration** 1hr 15mins, no interval  
**Tickets** \$79, Friends \$67, Conc \$64, U30 \$35, Student \$30

Visit [adelaidefestival.com.au](http://adelaidefestival.com.au) for full program details including artist and repertoire listings for all concerts. Pre-concert speakers will be announced in January.

## 11 Power and Oppression

THE TALLIS SCHOLARS

"Avenge me, O God, and plead my cause against an unkind nation. From a man of deceit and injustice rescue me". Sentiments worthy of Behrouz Boochani expressed in psalms by Sweelinck, Scheidt, Vecchi, Claude Le Jeune (the only composer to have set all 150!) and Gavin Bryars (his affecting *Lord, I cry unto thee*). The centrepiece is a miniature oratorio from Handel, the second of his Chandos Anthems (*In the Lord put I my trust*).

**When** Tue 3 Mar, 1pm  
**Where** Pilgrim Uniting Church  
**Duration** 1hr 15mins, no interval  
**Tickets** \$59, Friends \$50, Conc \$47, U30 \$35, Student \$30

## 12 Celebration Of Life

NETHERLANDS CHAMBER CHOIR,  
THE TALLIS SCHOLARS, THE NORWEGIAN  
SOLOISTS' CHOIR, THE SONG COMPANY

The Psalms at their most euphoric in this unmissable final concert. Spanning six centuries from Banchieri to young Pulitzer winner Caroline Shaw, encompassing Purcell, Gretchaninov, Poulenc, Estonian Urmas Sisask and Serbian Isidora Žebeljan along the way. Culminating in the splendour of Thomas Tallis' *Spem in alium*, with members of all four choirs finally joining forces to offer up an ecstatic expression of praise.

**When** Tue 3 Mar, 8pm  
**Where** Adelaide Town Hall  
**Duration** 1hr 15mins, no interval  
**Tickets** Premium \$99, Friends \$84  
A Res \$89, Friends \$76,  
Conc \$72, U30 \$45, Student \$40  
B Res \$79, Friends \$67,  
Conc \$64, U30 \$40, Student \$35



Netherlands Chamber Choir



Image: Colin Murty - The Australian

VISUAL ART

# 150 Psalms Exhibition

Curated by Charissa Davies

**Where** QBE Galleries, Adelaide Festival Centre  
**When** Fri 28 Feb – Fri 27 Mar  
From 9am daily  
**Tickets** FREE  
**Access**  

Presenting Partner

**THE AUSTRALIAN** 

150 Psalms, 150 Photographs.

The Psalms were a practical songbook. They contained instructions to the singers, suggestions about instrumentation and even the names of appropriate tunes. Problem is, not a single melody has survived. We can only guess at how they sounded in a world separated from ours by three millennia.

How will future generations respond to contemporary photographic reportage? With the events long forgotten, they may not understand the social and political forces at work, let alone be able to resurrect the voices of the human subjects.

Like the 'silent' ancient songs, the power of these 'mute' stories will endure and remain immediate because we are still the same species. The art of the photographer, like that of the composer is to recognise that truth and to convey it across time and borders. The stories may loop infinitely, but each one of horror and despair is balanced by another of elation and awe at the world's beauty.

Sourced from *The Australian's* extraordinary archive, works by this country's finest photo-journalists are specifically chosen to encapsulate the spirit of a particular psalm lyric: a visual 'setting' to complement the musical one that can be heard in the concerts. They invite us to view current events with a deeper understanding of how connected we are to the past.



Image: Julien Lambert

THEATRE / BELGIUM

# Cold Blood

Michèle Anne De Mey, Jaco Van Dormael & Kiss & Cry Collective  
Written by Thomas Gunzig

## Australian Premiere / Australian Exclusive

Theatre, dance, cinema, comedy, drama, illusion; this show bursts triumphantly out of artform pigeonholes creating a hybrid performance experience that's entirely unique. Belgian choreographer Michèle Anne De Mey and her film-maker partner Jaco Van Dormael have whimsically dubbed their unique art form "Nano-Dance". That's because it evolved on their kitchen table and the principal 'dancers' use only their fingers, hands and forearms.

It's a tale of seven "stupid deaths", each tragi-comic and unexpected, with expirations caused by the likes of a swallowed bra clasp, a car-wash mishap and a pre-prepared packet of mashed potato. Filmed live on superbly lit, exquisitely detailed miniature sets and projected to spectacular wide-screen scale, moments of heart-stopping beauty, wit and exhilarating craftsmanship are backed by a captivating unfolding narrative from a short story by Thomas Gunzig.

Magnificent set-pieces (a Fred and Ginger tap routine on thimbles, a Busby Berkeley synchronised swimming extravaganza, a pole dancing club, a Kubrick inspired space station sequence) are interspersed with magically conjured mini cinematic marvels as the fingers drive cars on lonely foggy roads or through war-ravaged cityscapes.

It's laugh-out-loud one minute and unexpectedly poignant the next as the magnified hands intertwine and caress, embrace and depart to a soundtrack that ranges from Doris Day and Nina Simone to Ligeti and Schubert. Lauded with five star reviews across the globe, it's silly, serious, magical and like nothing you've ever seen.

★★★★★

"Almost impossible to describe in any way that does it justice... *Cold Blood* never falls short of stunning." *The Scotsman*

★★★★★

"There are moments of heart-stopping beauty... that curious, communal quality of live theatre at its best." *The Stage*

★★★★★

"Moving, funny, imaginative and simply beautiful." *EdFest Magazine*

**Where** Ridley Centre, Adelaide Showgrounds

**When** Thu 5 Mar - Sun 8 Mar

See calendar for times

**Duration** 1hr 15mins, no interval

**Tickets** \$79, Friends \$67, Conc \$64,  
U30 \$40, Student \$35

Transaction fees apply. School pricing – see page 82.

**Access**



Presenting Partner



### Australian Premiere / Australian Exclusive

Fresh from its European premiere season at the 2019 Edinburgh International Festival comes the Adelaide Festival exclusive season of Missy Mazzoli's *Breaking the Waves*, one of the most sensational operas of recent years.

Based on Lars von Trier's devastating but unforgettable 1996 film, this new production by Tom Morris (*War Horse*) returns us to its insular, Calvinist community of 1970's Scotland. Its heroine Bess – a troubled, anti-Joan of Arc bursting out of a repressive patriarchy via a bizarre pact with God – is a formidable creation performed by brilliant soprano Sydney Mancasola. It's fertile operatic ground as the themes of sex, religious piety, sacrifice and madness are harnessed by a composer with the skills to plough it. Completing the central trio are the compelling Australian baritone Duncan Rock as Bess's husband Jan and the great Irish dramatic soprano (and two time Helpmann winner!) Orla Boylan as Mother.

Dubbed "Brooklyn's post-millennial Mozart", Mazzoli has been commissioned by Kronos, Eighth Blackbird, the LA Philharmonic, Carnegie Hall, the Australian Chamber Orchestra and the Chicago Symphony. She writes from the heart: richly textured music that takes the complexities of the film and creates grand, dark, gripping opera replete with arias, choruses, set pieces and impressive orchestral interludes under the baton of Stuart Stratford. It does a great film justice but goes further, the score giving voice to the screenplay's subtleties and creating some of the repertoire's most complex characters.

With the full original cast, along with the orchestra and chorus of Scottish Opera, this is a must-see for opera, music and theatre lovers alike.

**"The most startling and moving new American opera in memory."** *parterre box*

**"Extraordinarily gutsy and spine-tingling."** *The Times*

**Where** Festival Theatre, Adelaide Festival Centre

**When** Fri 13 Mar, 8pm

Sun 15 Mar, 6pm

**Duration** 2hr 50mins, including interval

**Tickets** **Premium** \$189, Friends \$160

**A Res** \$159, Friends \$135, Conc \$127

**B Res** \$129, Friends \$110, Conc \$103, U30 \$65, Student \$55

**C Res** \$99, Friends \$84, Conc \$79, U30 \$50, Student \$45

Transaction fees apply

**Note** Contains sexual violence.

Performed in English with English surtitles.

**Access**



Co-produced by Opera Ventures, Scottish Opera, Houston Grand Opera and Théâtre national de l'Opéra Comique in association with Adelaide Festival. This production has been made possible with support from Howard and Sarah Solomon Foundation, Denise Coates Foundation, Karl Sydow, Scottish Opera's New Commissions Circle, The Aaron Copland Fund for Music, and a syndicate of donors. Supported by the Scottish Government's International Touring Fund.

OPERA / UK

# Breaking the Waves

Music by Missy Mazzoli

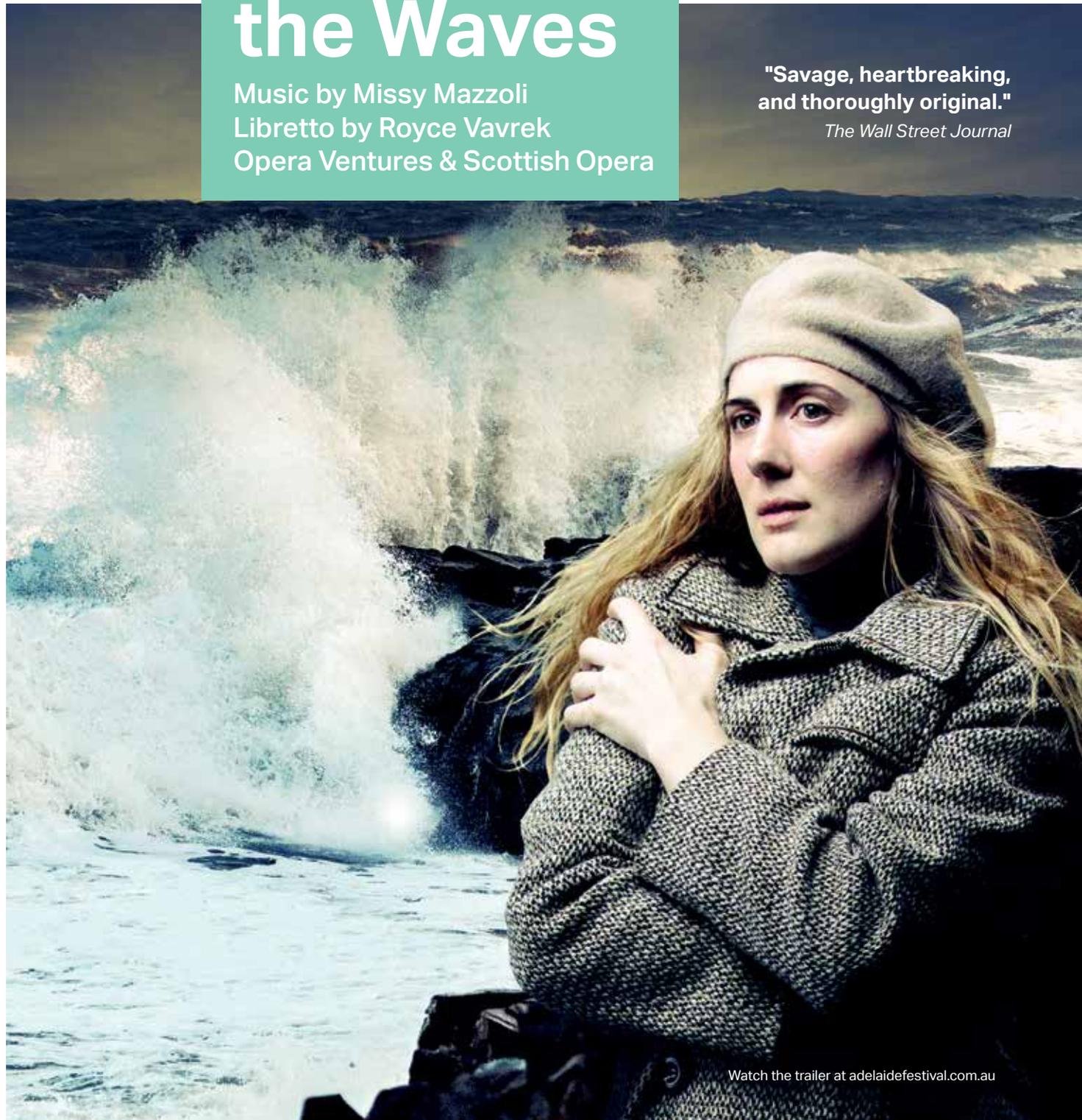
Libretto by Royce Vavrek

Opera Ventures & Scottish Opera

"Savage, heartbreaking, and thoroughly original."

*The Wall Street Journal*

Image: James Glossop



Watch the trailer at [adelaidefestival.com.au](http://adelaidefestival.com.au)

### Australian Premiere / Australian Exclusive

Twenty-four years have passed since *Enter Achilles* knocked Adelaide for six. "Audiences put [it] way ahead of anything else as the best the Festival had to offer", wrote *The Australian* in 1996 of this funny, disturbing and prescient physical theatre work involving one night in a British pub with eight lads, a stacked jukebox and a skinful of lager.

The ground-breaking original production was made into an Emmy Award-winning film and won accolades the world over. Now legendary auteur and founder of DV8, Albury-born Lloyd Newson, feels the time is ripe for a re-examination.

There's a new set of lads and the world outside the pub has changed. As Newson says "with the advent of #MeToo and Brexit, it's a timely moment to revisit the work". Nonetheless the core of the work – "how men, these men, police one another's behaviour for weaknesses and deviations from what's considered traditional masculine norms" – remain the same.

With a handpicked cast, this is Achilles re-booted with steel tipped irony. It's also the former director of DV8's first-ever collaboration with another company, the world-renowned Rambert.

See it again, see it fresh, but see it.

**"A rare, rich, devastating, triumphant work of art ... dramatic coherence, human integrity, irresistible visual power, were all there in the most outstanding work I have seen all year."** *Daily Telegraph*

**Where** Dunstan Playhouse, Adelaide Festival Centre

**When** Fri 13 Mar – Sun 15 Mar

See calendar for times

**Duration** 1hr 20mins, no interval

**Tickets** **A Res** \$109, Friends \$93,  
Conc \$87, U30 \$55, Student \$50  
**B Res** \$89, Friends \$76,  
Conc \$72, U30 \$45, Student \$40

Transaction fees apply

**Note** Recommended for ages 15+.

Contains depictions of violence, sex and drug use, nudity and strong language. No latecomers.

**Access**



A Rambert & Sadler's Wells co-production in association with Onassis STEGI, Athens; co-produced with Festspielhaus St Pölten; Grec Festival de Barcelona i Teatre Nacional de Catalunya; Théâtres de la Ville de Luxembourg; Théâtre de la Ville - Paris / Chaillot - Théâtre national de la danse and Adelaide Festival.

DANCE / UK

# Enter Achilles

A work by Lloyd Newson  
(DV8 Physical Theatre)  
Presented by Ballet  
Rambert & Sadler's Wells



Image: Hugo Glendinning

CLASSICAL MUSIC / AUSTRALIA

# The Sound of History:

Beethoven, Napoleon and Revolution

Brett Dean, Sir Christopher Clark & Adelaide Symphony Orchestra



## Australian Premiere / Australian Exclusive

He recently took out the figurative Gold Logie for Australia's most popular composer in ABC's Classic 100, but how well do we really know Beethoven? This unique evening commemorating his 250<sup>th</sup> year delivers startling insights into the turning point of his life, 6 October 1802, when he composed not a piece of music but a letter that he kept secret until he died. Brett Dean, himself now one of the world's most acclaimed composers, leads the Adelaide Symphony Orchestra from the violas and invites his friend Sir Christopher Clark, professor of history at Cambridge University, to give a rich context – social, political and scientific – for the famous *Heiligenstadt Testament*.

The realisation that the playful, life-affirming works written when Ludwig was a stellar figure in Vienna are actually those of a young man on the brink of suicide will shock you. That he could defy his depression and crippling affliction with the most revolutionary symphony ever composed, the *Eroica*, is one of art's great miracles.

At the concert's centre, Dean's own moving and terrifying work evokes the maestro's vanishing sound world and lets us share the panic and alienation that he was forced to mask.

## Program

Beethoven: Excerpts from Septet, Piano Concerto No.1 (Introduction), Symphony No.1 and Symphony No.2

Brett Dean: *Testament*

Beethoven: Symphony No.3 *Eroica*

**"[Dean] conjured the *Eroica* with a creator's fresh ear for its iconoclasm and a natural communicator's instinct for breath, focus and direction.**

**Orchestral musicians who could stand up to play did so... and strong inner voices sprang to life, unfurling the symphony as a gigantic piece of chamber music... Wonderfully invigorating."**

*The Guardian*

**Where** Adelaide Town Hall

**When** Sat 7 Mar, 8pm

**Duration** 2hrs, including interval

**Tickets** Premium \$119, Friends \$101

**A Res** \$109, Friends \$92, Conc \$87, U30 \$55, Student \$49

**B Res** \$79, Friends \$67, Conc \$64, U30 \$40, Student \$35

Transaction fees apply

**Access**



THEATRE / SCOTLAND

# Mouthpiece

Traverse Theatre Company

**"The audience is tossed between sobs, belly laughs, and breathless, wide-eyed suspense..."**

**This is intelligent, investigative theatre at its most entertaining."**

*EdFest Magazine*



## Australian Premiere / Australian Exclusive

It's rare indeed for a local play to blow the international competition out of the water in Edinburgh at festival time, but in 2019 that's what Kieran Hurley's sensational two-hander did.

Its premise seems simple: Libby, a middle-aged, middle-class playwright has not picked up a pen in years and, roundly rejected by London's artistic establishment, spends her time brooding in the rarefied environs of Edinburgh's New Town. Declan is a 17-year-old struggling with a volatile home life in a deprived Edinburgh housing estate, but in possession of a remarkable artistic talent.

When Libby's despair drives her to a literal cliff edge, their lives collide.

But if you think you've heard this story of despair and the power of an unlikely friendship before, *Mouthpiece* is way, way ahead of you.

As their relationship strengthens and develops, Libby decides Declan's story must be told. And sure, it doesn't hurt that it also might reboot her career...

From its startling opening, through to its final devastating showdown, this audacious, gripping and self-questioning play invites us to probe where the lines should be drawn. It's very funny, very moving and will have your head spinning with the knotty ethical issues it provokes long after you leave the theatre.

Winner of the 2019 Carol Tambor Best of Edinburgh Award, *Mouthpiece* is unmissable; destined to be a classic of our times.

**"A play that wrestles fiercely and brilliantly with the dilemmas faced by serious artists in a bitterly divided society... This astonishing 90-minute two-handed drama powers to its riveting and challenging climax." *The Scotsman***

**"Heart-in-mouth moving, grimly exhilarating." *Time Out***

**Where** Odeon Theatre  
**When** Fri 6 Mar - Tue 10 Mar,  
Thu 12 Mar - Sat 14 Mar  
See calendar for times

**Duration** 1hr 30mins, no interval

**Tickets** \$69, Friends \$59, Conc \$55,  
U30 \$35, Student \$30

Transaction fees apply. School pricing – see page 82.

**Note** Contains sexual references, strong language and references to suicide. No latecomers.

**Access**



Supported by Creative Scotland  
and the City of Edinburgh Council.

Supported by  BRITISH COUNCIL

CONTEMPORARY MUSIC /  
AUSTRALIA

# Bungul

Gurrumul's Mother's Bungul  
Gurrumul's Grandmother's Bungul  
Gurrumul's Manikay

"Yolŋu don't have books or computers.  
They carry it here (in the heart) in their  
song, their dance, their paintings."

Don Wininba Ganambarr



Image: Jacob Nash

**Where** Thebarton Theatre  
**When** Mon 2 Mar, 7pm  
Tues 3 Mar, 11am  
**Duration** 1hr 30mins, no interval  
**Tickets** \$79, Friends \$67,  
Conc \$64, U30 \$40,  
Student \$35, Child \$15  
Bookings via [www.ticketmaster.com.au](http://www.ticketmaster.com.au)  
Transaction fees apply.  
School pricing – see page 82.

**Access**



This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by Perth Festival, Darwin Festival, Adelaide Festival, Melbourne International Arts Festival, Sydney Festival and Brisbane Festival.

This project was initiated by the Yunupingu family and Skinnyfish Music. Produced by Perth Festival and Skinnyfish Music. Supported by Buku-Larrnggay Mulka Centre - Yirrkala Arts Centre and The Mulka Project. *Djarimirri (Child of the Rainbow)* produced by Michael Hohnen & Skinnyfish Music with musical orchestrations by Erkki Veltheim.

Generously supported by Maureen Ritchie and Roger and Helen Salkeld.



## World Premiere Season

A remarkable staging of Gurrumul Yunupingu's final album.

A bungul is a ceremony, a meeting place of dance, song and ritual.

Created on country in North East Arnhem Land with the Yunupingu family, *Bungul* is a ceremonial celebration of one of the transcendent albums of our time, Gurrumul's final album, *Djarimirri (Child of the Rainbow)*.

You're invited to experience the traditional songs, dances and paintings that inspired this album in a live performance by Yolŋu dancers, songmen and the Adelaide Festival Orchestra, directed by Senior Yolŋu Don Wininba Ganambarr and Nigel Jamieson.

*Djarimirri* was Gurrumul's gift to the world. An astounding achievement of music acclaimed the world over, it presented traditional songs and harmonised chants from his traditional Yolŋu life with hypnotic orchestral compositions. Now, in his honour, his family add a further cultural and immersive visual dimension to this historic work, performing the songlines that have forged their identity and every aspect of their existence since the beginning of time.

Bungul represents a majestic union of two disparate worlds. It points to a potential contemporary Australian identity grounded in and drawing upon the extraordinary knowledge, understanding and wisdom of First Nations People that inspires us all to listen to and care for the precious land we share.



FAMILY / BELGIUM

# Dimanche

Cie Chaliwaté & Cie Focus

## Australian Premiere / Australian Exclusive

North Pole, 4am. Against a snowy landscape dotted with miniature trees, houses with twinkling lights and smoke puffing from chimneys, a dilapidated campervan containing three filmmakers battles the elements. They're on their way to capture a part of the world which is disappearing; doing their best with what little equipment they have, to document Earth's last living species.

A masterclass in wit, ingenuity and sheer theatrical brilliance (and a Total Theatre Award winner at the 2018 Edinburgh Fringe), the three performers from the Belgium based Chaliwaté and Focus companies create a wordless call to arms against our own ravaging climate monster. Unsurprisingly, it's more effective than a thousand earnest sermons.

Collective insanity, blindness to the bleeding obvious; it's a rich subject for bittersweet clowning (think of Buster Keaton as the hurricane blows down the barn). What sets this piece apart is the sheer genius of the storytelling. Involving lo-fi FX, miniature vehicles, puppetry, video, deadpan mime and ingeniously simple physical recreations of film language it constantly delights and makes us wonder as much at the cleverness of humanity as at its stupidity.

Oh and there are also the most adorable polar bears you're ever likely to see on stage.

**"Rarely is so much accomplished in so short a time. They make us laugh with their ingenuity and then break our hearts with their profound message about climate change."** *The Scotsman*

**"... a jewel of creativity and humour and our heart's choice for 2018"**  
*Le Suricate Magazine*

**Where** Space Theatre, Adelaide Festival Centre

**When** Fri 28 Feb - Sun 1 Mar,  
Tue 3 Mar - Sat 7 Mar

See calendar for times

**Duration** 1hr 20mins, no interval

**Tickets** \$59, Friends \$50, Concession \$47,  
U30 \$30, Child \$20, Student \$25

Transaction fees apply. School pricing – see page 82.

**Note** Recommended for ages 9+. No Latecomers.

**Access**





INTERACTIVE /  
NETHERLANDS & AUSTRALIA

# Eight

By Michel van der Aa  
Featuring Kate Miller-Heidke

## Australian Premiere / Australian Exclusive

A woman beckons you to follow her. You leave the room you are in and before you know it an awe-inspiring natural wilderness surrounds you, a forested mountainside with the full cosmos beyond. You follow her towards a cliff edge. Sublime music fills your head as you reach for her hand just as the world transforms again.

No, you are not dreaming, it's an entirely new form of interactive performance. This virtual reality installation, individually experienced one person at a time via a VR headset, is the long awaited breakthrough work that takes bug-riddled gimmickry into the realm of mind-expanding art.

*Eight* is neither a 3D film with a score nor concert music with accompanying "immersive" imagery. Visual and aural elements are for once of equal weight and quality. "Starring" and conceived for Kate Miller-Heidke, her superbly recorded voice is transporting, but you have a key supporting role beside her as tactile signals from your hands trigger the unfolding story.

Michel van der Aa is a composer who's an equally gifted video artist. He has successfully integrated multi-media into his work for two decades and sees technology as "like adding a tuba in an orchestra. It's a new colour; it's a new possibility". You can sample his genre-defying pieces *One*, *Up Close*, and *Blank Out* online but this is something you must experience live.

Technophiles, music connoisseurs, fans of Kate or the simply curious: one by one you'll be utterly swept away by this.

**"One of the most distinctive of the younger composers in Europe today. His ability to fuse music, text and visual images into a totally organic whole sets him apart from nearly all his contemporaries."** *The Guardian*

**"Rarely have modern techniques and ancient musical virtues coexisted more naturally."** *The New Yorker*

**Where** Hetzel Lecture Theatre, Institute Building  
State Library of South Australia

**When** Fri 28 Feb – Sun 15 Mar  
See website for session times

**Duration** 30mins, including 15mins preparation

**Tickets** \$29, Friends \$25 Transaction fees apply

**Note** Not recommended for individuals who suffer from severe claustrophobia, seizures, epilepsy or extreme vertigo.

**Access**





THEATRE / FINLAND & THE NETHERLANDS

# Cock Cock... Who's There?

Samira Elagoz

## Australian Premiere / Australian Exclusive

Six years ago, Finnish/Egyptian filmmaker Samira Elagoz was raped by her then-boyfriend. A year after the attack, Samira decided to use her 'rape anniversary' to conduct a series of filmed conversations which detail both her family and friends' response to the assault. The experiment revealed well-intentioned, honest, and sometimes challenging attitudes toward gender relations and sexual violence.

Curious about what it also revealed of men and their reaction to her, Samira's personal research project moved to the next stage. Across three years and three continents, she initiated a series of interactions with strangers in their homes using Craigslist adverts and other online dating sites.

As a personal response to contemporary culture's highly sexualised treatment of young girls' bodies, and her fearless, often frightening 'research' into consent, gendered power dynamics and female sexuality, *Cock Cock... Who's There?* is an unforgettable subversion of victimhood and a coolly powerful reclamation of self. Elagoz refuses to conform to the stereotype of a 'rape victim', reasserting the tenet that the personal is political in a world in which the virtual and the real are inextricably intertwined.

Winner of the Prix Jardin d'Europe at Impulstanz in 2017; the Total Theatre Award at the 2018 Edinburgh Fringe and the 2017 Andre Veltkamp Prize in The Netherlands, *Cock Cock... Who's There?* is undeniably uncomfortable, consistently brilliant and utterly unique.

**"Part video-art, part lecture – it's a deeply troubling, thought-provoking show that offers no easy answers... Almost everything about Elagoz's approach... forces us to question our own prejudice. The resulting show is fascinating."**

*thestage.co.uk*

**Where** Main Theatre, AC Arts

**When** Fri 28 Feb – Tue 3 Mar

See calendar for times

**Duration** 1hr, no interval

**Tickets** \$49, Friends \$42,

Conc \$39, U30 \$25, Student \$20

Transaction fees apply

**Note** Recommended for ages 18+.

Contains strong sexual references and explicit images. No latecomers.



Image: Tristan Still

PHYSICAL THEATRE / AUSTRALIA

# High Performance Packing Tape

Branch Nebula

With every project we risk things blowing up in our faces. For Branch Nebula, that's just the beginning.

*High Performance Packing Tape* is the OH&S nightmare that transforms everyday office consumables into the infrastructure of one person's physical ruin. Performer Lee Wilson scales collapsing cardboard-box towers, hangs precariously from sticky-tape bridges unable to carry his weight and asks more of cheap materials than they're ever able to give.

In this astounding show, cutting edge contemporary performance company Branch Nebula entrusts the future use of Lee's neck to the dubious weight-bearing properties of the stationery cupboard and recycling bin. You'll watch through parted fingers, thrill to his successes, wince at his failures and try hard to contain your uproarious laughter.

Collaborating artists Mirabelle Wouters, Mickie Quick, and Phil Downing along with Wilson have forged a performance that dares to ask "Is a life without danger worth living?" It's messy, terrifying, deeply challenging to accepted notions of comfort and safety, and incredible fun. Bring plenty of teenagers but don't let them near Officeworks afterwards.

**"Superb... Skilled, inventive and risk taking."** *Real Time*

**Where** Main Theatre, AC Arts

**When** Thu 5 Mar – Sun 8 Mar

See calendar for times

**Duration** 1hr, no interval

**Tickets** \$49, Friends \$42, Conc \$39, U30 \$25, Student \$20

Transaction fees apply

**Note** Contains nudity and strobe effects

**Access**



Homer didn't write page-turners. The greatest of all battle sagas was designed to be actively listened to over 15 or so breathless hours.

For many years, actor/director William Zappa pored over 17 translations, convinced that the live transaction between orator and audience could be rekindled in our times.

The extraordinary result is a performing version for himself, three actors (Heather Mitchell, Blazey Best and Socratis Otto), Michael Askill on percussion and Hamed Sadeghi on Persian oud: it comes in at a snappy 9 hour reading, including enlightening asides from Zappa as part fanboy, part tour guide, and part personal trainer to get our flabby attention spans into peak ancient shape.

He and his troupe make clear this masterpiece – about pride and greed, glory and horror – doesn't need resuscitating. It's eternally alive and salient.

Jettison the book or screen and experience real storytelling with your fellow humans – whether it be for a full cycle in one marathon sitting or a shorter dip into the Aegean for one or two parts only.

**"[Zappa's] sovereign adaptation... embraces all the joyful and bitter shades of human experience, bringing us round the campfire once again."** *Limelight*

**"the verse is thrillingly vibrant... *The Iliad's* sprawling magnificence is still brought to potent, pumping (and sometimes amusing) life."**  
*The Sydney Morning Herald*

**Where** Scott Theatre  
**When** Sat 14 Mar – Sun 15 Mar  
Part 1: 11am  
Part 2: 3.30pm  
Part 3: 8pm

**Duration** Each part: 3hrs including interval

**Tickets** **Full cycle (3 parts on the same day)**  
\$117, Friends \$100, Conc \$95,  
U30 \$60, Student \$55  
**Single tickets** \$49, Friends \$42,  
Conc \$39, U30 \$25, Student \$20  
Transaction fees apply

**Access** 

Presenting Partner



THEATRE / AUSTRALIA

# The Iliad

## Out Loud

Written by Homer  
Directed by William Zappa

**"This *Iliad* is a prodigious undertaking and a truly awesome achievement."**  
*Stage Noise*

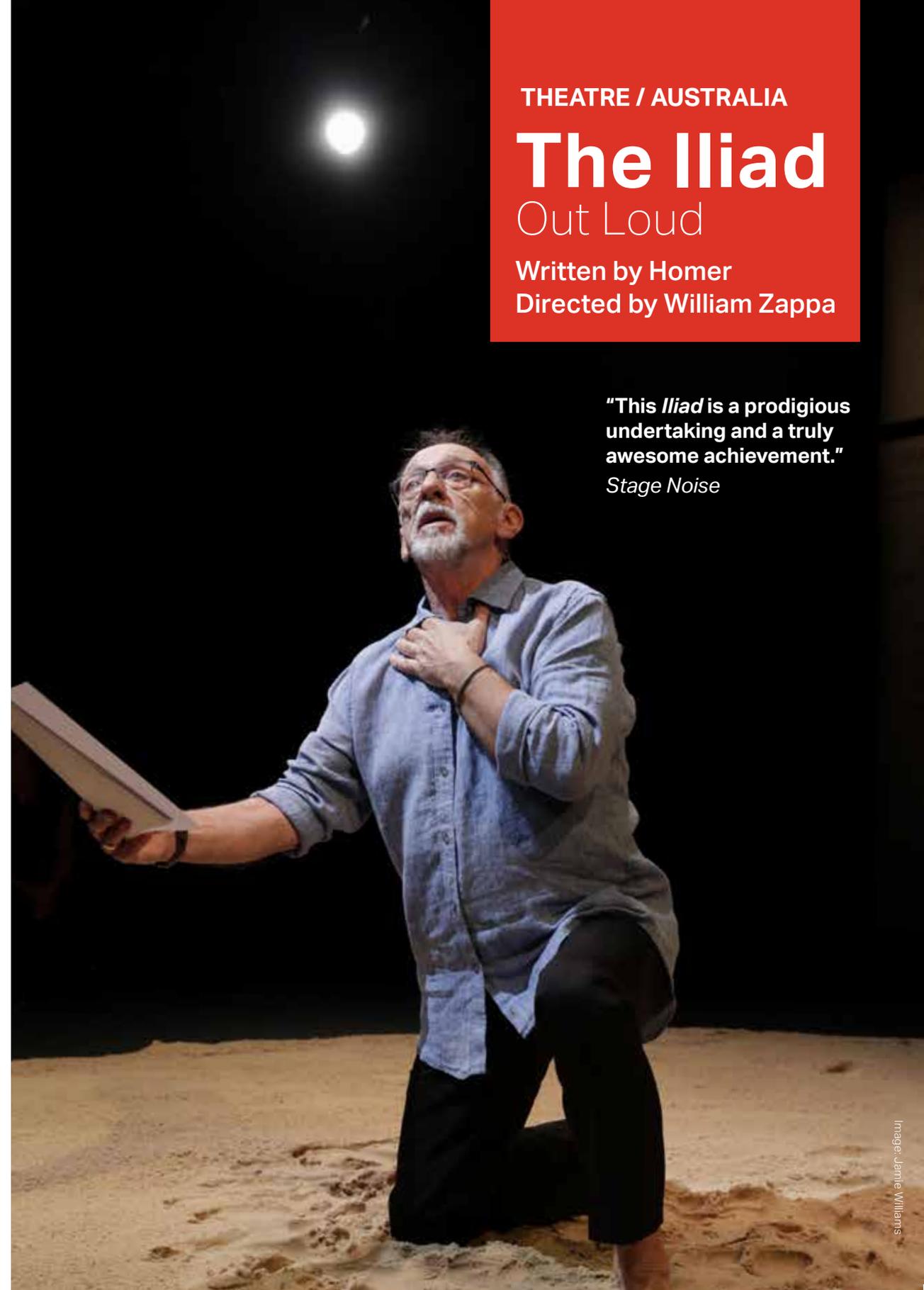




Image: Thoeun Veassna

DANCE / AUSTRALIA & CAMBODIA

# Between Tiny Cities

រវាងទីក្រុងតូច

By Nick Power

Four years of cultural exchange between hip hop groups in Darwin and Cambodia culminate in this exhilarating work which blends the untamed, raw energy of improvised b\*boy battles with slickly integrated choreography.

Created by acclaimed Australian hip hop choreographer Nick Power, *Between Tiny Cities* brings together Aaron Lim from Darwin and Erak Mith from Phnom Penh, two performers from dramatically different worlds. United by an international dance language born in the streets of New York, their two bodies progress from visceral competition to fluid, even tender cooperation to the beats and sound design of Jack Prest.

Dance doesn't come more up-close than this, as you stand at the edge of hip hop's traditional 10-metre diameter "cypher" circle.

An authentic as well as aesthetic blast of up-to-the-minute dance.

**"...including swiftly performed power moves – windmills and headspins – and dramatic freezes... (it's) a rich exploration of the possibilities of hip hop choreography."** *Arts Hub*

**"Between Tiny Cities is a beautiful, bravely presented duet that tells how two competitors from different milieus discover commonalities through dance."** *O-Ton, Berlin*

**Where** Lion Arts Factory  
**When** Fri 28 Feb - Mon 2 Mar, Wed 4 Mar  
 See calendar for times  
**Duration** 40mins, no interval  
**Tickets** \$39, Friends \$33, Conc \$29, U30 \$25, Student \$20  
 Bookings via [www.moshtix.com.au](http://www.moshtix.com.au)  
 Transaction fees apply.  
 Schools pricing – see page 82.

**Access**   

*Between Tiny Cities* was developed with the support of the Australian Government through Catalyst – Australian Arts & Culture Fund, and through the Australia Council for the Arts; and of Artback NT and Accomplix.



## World Premiere Season

A cornerstone of hip hop culture, crews grew out of the territorialism of street gangs in the Bronx of the 1970s. The collective creativity of a group of dancers, united by culture, style or connection to place, was honed through competition in block party "battles". Recent years have seen a shift to individuality in hip hop dance styles but in this spectacular piece choreographer Nick Power showcases two unique crews from opposite sides of the globe.

Lady Rocks, from Paris, is a rarity: an all female crew who came together after tiring of men calling the shots in mixed groups. They forged their precise, combative and tightly choreographed style from a mix of top rock, breaking, locking and salsa.

The members of Sydney's Riddim Nation come from Cambodian, Sudanese, Tongan and Samoan backgrounds, integrating traditional moves into their cheeky, fluid and deceptively chilled style.

Both share a great generosity of spirit and radiate fun and funk in their phenomenal displays of prowess. With a driving soundtrack by Jack Prest, this sharp, skillfully produced show is an ideal Festival introduction for a new generation.

**Where** Space Theatre, Adelaide Festival Centre  
**When** Tue 10 Mar – Sat 14 Mar  
 See calendar for times  
**Duration** 1hr, no interval  
**Tickets** \$49, Friends \$42, Conc \$39, U30 \$30, Student \$25  
 Transaction fees apply.  
 Schools pricing – see page 82.

**Access**   

Produced by Intimate Spectacle

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by Adelaide Festival, Brisbane Festival and Sydney Festival. It has also been supported by The Australia Council for the Arts; Bundanon Trust and the Australian Government's Department of Communications & the Arts; and Initiatives d'Artistes en Danses Urbaines – Fondation de France – La Villette.



DANCE / AUSTRALIA & FRANCE

# Two Crews

By Nick Power



Image: Timothee Lejovet

**Australian Premiere / Australian Exclusive**

The more intimate the space, the more powerful the message. In this extraordinary project, Syrian author Mohammed al Attar takes theatrical intimacy and personal testimony to a new level.

Ten actors 'perform' ten verbatim stories collated from interviews with people from the once vibrant, now utterly destroyed, city of Aleppo. The story you hear is the result of your random choice of a point on a huge city map. Each story is told face to face to a single spectator at a time. The act of telling, the necessity of listening, is everything.

Yes, the Syrian conflict is a nightmare of numbing proportions but these are not horror stories. Rather, they are simple tales and personal testimonies of places loved, and in this way the doomed city – once home to Arabs, Kurds, Turkmen, Armenians and Assyrians; a unique melting pot of Islam, Orthodox Christianity, Catholicism and more – is reborn, preserved and shared.

In asking what is left of a city when we are forced to leave it behind, Mohammad al Attar reminds us that the power of story is the real topography of a city: the memories of moments lived, of things lost, the dreams and hopes we associate with a place, and how we preserve those places that no longer exist.

**"An impressive homage to the power of story-telling."**

*Freiburger Nachrichten*

**Where** Queen's Theatre  
**When** Wed 11 Mar - Sun 15 Mar

See website for session times

**Duration** 35mins, no interval

**Tickets** \$29, Friends \$25  
Transaction fees apply. Capacity is strictly limited. School pricing - see page 82.

**Note** No latecomers

**Access**  

Produced by Haus der Kulturen der Welt - Berlin (HKW). Züricher Theater Spektakel.  
Supported by Amnesty International.

THEATRE / SYRIA

# Aleppo

A Portrait of Absence

Mohammad Al Attar, Omar  
Abusaada & Bissane Al Charif

Image: Pierre-Yves Massot



CLASSICAL MUSIC /  
AUSTRALIA, UK, USA

# Composer & Citizen:

## Chamber Landscapes

Curated by Marshall McGuire

### Australian Exclusive

- Where** UKARIA Cultural Centre, Mount Barker  
**When** Fri 6 Mar – Mon 9 Mar  
See calendar for times
- Tickets** **Single concert** \$59, Friends \$50, Conc \$47  
**Day Pass (Sat/Sun)** \$149, Friends \$126,  
Conc \$120  
**Sunset: A Guided Experience** \$99 (incl catering)
- Meals** **Picnic Lunch** \$45 (Sat/Sun/Mon)  
**Three-course Dinner** \$95 (Sat/Sun)
- The UKARIA bar will also be open from one hour prior to the first concert and throughout the day, offering a wide range of beverages, cakes and cheese platters.  
Subject to availability. Transaction fees apply.

Access



Generously supported by Leading Patron Ulrike Klein AO.



Roomful of Teeth funding  
is provided by the United  
States Government



Marshall McGuire

**“Everything I do apart from  
music is badly done or stupid.”**

*Beethoven*

Beethoven's posthumous deification as solitary artist-genius has contributed to our notion of composers and “classical” musicians somehow existing outside of time and society. Australia's much-loved harpist and curator **Marshall McGuire's** Festival weekend at UKARIA is an invitation to ponder the artist as socially-engaged citizen in the music that moves and galvanises us.

It's Ludwig's big anniversary year and, as one perpetually buffeted by massive political change in Napoleonic Europe, it's apt that key works of his are featured (including the Archduke Trio with violinist **Anthony Marwood**). **Michael Tippett** lived and contributed to social upheaval, too. Always the radical, he was loudly rather than politely gay, wore sandals and Hawaiian shorts to royal functions and peppered his librettos with Age of Aquarius lingo. His musical reputation suffered as a result but a long overdue reassessment was recently triggered in part by the four young musicians of the **Heath Quartet**. Their interpretations of his quartets Nos. 2, 3 and 5, pointedly paired with Beethoven's 3rd, 9th and 16th, are unmissable.

What would **Hildegard** have written if she hadn't lived in a time that confined her to a small cave from the age of 8? Or if those brilliant women of the early Baroque hadn't been forced to assume male identities? Consider this as you swoon to *The Female Voice*, a superb concert by soprano **Bethany Hill** and **Ludovico's Band**, directed by Marshall McGuire, featuring outstanding Australian oboist **Ben Opie**.

And speaking of male identities, grab the rare chance to hear **Monteverdi's** mini-opera // *combattimento di Tancredi e Clorinda*, Tasso's bizarre tale of Clorinda who, disguised as a Saracen warrior, dies by the hand of her crusader lover, Tancredi. Avant-garde in 1623 and yet utterly of its intellectual zeitgeist, this is the piece that invented the tremolo, pizzicato and the practice of setting unadulterated poetry of the highest order. It is partnered by a moving contemporary companion piece for the same ensemble by **Lembit Beecher** and **Hannah Moskovitch** about a female soldier's post tour-of-duty trauma.

There are two remarkable “bonus” concerts as well: an all-French recital by the singer everyone is clamouring to hear, **Siobhan Stagg**, and an unmissable performance by the world's hottest contemporary vocal ensemble **Roomful of Teeth**. Embracing as they do all manner of vernacular vocal techniques, from full throated gospel to throat-singing, their revitalised a cappella art couldn't be a better fit with Marshall's chosen theme: however singular a composer's voice, music-making is at heart a truly communal act.

## Roomful of Teeth

Roomful of Teeth is a GRAMMY-winning vocal project dedicated to reimagining the expressive potential of the human voice. Through study with masters from vocal traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques: from Tuvan throat singing to yodeling, and Sardinian cantu a tenore to Persian classical singing, it forges a new repertoire without borders.

## Ludovico's Band



"Outstanding virtuosity on the part of both instrumentalists and singers, coupled with a sense of theatre, invested this superb music with great emotional intensity." *The Age*

Ludovico's Band is one of Australia's most dynamic Baroque bands, acclaimed for its performances of music from the 16th to the 18th centuries. The combination of multiple plucked string instruments with soaring violins and a rich bowed bass creates a unique and exotic sound world.

## Bethany Hill SOPRANO

Bethany Hill is a versatile and critically acclaimed Australian operatic soprano. She performed in Barrie Kosky's adaptation of Handel's *Saul* (Glyndebourne Festival Opera) for the 2017 Adelaide Festival.



## FRIDAY 6 MARCH

**Hidden Secrets** 7.30pm - 9pm

Monteverdi:  
*Il combattimento di Tancredi e Clorinda*  
Lembit Beecher: *I Have No Stories to Tell You*  
(Australian premiere)

Bethany Hill, soprano  
Robert Macfarlane, tenor  
Samuel Dundas, baritone  
Ludovico's Band and Chorus  
This concert is also performed on Monday 9 March

## SATURDAY 7 MARCH

**Roomful of Teeth** 11.30am - 12.30pm

Includes works by Pulitzer-prize-winning Caroline Shaw, celebrated US composer Ted Hearne and The Ascendant by Australian composer Wally Gunn and NZ poet, Maria Zajkowski.

**Lunch** 12.30pm - 2pm

**Composer & Citizen 1** 2.30pm - 4pm

Tippett: String Quartet No.2  
Beethoven:  
String Quartet No.3, Op.18 No.3  
Heath Quartet

**Talk: The Composer's Voice** 4.15pm - 4.45pm

Lembit Beecher

**Siobhan Stagg in Recital** 5pm - 6.30pm

Poulenc: *Fiançailles pour rire*  
Messiaen: *Poèmes pour Mi*  
Debussy: *Ariettes oubliées*  
Poulenc: *Les chemins de l'amour*

Siobhan Stagg, soprano  
Timothy Young, piano

**Dinner** 6.45pm

**Sunset: A Guided Experience 1** 6.45pm - 8pm

Selected solo repertoire

Anthony Marwood, violin  
Bethany Hill, soprano  
Marshall McGuire, harp

## SUNSET: A GUIDED EXPERIENCE

Feel nature and music intertwine through musical performances by internationally renowned soloists as you are guided to the top of Twin Peaks. Experience a sunset like no other while you are served canapes and drinks overlooking the Adelaide Hills. Price includes bus transport from UKARIA Cultural Centre to Twin Peaks. Strictly limited capacity.

## SUNDAY 8 MARCH

**The Female Voice** 11.30am - 12.45pm

Works by Hildegard von Bingen,  
Isabella Leonarda, Francesca Caccini and  
Barbara Strozzi

Bethany Hill, soprano  
Ben Opie, oboe  
Ludovico's Band

**Lunch** 12.45pm - 2pm

**Composer & Citizen 2** 2.30pm - 4pm

Tippett: String Quartet No.3  
Beethoven: String Quartet No.9 in C major,  
Op.59 No.3  
Heath Quartet

**Talk: Beethoven's World** 4.15pm - 4.45pm

Sir Christopher Clark

**One Among Many** 5pm - 6.30pm

Shostakovich:  
Piano Trio No.1 in C minor, Op.8  
Beethoven:  
Piano Trio in B-flat major Op.97 'Archduke'

Anthony Marwood, violin  
Timo-Veikko Valve, cello  
Stefan Cassomenos, piano

**Dinner** 6.45pm

**Sunset: A Guided Experience 2** 6.45pm - 8pm

Selected solo repertoire

Samantha Cohen, theorbo  
Gary Pomeroy, viola  
Ben Opie, oboe

## MONDAY 9 MARCH

**Hidden Secrets** 11.30am - 12.45pm

Monteverdi:  
*Il combattimento di Tancredi e Clorinda*  
Lembit Beecher: *I Have No Stories to Tell You*  
(Australian premiere)

Bethany Hill, soprano  
Robert Macfarlane, tenor  
Samuel Dundas, baritone  
Ludovico's Band and Chorus

This concert is also performed on Friday 6 March

**Lunch** 12.45pm - 2pm

**Composer & Citizen 3** 2.30pm - 4pm

Tippett: String Quartet No.5  
Beethoven: String Quartet No.16 in F major, Op.135  
Heath Quartet

## Siobhan Stagg SOPRANO

Soprano Siobhan Stagg is one of the most outstanding young artists to emerge from Australia in recent years. She is a member of the ensemble at the Deutsche Oper Berlin and frequently a guest at other opera houses, including London's Royal Opera House, the Dutch National Opera, Lyric Opera of Chicago and Festival d'Aix-en-Provence in Mozart's Requiem. On the concert platform Siobhan has appeared at the Salzburg Mozartwoche and with the Berlin Philharmonic Orchestra.



## Heath Quartet



The Heath Quartet is fast earning a reputation as one of the most exciting British chamber ensembles winning the prestigious Royal Philharmonic Society's Young Artists Award in 2013 and the 2016 GRAMOPHONE Chamber Disc of the Year for its recording of Tippett's string quartets (Wigmore Live).

## Anthony Marwood VIOLIN

Anthony Marwood is an artist of great sensitivity and vitality, placing him in high demand all over the world as an orchestra director, concerto soloist and chamber musician. Equally comfortable in mainstream repertoire and contemporary music, he has premiered and recorded many new works for violin, many of which have been written for him.





Image: Dario Acosta

CLASSICAL MUSIC / USA

# Garrick Ohlsson

Presented by Musica Viva

**Where** Adelaide Town Hall  
**When** Mon 2 Mar, 7.30pm  
**Duration** 2hrs, including interval  
**Tickets** **A Res** \$112, Friends \$95.20, Conc \$97, Under 40 \$40  
**B Res** \$84, Friends \$71.40, Conc \$73, Under 40 \$40  
**C Res** \$59, Friends \$50.15, Concession \$51, Under 40 \$40  
 Transaction fees apply

**Access**

Garrick Ohlsson is a giant of a man with a repertoire to match: his mind and hands are across countless works, including 80 concertos. Prodigious technique aside, he is a humble and generous artist, serving composers with unmannered readings, which, in the spirit of his mentor Claudio Arrau, are often described as “magisterial”.

The only American ever to nail the holy grail of the Chopin Competition, Ohlsson has a special affinity with the Polish master and this recital explores the composer’s wild and poetic sides, including his Etudes Op.25. There’s also elegant Beethoven (Sonata No. 11) and blistering Prokofiev (Sonata No. 6) to savour.

Pianists of this stature are rare visitors to Adelaide. Don’t let this one pass you by.

**“The music does indeed appear to ‘pour’ from his fingers... He’s equipped at the highest level with the necessary speed and power, the muscular strength... tempered by breadth of outlook and solidity of intellect.”** *BBC Music Magazine*

**“The god of inspiration sprints hand in hand with Garrick Ohlsson.”** *Classics Today*

CLASSICAL MUSIC / UK & AUSTRALIA

# Mahler / Adès

Adelaide Symphony Orchestra  
Nicholas Carter, Anthony Marwood

## Australian Exclusive

A symphony of planetary dimensions and a companion piece, written 100 years later, which shines like its incandescent moon.

*Concentric Paths* by Thomas Adès is the first great violin concerto of this century. Performed by Anthony Marwood, for whom it was composed, it’s an exhilarating, densely packed 20 minutes of superbly painted sound that conjures strange landscapes: now ethereal, now desolate, now pulsing with life. Its tonal and melodic language, familiar yet entirely new, has an immediate emotional impact.

Emotions explode and collide too in Mahler’s towering Fifth, the most sustained and exciting of all orchestral showpieces. The soul-wrenching journey from its funereal opening fanfare to the blazingly triumphant final pages encompass it all: klezmer, schmaltz, complex counterpoint, banal brutality, glimpses of heaven, visions of hell to come.

And of course that most consummate of all musical love letters, the heartbreaking *Adagietto*.

Nicholas Carter leads the ASO at the top of their game. Be there.

**“The Adès is a masterpiece, its shape and ecstatic lyricism rooted in tradition but with an irresistible modern edge. Not a note is wasted.”** *Financial Times*

**Where** Adelaide Town Hall  
**When** Sat 14 Mar, 7.30pm  
 Sun 15 Mar, 3pm  
**Duration** 2hrs, including interval  
**Tickets** **Premium** \$125, Conc \$109, Child \$50  
**A Res** \$100, Conc \$87, U30 \$60, Child \$45  
**B Res** \$85, Conc \$74, U30 \$50, Child \$40  
**C Res** \$70, Conc \$61, U30 \$45, Child \$35  
 Transaction fees apply

**Access**



Image: Walter Van Dyck

"A heart-piercing exploration of gender, race, identity, love and friendship." *TimeOut (Israel)*

"A haunting duet."  
*The New York Times*



Image: Rebecca Stella

DANCE / USA & BRAZIL

# Black Velvet

Shamel Pitts & Mirelle Martins

## Australian Premiere/ Australian Exclusive

Two bodies glowing as if made of liquid metal explore each other's contours in the darkness. Shaved heads and naked torsos offer an intimate celebration of the body; the dance shifting from formalised patterns to uncontrolled corporeal explosions.

This mystical pair are American Shamel Pitts and Brazilian Mirelle Martins. Pitts danced with Tel Aviv's Batsheva Dance Company for many years. He met Martins while teaching Ohad Naharin's trademark movement language in New York. It was her first foray into dance but they became artistic partners. Pitts says it was "as if we were two different aspects of the same person."

It's a remarkable debut: she has a riveting presence and was lauded for her "phenomenal performance" at the ImPulsTanz Vienna International Dance Festival. The collaboration has allowed Pitts to celebrate his female family role models as a gay black man growing up in Brooklyn, as well as exploring the masculine and feminine, vulnerability and power.

A unique hour of stunning physical performance from a thrilling young choreographer, featuring outstanding lighting and video mapping by the Brazilian multimedia designer Lucca del Carlo.

**Where** Odeon Theatre

**When** Fri 28 Feb - Mon 2 Mar

See calendar for times

**Duration** 55mins, no interval

**Tickets** \$59, Friends \$50, Conc \$47,  
U30 \$30, Student \$25

Transaction fees apply. School pricing - see page 82

**Note** Contains strobe effects and nudity.

No latecomers.

**Access**



## World Premiere

*The Lighthouse* takes you from tiny spark to Big Bang, from pixel to landscape, from line to laser. It's part installation, part scientific quest, part rave. Above all it offers the kind of magic that only interactive theatre can.

Designed for all ages, this house of marvels is full of intimate vignettes and lighting wizardry. In intimate groups, you and your smaller friends are guided through a series of interconnected rooms, each full of hands-on experiences exploring a different property of that elusive yet fundamental force of nature: light.

Designer/director Geoff Cobham continues his prolific career harnessing the power of photons to tell stories (and win awards). Since taking the reins at Patch Theatre, he has steered the company in an interactive direction, while holding firm to their unique manifesto of providing formative theatrical experiences for the young and their families.

Curious? That's what we like to hear.

Let *The Lighthouse* illuminate you.

**"The new Patch director Geoff Cobham [is] making his mark on children's theatre. Cobham's claim to fame is lighting design and here is a show about light, the beauty of light in the black box world of the theatre."**

*The Barefoot Review*

**Where** Queen's Theatre

**When** Tue 25 Feb - Sun 1 Mar,  
Tue 3 Mar - Sat 7 Mar  
See website for session times

**Duration** 1hr, no interval

**Tickets** \$29, Child (3-14) \$15  
Bookings via [www.queenstheatre.com.au](http://www.queenstheatre.com.au)  
Transaction fees apply.  
Schools pricing – see page 82.

**Note** Recommended for ages 3+. No latecomers.

**Access**



This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc., commissioned by Adelaide Festival, Arts Centre Melbourne, Out of the Box Festival and Perth Festival.

Generously supported by the James & Diana Ramsay Foundation and Michael Kantor & Silvia Kantor.



Image: Matt Byrne

FAMILY / AUSTRALIA

# The Lighthouse

Patch Theatre



Image: Antti Saukko

FAMILY / FINLAND

# The Artist

Circo Aereo

## Australian Premiere

The artist, a clumsy, sweet bespectacled fellow, is searching for inspiration. His canvas is terrifyingly blank, his studio is untidy, there's a drip from the ceiling that's driving him nuts, and his paintbrushes are frustratingly out of reach. But every problem has a solution as long as you think hard, rule out the obvious and opt for the most wildly idiotic.

New Zealand born, Finland-based Thom Monckton has had audiences in thirty countries on the floor with laughter armed only with his elastic body and face, a few grunts and his mastery of the sideways glance and audience stare-down.

This follow up to his smash hit *The Pianist* is a chain reaction of incredibly imaginative set pieces by a master clown and acrobat. Every unexpected digression opens up new vistas of stupidity and yet manages to propel him to the innocently magical ending.

If your kids love Frank Woodley, they will have a ball. So will you, of course!

**"Stomach muscle-achingly funny."** *The Scotsman*

**"Monckton is back with another masterful display of the art of wordlessly eliciting laughter..."** *The Times*

**"This endearing show will please audiences of all ages."** *The List*

**Where** Main Theatre, AC Arts  
**When** Mon 9 Mar – Sat 14 Mar  
 See calendar for times  
**Duration** 1hr, no interval  
**Tickets** \$49, Friends \$42, Conc \$39,  
 U30 \$25, Student \$20, Child \$20  
 Transaction fees apply. School pricing – see page 82.

**Notes** Recommended for ages 5+

**Access**  



As the World Tipped, Wred Aerial Theatre. Image: Mark McNulty

THEATRE / AUSTRALIA

# Dance Nation

by Clare Barron

State Theatre Company  
South Australia & Belvoir

**Where** Scott Theatre  
**When** Fri 21 Feb – Sat 29 Feb, Mon 2 Mar – Sat 7 Mar  
 See calendar for times

**Tickets** **Evenings** \$79, Friends \$70, Conc \$69, Senior \$74, U30 \$39, Students \$39  
**Previews & Matinees** \$69, Friends \$60, Conc \$59, Senior \$64, U30 \$39, Students \$39  
 Transaction fees apply

**Notes** Contains strong language, adult themes, nudity and sexual references.

**Access**

*Dance Nation* is presented by special arrangement with Samuel French, Inc., a Concord Theatricals Company.



Somewhere in America, an army of teenage competitive dancers is plotting world domination. One routine at a time. Their coach has told them that dance can change the world and they're determined not only to change it, but to save it. As the national title looms and the dancers fight it out for the lead role, reality and fantasy blur in this award-winning pageant of ferocious girl power.

Part-*Dance Moms*, part-*Hunger Games*, *Dance Nation* is a crushingly funny satire of ambition that sees some of the country's finest adult actors capture the agonising ecstasy of adolescence. Set against a backdrop of cut-throat schoolyard politics, Clare Barron's smash-hit is an endlessly inventive and delightfully unhinged look at how we become who we are.

**"Wild, funny, ferocious drama"** *Time Out*

**"Conjures... early adolescence with such being-there sharpness... that you're not sure whether to cringe, cry or roar with happiness."** *New York Times*

**"Dance Nation feels like a mixture of *Carrie*, a Judy Blume novel, *Bring It On* and the finale of *Buffy the Vampire Slayer* all tied together with a ragged red bow – and this, let me assure you, is a very good thing."** *The Stage*

CONTEMPORARY MUSIC

# WOMADelaide

the world's festival

Presented by the Hackett Foundation

While technology shrinks our world and continents and cultures seem to be drifting further apart, WOMADelaide, over four idyllic days in the oasis of Botanic Park, expands our horizons and brings us closer to our global neighbours. The universal languages of music, arts and dance are central to the eclectic riches to be found through more than 100 extraordinary concerts, nightly performances of the aerial spectacular, *As the World Tipped* (pictured) as well as workshops, children's activities, thought-provoking talks and culinary delights, in one immersive, joyous and luminescent festival. Both traditional and forward-looking, WOMADelaide is a much-anticipated and unforgettable experience without equal on the national calendar.

The program will also feature artists from over 30 countries including: Aldous Harding, Bill Callahan, The Cat Empire, Catrin Finch & Seckou Keita, Ezra Collective, Hiatus Kaiyote, Kikagaku Moyo, L Subramaniam, Liniker e os Caramelows, Mavis Staples, Muthoni Drummer Queen, Odette, Orquesta Akokan, Rhiannon Giddens with Francesco Turrisi, Salif Keita, Sleaford Mods, Spinifex Gum, Trio da Kali, Tuuletar and many more.

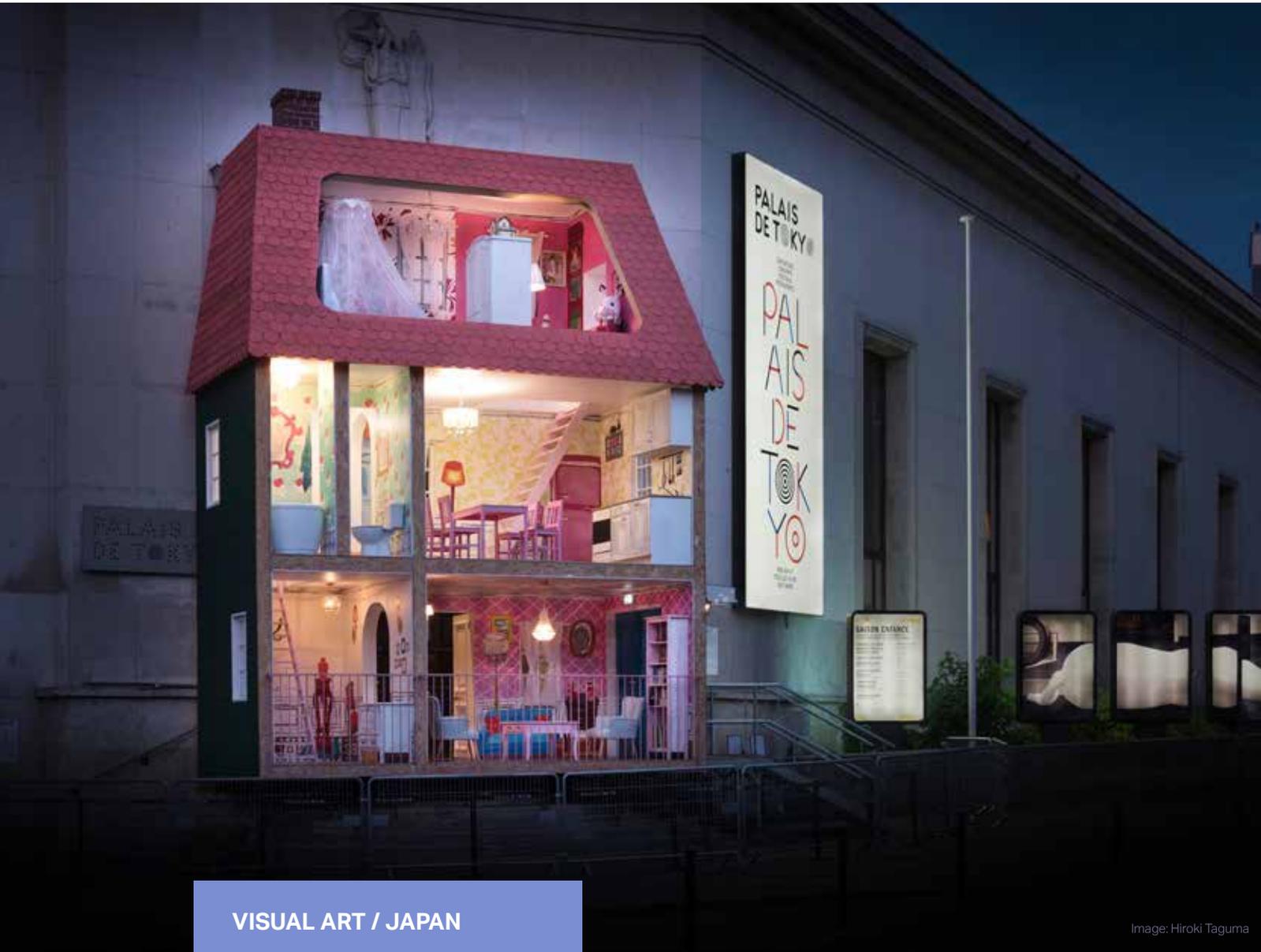
**Where** Botanic Park, Plane Tree Drive  
**When** Fri 6 Mar – Mon 9 Mar  
**Tickets** 4 Day Pass \$396  
 3 Day Pass \$358  
 Sat or Sun Pass \$210  
 Single night or Mon Pass \$155

Bookings via womadelelaide.com.au  
 Friends are entitled to concession priced 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

**Note** WOMADelaide is a Smoke Free Event with smoking only permitted in designated areas.

**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 the Hackett Foundation.



VISUAL ART / JAPAN

# A Doll's House

Tatzu Nishi

Image: Hiroki Taguma

## Australian Premiere / Australian Exclusive

It's Adelaide Festival's 60<sup>th</sup> birthday and, in association with Australia's public art elder statesman, John Kaldor, we've commissioned a very special gift for the city.

A perennial on wish-lists for centuries, a really beautiful doll's house is one of those items too often destined never to eventuate. Well, close your eyes, dream big, and now open them...

Visionary Japanese artist Tatzu Nishi, who has been transforming public spaces in jaw-dropping ways across the world since 2000, presents his life-sized, three-storeyed Doll's House for your delight and discovery. It has been created only once before, outside the Palais de Tokyo art museum in Paris.

Is it about the elevation of the domestic or the deflation of the grandiose? The role of art in public and private life? Ponder as you wander or just have fun playing with this most amazing of toys.

Free of charge in the middle of Rundle Mall from 28 Feb. (All we ask is that you share nicely and promise not to use the bathroom.)

**"I want art to come to the people, to involve them in it, and this doesn't happen in the gallery space."**

Tatzu Nishi

**Where** Rundle Mall  
**When** From Fri 28 Feb  
 See calendar for times  
**Tickets** Free  
**Access**  

Presenting Partners



# THE WORKSHOP

Delving into the unexplored depths of the Adelaide Festival Centre, we have discovered The Workshop, a new venue for our live contemporary music program. Originally used for building theatre sets, The Workshop will become the city's latest hub for the best international and Australian contemporary music.

In 2020, the Palais goes underground but the vibe remains just as seismic. Join us for 17 days of upbeat club action and intimate musical affairs in Adelaide's most exciting late night pop-up.

**Where** Adelaide Festival Centre  
Enter via the Space  
Theatre Foyer

**When** Thu 25 Feb - Sat 14 Mar  
See show pages for times

**Access** 



ARCHIE ROSE  
DISTILLING CO.



Image: Jan Kohlusch

CONTEMPORARY MUSIC / AUSTRIA

## The Parov Stelar Band

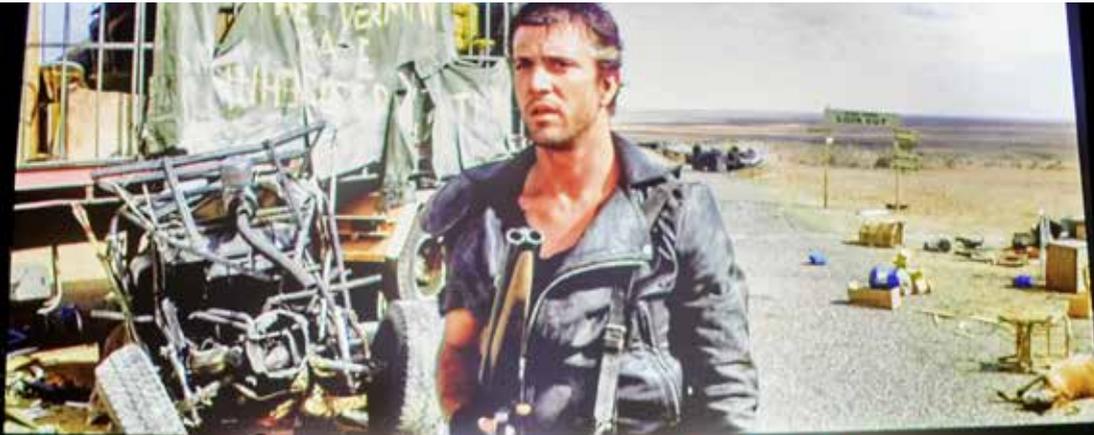
Electro Swing, absolutely huge in Europe, is the hard driven, infectious club music pioneered by Austrian DJ/producer Marcus Füreder. As Parov Stelar, his singles and albums with their killer vintage samples have reached double platinum around the world. His sensational live act (a 7 piece combo) has sent audiences in more than 1000 concerts into a dancing delirium.

Lana Del Rey, Lady Gaga, Bryan Ferry have all wanted in on his sound.

The Parov Stelar Band are now back on the road with an all-new show, which introduces amazing lead vocalist Elena Karafizi. Fans are legion so newcomers are encouraged to book early: anyone who attended their 2017 WOMADelaide headlining concert knows this show is guaranteed to go off.

(And if you've never heard of Parov Stelar, stop what you're doing, pick up your phone and listen to *Booty Swing* or *All Night* to hear why millions of people can't get enough of his sound.)

**Where** The Workshop,  
Adelaide Festival Centre  
**When** Fri 28 Feb, 10.30pm  
**Duration** 1hr 15mins, no interval  
**Tickets** \$79 Transaction fees apply



CONTEMPORARY MUSIC / AUSTRALIA

# Mad Max meets The Shaolin Afronauts

Max has never been madder than this. Cult movie meets cult jazz as George Miller's original classic from 1979 (starring a recent NIDA grad named Mel Gibson), is for one night only screened to a live reimagined score by sensational Adelaide collective The Shaolin Afronauts.

The formidable afrobeat/soul/funk/ avant-garde jazz 10-piece will give you both barrels as they create a sonic equivalent of the rusty, dusty, petrol-perfumed dystopia of the Road Warrior's world. The trademark raucous, dirty brass and driving rhythms of their legendary live gigs (homaging Fela's Africa'70 or Sun Ra Arkestra) will be on display, alongside weirder, wilder textures and hypnotically introspective moments.

This is a fascinating example of interactive cinematic structured improvisation: like being a fly on the wall at one of Lalo Schiffrin's Magnum Force or Dirty Harry sessions, recording his big bands straight to picture. Amazing musicianship, iconic film and fantastic fun.

**Where** The Workshop,  
Adelaide Festival Centre  
**When** Sat 29 Feb, 10.30pm  
**Duration** 1hr 35mins, no interval  
**Tickets** \$39 Transaction fees apply

Originally premiered at Stonnington Jazz,  
conceived by Chelsea Wilson

CONTEMPORARY MUSIC / AUSTRALIA

# Vince Jones & The Heavy Hitters

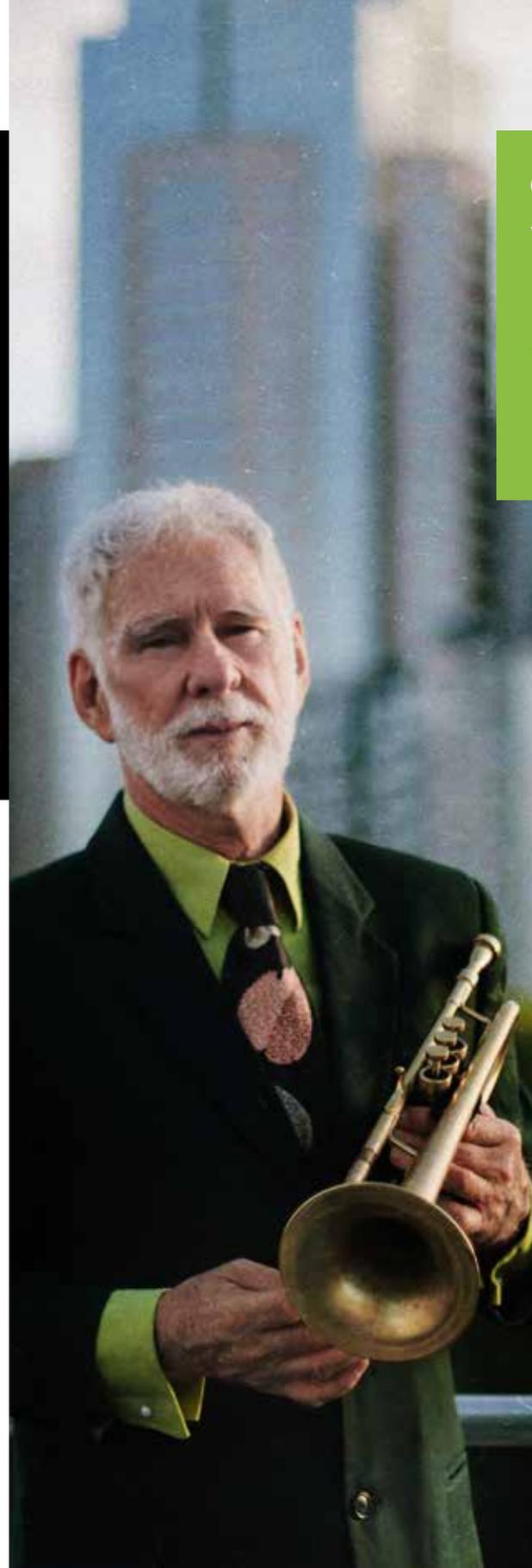
Be it singing jazz, rock or Celtic soul, Vince Jones doesn't show off, he just shows everyone else how it's done. And the voice just keeps getting better: his recent Van Morrison tribute was testament not just to the intelligence and taste of his interpretations but to the sheer beauty of his sound.

This concert promises a selection of personal favourites from 40 years and 14 albums with an astoundingly talented band of long-standing companions: Matt McMahon, James Muller, Ben Robertson, Tony Floyd, Phil Slater, Julian Wilson and Fabian Hevia.

**"Jones remains the benchmark... [he's] a man with great ears for harmony, an instinct for musical logic and a love of... surprise and spontaneity."**

*Sydney Morning Herald*

**Where** The Workshop,  
Adelaide Festival Centre  
**When** Sat 7 Mar, 9pm  
**Duration** 1hr 15mins, no interval  
**Tickets** \$69 Transaction fees apply



CONTEMPORARY  
MUSIC / AUSTRALIA

# Lisa Gerrard & Paul Grabowsky

**"Their fine collaboration....produced some of the most transcendent and beautiful music imaginable."***The Music*

A fascinating meeting of two great musical minds, Lisa Gerrard's unmistakable contralto has lent its massive emotional weight to *Dead Can Dance* in the 80s and many a cinematic set-piece and international music collaboration since then. Paul Grabowsky, one of Australia's most distinguished artists, has scored countless films himself but he's most admired for the sensitivity and intelligence of his live performance, where composer and pianist become one.

Lisa usually rides the tide of lush orchestral textures but hearing her extended improvisatory collaborations with Paul's solo piano is like drifting with schools of dazzling fish on deep dark currents. A unique concert. (And yes, the *Gladiator* theme will feature too.)

**Where** The Workshop, Adelaide Festival Centre  
**When** Fri 13 Mar, 9pm  
**Duration** 1hr 40mins, including interval  
**Tickets** \$69 Transaction fees apply

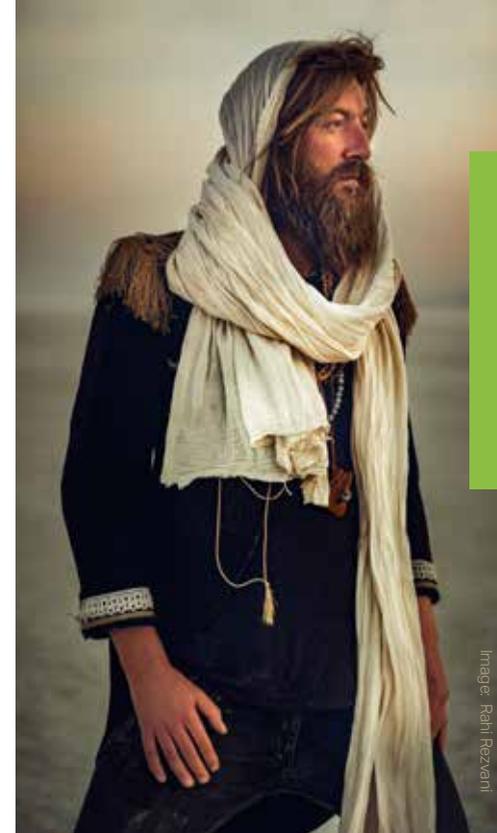
CONTEMPORARY  
MUSIC / NETHERLANDS

# Joep Beving

**Where** The Workshop, Adelaide Festival Centre  
**When** Thu 12 Mar, 10pm  
**Duration** 1hr 15mins, no interval  
**Tickets** \$49 Transaction fees apply

Joep Beving famously recorded an album on an old upright in his kitchen, streamed it for fun and is now one of the most listened to pianists in the world. Pronounced "Yoop", the Dutch musician's introspective miniatures have drawn millions into his melancholic, deeply soulful world. His work – from *Solipsism* in 2015 to *Henosis* in 2019 – is now ranked alongside Nils Frahm and Max Richter. Beautiful in-ear listening but amazing live: to see this long-bearded, wild-haired, towering figure, caressing delicate melodies out of his humble piano is something else.

Image: Rahi Rezvani



CONTEMPORARY  
MUSIC / AUSTRALIA

# Robin Fox

Melbourne based audio-visual artist Robin Fox was a heavy metal drummer and lover of abrasive noise until a eureka moment, involving an oscilloscope, changed his life. He discovered mechanical synaesthesia: the direct correlation between sound and geometry. Now his unique laser shows have been seen and raved about in 60 cities. The hyper-amplification and the frenetic rhythmic patterns are still there, but all generated by mind boggling visuals and co-ordinated in 3D space. Robin Fox will present *Single Origin*, the third work of his influential series for laser and sound. Witness what can only be described as 'a concerto for a laser beam'.

**Where** The Workshop, Adelaide Festival Centre  
**When** Fri 6 Mar, 10.30pm  
**Duration** 45mins, no interval  
**Tickets** \$39 Transaction fees apply  
**Note** Contains strobe effects



Image: Bruno Destombes



Images: Vaughn Steedman & Alice Healy

CONTEMPORARY  
MUSIC / USA

# Weyes Blood

Join California-based Weyes Blood – the moniker of Natalie Mering – as she navigates through life's many mysteries via emotionally raw, captivating vocals and dreamlike song writing. Performing in Adelaide for the first time with her band, now's your chance to see Weyes Blood perform her unanimously acclaimed fourth album and Sub Pop record debut *Titanic Rising* and experience the haunting presence of an artist at the height of her powers.

**Where** The Workshop,  
Adelaide Festival Centre  
**When** Thu 5 Mar, 9pm  
**Duration** 1hr 15mins, no interval  
**Tickets** \$49 Transaction fees apply

CONTEMPORARY  
MUSIC / AUSTRALIA

# E^ST

The arresting voice of E^ST (a.k.a Mel Bester) and her mastery of sad words and happy music has taken her from the NSW Central Coast to global stardom. She has already produced 3 EP's – including the massive breakup single *Life Goes On* and bold empowerment anthem *Blowjob*. From high-energy hook inflected grooves to stripped back moody indie-electronica – you're in for a memorable live experience.

**Where** The Workshop,  
Adelaide Festival Centre  
**When** Sun 8 Mar, 9pm  
**Duration** 1hr, no interval  
**Tickets** \$39 Transaction fees apply

CONTEMPORARY MUSIC / CANADA

# The New Pornographers

Long-shining indie stars The New Pornographers return to Adelaide for the first time in 10 years. The Canadian eight-piece, one of the few bands to employ multiple lead vocalists (a province usually left to obscure outfits like The Beatles), are remarkably intact given the status and commitments of their members and in 2019 released their 8<sup>th</sup> lauded album *In the Morse Code of Brake Lights*. While lyrically reflecting the political and climatic unease of the times there's still those sugar rush choruses, delicious bass lines and sheer upbeat glee. Who could imagine bliss and unease could so easily cohabitate? An unmissable gig by this great pop collective.

**"Their hooks are some of indie-rock's most roundly pleasurable."**  
*Stereogum*

**Where** The Workshop, Adelaide Festival Centre  
**When** Sun 1 Mar, 8pm  
**Duration** 1hr 15mins, no interval  
**Tickets** \$59 Transaction fees apply



Image: Kathryn Vetter Miller



Image: Rene Valle



Image: Ebru Yildiz

Image: She is Aphrodite



CONTEMPORARY  
MUSIC / AUSTRALIA

# Clare Bowditch

Join Australia's multi-talented musician, broadcaster, author, actor, and speaker, Clare Bowditch, as she bewitches Adelaide Festival audiences with her powerful vocals and heart-breakingly direct song writing. Bowditch's latest single *Woman* spotlights her diverse vocal talents from slinky grooves bordering trip-hop to crystalline folk/pop. Hear for yourself why Bowditch won an ARIA Award for Best Female Artist, became Rolling Stone's *Woman of the Year* and delivers an audience experience like no other.

**Where** The Workshop, Adelaide Festival Centre  
**When** Wed 11 Mar, 8.30pm  
**Duration** 1hr 15mins, no interval  
**Tickets** \$49 Transaction fees apply

With his four acclaimed solo albums and myriad recording collaborations, indie-rock artist Kevin Morby is a true musical auteur. His singular vision, literate lyrics, and aptitude for catchy, dense song writing has placed him firmly among the ranks of modern icons like Bill Callahan, Kurt Vile and Sharon Van Etten. With his latest album, *Oh My God*, Morby's songs are a pop-art exploration of deep, post-Trump anxiety. Hearing his best work to date live will be a magical night.

**Where** The Workshop, Adelaide Festival Centre  
**When** Wed 4 Mar, 9pm  
**Duration** 1hr 15mins, no interval  
**Tickets** \$39 Transaction fees apply

CONTEMPORARY  
MUSIC / USA

# Kevin Morby

Didirri credits years observing his dad, a children's entertainer, for the knack of speaking to a crowd as you would a single friend. Outstanding song writing, deep relatable lyrics, effortless charm and a voice from the gods don't hurt either.

*Blind You* followed by the achingly lovely *Jude* led to his charting on triple j *Unearthed*'s most played, and his songs appearing on multiple Spotify and Apple playlists worldwide. Still intimate even while playing major festivals, his presence can make the most jaded audience as open-hearted as kids. Don't miss this chance to be serenaded with new songs from his next EP.

**"Wisdom beyond his years."** *Indie Shuffle*  
**"You could hear a pin drop in the room, not to mention a bunch of hearts beating ever louder with each new song..."** *Double J*

**Where** The Workshop, Adelaide Festival Centre  
**When** Sat 14 Mar, 10pm  
**Duration** 1hr 15mins, no interval  
**Tickets** \$39 Transaction fees apply

CONTEMPORARY  
MUSIC / AUSTRALIA

# Didirri

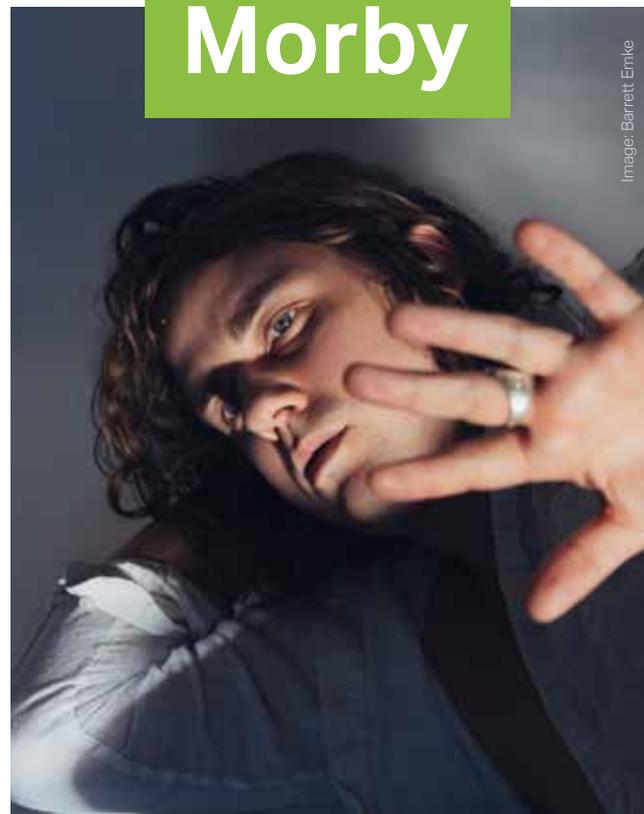


Image: Barrett Emke

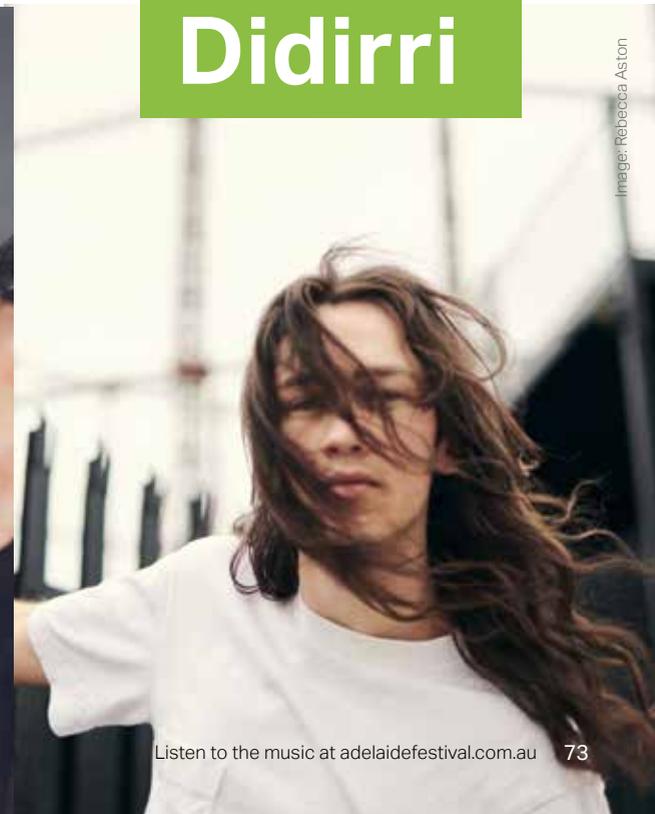


Image: Rebecca Aston



Understudy, Abdul Abdullah, 2019. Image: Courtesy the artist and Yavuz Gallery.



Somewhere Other, John Wardle Architects, 2018. Image: Peter Bennetts

VISUAL ARTS / AUSTRALIA

# Monster Theatres

2020 Adelaide Biennial of Australian Art

**Where** Art Gallery of South Australia & Adelaide Botanic Garden

**When** Sat 29 Feb – Mon 8 Jun  
10am - 5pm daily

**Tickets** FREE

**Info** [agsa.sa.gov.au](http://agsa.sa.gov.au)

**Access**  

Presented by Art Gallery of South Australia 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 has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Supported by



## Australian Exclusive

In 2020, the Adelaide Biennial celebrates a 30-year milestone as the nation's longest-running curated survey of contemporary Australian art. Since its inception, it has created career-defining opportunities for more than 350 artists and provides platforms for exceptional Australian artists to create new works of art across a range of materials and technologies.

For this edition curator Leigh Robb invites artists to make visible the monsters of our time. The exhibition will be populated by duplicitous robots, toxic goddesses and impossible chimeras. You will be taken behind the scenes, beckoned on underwater odysseys, or invited to slumber with live bees.

Featuring Abdul Abdullah, Mike Bianco, Polly Borland, Michael Candy, Megan Cope, Erin Coates and Anna Nazzari, Julian Day, Karla Dickens, Mikala Dwyer, Brent Harris, Aldo Iacobelli, Pierre Mukeba, David Noonan, Mike Parr, Julia Robinson, Yhonnie Scarce, Stelarc, Garry Stewart and Australian Dance Theatre, Kynan Tan, Mark Valenzuela, Willoh S. Weiland and Judith Wright.

## Vernissage Weekend 29 Feb – 1 Mar

*In the Arena* is a curated program of talks presented by guest speakers and visionaries in the arts, science and technology. The invited speakers will participate in a series of lectures and discussions alongside 2020 Adelaide Biennial artists.

VISUAL ARTS / AUSTRALIA

# Adelaide // International

## Australian Exclusive

The Adelaide//International again presents a fascinating cluster of must-see exhibitions, this time exploring architecture and how it shapes our experience. The centrepiece is *Somewhere Other*, Australia's contribution to the 2018 Venice Architecture Biennale by John Wardle Architects in collaboration with Natasha Johns-Messenger. This intriguing and beautiful structure made of timber (spotted gum, with its colour, grain and scent redolent of the bush), draws the viewer in to explore its mysterious passageways only to open up to unexpected vistas.

Belgian artist David Claerbout's monumental real-time moving-image work *Olympia* charts the disintegration into ruins of the Berlin Olympic Stadium over the course of one thousand years while First Nations artist Brad Darkson's sound and sculptural work is a critique of antagonistic systems and architectures. Startling and graceful juxtapositions of architecture with the human form by Zoë Croggon, Helen Grogan and Georgia Saxelby also feature. At the adjacent SASA Gallery, Matthew Bird responds to the Adelaide//International with *Inspiral*, a speculation on the afterlife of architecture.

**Where** Anne & Gordon Samstag Museum of Art, UniSA

**When** Fri 28 Feb – Sun 15 Mar  
10am - 5pm daily

**Tickets** FREE

**Access**  

The 2020 Adelaide//International is a Samstag Museum of Art exhibition in partnership with the Hackett Foundation for the Adelaide Festival.

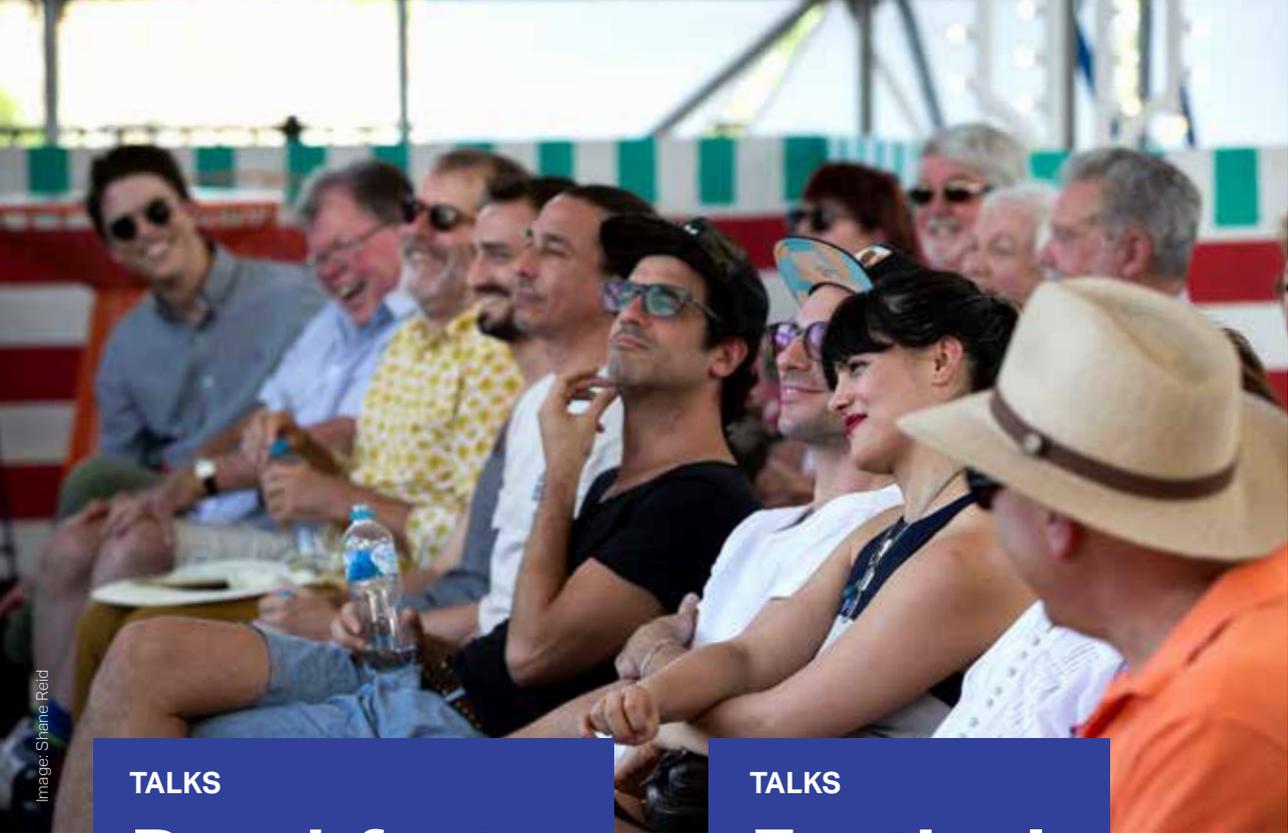


Image: Shane Reid

TALKS

# Breakfast with Papers

The perfect start to your Festival day kicks off at 8am at The Star Kitchen & Bar.

Join Tom Wright and a panel of informed guests to contemplate the news of the day and the big issues, with newspapers provided by *The Advertiser*. As our 2017, 2018 and 2019 regulars will attest, it's a stimulating start to every day of the Adelaide Festival.

A full schedule of guests will be available at [adelaidefestival.com.au](http://adelaidefestival.com.au) in late January.

**Where** The Star Kitchen & Bar, Adelaide Festival Centre  
**When** Sat 29 Feb – Sun 15 Mar, 8am  
**Duration** 1hr  
**Tickets** FREE

**Access** 

Presenting Partner  
**The Advertiser**

TALKS

# Festival Forums

Join David Marr at The Star Kitchen & Bar as he interviews one fabulous Festival artist each day. With characteristic wit, insight and all the strengths of a good listener, David explores the Festival experience through the eyes of its artists, delving into unmissable behind-the-scenes conversations.

THE place to be during the Festival lunch hour! This is a free event open to public.

Full schedule will be available at [adelaidefestival.com.au](http://adelaidefestival.com.au) in late January.

**Where** The Star Kitchen & Bar, Adelaide Festival Centre  
**When** Mon 2 – Fri 6 Mar & Tue 10 – Fri 13 Mar, 12.30pm

**Duration** 1hr  
**Tickets** FREE

**Access** 

## Being Human

A message from Jo Dyer



There are many things that divide us in our fractured, fractious world but amongst it all we are unavoidably, incontrovertibly united by our humanity. By *Being Human*. What does it mean to be human in this age of vulnerability, as the earth burns, communities smoulder, debates scorch?

Through the words and minds of great thinkers, *Writers' Week* explores how humans engage with each other, with technology, with the natural world. It examines the stories we tell ourselves and the histories we construct. It asks from where we can draw solace and inspiration. It challenges us to avoid apathy and despair. It applauds our curiosity in and engagement with the wider world. It seeks joy and stimulation in our intellect and each other.

Authors, poets, journalists, historians, scientists, politicians and academics from around the world join our annual conversation of literature, reportage, poetry and analysis. Twilight Talks, the weekend for Younger Readers, our celebration of Spoken Word performance and the mighty free program in the heart of the city — all return in 2020 as we invite you to the Pioneer Women's Memorial Garden to be part of Australia's favourite festival of the mind, and consider the singular truth of *Being Human*.

Presenting Partners



# ADELAIDE



# WRITERS'



# WEEK 2020

**29 FEB - 5 MAR**

Pioneer Women's Memorial Garden / Free Entry

Find out more at [adelaidefestival.com.au](http://adelaidefestival.com.au)

# Featured Authors



**Jokha Alharthi** (OMN)

Beating out more storied opposition, Jokha Alharthi's *Celestial Bodies* won the 2019 Man Booker International Prize.



**Ma Jian** (CHN/UK)

Banned in his homeland and currently in exile in London, Ma Jian is one of China's most potent critics and greatest living novelists.



**Tommy Orange** (USA)

*The New York Times* compared Tommy's debut novel, *There There*, to Chaucer and Faulkner and named it one of the Best Books of 2018.

**Jokha Alharthi** (OMN), **Arif Anwar** (BGD/CAN), **Tash Aw** (MYS/UK), **Damian Barr** (UK), **Graeme Base** (AUS), **Tony Birch** (AUS), **John Birmingham** (AUS), **John Boyne** (IRE), **Oliver Bullough** (UK), **Jung Chang** (CHN/UK), **Christopher Clark** (AUS/UK), **Maxine Beneba Clarke** (AUS), **Tim Costello** (AUS), **Hannah Critchlow** (UK), **Sophie Cunningham** (AUS), **Blanche D'Alpuget** (AUS), **Julia Donaldson** (UK), **Chike Frankie Edozien** (NGA/USA), **Peter Goldsworthy** (AUS), **Jane R Goodall** (AUS), **Erin Gough** (AUS), **Andy Griffith** (AUS), **Habiburahman** (MMR), **Ruby Hamad** (AUS), **Zahra Hankir** (LBN/UK), **Joy Harjo** (USA), **Jess Hill** (AUS), **Ma Jian** (CHN/UK), **Tony Jones** (AUS), **Amie Kaufman** (AUS), **Vicki Laveau-Harvie** (CAN/AUS), **Benjamin Law** (AUS), **Andrea Lawlor** (USA), **Long Litt Woon** (MYS/NOR), **Sanam Maher** (PAK), **John Marsden** (AUS), **Thomas Mayor** (AUS), **Felicity McLean** (AUS), **Louise Milligan** (AUS), **Azadeh Moaveni** (IRN/US), **Aileen Moreton-Robinson** (AUS), **H M Naqvi** (PAK), **Chigozie Obioma** (NGA), **Tommy Orange** (USA), **Bruce Pascoe** (AUS), **Elliot Perlman** (AUS), **Julia Phillips** (USA), **Serhii Plokyh** (UKR/USA), **Sally Rippin** (AUS), **Michael Robotham** (AUS), **Heather Rose** (AUS), **Joan Silber** (USA), **Robert Elliott Smith** (UK), **Pitchaya Sudbunthad** (THA/US), **Jamie Susskind** (UK), **Miriam Sved** (AUS), **Lucy Treloar** (AUS), **Bart van Es** (NLD/UK), **Yanis Varoufakis** (GRC), **Tara June Winch** (AUS/FRA), **Charlotte Wood** (AUS), **Angela Woollacott** (AUS), **Tyson Yunkaporta** (AUS), **Nevo Zisin** (AUS)



**Hannah Critchlow** (UK)

Is our future hardwired in our brain? Cambridge neuroscientist Hannah Critchlow suggests we have much less control over our lives than we think.



**Joy Harjo** (USA)

Joy Harjo is a poet, musician, author and the current US Poet Laureate.



**Yanis Varoufakis** (GRC)

The world's favourite rockstar economist reflects on Europe, democracy and his return to the Greek parliament four years after his break from Syriza.



## Opening Event

### The Only Constant

Chigozie Obioma, Sanam Maher & Tyson Yunkaporta

In an era characterised by fast-paced fluidity, our 2020 Opening Event invites us to reflect on the only constant in a world both unsettled and unsettling: change.

Join three of this year's most fascinating authors as they delve into their individual areas of interest and expertise and offer insight into different times, cultures and countries and the impact on each of the constant change of our fluid times.

Named one of 100 Global Thinkers by *Foreign Policy* magazine, Nigerian author Chigozie Obioma's latest novel, *An Orchestra of Minorities*, is his second to be shortlisted for the Man Booker Prize.

Sanam Maher is a Pakistani journalist whose book *A Woman Like Her* explores the intersection of gender, class and today's networked world, and its impact on women in Pakistan.

Tyson Yunkaporta is an academic, arts critic, and researcher who belongs to the Apalech Clan in Far North Queensland. *Sand Talk* is described as a guide to how Indigenous thinking can save the world: Tyson calls it an adventure into a world of thought experiments conducted by those with unconventional points of view.

- Where** The Workshop, Adelaide Festival Centre
- When** Thu 27 Feb, 6.15pm
- Duration** 1hr
- Tickets** \$25, Friends \$20, Conc \$15  
Transaction fees apply
- Note** Auslan interpreted on request



## Twilight Talks

As the sun sets, the heat recedes and work is done for the day, the bar is open, the beats are mellow and the Pioneer Women's Memorial Garden is the place to be. From Monday – Thursday, leading Writers' Week guests relax into the informality of Twilight Talks and reveal their spontaneous, provocative and mischievous sides.

Listen to our all-star line-ups on Monday and Wednesday reflect on the Festival theme *Being Human* and recall their personal *Rock Bottom* or join us on the couch on Tuesday and Thursday for the wit and wisdom of our brand new chat show, *Authorial Voice*.

**Where** Pioneer Women's Memorial Garden  
**When** Mon 2 – Thu 5 Mar, 7pm  
**Duration** 1hr  
**Tickets** FREE  
**Note** Auslan interpreted on request

## Kids Day

Our Opening Weekend kicks off with a focus on the youngest book fans. Kids Day on Saturday features a blockbuster line-up of some of the biggest names in children's books including Julia Donaldson (*The Gruffalo*), Andy Griffiths (*The Treehouse* series), Maxine Beneba Clarke (*Wide Big World* and *Fashionista*), Sally Rippin (*Polly and Buster* and *Billie B Brown* series) and Graeme Base (*Animalia* and *The Bumble Bunnies* series). A jam-packed program of free activities in the shade of the Pioneer Women's Memorial Garden, the Kids Day events will enthrall and inspire the under 12 crowd.

**Where** Pioneer Women's Memorial Garden  
**When** Sat 29 Feb, 9.30am – 3.30pm  
**Tickets** FREE  
**Note** Auslan interpreted on request

Image: Shane Reid



## Middle Grade & YA Day

Calling all Middle Grade, YA and Spoken Word fans! The luminaries of youth writing will be at this year's Day for Middle Grade & YA Readers. Don't miss our all-star line up of local and international favourites including Amie Kaufman (*The Illuminae Files* series), John Boyne (*The Boy in the Striped Pyjamas*), Bruce Pascoe (*Dark Emu*), Erin Gough (*Amelia Westlake*) and Nevo Zisin (*Finding Nevo*). It's a relaxed backdrop for teens and tweens to enjoy author conversations, panels and the return of the powerful spoken-word showcase, *Hear Me Roar*.

**Where** Pioneer Women's Memorial Garden  
**When** Sun 1 Mar, 10am – 4.30pm  
**Tickets** FREE  
**Note** Auslan interpreted on request



#adlww

### The full program will be announced in January 2020

Collect your copy free of charge from good bookshops, or visit [adelaidefestival.com.au](http://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 during Adelaide Writers' Week.

### Live Streaming

Office for Ageing Well and Seniors Card are supporting the live streaming of selected sessions to schools, libraries and retirement villages from Mon 2 Mar to Thur 5 Mar inclusive.

### Share your #adlww

Follow Adelaide Writers' Week on Facebook to keep in touch. Podcasts of all the free sessions will be posted after the event!

### Cash at AWW

Unlike the rest of the Festival program, the AWW book tent and cafe will accept both card and cash payments this year.

### Access

Wheelchair recharge station and assistance dog water stations available. Auslan interpretation available for selected sessions. Request forms available at [adelaidefestival.com.au](http://adelaidefestival.com.au)



Adelaide Writers' Week is supported by Mud Literary Club Inc, Office for Ageing Well and Seniors Card and The Literati.

# Youth & Education

Attending Adelaide Festival's program of world-class performances and exhibitions opens up opportunities for students to develop as active and interrogative theatregoers and cultural critics and consider new perspectives on the world in which they live. This shared experience between teachers and students is a powerful way to inspire critical debate on big ideas, important global themes and motivate creative practice.

Thanks to the generous philanthropic support from the Lang Foundation, we are able to offer special school prices for the following shows:

**\$20 per student / \$15 per student for Equity**

Transaction fees apply

Show	Year level	Page no.
<b>Music</b>		
Bungul	5 – 12	32
<b>Theatre</b>		
Mouthpiece	11 – 12	30
The Doctor	10 – 12	14
Cold Blood	9 – 12	22
Dimanche	5 – 12	34
Aleppo. A Portrait of Absence	8 – 12	46
The Lighthouse	P – 12	56
<b>Dance</b>		
Black Velvet	8 – 12	54
Between Tiny Cities	7 – 12	44
Two Crews	7 – 12	45
<b>Physical Theatre</b>		
The Artist	5 – 10	58

**Prepare before... Discuss after**

Teacher resources are available for these shows with information and links to ACARA, SACE and IB. These are downloadable on the event pages at [adelaidefestival.com.au](http://adelaidefestival.com.au)



Youth & Education Program  
Philanthropic Partners

LANG FOUNDATION



## SCHOOL BOOKINGS

For all school bookings contact [schoolsbookings@adelaidefestival.com.au](mailto:schoolsbookings@adelaidefestival.com.au)  
For school enquiries and to sign up to the Teacher's eNews, contact Julie Orchard: [jorchard@adelaidefestival.com.au](mailto:jorchard@adelaidefestival.com.au) or (08) 8216 4487

## WORKSHOPS & MASTERCLASSES

Thanks to the generous philanthropic support of Thyne Reid Foundation, we are able to deliver a program of masterclasses and hands-on workshops for both professionals and students of dance and music with world class artists from the Festival program. Full schedule of these activities and information to register will be available at [adelaidefestival.com.au](http://adelaidefestival.com.au)

## FREE EVENTS

*Bookings required direct with the following organisations:*

**Adelaide Biennial** (see page 74)  
Art Gallery of South Australia  
t: (08) 8207 7033 e: [education@artgallery.sa.com.au](mailto:education@artgallery.sa.com.au)

**Adelaide//International** (see page 75)  
Samstag Museum  
t: (08) 8302 0870 e: [samstagmuseum@unisa.edu.au](mailto:samstagmuseum@unisa.edu.au)

**Festival Forums** (see page 76)  
The Star Kitchen & Bar  
t: (08) 8216 4487 e: [jorchard@adelaidefestival.com.au](mailto:jorchard@adelaidefestival.com.au)

*No bookings are required for:*

**A Doll's House** (see page 62)  
Rundle Mall

**Adelaide Writers' Week** (see page 77)  
Pioneer Women's Memorial Garden

# Tell your students!

**Primary, secondary and full-time tertiary students have access to exclusive discounts to a huge range of Adelaide Festival shows.**

Discounted tickets can be purchased online, on the phone or at any BASS outlet and collected by presenting their student ID at the box office.

IT'S REALLY THAT EASY!



**Make Her Best Tomorrow Amazing!**

**Walford**

**Walford Anglican School for Girls**  
Telephone. 08 8373 4062 | [walford.asn.au](http://walford.asn.au)

# Access

We make every effort to ensure Adelaide Festival events are accessible to everyone.

The Adelaide Festival Access Guide, including detailed accessibility information, access prices and more, will be available from November at [adelaidefestival.com.au/access](http://adelaidefestival.com.au/access)

The 2020 Festival program will also be available in the following formats from November:

- Online at [adelaidefestival.com.au](http://adelaidefestival.com.au)
- The website also has font enlargement capabilities and large print PDF and RTF files available for download
- Via audio versions of every event page at [adelaidefestival.com.au](http://adelaidefestival.com.au)
- Braille (on request)

To request the Access Guide, any of these additional program types, further information on our Auslan and Audio Described performances or for any queries, please email [access@adelaidefestival.com.au](mailto:access@adelaidefestival.com.au) or call +61 8 8216 4444.

## NATIONAL RELAY SERVICE

Contact us through the NRS on 133 677 then +61 8 8216 4444 or via [relayservice.com.au](http://relayservice.com.au)

The following symbols in the guide and on the website indicate the accessibility of each event.

-  Wheelchair access
-  Assistive Listening
-  Auslan
-  Audio Description
-  Touch Tour
-  Partly subtitled or includes dialogue, background music and/or sounds
-  Fully subtitled or minimal dialogue. Some background music and/or sounds
-  No music or dialogue



Present your Companion card when you are purchasing your ticket (along with any relevant concession cards). A second ticket will be issued for your companion at no charge.

# Open House

From world-class theatre to thrilling dance, incredible music and unmissable opera, the Adelaide Festival is committed to making sure those who are at a financial disadvantage can still access all the Festival has to offer.

## TIX FOR NEXT TO NIX

We want the Adelaide Festival to be for everyone and are seeking out community groups and individuals who would love to experience the Festival but just cannot afford it.

In 2020, with the help of The Balnaves Foundation, we are offering 1000 **Tix For Next To Nix** across a selection of Festival events for just \$5 each. These tickets will be available in advance of the performance for those with a current Pension or Healthcare Card.

Register your or your community group's interest in **Tix For Next To Nix** at [adelaidefestival.com.au/open-house](http://adelaidefestival.com.au/open-house)

Open House is generously supported by The Balnaves Foundation.



# Sustainability

This Booking Guide is printed on PEFC certified paper by Newstyle, who hold ISO 14001 certification.

PEFC paper ensures that the paper products can be traced from a certified, responsibly managed forest through all stages of processing and production by a chain of custody process.

This Guide is also fully recyclable, so please pass it on to a friend or dispose of it thoughtfully into a recycling bin when you are finished with it.



Image: Daniel Marks

## PAY WHAT YOU CAN

Low income earner? We have great news for you. If you have a current Healthcare Card, Pension Card or full time student card, you can access **Pay What You Can** tickets to a selection of Adelaide Festival shows.

Tickets are available one hour prior to performances at dates and times to be confirmed on the Festival website from 28 January, 2020.

There will be **Pay What You Can** performances for *Burgul*, *Cold Blood*, *Enter Achilles*, *Breaking the Waves*, *Lyon Opera Ballet*, *Mouthpiece* and *Two Crews*.

# Private Giving

Adelaide Festival gratefully acknowledges and thanks our generous financial supporters. Such gifts are vital in supporting our vision to be amongst the greatest festivals worldwide, to bring extraordinary arts experiences to our city and inspiring audiences of today and future generations.

We would like to thank the following individuals, foundations and companies for their generous gifts and we thank all those donors who provide gifts under \$500. Without you, the Adelaide Festival would not be possible.

## CHAIRMAN'S CIRCLE



### Chairman's Circle Committee Chair

Lesley Haas-Baker

### Chairman's Circle Committee

Anna Baillie-Karas

Michael Bickford

MaryLou Bishop

Michael Davis AO

Jill Hill

Lee Ross-Solomon

### Chairman's Circle

Veronica Aldridge & Don Aldridge

Charles Bagot & Catherine Bagot

Anna Baillie-Karas & Jason Karas

MaryLou Bishop & Dr Joe Verco AM

Diane Colton & Alan Colton

Colin Cowan & Robyn Cowan

Jane Doyle & Ian Doyle

Rick Frolich & Jan Frolich

Lesley Haas-Baker & Michael Bickford

Amanda Harkness & Karen Barrett

Amanda Hayes & Chris Harford

Michael Hayes & Janet Hayes

Samuel Joyce

Debra Knight

Roger Lang & Janet Hoopmann

Dr Geoffrey Martin & Dr Sorayya Martin

David McKee AO & Pam McKee

Peter McKee & Pamela McKee

Diane Myers

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Andrew Robertson & Gayle Robertson

Dr Ben Robinson & Sue Cocks

Lee Ross-Solomon

Andrew Sutherland AM & Sibby Sutherland

Ginger Taylor-Fitzpatrick & Barry Fitzpatrick AM

Dr Christopher Verco RFD KSJ

The Rt Hon Sandy Verschoor & Gregg Mitchell

Robert Waltham & Chris Waltham

Robert Warner CBE & Jill Hill

Anonymous (2)

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### Silver

Arts Projects Australia

Leigh Emmett

Jane Hansen & Paul Little AO

Michael Kantor & Silvia Kantor

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Naomi Milgrom AO

John Phillips & Dymphna James

Dr Adam Sheridan

### Program

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Diane Hart & Graham Bate

David Knox & Clare Knox

Ian McRae AO & Åsa Hasselgård

Rebel Penfold-Russell OAM

Maureen Ritchie

Mark Roderick & Kirsty Roderick

Roger Salkeld & Helen Salkeld

### Associate

Candy Bennett

John Bishop AO

Laura Healy

Dr Scott Ma

The Hon Maria Panagiotidis

Judy Potter

Robina Weir & Glen Weir

Pamela Yule

### Festival

Elizabeth Abbott & Serge Humen

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Marea Atkinson

Helen Barlas

The Hon David Bleby QC & Elizabeth Bleby

Dr Chris Branson

Rob Brookman AM & Verity Laughton

Torben Brookman & Richelle Brookman

Beverley Brown OAM

Gerry Butler & Sue Forrest

Eva Chin

Dr Natasha Chow & Robin Nicholson

Sue Crafter & Michael Abbott AO QC

Leonie Ebert

Emeritus Prof Anne Edwards AO

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Anna Baillie-Karas (Chair)

Ian McRae AO

Robert Pontifex AM

Judy Potter

Mary Vallentine AO



Image: Requiem - Mozart, stage direction Romeo Castellucci/ Festival d'Aix-en-Provence 2019 © Pascal Victor

## FOUNDATIONS & CORPORATE GIFTS





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Photo credit: Adelaide Festival/Andrew Beveridge

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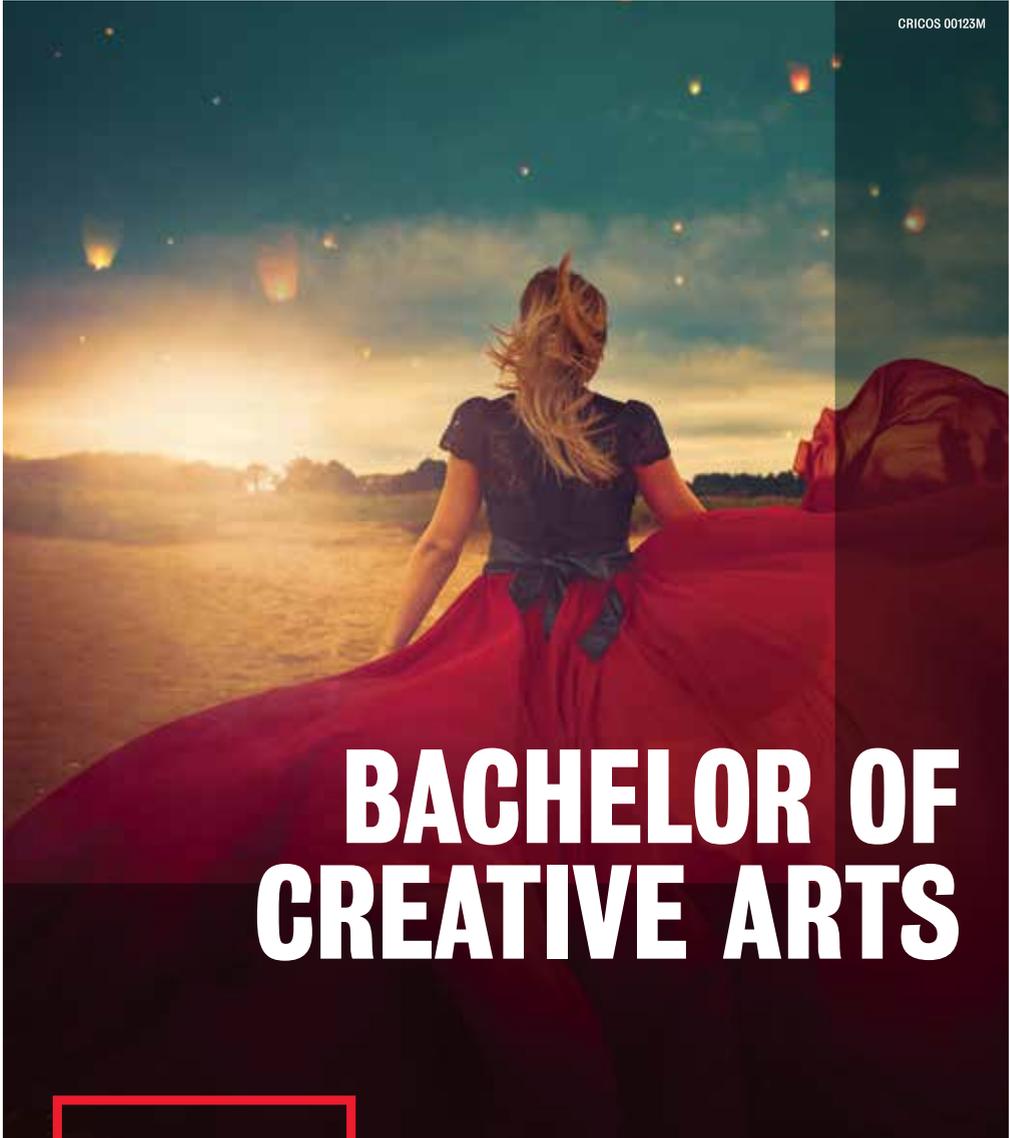


# We're for you this Mad March

When it comes to the arts - The Advertiser and Sunday Mail put on the best show in town.

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# BACHELOR OF CREATIVE ARTS

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THE UNIVERSITY of ADELAIDE

[ua.edu.au/creativeartssupport](http://ua.edu.au/creativeartssupport)



## SALVADOR DALI SCULPTURE EXHIBITION AT d'ARENBERG

Explore a multi-million dollar exhibition featuring **original monumental Dali artworks**, 23 authentic bronze sculptures and graphic artworks at the d'Arenberg Cube.

Show your Adelaide Festival ticket to receive **complimentary** entry to the d'Arenberg Cube and **Salvador Dali sculpture exhibition** for two guests, valid from 28 February to 30 March 2020.

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it all

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[rundlemall.com](http://rundlemall.com)

 Rundle  
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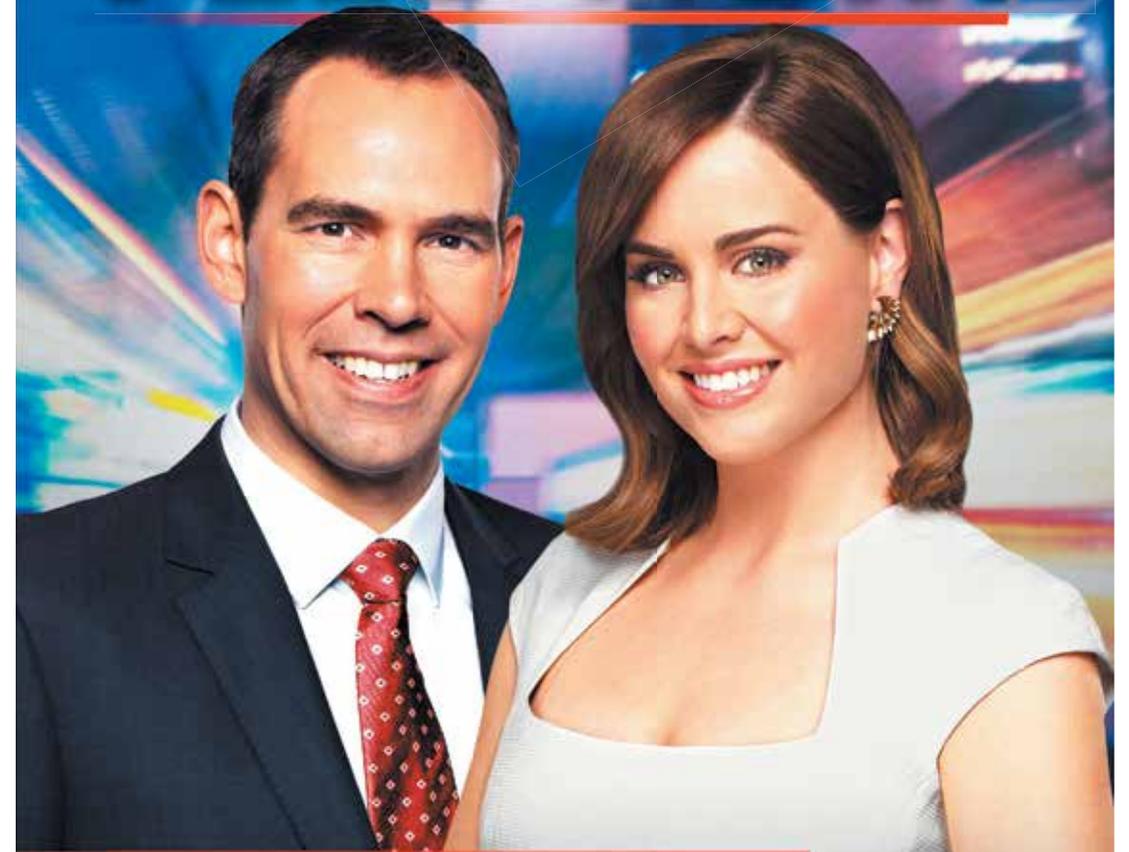
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**9 NEWS**

**THE NEWS ADELAIDE CAN TRUST**



# Because 'the arts' is more than art.

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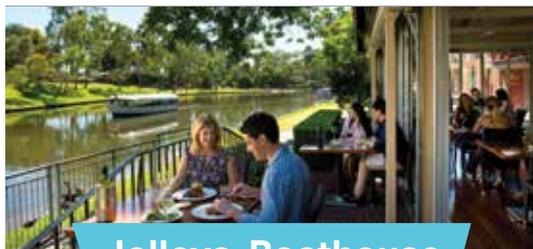
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For the informed Australian

# MOUNT BARKER AWAITS



MOUNT BARKER DISTRICT COUNCIL

mountbarker.sa.gov.au  
facebook.com/mountbarkercouncil



## Jolleys Boathouse



On the banks of the River Torrens and only minutes from the Festival Centre, Jolleys Boathouse is an Adelaide icon. Offering a modern Australian menu and eclectic wine list, join us for a memorable pre-show dining experience!

**Enjoy a two-course dinner (entrée + main OR main + dessert) including a glass of wine for \$49pp**

Offer Valid from Monday – Saturday, Booking times from 5pm to 6pm (table vacated no later than 7pm)  
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1 Jolleys Lane, Adelaide



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Buy Fire Gardens tickets through the AAMI Lucky Club at the special price of \$20 – that's a \$9 saving! Plus enjoy a free beverage and express entry on the night.

Get in quick! Tickets are limited.  
Find out more at [aami.com.au/luckyclub](http://aami.com.au/luckyclub)



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# Staff

## ADELAIDE FESTIVAL CORPORATION BOARD MEMBERS

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Mark Roderick (Deputy Chair)  
Ulrike Klein AO  
David Knox  
Ian McRae AO  
The Hon Amanda Vanstone  
The Rt Hon Sandy Verschoor  
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Rachel Williams (Government Observer)  
Alison Beare (Proxy for Ulrike Klein)

## ADELAIDE FESTIVAL STAFF

**Neil Armfield AO and Rachel Healy**  
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Executive Director

**Rachael Azzopardi**  
Deputy Executive Director

**Marta Davis**  
Executive Assistant

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Head of Programming

**Kate Hillgrove**  
Program Manager

**Tess Appleby**  
Program Manager

**Sam Wright**  
Executive Producer & Curator,  
Contemporary Music

**Jess Thomson**  
Contemporary Music Producer

**Stevan Pavlovic**  
Classical Music Producer

**Dani Raymond**  
Program Executive, Acting (April-Oct 2019)

**Joel Allan**  
Logistics Coordinator

**Julie Orchard**  
Youth, Education & Talks Coordinator

## Adelaide Writers' Week

**Jo Dyer**  
Director

**Suzanne Critchley**  
Program Manager

**Bruce McKinven**  
Site Designer & Coordinator

**Clare Sawyer**  
Programmer - Young Readers

**Kvitka Becker**  
Assistant

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**Mark Pennington**  
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**Roland Partis**  
Special Events Production Coordinator

**Jacinta Way**  
Production Administrator

**Rohan Yates**  
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**Lee Francis**  
Risk Consultant

**Bruce Bolton**  
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**Leisa Gosling**  
Production Coordinator

**Alex Hayley**  
Production Coordinator

**David McLean**  
Production Manager  
Requiem

**Françoise Piron**  
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**Lachlan Turner**  
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**Casey Welch**  
Production Coordinator

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**Brittany Pfeiffer**  
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**Tessa King**  
Graphic Designer

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**Sarah Killey**  
Senior Philanthropy Manager

**Bernadette Woods**  
Philanthropy Manager

**Katya Fedyk**  
Philanthropy Coordinator

**Kirilea Salomone**  
Sponsorship Manager

**Emma Williams**  
Sponsorship Coordinator

**Beatrice Jeavons**  
Sponsorship Coordinator

## Finance & Corporate Services

**Elizabeth Brooks**  
Head of Corporate Services

**Zarina Yusop**  
Finance & IT Manager

**Prue Miels**  
Administration/Payroll Officer

**Ionah Warrior**  
Trainee

## Festival Associates

**Mary Vallentine AO**  
Producer, Requiem

**Marshall McGuire**  
Curator, Chamber Landscapes

**Robert Cousins**  
Festival Designer

## With thanks to

**Alan John**  
Copywriter

# Bookings

## HOW TO BOOK

### ONLINE

adelaidefestival.com.au

### PHONE

BASS 131 246

### IN PERSON

at the Adelaide Festival Centre  
BASS counter and outlets  
[bass.net.au/info/outlets](http://bass.net.au/info/outlets)

## FRIENDS

If you love to be first in line for the world's best theatre, dance, music, visual arts, literature and more, you'll love being a Friend of the Adelaide Festival. Exclusive benefits include:

- 15% off your AF tickets (max 2 per event)
- Access to the best seats during the priority booking period
- Possibility to exchange tickets to another performance of the same event\*
- E-mail updates with exclusive news, offers and giveaways all year round

A Friends membership costs \$180 + transaction fees and will last until 30 June 2020. Visit [adelaidefestival.com.au/friends](http://adelaidefestival.com.au/friends) to find out more.

\*Terms and conditions apply

## ACCESS TICKETS

To book access tickets, please call BASS on 131 246 to discuss with an operator. Access tickets cannot be purchased online. See website for details.

## PAY WHAT YOU CAN

Thanks to the support of Philanthropic Partner The Balnaves Foundation, Pay What You Can tickets are made available for low income earners who cannot otherwise afford to attend a performance. See page 85 for more information.

## DISCOUNTS & PACKAGES

### CONCESSION

- Pensioners
- Unemployed
- MEAA Members

Proof of concession eligibility must be provided for purchases and may be required upon entry to the venue.

### FULL-TIME STUDENTS & UNDER 30

If you're a full-time student OR you're aged under 30, you can purchase a limited number of discounted tickets to most Adelaide Festival events.

Please note that these tickets can only be collected from the box office upon presentation of valid ID.

### RAA MEMBERS

RAA members receive discounts on selected performances. Visit [raa.com.au/adelaidefestival](http://raa.com.au/adelaidefestival)

### NEW MYSTERY PACKAGE

The Mystery Package will include tickets to 3 Adelaide Festival performances for \$25 per ticket, but you won't choose the show, the date, or the seat! A limited number of Mystery Packages will be available until Mon 30 Dec 2019. See website for details.

## SCHOOL GROUPS & BOOKINGS

Book a group of 6+ and save 15% per ticket, booking directly online. For schools tickets and bookings, see page 82.

## THE FINE PRINT

### TICKET PRICES

Adelaide Festival reserves the right to change seating reserves and pricing, at any time and without notice.

### FEES & CHARGES

Ticket prices listed are inclusive of all ticketing fees and charges, however transaction fees will apply to most purchases. See website for details.

### REFUNDS & EXCHANGES

Tickets are sold in line with Live Performance Australia guidelines ([liveperformance.com.au](http://liveperformance.com.au)). Adelaide Festival will offer a refund if the performance is cancelled, rescheduled or significantly relocated. Friends are allowed to exchange tickets to another performance of the same event, subject to terms and conditions.

### TICKET RESALE

Tickets purchased through unauthorised resellers such as Ticketmaster Resale, eBay, Viagogo and similar organisations may be fraudulent and entry to the venue is not guaranteed.

### PERFORMANCE RESTRICTIONS

Latecomers may not be admitted. Please see individual event pages at [adelaidefestival.com.au](http://adelaidefestival.com.au). The use of cameras, mobile phones and recording devices is strictly prohibited and will result in removal from the venue without refund.

### SHOW WARNINGS

Adelaide Festival takes great effort to provide information to audiences regarding potentially sensitive subject matters and the use of special effects (theatrical smoke, strobe lighting etc). Please be advised that at the time of publishing the guide, Adelaide Festival may not be aware of all specific show warnings. See website for the most up-to-date information.

### PROGRAM DETAILS

The information in this guide is correct at the time of printing (September 2019). See [adelaidefestival.com.au](http://adelaidefestival.com.au) for updates.

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To discuss corporate support of Adelaide Festival through a bespoke partnership, please contact Amanda Wheeler, Head of Business Development on +61 8 8216 4439 or [awheeler@adelaidefestival.com.au](mailto:awheeler@adelaidefestival.com.au)



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[adelaidefestival.com.au](http://adelaidefestival.com.au)

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## BOOK

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BASS Contact Centre 131 246

BASS outlets

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# 2020 Festival Planner

- SPECIAL EVENT
- THEATRE
- OPERA
- PHYSICAL THEATRE
- DANCE
- WRITERS' WEEK
- TALKS
- CLASSICAL MUSIC
- CONTEMPORARY MUSIC
- INTERACTIVE
- FAMILY
- VISUAL ART

- FREE
- SEE WEBSITE FOR SESSION TIMES

## LONG WEEKEND

VENUES	THU 27 FEB	FRI 28 FEB	SAT 29 FEB	SUN 1 MAR	MON 2 MAR	TUE 3 MAR	WED 4 MAR	THU 5 MAR	FRI 6 MAR	SAT 7 MAR	SUN 8 MAR	MON 9 MAR	TUE 10 MAR	WED 11 MAR	THU 12 MAR	FRI 13 MAR	SAT 14 MAR	SUN 15 MAR	
FESTIVAL THEATRE		REQUIEM 7.30pm		REQUIEM 5pm		REQUIEM 7.30pm	REQUIEM 6pm		LYON OPERA BALLET 8pm	LYON OPERA BALLET 2pm & 8.30pm						BREAKING THE WAVES 8pm		BREAKING THE WAVES 6pm	
DUNSTAN PLAYHOUSE	THE DOCTOR 8pm	THE DOCTOR 7pm	THE DOCTOR 2pm & 7pm	THE DOCTOR 2pm		THE DOCTOR 6pm	THE DOCTOR 6pm	THE DOCTOR 11.30am & 6pm	THE DOCTOR 7pm	THE DOCTOR 1pm & 6pm	THE DOCTOR 4pm					ENTER ACHILLES 6pm	ENTER ACHILLES 2pm & 8.30pm	ENTER ACHILLES 2pm & 7pm	
SPACE THEATRE		DIMANCHE 6pm	DIMANCHE 1pm & 6pm	DIMANCHE 3pm		DIMANCHE 11am & 6.30pm	DIMANCHE 6.30pm	DIMANCHE 11am & 6.30pm	DIMANCHE 6.30pm	DIMANCHE 12.30pm			TWO CREWS 7.30pm	TWO CREWS 6pm	TWO CREWS 11am	TWO CREWS 11am	TWO CREWS 2.15pm & 7pm		
THE STAR KITCHEN & BAR		BREAKFAST WITH PAPERS 8am							FESTIVAL FORUMS 12.30pm				FESTIVAL FORUMS 12.30pm						
ADELAIDE BOTANIC GARDEN																FIRE GARDENS 8pm, 8.30pm, 9pm, 9.30pm			
LION ARTS FACTORY		BETWEEN TINY CITIES 11am	BETWEEN TINY CITIES 4pm & 6pm	BETWEEN TINY CITIES 4pm	BETWEEN TINY CITIES 11am & 1.30pm		BETWEEN TINY CITIES 11am & 7pm												
MAIN THEATRE, AC ARTS		COCK COCK... WHO'S THERE? 9.30pm	COCK COCK... WHO'S THERE? 3pm & 9.30pm	COCK COCK... WHO'S THERE? 5pm	COCK COCK... WHO'S THERE? 8pm	COCK COCK... WHO'S THERE? 8pm		HIGH PERFORMANCE PACKING TAPE 6pm	HIGH PERFORMANCE PACKING TAPE 6.30pm	HIGH PERFORMANCE PACKING TAPE 3pm & 6pm	HIGH PERFORMANCE PACKING TAPE 5pm	THE ARTIST 5pm	THE ARTIST 6pm	THE ARTIST 11am & 7.30pm	THE ARTIST 7pm	THE ARTIST 11am & 7pm	THE ARTIST 12pm & 6pm		
UKARIA CULTURAL CENTRE									COMPOSER & CITIZEN: CHAMBER LANDSCAPES										
									HIDDEN SECRETS 7.30pm	ROOMFUL OF TEETH 11.30am	THE FEMALE VOICE 11.30am	HIDDEN SECRETS 11.30am							
										COMPOSER & CITIZEN 1 2.30pm	COMPOSER & CITIZEN 2 2.30pm	COMPOSER & CITIZEN 3 2.30pm							
										SIOBHAN STAGG IN RECITAL 5pm	ONE AMONG MANY 5pm								
										GUIDED SUNSET 6.45pm	GUIDED SUNSET 6.45pm								
SCOTT THEATRE	DANCE NATION 11am & 6.30pm	DANCE NATION 8pm	DANCE NATION 2pm & 8pm		DANCE NATION 8pm	DANCE NATION 8pm	DANCE NATION 8pm	DANCE NATION 8pm	DANCE NATION 8pm	DANCE NATION 2pm & 8pm							THE ILIAD - OUT LOUD 11am, 3.30pm & 8pm	THE ILIAD - OUT LOUD 11am, 3.30pm & 8pm	
RIDLEY CENTRE ADELAIDE SHOWGROUND								COLD BLOOD 7.30pm	COLD BLOOD 7pm	COLD BLOOD 2pm & 7pm	COLD BLOOD 2pm								
ODEON THEATRE		BLACK VELVET 7.30pm	BLACK VELVET 1pm & 7.30pm	BLACK VELVET 6pm	BLACK VELVET 11am & 6pm				MOUTHPIECE 7pm	MOUTHPIECE 6pm	MOUTHPIECE 2pm & 6pm	MOUTHPIECE 2pm	MOUTHPIECE 11am & 8pm		MOUTHPIECE 11am & 7pm	MOUTHPIECE 8.30pm	MOUTHPIECE 1pm & 6.30pm		
ADELAIDE TOWN HALL					GARRICK OHLSSON 7.30pm	150 PSALMS 12 8pm				THE SOUND OF HISTORY 8pm							MAHLER / ADÈS 7.30pm	MAHLER / ADÈS 3pm	
THE WORKSHOP	WRITERS' WEEK OPENING EVENT 6.15pm	THE PAROV STELAR BAND 10.30pm	MAD MAX MEETS THE SHAOLIN AFRONAUTS 10.30pm	THE NEW PORNOGRAPHERS 8pm			KEVIN MORBY 9pm	WEYES BLOOD 9pm	ROBIN FOX 10.30pm	VINCE JONES & THE HEAVY HITTERS 9pm	EAST 9pm			CLARE BOWDITCH 8.30pm	JOEP BEVING 10pm	LISA GERRARD & PAUL GRABOWSKY 9pm	DIDIRRI 10pm		
QUEEN'S THEATRE	THE LIGHTHOUSE From 25 Feb 6pm - 8.20pm		THE LIGHTHOUSE 10am - 12.20pm, 6pm - 8.20pm			THE LIGHTHOUSE 6pm - 8.20pm				THE LIGHTHOUSE 10am - 12.20pm, 6pm - 8.20pm				ALEPPO. A PORTRAIT OF ABSENCE					
STATE LIBRARY OF SOUTH AUSTRALIA		EIGHT 10am - 9pm		EIGHT 10am - 5pm	EIGHT 10am - 9pm						EIGHT 10am - 5pm		EIGHT 10am - 9pm					EIGHT 10am - 5pm	
ST PETER'S CATHEDRAL			150 PSALMS 1-4 12, 3, 6 & 9pm																
ST FRANCIS XAVIER CATHEDRAL				150 PSALMS 8 8pm	150 PSALMS 10 8pm														
PILGRIM UNITING CHURCH					150 PSALMS 9 1pm	150 PSALMS 11 1pm													
ADELAIDE HEBREW CONGREGATION				150 PSALMS 5-7 11am, 2pm & 5pm															
THEBARTON THEATRE					BUNGUL 7pm	BUNGUL 11am													
ELDER PARK			60TH BIRTHDAY CONCERT 8pm																
PIONEER WOMEN'S MEMORIAL GARDEN			ADELAIDE WRITERS' WEEK 9.30am - 6pm																
			KIDS' DAY 9.30am - 3.30pm	MIDDLE & YA DAY 10am - 4.30pm	TWILIGHT TALKS 7pm	TWILIGHT TALKS 7pm	TWILIGHT TALKS 7pm	TWILIGHT TALKS 7pm											
BOTANIC PARK									WOMADelaide 4.30pm - 1am	WOMADelaide 11am - 1am	WOMADelaide 11am - 1am	WOMADelaide 11am - midnight							
QBE GALLERIES		150 PSALMS EXHIBITION From 9am daily																	
RUNDLE MALL		A DOLL'S HOUSE 9am - 9pm	A DOLL'S HOUSE 9am - 5pm	A DOLL'S HOUSE 11am - 5pm	A DOLL'S HOUSE 9am - 7pm				A DOLL'S HOUSE 9am - 9pm	A DOLL'S HOUSE 9am - 5pm	A DOLL'S HOUSE 11am - 5pm	A DOLL'S HOUSE 9am - 7pm					A DOLL'S HOUSE 9am - 9pm	A DOLL'S HOUSE 9am - 5pm	A DOLL'S HOUSE 11am - 5pm
ART GALLERY OF SOUTH AUSTRALIA			MONSTER THEATRES 2020 ADELAIDE BIENNIAL OF AUSTRALIAN ART 10am - 5pm																
ANNE & GORDON SAMSTAG MUSEUM OF ART		ADELAIDE // INTERNATIONAL 10am - 5pm																	



**Cashless AF!**  
 In 2020, all AF on-site Box Office and food and beverage outlets no longer accept cash (excluding Adelaide Writers' Week). Bring your card for easy payment.

# FESTIVAL MAP



- 1 **Adelaide Botanic Garden**  
North Terrace
- 2 **Adelaide Festival Centre**  
- Festival Theatre  
- Dunstan Playhouse  
- Space Theatre  
- QBE Galleries  
- The Star Kitchen & Bar  
- The Workshop
- 3 **Main Theatre, AC Arts**  
39 Light Square
- 4 **Adelaide Hebrew Congregation**  
(Off-Map Venue)  
13 Flemington Street, Glenside
- 5 **Adelaide Town Hall**  
128 King William Street
- 6 **Anne & Gordon Samstag Museum of Art**  
Hawke Building, 55 North Terrace
- 7 **Art Gallery of South Australia**  
North Terrace
- 8 **Botanic Park**  
Plane Tree Drive
- 9 **Elder Park**  
King William Road
- 10 **Jolleys Boathouse**  
1 Jolleys Lane
- 11 **Lion Arts Factory**  
68 North Terrace
- 12 **Odeon Theatre** (Off-Map Venue)  
57a Queen Street, Norwood
- 13 **Pilgrim Uniting Church**  
12 Flinders Street
- 14 **Pioneer Women's Memorial Garden**  
King William Road
- 15 **Queen's Theatre**  
Playhouse Lane & Gilles Arcade
- 16 **Ridley Centre** (Off-Map Venue)  
Adelaide Showground, Goodwood Road
- 17 **Rundle Mall**  
Rundle Mall
- 18 **Scott Theatre**  
The University of Adelaide,  
Kintore Avenue

- 19 **State Library of SA, Hetzel Lecture Theatre**  
North Terrace & Kintore Avenue
- 20 **St Francis Xavier Cathedral**  
39 Wakefield Street
- 21 **St Peter's Cathedral** (Off-Map Venue)  
27 King William Road, North Adelaide
- 22 **Thebarton Theatre** (Off-Map Venue)  
112 Henley Beach Road, Torrensville
- 23 **UKARIA Cultural Centre** (Off-Map Venue)  
119 Williams Road, Mount Barker Summit
- UPark locations**

Adelaide Festival acknowledges that our events are held on the traditional lands of the Kurna people and respects their spiritual relationship with their country.

# ADELAIDE FESTIVAL A F

28 Feb - 15 Mar 2020

TAKE ME WITH YOU!

# FESTIVAL PLANNER

We want you to see it all!

With over 70 events across a variety of venues, we've organised the show schedule to enable you to see as much as possible. This planner is your pocket guide to the Festival. Tear it out, grab a highlighter and make the most of specially designed timings, all thought through by our Festival Directors to allow you to enjoy as much AF as possible on any given day.

## A Festival for the Future

As an iconic event for our community, we want Adelaide Festival to be an exemplar of environmental responsibility and know that we can make a vital and significant contribution to a future that we want our children to inherit.

We are committed to reducing our impact on the environment and we are proud to become the first arts festival in Australia to be certified carbon neutral.

We will consistently measure and reduce our impacts on the environment, while offsetting the remaining carbon emissions involved in presenting our arts festival.

We are working with our staff, artists, suppliers, crew, volunteers, donors, sponsors and audience to ensure that sustainability is a key focus in everything we do.

Some of the things we are doing to minimise our carbon footprint:

- In 2019, all waste from outdoor sites was diverted from landfill. We aim to reduce waste even further in 2020 by focussing on our indoor venues
- Where possible we are reusing, repurposing or recycling most of the materials used to present our Festival
- We are minimising our use of plastic products
- We provide bike parking at our outdoor venues

For 2020, we are offsetting all of our carbon emissions, including all travel and accommodation associated with the Festival.



Please join us in our vision to reduce our impacts.



Walk or ride to events if you can



Whenever possible, take public transport, for more info visit [adelaidemetro.com.au](http://adelaidemetro.com.au)



Carpool when you can



Say no to single-use plastic, bring your own drinking containers



Use the three bin system provided in our venues



Recycle this guide or gift it to a friend after you've finished with it

