YOU'RE WELCOME AF

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

OPEN HOUSE
A range of initiatives including Pay What You Can and 1000 tickets for those in need. See page 85 for more information.

CONCESSION
Pensioner
Unemployed
MEAA member

UNDER 30
Under 30? Access super discounted tickets to most Festival shows.

STUDENTS
Your full time student ID unlocks special prices for most Festival shows.

FRIENDS
Become a Friend to access priority seating and save 15% on AF tickets.

GROUPS
Book a group of 6+ online and save 15%.

MYSTERY PACKAGES
If you find it hard to decide what to see during the Festival, then our new Mystery Packages are just right for you.

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

Double Mystery Package
THREE SHOWS FOR $150
(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/mystery-packages *Unless sold out prior. Terms & conditions apply.

NEW IN 2020

VISUAL ART
150 Psalms Exhibition
A Doll’s House
Monster Theatres - 2020 Adelaide Biennial of Australian Art
Adelaide/International

FAMILY
Dimanche
The Lighthouse
The Artist

TALKS
Breakfast with Papers
Festival Forums

OTHER
Youth & Education
Access
Open House
Private Giving
Bookings
Our Partners

SPECIAL EVENT
60th Birthday Concert
Fire Gardens

WRITERS’ WEEK
Adelaide Writers’ Week

DANCE
Lyon Opera Ballet
Enter Achilles
Between Tiny Cities
Two Crews
Black Velvet

OPERA
Requiem
Breaking the Waves

PHYSICAL THEATRE
High Performance Packing Tape

THEATRE
The Doctor
Cold Blood
Mouthpiece
Cock Cock... Who’s There?
The Iiad – Out Loud
Aleppo. A Portrait of Absence
Dance Nation

CLASSICAL MUSIC
150 Psalms
The Sound of History: Beethoven, Napoleon and Revolution
Chamber Landscapes:
Citizen & Composer
Garrick Ohlsson
Mahler / Adès

CONTEMPORARY MUSIC
Burgul
WOMADelaide
The Parov Stelar Band
Mad Max meets The Shaolin Afronauts
Vince Jones & The Heavy Hitters
Lisa Gerrard & Paul Grabowsky
Joep Beving
Robin Fox
E^ST
Weyes Blood
The New Pornographers
Clare Bowditch
Didirri
Kevin Morby

Adelaide Festival acknowledges that our event is held on the traditional lands of the Kaurna people and respects their spiritual relationship with their country.
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 60th 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 Tadeusz 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.

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 35th 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.
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.

FREE OPENING EVENT
60th Birthday Concert
It’s our 60th 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 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.

Presenting Partners
Requiem
Wolfgang Amadeus Mozart
Directed by Romeo Castellucci

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 Mitterrutzner (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.
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
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<th>Premium</th>
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Transaction fees apply

Access

Presenting Partner

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*

Image: Bertrand Stofleth

Watch the trailer at adelaidefestival.com.au
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

Watch the trailer at adelaidefestival.com.au
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 Bernhardi, 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

Read the reviews at adelaidefestival.com.au
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

Listen to the music at adelaidefestival.com.au
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 via heaven-resounding paeons by Gabrieli, to the grandeur of Elgar and Rachmaninov 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 via heaven-resounding paeons by Gabrieli, to the grandeur of Elgar and Rachmaninov 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 via heaven-resounding paeons by Gabrieli, to the grandeur of Elgar and Rachmaninov 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 via heaven-resounding paeons by Gabrieli, to the grandeur of Elgar and Rachmaninov 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 via heaven-resounding paeons by Gabrieli, to the grandeur of Elgar and Rachmaninov from touchingly pure Sephardic Jewish prayer.

**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 premières 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 beauty ‘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 Moutaluka 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/s 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 adiutorium 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%.
Path of Life
THE NORWEGIAN SOLOISTS’ CHOIR

A ravishing programme featuring Palestrina, Isaac, 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: Mon 2 Mar, 8pm
Where: St Francis Xavier Cathedral
Duration: 1hr 15mins, no interval
Tickets: $59, Friends $50, Conc $47, U30 $35, Student $30

Celebration Of Life

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

VISUAL ART

150 Psalms Exhibition
Curated by Charissa Davies

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

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 fails 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

Australian Premiere / Australian Exclusive

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

Watch the trailer at adelaidefestival.com.au
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, Deriee 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.

Image: James Glossop

Watch the trailer at adelaidefestival.com.au

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
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*
The Sound of History: Beethoven, Napoleon and Revolution

Brett Dean, Sir Christopher Clark & Adelaide Symphony Orchestra

Classical Music / Australia

The Guardian

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 250th 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

Listen to the music at adelaidefestival.com.au
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.

“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

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

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.

Watch the trailer at adelaidefestival.com.au
CONTEMPORARY MUSIC / AUSTRALIA

Bungul

Gurrumul’s Mother’s Bungul
Gurrumul’s Grandmother’s Bungul
Gurrumul’s Manikay

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.

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
Transaction fees apply.
School pricing – see page 82.

Access

Where the music at adelaidefestival.com.au

Listen to the music at adelaidefestival.com.au

"Yoljtu don’t have books or computers. They carry it here (in the heart) in their song, their dance, their paintings.”
Don Wininba Ganambarr

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 Yoljtu dancers, songmen and the Adelaide Festival Orchestra, directed by Senior Yolngu 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 Yoljtu 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.
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
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

**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.

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

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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: Jamie Williams
DANCE / AUSTRALIA & CAMBODIA

Between Tiny Cities

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

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.

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.

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

DANCE / AUSTRALIA & FRANCE

Two Crews

By Nick Power

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
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 Accomplice.
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.
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.

“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’smini-opera Il 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.

Marshall McGuire

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

See full program details and listen to the music at adelaidefestival.com.au
**Roomful of Teeth**

Roomful of Teeth is a GRAMMY-winning vocal ensemble 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 Tuva throat singing to yodeling, and Sardinian cantu a tenore to Persian classical singing, it forges a new repertoire without borders.

_SUNSET: A GUIDED EXPERIENCE 1_

12.30pm - 2pm

**Hidden Secrets**

7.30pm - 9pm

Monteverdi: _Il combattimento di Tancredii e Clorinda_

Lembit Beecher: _I Have No Stories to Tell You_ (Australian premiere)

**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

**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

_SUNSET: A GUIDED EXPERIENCE 2_

6.45pm - 8pm

**Hidden Secrets**

11.30am - 12.45pm

Monteverdi: _Il combattimento di Tancredii e Clorinda_

Lembit Beecher: _I Have No Stories to Tell You_ (Australian premiere)

**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

**Composer & Citizen 3**

2.30pm - 4pm

Tippett: String Quartet No.5

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

Heath Quartet

**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.

**Talk: The Composer's Voice**

4.15pm - 4.45pm

Lembit Beecher

**Siobhan Stagg in Recital**

5pm - 6.30pm

Poulsen: _Fiançailles pour rire_

Messiaen: _Poèmes pour Mi_

Debussy: _Ariettes oubliées_

Selected solo repertoire

**SOPRANO**

SOPRANO

**SOPRANO**

SOPRANO

**SOPRANO**

_SOPRANO_
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 unmanndered 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

### 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

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

Listen to the music at adelaidefestival.com.au
“A heart-piercing exploration of gender, race, identity, love and friendship.” *TimeOut (Israel)*

“A haunting duet.”  
*The New York Times*

**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_

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**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  
Transaction fees apply.  
Schools pricing – see page 82.

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

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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.
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*
Dance Nation
by Clare Barron
State Theatre Company
South Australia & Belvoir

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 cry, 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

WOMADeaide
the world’s festival
Presented by the Hackett Foundation

While technology shrinks our world and continents and cultures seem to be drifting further apart, WOMADeaide, 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, WOMADeaide 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
Note WOMADeaide is a Smoke Free Event with smoking only permitted in designated areas.

Produced and presented by the WOMADeaide Foundation. Managed by Arts Projects Australia and WOMADeaide Ltd. Presented in association with the Government of South Australia and the Hackett Foundation.
A Doll's House

Tatsu Nishi

Australian Premiere / Australian Exclusive

It’s Adelaide Festival’s 60th 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 Tatsu 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.”
Tatsu Nishi

Where
Rundle Mall

When
From Fri 28 Feb
See calendar for times

Tickets
Free

Access

Presenting Partners

Australian Premiere / Australian Exclusive

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Where
Rundle Mall

When
From Fri 28 Feb
See calendar for times

Tickets
Free

Access

Presenting Partners
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

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**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 Karafiti. 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

Listen to the music at adelaidefestival.com.au
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
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 Schifrin’s Magnum Force or Dirty Harry sessions, recording his big bands straight to picture. Amazing musicianship, iconic film and fantastic fun.

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 Mullor, 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
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.

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“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
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.)

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

Joep Beving

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.

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’.
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 8th 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

Listen to the music at adelaidefestival.com.au
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

"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

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.

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

"Outstanding song writing, deep relatable lyrics, effortless charm and a voice from the gods don’t hurt either. "

Indie Shuffle
“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

Image: Barrett Emke
Image: Rebecca Aston
Listen to the music at adelaidefestival.com.au
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

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.

Abdul Abdullah, Australia, born 1986, Understudy, 2019, mixed media, dimensions variable; Courtesy the artist and Yavuz Gallery.

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 in late January.

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 in late January.

WHERE & WHEN

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

**Festival Forums**
- **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**:

Presenting Partner

The Advertiser

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**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.
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.

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.

Featured Authors

Jokha Alharthi (OMN), Arif Anwar (BDG/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 Griffiths (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), Benjaminal 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/USA), Alleen Moreton-Robinson (AUS), H M Naqvi (PAK), Chigozie Obioma (NGA), Tommy Orange (USA), Bruce Pascoe (AUS), Elliot Perlman (AUS), Julia Phillips (USA), Serhil Plokhy (UK/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 Woolallcott (AUS), Tyson Yunkaporta (AUS), Nevo Zisin (AUS).

Where

The Workshop, Adelaide Festival Centre

When

Thu 27 Feb, 6.15pm

Duration

1hr

Tickets

$25, Friends $20, Conc $15

Note

Auslan interpreted on request
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.

**Twilight Talks**

**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

**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

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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

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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

Prepare before.... Discuss after

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!
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

The 2020 Festival program will also be available in the following formats from November:
- Online at 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
- 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 or call +61 8 8216 4444.

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.

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

- Wheelchair access
- Assistive Listening
- Auslan
- Audio Description
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- 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.

NATIONAL RELAY SERVICE

Contact us through the NRS on 133 677 then +61 8 8216 4444 or via relayservice.com.au

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

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 Buŋgul, Cold Blood, Enter Achilles, Breaking the Waves, Lyon Opera Ballet, Mouthpiece and Two Crews.

Open House is generously supported by The Balnaves Foundation.

Sustainability

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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.
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.

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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)
Subject to availability. Must mention offer when booking.

1 Jolleys Lane, Adelaide

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bass.net.au/info/outlets

**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

**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.

**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). 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, ebuy, 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

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 for updates.

**THE FINE PRINT**

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.

**We are a cashless Festival**

Please note that in 2020, all Adelaide Festival on-site Box Office and food and beverage outlets no longer accept cash. Most of our patrons use debit or credit cards and we are pleased to offer a more efficient service, improving transaction speed and staff safety.

The Book Tent and café at Adelaide Writers’ Week will still accept cash.

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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

• 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