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ADELAIDE FESTIVAL

F

26 FEB - 14 MARCH 2021

You're Welcome AF

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

FRIENDS

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

CONCESSION

Concession priced tickets are available for pensioners, unemployed and MEAA members

STUDENTS

Your full time student ID unlocks special prices for most Festival shows. For school bookings contact jorchard@adelaidefestival.com.au

GROUPS

Book a group of 6+ online and save 15%

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OPEN HOUSE

A range of initiatives in collaboration with The Balnaves Foundation, including \$5 tickets and Pay What You Can performances for those who are at a financial disadvantage. Register at adelaidefestival.com.au/open-house

STAY COVID SAFE

Being COVID Safe is a shared responsibility. We want you to enjoy the Festival and stay safe. Please follow COVID Safe practices when attending Festival events. The Adelaide Festival will be delivered under approved COVID plans following strict guidelines set by the South Australian Department of Health.

FLEXIBLE TICKETING POLICY

Due to the uncertainties of COVID-19, we have introduced updates to our ticketing policy giving patrons more flexibility in the case of illness or border closure.

Visit adelaidefestival.com.au/booking for more information.

SEATING

Venues are currently operating at reduced capacity under guidelines set by SA Health. Patrons must sit in their allocated seat as directed by venue management. Should capacity be increased before the event there may be another ticket holder in the seat next to you.

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We acknowledge the Kaurna People of the Adelaide Plains, the Traditional Owners of the lands upon which the Festival takes place, and we pay our respects to Elders past and present.



THE HON STEVEN MARSHALL MP

Premier of South Australia

The Adelaide Festival is one of the world's great arts events.

Events such as the Adelaide Festival showcase South Australian artists alongside their Australian and international counterparts, driving strong attendance and visitation as a significant driver for the state's economy.

The Adelaide Festival and Adelaide Writers' Week are also, importantly, social experiences. Whilst we as a community grapple with COVID-normal, it is a time when we need the arts more than ever to bring us together and inspire us.

I congratulate Artistic Directors Neil Armfield and Rachel Healy for once again creating a diverse and exciting program of discovery and memorable experiences.



JUDY POTTER

Chair, Adelaide Festival

It is with great pleasure, matched with relief and optimism that we bring you Neil Armfield and Rachel Healy's 2021 Adelaide Festival.

For 17 days, Adelaide will once again be at the centre of Australia's cultural life. Festival time is a time for us all to come together to connect, socialise and celebrate the transformative power of the arts. In 2021, events will once again take place in traditional venues and in new spaces including the Festival's new hub, The Summerhouse. We are also especially proud to bring the festival to regional audiences through live streaming technology.

A festival of this scope and scale is only possible through the combined support of hundreds of individuals, companies and all levels of government. We sincerely thank the continued strong support of the South Australian Government, the City of Adelaide and all our corporate supporters. We are also deeply grateful for support from over 150 individuals and families whose benefaction, through Foundation Adelaide Festival and giving campaigns, allows us to continue presenting major centrepiece works including opera, as well as supporting Adelaide Writers' Week, access and education programs.

I'd like to acknowledge and thank the Adelaide Festival and Foundation Adelaide Festival boards, along with our fabulous team headed up by Executive Director Elaine Chia.

I look forward to seeing you at the Festival.



Image: Shane Reid

Welcome to the 2021 Adelaide Festival!

NEIL ARMFIELD and RACHEL HEALY

Artistic Directors

We didn't want to begin with how hard it's been. It's been hard for everyone.

If the difficulties of the past year have taught us anything, it is to value the beauty of human interaction and to treasure the acts of creativity that have given us relief, reflection and hope at times when our world seemed to be closing down around us.

Look at Adelaide's own Gravity & Other Myths: flushed with global success, this company of performers had formed three ensembles to meet the international demand for their work. In Europe, America and Asia they stopped what they were doing and regrouped back home in Adelaide. Under all the strictures of lockdown, they conceived, planned and ultimately rehearsed a show of scale and power, even greater than the sum of all its magnificent parts. The Adelaide Festival gave them a destination: fired by the opportunity, they have made something new and extraordinary.

This seizing of an opportunity is reflected across our entire 2021 program. We are so proud of what our organisation has gathered together for you. Within the staff of the Festival, through all our teams of artists and makers and supporters, there is a profound energy of inspiration and optimism.

We have reached out and engaged some of our international colleagues in new and ingenious ways so audiences can stay connected to the thrilling and urgent creative voices of artists beyond our shores.

And there is the great bedrock of all our artists and companies here in Australia and in South Australia, creating new work or renewing the greatest work of our past.

We promise you 17 days and nights of beauty and ideas, of pleasure and joy. And revelation.

Come and take the chance to reset as we prepare for our future together.

FREE OPENING EVENT / AUSTRALIA

Jessica Mauboy

"Can I get a moment to myself?" she asked a while back, and the millions of us who sang along obviously weren't careful what we wished for. After months of too many moments alone, who better than the fabulous Jessica Mauboy to bring us together again with an evening of unalloyed joy.

In just 15 years Jess has earned a place among our very greatest entertainers, her massive fan base including many who were barely weaned when she first flashed her peerless pearlies in that famous outdoor *Idol* audition.

She's not Australia's Beyoncé. She's not Australia's anybody other than herself: an amazing First Nations triple-threat who transcends genres—dance, pop, urban, country—with consummate skill, delivers live performances that leave audiences swooning and whose beautiful soul shines through every song. Expect her full old-school R&B band and sensational backing singer/dancers pumping out all the hits including those from her acclaimed latest album *Hilda* (fresh from its #1 debut on the ARIA charts).

You won't have her to yourself, of course. It's ABSOLUTELY FREE so you'll have to share her with several thousand other fans and these days you'll need to reserve your tickets. So, text your mates, and jump online fast to secure seats for the most life-affirming concert of 2021.

"Her genre-hopping is relentless and refreshing, literally from country twanger to club banger in a space of a few minutes... demonstrates how hard work and deep talent can be a deadly combination." *news.com.au*

Where Adelaide Oval

When Sat 27 Feb, 8pm. Gates open at 7pm

Duration 1hr 30mins, no interval

Tickets FREE

Note All patrons attending must hold a valid ticket for entry. See website for details. Concert plays rain or shine. In the case of extreme weather, refer to adelaidefestival.com.au at 4pm on the day of the performance for final weather arrangements.

ACCESS



PRESENTING PARTNERS



The Advertiser
We're for you



AAMI

novatech
creative event technology

Listen to the music and watch the trailer at adelaidefestival.com.au



"A fantastical soundworld that envelops you in its glittering magic."
Stage Door

"Inspired singing and hilarity... a triumph!"
Chicago Classical Review

OPERA / USA & AUSTRALIA

A Midsummer Night's Dream

By Benjamin Britten
 Conducted by Paul Kildea
 Directed by Neil Armfield

Image: Michael Cooper

Australian Premiere / Australian Exclusive

Benjamin Britten's musical transformation of Shakespeare's most loved comedy is something of a miracle: apart from a single short sentence, every word is that of England's finest poet; every fibre and comic nuance of the play is preserved. And while a lesser composer might have merely adorned a masterpiece, he created a new one of his own: with its graceful haunting melodies, iridescent orchestration, headily perfumed harmony, and filigree-like vocal textures—there's nothing in the repertoire like it.

Neil Armfield's special affinity with Britten's operas has been lauded worldwide. "Definitive" and "staggering" was the UK and US critical consensus for his multi-award-winning *Billy Budd* and audiences lucky enough to have experienced his *Peter Grimes* and *The Turn of the Screw* rate them just as highly. Despite its proudly Australian creative team, this missing piece of the puzzle has been seen abroad but never at home.

Magical, otherworldly and playful, it bears all the hallmarks of his exceptional craft: drawing subtle and truthful comedic performances, letting his fairies rip as real kids and, in the finale, delivering a belly laugh-inducing riot.

We've endured a year like no other. Seize the chance to laugh and gasp with other human beings. Enter this blissful bubble and surrender to the trusted experts: Shakespeare, Britten and Armfield.

Where Festival Theatre, Adelaide Festival Centre
When Fri 26 Feb–Wed 3 Mar
 See calendar for times.
Duration 2hrs 55mins, including interval
Tickets Premium \$289, Friends \$249
 A Res \$219, Friends \$185, Conc \$175
 B Res \$189, Friends \$160, Conc \$152, U30 \$90, Student \$80
 C Res \$149, Friends \$127, Conc \$120, U30 \$70, Student \$60
 Schools pricing - see page 82. Transaction fees apply.
Note Performed in English with English surtitles.

ACCESS



A co-production of Houston Grand Opera, Chicago Lyric Opera and Canadian Opera Company, presented by Adelaide Festival in association with Adelaide Symphony Orchestra.

The presentation of *A Midsummer Night's Dream* has been made possible by the Adelaide Festival Chairman's Circle, the Adelaide Festival Opera Donor Circle (Leading Patron Maureen Wheeler AO) and MM Electrical.

Taryn Fiebig's and Teddy Tahu Rhodes' performances are supported by Peter McKee and Pamela McKee.



OPERA / USA & AUSTRALIA
STREAM

A Midsummer Night's Dream on the Big Screen

Streaming at The Summerhouse and in Regional South Australia

Australian Premiere / Australian Exclusive

Adelaide Festival's centrepiece opera, *A Midsummer Night's Dream*, is that perfect mix of comedy, playfulness and tender beauty we all need. The reality check is that tickets for the performances in a reduced capacity Festival Theatre, on sale since late September, have been selling like hot cakes.

However, fear not: additional opportunities for audiences to see the opera are available through streaming services both in Adelaide and regional South Australia, with tickets for as little as \$29.

The Summerhouse, Adelaide Festival's new hub located in Elder Park, will host *A Midsummer Night's Dream on the Big Screen*, with a special delayed streaming of the second performance on Sunday night.

The opera will also be streamed into regional South Australia in partnership with Country Arts SA, with venues across Mount Gambier, Port Pirie, Renmark and Whyalla involved so that audiences outside Adelaide can access the performance live as it happens in the Festival Theatre, from the comfort of their local cinema.

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative.



IN COLLABORATION WITH



Where The Summerhouse
enter from Elder Park
When Sun 28 Feb, 8:30pm
Duration 2hrs 55mins, including interval
Tickets \$29 Transaction fees apply.
Note Performed in English with
English surtitles in all venues.

Where Chaffey Theatre, Renmark
Northern Festival Centre, Port Pirie
Sir Robert Helpmann Theatre, Mount Gambier
Middleback Arts Centre, Whyalla Norrie
When Sun 28 Feb, 4:30pm
Duration 2hrs 55mins, including interval
Tickets \$29 Transaction fees apply.

ACCESS





Image: Hamish McCormick

"Circus with a big, pounding heart and an honest, earthy soul."
InDaily

"Gravity & Other Myths are the masters of the astonishing."
Limelight

PHYSICAL THEATRE / AUSTRALIA

The Pulse

Gravity & Other Myths
Aurora (Young Adelaide Voices)

World Premiere Season

What? Sixty people on stage? Thirty bodies in close-knit, full-pelt, intimate, sweaty co-operation; another thirty faces with wide open mouths singing their lungs out? This exhilarating spectacle is the stuff of lockdown dreams: a massive embodiment of our primal hunger for community and physical touch. Audience, acrobat and choir fuse into a single organism for a moment in time.

Back for its third and biggest Festival mainstage show, Gravity & Other Myths, the home-grown company that conquered the world, brings together all three core ensembles plus Aurora, a 30-voice choir, for the wholly Australian work of scale we've been longing for. The Helpmann award-winning creative team responsible for *Out of Chaos...*—director Darcy Grant, designer Geoff Cobham and composer Ekrem Eli Phoenix—reunite to reignite the signature spirit of this unique company: visceral, poetic, heart-stopping feats... dispatched by your best mates.

Watch as a mountain of bodies crumble into an ocean of voice and towering human structures move with precision through five kilometres of pulsing web. Cobham's lighting, combined with Grant's inspired crowd management and Phoenix's driving score, create an intricate, organic synchronicity of human movement and sound—all to the beat of your own pounding pulse.

It's the heart-starter we all need.

Where Her Majesty's Theatre
When Thu 25 Feb–Wed 3 Mar
See calendar for times.
Duration 1hr 10mins, no interval
Tickets Premium \$79, Friends \$67
 A Res \$69, Friends \$59, Conc \$55, U30 \$35, Student \$30
 B Res \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25
Schools pricing - see page 82. Transaction fees apply.
Note Utilises theatrical haze.

ACCESS



Thanks to **Drakes Supermarkets** for supporting South Australian artists and companies.

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 Festivals Inc., commissioned by Adelaide Festival, Sydney Festival, Darwin Festival and GWB Entertainment.



THEATRE / AUSTRALIA

A German Life

Written by Christopher Hampton

Starring Robyn Nevin

Directed by Neil Armfield

Australian Premiere

Three years ago, at a Munich nursing home, an old lady passed away. Longevity aside, (she was 106), the achievements of Brunhilde Pomsel were pretty modest, although she was undoubtedly a whiz at shorthand. How then did she come to emerge from the rubble near Hitler's bunker waving a white pillow case to the approaching Russian troops in April 1945?

British playwright Christopher Hampton has fashioned an extraordinary theatrical tour-de-force based on testimony this resolutely 'apolitical' woman, who worked as a secretary to Joseph Goebbels, gave to Austrian documentary makers at the sprightlier age of 103. One of the last actively involved witnesses to the rise, fall and aftermath of the Third Reich, Pomsel is intelligent and likeable, honest and credible. She doesn't hide her youthful ignorance at the regime's atrocities, her awe at finding herself at the heart of power, nor does she show any false remorse. Her refusal to think too hard about what was going on and focus instead on her own life, raises confronting questions for today's audiences. As social catastrophe creeps closer and only united action can stop it, how do we recognise and seize that moment?

For the national premiere of this demanding ninety-minute solo, Adelaide has the rare opportunity to witness the work of our finest stage performer, Robyn Nevin, under the direction of Neil Armfield.

Where Dunstan Playhouse, Adelaide Festival Centre

When Fri 19 Feb–Sun 14 Mar

See calendar for times.

Duration 1hr 30mins, no interval

Tickets *Preview (Fri 19 Feb–Mon 22 Feb)*

A Res \$99, Friends \$84, Conc \$79, U30 \$55, Student \$45

B Res \$79, Friends \$67, Conc \$64, U30 \$40, Student \$30

Season

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

B Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$35

Schools pricing - see page 82. Transaction fees apply.

Image: James Green



"Hers is an unusual perspective, largely written out: a female lens on the Fatherland."
Variety

ACCESS



Co-produced by Adelaide Festival and The Gordon Frost Organisation.

Based on the documentary film *A German Life* by Christian Krönes, Olaf Müller, Roland Schrotthofer and Florian Weigensamer / Blackbox Film & Media Productions (www.blackboxfilm.at), *A German Life* was first presented at the Bridge Theatre, London, on 6 April 2019.

Generously supported by Robert Warner CBE & Jill Hill.

Supported by **Amnesty International**.



Ngarku'adlu (Let's eat)

Australian Premiere / Australian Exclusive

Early in 2020, faced with the prospect of having to eat-in for months, there was chaos amongst the supermarket aisles, sad meals alone for many, families gagging on their thirty-seventh successive night of spag-bol, people cursing their hopelessness in the kitchen, others bingeing on daily bake-offs. And most of us suddenly and disturbingly aware of how disconnected we have become from the means of keeping ourselves alive.

Now we're allowed out. Now we can gather with those we love, and with our broader community. Now is the time to think afresh about food, sharing and what it might mean to actually rely on the land for sustenance. Just as the bushfire crisis focused urgent attention on Indigenous land management, many have realised that, when it comes to rethinking agriculture or simply invigorating a genuinely national cuisine, we all have an opportunity now to listen to those who have 'shopped' in the bush with joy and respect for countless generations.

Adelaide Festival is proud to present two incredible dining events—one casual and perfect for family groups or friends, the other a special fine dining event. Whichever event you choose, you can expect to be enriched and excited by tasting and talking about South Australia's incredible native foods.

These wonderful festival events are curated and prepared by this country's finest First Nations chefs, including Clayton Donovan, Australia's only Indigenous hatted chef, and Warndu, an Indigenous-owned Australian Native Food business with a mission to inspire curiosity about our native plants, nuts, seeds and proteins and regenerate culture, community, tradition, health and our soils.

All products on offer are made in Australia from 100% locally sourced, seasonal and wild harvested produce with an emphasis on supporting Aboriginal enterprises.

PRESENTING PARTNERS



Image: Luisa Brimble

Ngarku'adlu Picnic

It's time for a picnic!

You and your friends and family are all invited. No need to bring food as everything's laid on. In collaboration with First Nations leaders, you will be welcomed to Kurna land, given a box of picnic treats and will sample the unique flavours and textures that have nourished the Kurna, Adnyamathanha, Ngarrindjeri, and Narungga nations for more than 65,000 years. You'll learn about traditional Aboriginal cooking techniques, the places where bush food is sourced, how it is picked, foraged, hunted and cooked today, and how contemporary adaptation of locally sourced native foods can form a bigger part of everyone's household pantry. Kids are encouraged to join in and there will be special activities just for them courtesy of the South Australian Museum.

- Where** The University of Adelaide, Barr Smith Lawns (enter from Victoria Drive)
- When** Sat 13 Mar–Sun 14 Mar 11am & 4pm
- Duration** 2hrs
- Tickets** \$49, Conc & Child 3-12 years \$29
Children under 2 years free
Transaction fees apply.

ACCESS





Image: Luisa Brimble

FOOD & DRINK / AUSTRALIA

Ngarku'adlu Fine Dining

You may not have dined out in a while, so get ready to treat yourself!

This fine dining feast—an exclusive four-course dinner (with accompanying South Australian gin and wines) on the last nights of the Adelaide Festival—is unlike anything you have experienced. It's a chance to awaken your taste buds to extraordinary new sensations, and your mind to a whole new understanding of how spectacular Australian food can be—unencumbered by imported ingredients and imported knowledge.

Where South Australian Museum
When Sat 13 Mar–Sun 14 Mar, 7:30pm
Duration 3hrs
Tickets \$250 (includes all food and matched beverages)
 Transaction fees apply.
Note Patrons will be contacted closer to the event regarding dietary requirements.

Strictly available for only 240 diners, guests will experience the South Australian Museum at night, surrounded by its unique collection, with menus specially curated and prepared by Australia's finest First Nations chefs and suppliers, expert in Australian native foods. Interwoven with stories and knowledge shared by cultural leaders, diners will experience the contemporary flavours inspired by our diverse landscapes, unique plants and animals, and the culture and traditions of Kurna, Adnyamathanha, Ngarrindjeri, and Narungga nations spanning tens of thousands of years.



CLASSICAL MUSIC / AUSTRALIA & GERMANY

1:1 CONCERTS

Conceived for Adelaide Festival
 by Sally Walker
 after Stephanie Winker,
 Franziska Ritter and
 Christian Siegmund

Image: Greg Kerr

The indispensability of music has been profoundly clear this year. When orchestras and opera companies were unable to perform, balcony concerts, online lessons and home recordings proved that what is essential adapts to survive.

Three German friends, inspired by performance artist Marina Abramović's *A Different Way of Hearing*, and the idea of 'special connection', hit on a simple and beautiful concept—the *1:1 CONCERTS*. One musician meets one audience member in an unusual, visually compelling location for ten minutes. They are seated two metres apart. Communication with the musician takes place wordlessly. They look closely at each other for one full minute before the chosen repertoire is performed, which spontaneously arises from their silent preliminary encounter.

The concert venues are a surprise. In Germany, forests, goat stables and even newly abandoned airports have been amongst them. Whether you hear a flautist, singer, a cellist or someone else will also come as a surprise.

You can engage in these ten minutes of your life as lightly or as intently as you wish, but many have been overwhelmed by the depth of feeling it unleashed. Whatever happens will, of necessity, be unique. Try it.

Where Various locations
When Thu 4 Mar–Sun 7 Mar
 Tue 9 Mar–Fri 12 Mar
 See website for details.
Duration 15mins
Tickets \$29
 Transaction fees apply.

Generously supported by Ulrike Klein AO and Mahmood Martin Foundation.

VENUE PARTNERS





DANCE / AUSTRALIA

Impermanence

Sydney Dance Company
and Australian String Quartet

Image: Pedro Greig

Visits by Sydney Dance Company to Adelaide are always highly anticipated by lovers of contemporary choreography. One of their most lauded works of recent years, Rafael Bonachela's *Frame of Mind* was set to a striking string quartet by Bryce Dessner. The lead guitarist of iconic American band The National is also the composer described by Steve Reich as "a major voice of his generation" and he has written for Bang-On-A-Can, Roomful of Teeth, Kronos Quartet, the Labèque Sisters, and several feature films, including *The Revenant*.

A recent revival of *Frame of Mind* with live accompaniment prompted Bonachela to commission this new Dessner collaboration *Impermanence*. The score draws inspiration from the tragic Australian bush and Notre-Dame Cathedral fires, and the work is imbued with beauty, radiance and hope in the face of devastation. This stunning piece was scheduled for world premiere in the doomed month of March 2020, but this belated debut season increases its poignancy, and more happily allows Adelaide to be part of it; our own Australian String Quartet appearing alongside the dancers.

"The ASQ delivers ensemble playing of the very highest calibre."
City News

"The Company has an international, up-to-the-minute style. The sheer quality of the dancing continues to set the Sydney Dance Company apart." *The Sydney Morning Herald*

Where Festival Theatre, Adelaide Festival Centre

When Wed 10 Mar, 8:30pm, Thu 11 Mar, 12:30pm & 8:30pm

Duration 1hr 5mins, 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

Schools pricing - see page 82. Transaction fees apply.

Note Recommended for ages 8+

PRESENTING PARTNER



ACCESS



In a world where new musicals are often focus-grouped into blandness, *Hamilton* proved fabulous butterflies can still emerge from the chrysalis of a single brilliant mind. Such is *FANGIRLS*, whose book, music and lyrics are by young Sydney-born writer Yve Blake.

Fascinated by the way that society can see a mob of screaming fans as “embarrassing” (if female, and at a pop concert), but “passionate” (if male at a footy match), Yve set out to write the show she wished her 14-year-old self could have seen: a comedy all about the ways that the world tries to convince young women that they’re not as worthy as their brothers. It follows Edna, a plucky misfit scholarship girl who believes that she alone can win the heart of the world’s biggest pop star: Harry. Sure, he has 38 million other fans, but for Edna, that’s merely a hurdle. Because there’s nothing she won’t do to meet Harry. No really, nothing.

With an amazing eclectic cast (including Aydan from *The Voice*), inexhaustibly witty dialogue, and heart-pumping, infectious songs, it’s an ode to love that smashes all generational generalisations: whether or not you’ve ever been a fangirl/boy it will move you and leave you with involuntary grin syndrome.

After an international bidding war amongst major US and UK producers, this gem of a show was poised to take the theatres of the world by storm when suddenly they went dark. The upside for you is still being able to say you were there at the start, to experience its wild energy bursting out of its intimate setting. Hurry, as this will go off!

Original Music Director / Vocal Arranger **Alice Chance**
Music Producer / Sound Designer **David Muratore**
Dramaturg **Jonathan Ware**

“Whether you screamed for The Beatles, One Direction, or your footy team in the Grand Final, you will find something to connect with in *FANGIRLS*.” *Limelight*

“Loud and funny and raw, with a powerful message delivered with sass and joy. Like teenage girls, this show is destined to go far.”
Sydney Morning Herald

Where Ridley Centre, Adelaide Showground

When Sat 27 Feb–Sun 14 Mar

See calendar for times.

Duration 2hrs 30mins, including interval

Tickets \$99, Friends \$84, Conc \$79, U30 \$50, Student \$45

Schools pricing - see page 82. Transaction fees apply.

Note Utilises strobe effects, theatrical haze and smoke.

A co-production with Belvoir, Queensland Theatre and Brisbane Festival, in association with Australian Theatre for Young People (ATYP).



ACCESS



MUSICAL THEATRE / AUSTRALIA

FANGIRLS

Belvoir

Book, music and lyrics
by Yve Blake

Directed by Paige Rattray



Image: Daniel Boud

CLASSICAL MUSIC / AUSTRALIA

A Child of Our Time

By Michael Tippett

Conducted by Brett Weymark

Australian Exclusive

Liedertafel means singing round the table at home. And in the 'city of churches' surrounded by *Liedertafel*-loving immigrants, is it any wonder that the vein of community choral singing in South Australia runs deeper than in other states? We've entrusted *Requiem's* acclaimed associate conductor and chorus master Brett Weymark with the task of harnessing it to power a major choral event.

Michael Tippett's *A Child of Our Time* is up there with *Messiah*, *Elijah* and *A War Requiem* among the great English-language oratorios. It was written in white-hot response to real events: the assassination of a German diplomat by teenage Jewish refugee Herschel Grynszpan (pictured), which led in 1938 to the state-sanctioned atrocity known as *Kristallnacht*. But Tippett's work converts specifics to archetypes and this, combined with its accessible and timeless score, has ensured its endurance as a universal statement about horrific conflict and ways of healing.

Its most inspired feature, and one of the reasons why choirs and listeners love it, is the use of Afro-American spirituals (*Steal Away*, *Nobody Knows the Trouble*, *Go Down Moses*, *Deep River*) in the same way as Bach's Passions: allowing the piece to widen and embrace its audience with tunes they know. The composer was fully aware of the parallels between Jewish and US black oppression and he chose them in full knowledge that they were coded songs of liberation.

Given recent events in US cities and around the world, the pointed black interpolations of this monumental work—both of, and ahead of its time—burn brighter than ever. This Festival, you can join the Adelaide Symphony Orchestra, four extraordinary soloists and a full-throated mass of humanity, drawn from all walks of life across our city and suburbs, for this unique and moving performance.

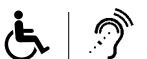


Where Festival Theatre, Adelaide Festival Centre
When Sun 14 Mar, 5pm
Duration 1hr 10mins, no interval
Tickets Premium \$99, Friends \$84
A Res \$89, Friends \$76, Conc \$72, U30 \$45, Students \$40
B Res \$79, Friends \$67, Conc \$64, U30 \$40, Students \$35
Transaction fees apply.

This performance of *A Child of Our Time* by Michael Tippett is given by permission of Hal Leonard Australia Pty. Ltd. Exclusive agent for Schott Music Ltd. of Mainz.

Thanks to **Drakes Supermarkets** for supporting South Australian artists and companies.

ACCESS



INSTALLATION / USA **FREE**

The Plastic Bag Store

By Robin Frohardt



Australian Premiere / Australian Exclusive

If you think the single-use jetsam of your weekly shopping haul is nightmarish, imagine a supermarket displaying aisle upon gleaming aisle of everything you could possibly want, as long as it's 100% plastic. Brooklyn-based artist and filmmaker Robin Frohardt has created an installation that is as funny as it is horrific. This jaw-dropping 'supermarket' was designed for Manhattan's Times Square, and after COVID forced its closure hours before its world premiere in March, it returned in October to wow post-lockdown New Yorkers. Rundle Mall is its first-ever foreign destination.

Art, craft, film and puppetry converge in an ingenious installation, produced by Pomegranate Arts, that makes the most extravagant Craig Reucassel-stunt look low-key. A glance at her hilarious trailer will have you longing to get amongst her lovingly hand-made goodies, created from hundreds of upcycled plastic bags and plastic rubbish, "locally sourced and harvested from the streets and bins of New York City."

Most uncannily resemble everyday products (from tubs of ice cream and whole rotisserie chickens to deli items, mixed salads, fruit, veg, and cleaning supplies) while others entice you to sample new lines, such as Baggo Breakfast Waffles ("Hot melty bags in your mouth in minutes"), Bagarino Pizza or juice-like cartons of Orange Plastic Bags, complete with an honest list of Nutrition Facts (straight zeros) and homespun mission statement ("only the finest orange plastic bags from Florida delivered to you with love").

It's free and open to everyone if you just want to roam by yourself, but better to enjoy the full immersive experience guided by Robin Frohardt and *The Plastic Bag Store* company: hour-long activations include a series of brilliant short films featuring Frohardt's puppets and animation and original music by award winning composer, Freddi Price. Chronicling centuries of human throw away culture, you'll find yourself struck by a simple and discomfoting realisation: there's no 'away'. A trip to the supermarket will never be the same after you visit *The Plastic Bag Store*.

Where Level 1, Rundle Place

When Tue 23 Feb–Sun 14 Mar

See website for details.

Duration Immersive experience: 55mins

Tickets FREE - advance registration for the immersive experience is required due to limited capacity

Note Recommended for ages 7+

ACCESS



Generously supported by Leading Patrons: James Darling AM and Lesley Forwood, FWH Foundation, Nunn Dimos Foundation, Anna Baillie-Karas & Jason Karas and Jason Catlett.

PRESENTING PARTNERS



DANCE / AUSTRALIA

Supernature

Australian Dance Theatre
Conceived and choreographed
by Garry Stewart



Image: Sam Roberts Photography

World Premiere

Now in his twenty first-year at the helm of ADT, Garry Stewart has crafted a unique collective identity for his formidable dancers. His two most recent creations, *The Beginning of Nature* (with its filmic offshoot, *The Circadian Cycle*) and *South* are choreographic responses to that most burning of all issues: humanity's relationship to the natural world, both as disruptor and participant in its rhythms and cycles.

Supernature, the culmination of the trilogy, postulates potential futures for our species, its mythic visual vocabulary surreally blurring the lines between anthropomorphic and zoomorphic.

We've recently become all too aware of how a microscopic infringement of that border can have existential consequences for *H sapiens*. Join us for this world premiere season as one of Australia's most influential choreographers and his ensemble of extraordinary dancers invite us to consider how the evolutionary impact of our unnatural ways may force us into a new partnership with the planet we defiled.

Where Her Majesty's Theatre
When Fri 12 Mar–Sun 14 Mar
See calendar for times.
Duration 1hr 5mins, no interval
Tickets A Res \$79, Friends \$67, Conc \$62
U30 \$50, Students \$40
B Res \$69, Friends \$58, Conc \$51
U30 \$45, Students \$40
Schools pricing - see page 82.
Transaction fees apply.
Note Contains nudity.
Recommended for audiences 15+

Thanks to **Drakes Supermarkets** for supporting South Australian artists and companies.

"One of the most memorable and exciting theatrical works in recent memory." *Dance Australia*

"Primal, powerful and beautiful... an unforgettable performance." *InDaily*

ACCESS



GERMANY / RUSSIA
NETHERLANDS / UK

Live from Europe

The best of European performance streamed live, exclusively at the Adelaide Festival

Bringing the very best international performance to Australian audiences is a core tenet of the Adelaide Festival and we believe that the two way relationship between artist and audience is an essential ingredient in live performance. So, how do we do this when international travel is almost impossible?

We think we have found ways of giving Adelaide audiences live 'international' experiences so they remain connected to the thrilling and urgent creative voices of artists beyond our shores. Four unique, specially commissioned performances from some of the world's most lauded theatre, music and dance artists, streamed live to the audiences in Adelaide and Regional South Australia from Berlin, Amsterdam, London and Moscow. It's all happening, in real time, it just happens to be on a stage on the other side of the world. Just like in any other Adelaide Festival, the artists and audience can see and hear each other but this time the audience-performer connection is delivered through livestream technology, in state-of-the-art vision and sound.

You can't access a code and watch it at a different time, alone on your laptop on your couch. Just like the old days, you'll have to travel to the theatre at a specific time and date, with lots of strangers seated around you, and share the same experience together.

Each show will be introduced to Adelaide by the director or principal artist, and your responses to the work will be streamed back to the performers. And remember they can see as well as hear you, so maybe rethink those tracky-dacks.

Generously supported by Sam Hill-Smith & Margo Hill-Smith.



PRESENTING PARTNER

THE AUSTRALIAN ♦

CLASSICAL MUSIC / GERMANY
LIVE FROM EUROPE

Igor Levit

Australian Premiere / Australian Exclusive

Gen Y is adding to the canon of exceptionally gifted pianists at a thrilling rate. Some, like Yuja Wang and Lang Lang have achieved mass-market fame, but no one comes close in cultural stature to 33-year-old Russian-German pianist Igor Levit, hailed by *The New York Times* as “one of the essential artists of our time.”

As a prolific ‘lockdown’ musician, his streamed performances pushed his profile to a peak in 2020 (*Gramophone* voted him Artist of the Year and thanked him for “providing spiritual nourishment at a time when music fell silent”) but his uncompromising activism, especially concerning the re-emergence of extreme nationalism, has survived years of “just shut up and play” commentary, and even assassination threats. Deeper than ‘politics’, universalism is for him central to (as he puts it) “the existential must” of music making.

His repertoire ranges from Bach to Busoni to Bill Evans but it is his Beethoven that commands critical and audience adulation. The sense of line, beauty of tone and voicing, solidity of touch; it’s as perfect as a Bauhaus chair, but the intelligence, rhythmic drive and earthy humour in his playing seems to summon back the spirit of young Beethoven the piano virtuoso.

Last year’s recording of the complete sonatas has been showered with the globe’s most prestigious awards, but regularly returns to the huge piece from the composer’s final years, described by Alfred Brendel as “the greatest of all piano works”: the *33 Variations on a Waltz by Diabelli*. Taking the best part of an hour, it demands almost superhuman stamina, technique and concentration and is very rarely performed live. But that is exactly what Igor will do for you in Adelaide this March.

“Igor Levit is like no other pianist.” *The New Yorker*

Where Her Majesty’s Theatre &
Sir Robert Helpmann Theatre, Mt Gambier

When Sun 7 Mar 8:30pm

Duration 1hr, no interval

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

Regional tickets \$29

Transaction fees apply.

IN COLLABORATION WITH



ACCESS



“He is the future.”
Los Angeles Times

**“One imagines Beethoven playing
[the Diabellis] like this — in his
dreams, anyway.”** *The Times*

Image: Felix Broede/Sony Classical

THEATRE / NETHERLANDS
LIVE FROM EUROPE

Medea

Internationaal Theater Amsterdam



Image: Sanne Peper

Australian Premiere / Australian Exclusive

On paper, Australian director Simon Stone directs the classics: *Thyestes*, *The Wild Duck*, *Three Sisters*, *Yerma*. But while the titles remain, he and his actors, through improvisation and deep research, transform canonical plays into searingly immediate works that have taken audiences by storm in the States and Europe.

Medea, created for Ivo van Hove's Internationaal Theater Amsterdam, is one of his most in-demand. Euripides' tragedy of 430BC was a popular hit in Ancient Greece and, while the predicament of its protagonist has been refracted through the lenses of every age's prevailing morality, it remains timeless: a brilliant woman sacrifices everything for the love of a man but, after bearing two children, finds herself of no further use to him and is expected to accept his choice of a new younger partner. Context: ubiquitous and relatable. Crime: unthinkable and unforgivable, but ever-fascinating.

In this sensational production, a contemporary story, based on that of Debora Green (the American oncologist convicted in 1996 of poisoning her husband with ricin and then killing two of her children in a house fire), is so infused with the distilled essence of the original that it doesn't just retain, it *regains* its primal impact.

You will see it with its acclaimed original cast—including award winning Marieke Heebink in an extraordinary performance—direct from Amsterdam in Dutch with subtitles. Once only. Don't miss this.

"A funny, brutal and raw masterpiece... easily the best version of Medea that I've seen on the London stage in two decades."
The Guardian

"This is world-class theatre. A first-rate adaptation, by a first-class director, powered by first-class performances. Exquisitely, brutally bold." *The Stage*

Where Her Majesty's Theatre &
Sir Robert Helpmann Theatre, Mt Gambier

When Thu 4 Mar, 8:30pm

Duration 1hr 20mins, no interval

Tickets \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25
Regional tickets \$29

Schools pricing - see page 82. Transaction fees apply.

Note Contains strong language, violence, nudity, sexual references and references to mental illness and drug use. Recommended for audiences 16+.
Performed in Dutch with English subtitles

ACCESS



IN COLLABORATION
WITH



Australian Premiere / Australian Exclusive

His name may not ring any bells for you now but their clamour is about to become deafening. In 2018, Sadler's Wells commissioned Botis Seva, one of a new generation of UK-based dance-makers, to create a new work to help celebrate 20 years in their current theatre. The resulting work, *BLKDOG*, left the audience electrified and the dance world abuzz about the emergence of such a singular and unique choreographic voice. By 2019, *BLKDOG* had collected an Olivier Award for Best New Dance Production.

South London-born, Seva is one of those rare artists—Basquiat springs to mind—whose innate and largely unmentored talent emerged from experience and was nurtured on the street. Initially influenced by hip-hop theatre, and galvanised by dance as a personal means of responding to systemic racism and social deprivation, he has over five years evolved and honed a dance vocabulary all his own. The company he founded at 19, Far From The Norm, is thrilling audiences and critics with its genre-defying physical poetry, steeped in Black pop culture.

In their padded hoods, Far From The Norm looks like a street gang, and on one level the piece is about urban black youth and their ways of coping with hopelessness and fear. But impossible as it may seem, this is an exhilarating work about despair: they appear to be literally pressured from above as they jerk and pulse, largely on their haunches, with release coming in flashes of violent activity, co-ordinated with split-second precision as if by electric current. In some sequences, brilliantly synched to the score laced with menacing gun loading and cocking samples, you will swear the movements have been digitally manipulated, so knife-edged are the freeze framing and fast forward effects.

If you're interested in the future of dance, you must see it here, live from Sadler's Wells in London.

"Seva's on to something remarkable."

The Stage

Where Her Majesty's Theatre &
Middleback Arts Centre, Whyalla

When Sat 6 Mar, 8:30pm

Duration 1hr 5mins, no interval

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

Regional tickets \$29

Schools pricing - see page 82. Transaction fees apply.

BLKDOG is co-produced by Far From The Norm and Sadler's Wells and supported by Arts Council England.

ACCESS



IN COLLABORATION
WITH



Image: Camilla Greenwell

DANCE / UK
LIVE FROM EUROPE

BLKDOG

By Botis Seva

Far From the Norm and Sadler's Wells



"Dance does not get
more exciting than this."
The Reviews Hub

THEATRE / RUSSIA
LIVE FROM EUROPE

Eugene Onegin

Vakhtangov State Academic
Theatre of Russia



Image: Elena Saltevsckaya

Australian Premiere / Australian Exclusive

Pushkin is Russia's Shakespeare; *Eugene Onegin* the revered "national poem." It's perilous indeed to mess with: screenplays and even Tchaikovsky's libretto are scorned. So, when a wildly imaginative stage adaptation plays to full houses in Moscow for seven years, you know it's exceptional.

Lithuanian director Rimas Tuminas has employed a vast 45-strong company from the Vakhtangov State Academic Theatre, to create a play on an operatic scale, featuring Russia's finest actors speaking the original verse, seamlessly integrated with music, dance, and spectacular, indelible imagery. It finally toured the world to sold out shows and critical acclaim continuing in London and the United States, before returning to Russia whence this special performance will be shared.

Set in an enormous abstracted ballet studio, the stage teems with life and movement, propelled by an infectious score and all reflected darkly in a huge mirrored anthracite wall. There's plenty of humour—Tuminas injects some strange, anarchic, Gogolian elements—but the intimate anguish of the story, of love requited too late, is there in precise and poignant detail: these actors can break an audience's collective heart with the subtlest facial reaction.

It's the magical wordless moments, though—a snowstorm swirling around a lantern-lit carriage, wind blown books that become birds, a woman dancing with a great bear—that will haunt you.

On every level this production is magnificent. It's a once-in-a-lifetime event.

"Epic yet intimate... stunningly beautiful... sprawling and extravagant."
The Times

"A dazzlingly unconventional homage to Pushkin." *The Guardian*

"This is one of the most extraordinary nights at the theatre I've ever known." *The Telegraph*

Where Her Majesty's Theatre

When Fri 5 Mar, 7pm

Duration 3hrs 20mins, including interval

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

Schools pricing - see page 82. Transaction fees apply.

Note Performed in Russian with English subtitles.

ACCESS



Set Piece

Anna Breckon and Nat Randall
Presented in association with Vitalstatistix

World Premiere

Anna Breckon and Nat Randall's *The Second Woman*—last seen in Australia at the 2019 Adelaide Festival—has enthralled audiences around the world (*Arrested Development* star Alia Shawkat recently delivered the 24-hour marathon in Brooklyn, BAFTA-award winner Ruth Wilson was poised to open in London before the shutdown).

Their much-anticipated new work, *Set Piece*, is another theatrical/cinematic hybrid. Loosely inspired by the intergenerational couples of *Who's Afraid of Virginia Woolf?*, *Set Piece* explores two lesbian relationships in the bottle-strewn aftermath of a party. As in Edward Albee's play, the characters grapple with truth and illusion but in the hands of this creative team the narrative distorts and fractures, morphing from neatly structured familiarity into something unexpected and new. Together with saturated lighting, a cinematic score and lush tactile props, you'll be immersed in synesthetic pleasure with the images, erotic dynamics, and styles of intimacy drawn from seventy years of queer culture and lesbian pulp fiction from the 50s and 60s.

It's a must for cinephiles, art lovers and theatre buffs. And—as you would expect from Nat Randall and Anna Breckon—it's sexy, beautiful, melancholic and solidly funny.

Where Space Theatre, Adelaide Festival Centre

When Tue 2 Mar–Sat 6 Mar

See calendar for times.

Duration 1hr 35mins, no interval

Tickets Preview (Tue 2 Mar)

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

Season

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

Transaction fees apply.

Note Contains depictions of sex, drug references, strong language and nudity. Recommended for audiences 16+



Image: Getty Images

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, Rising, Perth Festival and Performance Space.

Original co-commissioners Arts House and Vitalstatistix.



THEATRE /
AUSTRALIA & IRELAND

The Boy Who Talked to Dogs

Slingsby and State Theatre
Company South Australia



Image: Andy Ellis

World Premiere

Marty is the runt of a litter of three. His family lives on the wrong side of County Limerick's tracks in the 1970's. He's been hard to train and is regularly clipped behind the ear by his dad. When he's really naughty, he's locked in the coal shed. Nights would get cold if he couldn't snuggle up to his German Shepherd mates Major and Rex. One day when they get vicious in defence of their little mate, the authorities step in and Marty bolts. Marty thinks he's a dog. Marty is a boy.

You may be familiar with the 'Dogman' Martin McKenna, an infamous dog-communicator now living in Nimbin. The amazing true story of his adventures as a homeless teenager adopted by a pack of strays is the genesis of this major new co-production between Adelaide's Slingsby, State Theatre Company South Australia and three brilliant Irish artists: playwright Amy Conroy, actor Bryan Burroughs (*Beowulf*) and acclaimed songwriter Lisa O'Neill.

Like Marty, this magical celebration of animal companionship is wild, cheeky and fizzing with energy, yet possessing a deep tenderness at its heart. If you've ever wanted to keep abreast of your unleashed mutt as they dodge cars, pillage picnics and feel the wind on their tongue, be good and beg for tickets.

Where Thomas Edmonds Opera Studio,
Adelaide Showground
When Thu 25 Feb–Sun 14 Mar
See calendar for times.
Duration 1hr 10mins, no interval
Tickets \$59, Friends \$50, Conc \$47, Senior \$47
U30 \$30, Student \$30, Child (12–17) \$25
Vision impaired & Auslan \$30
Schools pricing - see page 82. Transaction fees apply.
Note Contains references to domestic violence.
Recommended for audiences 12+

Developed with the assistance of Draíocht Arts
Centre, Dublin 15, Ireland.
Thanks to **Drakes Supermarkets** for supporting
South Australian artists and companies.

**"We are thrilled to be embarking
on this international collaboration.
A tale of triumphing over shadows by
learning to be your own hero, plus a
few new tricks along the way."**

Andy Packer, Slingsby

ACCESS



CLASSICAL MUSIC /
USA & AUSTRALIA

Aryeh Nussbaum Cohen

In recital with
Konstantin Shamray



Image: Shannon Langman

Australian Premiere / Australian Exclusive

New York's Metropolitan Opera National Council Auditions Grand Finals is the birthplace of opera stars. Renée Fleming made it on her third attempt. But in 2017, a 23-year-old Brooklynite made a comet-sized impact, prompting a veteran critic from *The New York Times* to describe Aryeh Nussbaum Cohen as "a complete artist... possess[ing] a remarkable gift for intimate communication in a vast hall, combined with a voice of velvety gentleness. He brought tears to my eyes."

Adelaide is already hosting this remarkable countertenor in *A Midsummer Night's Dream*, so the chance to hear him in recital almost seems greedy. Aryeh embraces an extraordinary diversity of styles: sublime Handel, of course, but also heady Henri Duparc chansons, songs by Brahms, Ravel's haunting *Kaddish*, Leslie Adam's exquisite setting of *Prayer* by Langston Hughes. Really, nothing in this selection would be out of place at a Jessye Norman recital (although she never got to sing *Misty* for us!).

To experience, live, a voice as subtle, emotionally powerful and transporting as this is rare indeed. For it to be combined with his communicative skill makes it precious. What's more, he is accompanied by our brilliant resident Russian pianist Konstantin Shamray. Adelaide's luck knows no bounds! Book this minute. Reduced capacity means selling out is a certainty.

Where Adelaide Town Hall
When Tue 9 Mar, 8pm
Duration 1hr 40mins, including interval
Tickets A Res \$109, Friends \$93,
Conc \$87, U30 \$55, Student \$50
B Res \$89, Friends \$76, Conc \$72
U30 \$45, Student \$40
Transaction fees apply.

**"Extravagantly gifted... he seem[s]
poised to redefine what's possible
for singers of this distinctive voice
type." San Francisco Chronicle**

**"A break-out star from the
beginning." Bay Area Reporter**

ACCESS



World Premiere

In the spirit of their 2017 Festival smash hit *Intimate Space* and 2020's beautiful Art Gallery work, *Seeing Through Darkness*, Adelaide's unique, multi-award-winning company Restless once more deliver, as their manifesto delightfully puts it, "unexpectedly real dance theatre", this time in a ten-pin bowling alley.

When did you last go bowling? Are you a little rusty? Perhaps a beginner? How would you feel if gutter guards and ramps were installed in advance to prevent any possibility of your failing to hit the pins? Well intentioned 'help' that smothers potential growth is something people with disability encounter all too often. Denial of the dignity of risk is one of many themes playfully explored in this witty and intelligent new work.

You enter, take in the unmistakable vibe, grab your shoes, maybe some chips then go and find your team. Sitting right amongst the action, eavesdropping on intimate exchanges, barracking and getting involved in the game makes for massive, paradigm-shifting fun. Witness fights, love duets, get showered with popcorn, maybe have a bowl yourself and face glory or shame. It's a surprisingly emotional experience with a message to take home.

Guttered reassembles the entire *Intimate Space* creative team, directed by the recipient of the 2020 Australia Council Dance Award, Restless' singular Artistic Director Michelle Ryan. Capacity for each show is limited, so book early to avoid disappointment.

"Michelle Ryan has slowly and steadily developed both the artistic and the physical capacity of the company...to this nationally and internationally important ensemble." *The Advertiser*

Where Kingpin Norwood

When Fri 26 Feb–Sun 14 Mar
See calendar for times.

Duration 1hr, no interval

Tickets \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25
Schools pricing - see page 82. Transaction fees apply.

Note Recommended for ages 8+.
Utilises theatrical haze

ACCESS



Restless Dance Theatre acknowledges the support of the Australia Council, the Federal Government's arts funding and advisory body, the South Australian Government through Arts South Australia and Carclew, City of Adelaide, the James and Diana Ramsay Foundation and BankSA Foundation. Special thanks to Georgie Mcrae and Kingpin.

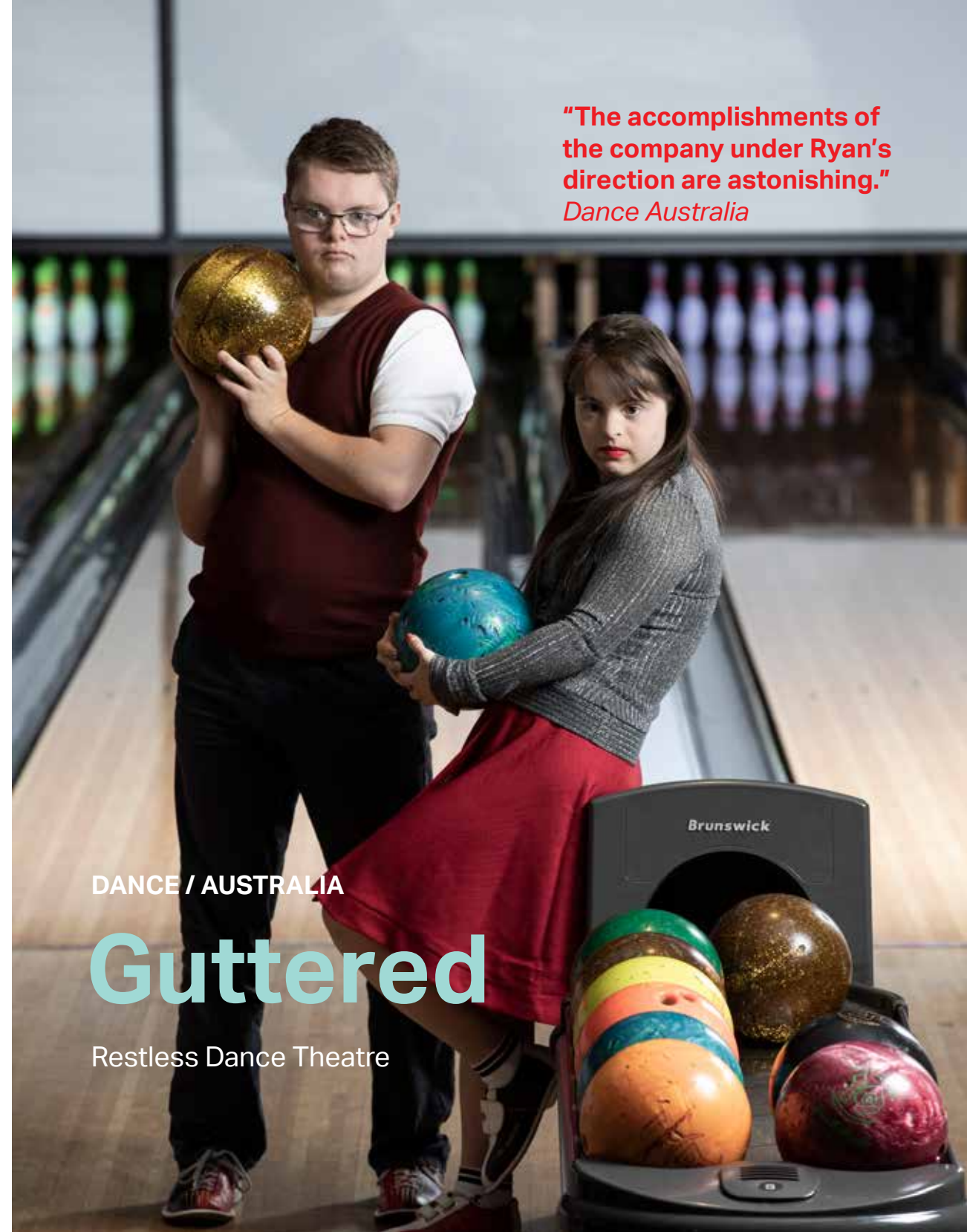
Thanks to **Drakes Supermarkets** for supporting South Australian artists and companies.



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.



"The accomplishments of the company under Ryan's direction are astonishing."
Dance Australia



DANCE / AUSTRALIA

Guttered

Restless Dance Theatre

Image: Shane Reid



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

Image: Tristan Still

PHYSICAL THEATRE / AUSTRALIA

High Performance Packing Tape

Branch Nebula

"With every project we risk things blowing up in our faces", began the copy for this 'OH&S nightmare' in last year's brochure. Well, as we now know, nightmares really can come true, but Lee Wilson's left scaphoid has fully recovered and, hard as it is to believe, he's climbed back on that horse.

Heart in your mouth, you'll watch as, poker-faced, he scales collapsing cardboard-box towers, or hangs precariously from sticky-tape bridges, or entrusts his future mobility to the dubious weight-bearing properties of cheaply made office consumables.

In *High Performance Packing Tape*, award-winning, cutting-edge performance company Branch Nebula (Wilson with collaborating artists Mirabelle Wouters, Mickie Quick, and Phil Downing) has 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. You'll peer through parted fingers, thrill to his successes, wince at his failures and try hard to contain your uproarious laughter.

Bring plenty of teenagers, but don't let them near Officeworks afterwards.

Where Main Theatre, AC Arts

When Thu 4 Mar– Sun 14 Mar

See calendar for times.

Duration 1hr, no interval

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

U30 \$30, Student \$25

Transaction fees apply.

Note Contains nudity and strobe effects.

ACCESS



small metal objects

Back to Back Theatre

At last Adelaide audiences can be a part of this ingenious piece that festival-goers around the world have savoured for over a decade.

It's street-theatre-but-not-as-we-know-it in which the performers are disguised threads in the very real tapestry of a busy city thoroughfare and we, be-headphoned on raked seating, are the ones on display to be ignored or gawked at by passers-by. Via our ears though, the familiar urban scene becomes a movie replete with evocative score, and its cast of thousands is quickly narrowed down to four protagonists. Locating them isn't easy, and it's part of the game, but their story is as surprising and compelling as any thriller.

Back to Back Theatre is driven by an ensemble of actors who, by virtue of their 'disability', sit at the margins of conventional educational, family, and economic apparatus, and are therefore idiosyncratic and singular commentators on institutions we take for granted. Here the company considers how a person's worth in society is defined by their productivity.

It's a theme very familiar to these performers and even timelier in 2021 than it was at its premiere in 2005. Set against the shifting backdrop of a city weighed down by economic uncertainty, the notion that humans are becoming a kind of coinage couldn't be called into starker relief.

"Turns the notion of theatre and the everyday inside out. It is a pure, open-hearted, complex and breathtaking production and a unique meditation on human worth." *Sydney Morning Herald*

Where Moseley Square, Glenelg

When Tue 2 Mar–Mon 8 Mar

See calendar for times.

Duration 50mins, no interval

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

Schools pricing - see page 82. Transaction fees apply.

Note Contains strong language and drug references.

Recommended for ages 14+

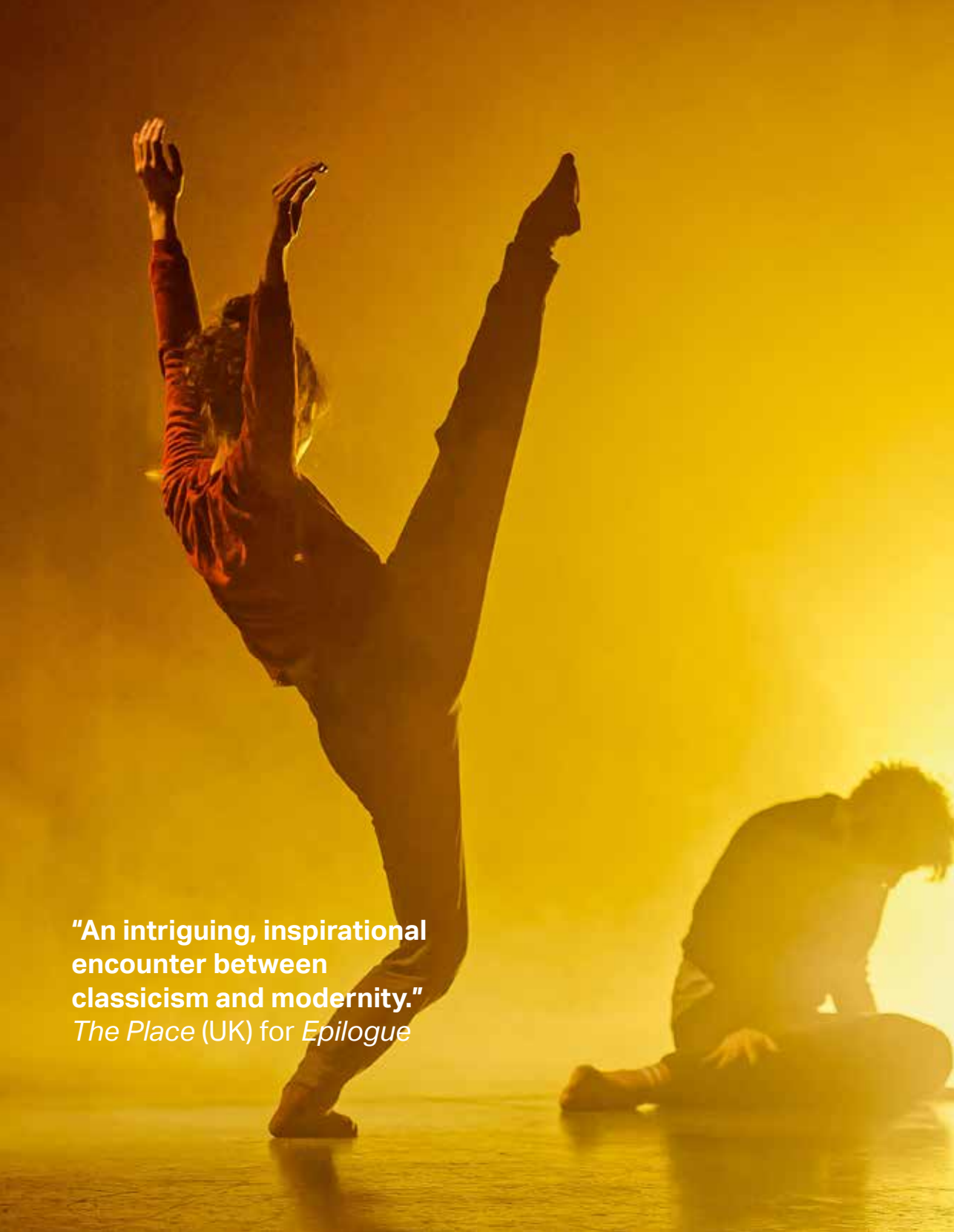


ACCESS

Image: Supplied by West Kowloon Cultural District



"In an oddly low-key way it is highly exhilarating, as well as being fall-off-your-chair funny."
The Age



"An intriguing, inspirational encounter between classicism and modernity."
The Place (UK) for *Epilogue*

Image: Chris Herzfeld/Camlight Productions

DANCE / AUSTRALIA

S/WORDS and Unfolding

A Double Bill by Lewis Major

World Premiere

Lewis Major, of French, Bungandidj, Jewish, Ngarrindjeri and English heritage, was born and raised on a sheep farm in the state's South East. Clearly, he was pre-destined for a career in experimental dance theatre. We can't attest to his shearing prowess (excellent, by all reports), but we can confidently promise that this young choreographer, one of only two South Australians shortlisted for the prestigious Keir Choreographic Award, is a hot emerging talent. His early work, including his celebrated *Epilogue*, has already been presented in major venues in Taiwan, Singapore, Hong Kong, Mexico, Brazil, the UK and USA.

This new double bill is a great way of sampling what he's been up to. *Unfolding* melds fluid dance with shifting 3D polynomial animations by creative coder Fausto Brusamolino and it features costumes created in Adelaide by local atelier, Naomi Murrell Studios. A much darker, deeply theatrical work, *S/WORDS* postulates a flung-together tribe of performers locked in a theatre as the world burns outside; six dancers in search of the rules, rituals and rites that still carry meaning and value.

Both pieces are scored by James Peter Brown, composer and sound designer for projects as diverse as Jane Campion's *Top of the Lake* and the *Fallout* series of games.

- Where** Space Theatre, Adelaide Festival Centre
When Thu 11 Mar–Sun 14 Mar
See calendar for times.
- Duration** 1hr 25mins, including interval
Tickets \$59, Friends \$50, Conc \$47, U30 \$30, Student \$25
Transaction fees apply.
- Note** Contains nudity, strong language, violence, smoking.
Recommended for audiences 12+
Utilises strobe effects, theatrical haze and smoke

Thanks to **Drakes Supermarkets** for supporting South Australian artists and companies.

ACCESS





CLASSICAL MUSIC / AUSTRALIA

Incredible Floridas: Chamber Landscapes

Concert series curated by Kim Williams

Image: Randy Larcombe

Australian Exclusive

Corporate leader Kim Williams, himself a composer, is a passionate advocate for new Australian music. His 2017 Peggy Glanville-Hicks lecture, one of the most inspirational public statements on art ever delivered in this country, was triggered by anger at a former Prime Minister's refusal to deem Peter Sculthorpe worthy of a State Funeral, and an anxiety that art music, "as core to my being as breathing", was in danger of becoming irrelevant to most.

Riffing on the 17th-century's *Academy of Ancient Music*—dedicated to music two decades old, and, on occasion, pre-historic relics from a century ago—he proposed a hypothetical "New Academy of Ancient Australian Music" to "promote...fresh creative adventure and to know and honour our creative past."

The 2021 Adelaide Festival proudly gives him that very opportunity: *Incredible Floridas* is an entertaining and mind-expanding weekend that honours our musical elders and mounts a bold assault on cultural amnesia.

A stellar Australian cast performs not only major works by Sculthorpe, Glanville-Hicks, Richard Meale, Margaret Sutherland, Ross Edwards, Percy Grainger and Alfred Hill, but also those of the current generation that stand on their shoulders. All this alongside seminal European music of the 20th century that deeply informed their styles.

Yes, there is challenging material, but the curator's hand balances it with "ancient" and more recent hits: Elena Kats-Chernin's *Wild Swans Suite*, Grainger's *Handel in the Strand*, Satie's *Gnossiennes*, Messiaen's glorious *Quartet for the End of Time*, and Schoenberg's luscious *Transfigured Night*.

There is even a screening of an early rarely seen film by Peter Weir, and, prefacing each program, a poem read by one of Australia's most beloved thespians and a former artistic director of State Theatre Company South Australia, the remarkable John Gaden. Choose a concert, choose a day if you must but attendance for the entire weekend should be mandatory. It's a UKARIA experience like no other.

Where UKARIA Cultural Centre, Mount Barker Summit

When Fri 5 Mar–Mon 8 Mar

See calendar for times.

Tickets Single concert \$69, Friends \$59, Conc \$55

Transaction fees apply.

Note The UKARIA bar will be open from 90 minutes prior to the first concert and throughout the day, offering a wide range of beverages, cakes and cheese platters.

Generously supported by Leading Patron **Ulrike Klein AO**.

ACCESS



ARTISTS ON STAGE

Kim Williams curator & host
Australian String Quartet
Flinders Quartet
Elder Conservatorium Flutes
Adelaide Festival
Saxophone Ensemble
Jacob Abela piano
Janet Anderson violin
Jessica Aszodi soprano
Helen Ayres violin
Lachlan Bramble violin
Jonathon Coco double bass
Geoffrey Collins flutes
Celia Craig oboe
Michael Duke soprano saxophone
Claire Edwardes percussion
Ross Edwards composer
John Gaden poetry
Mark Gaydon bassoon
Amanda Grigg percussion
Suzanne Handel harp
Blair Harris cello
Elena Kats-Chernin composer
Gordon Kerry composer
Graeme Koehne composer
Stephanie McCallum piano
Jason Noble clarinets
Suzanne Pederson soprano
Jack Symonds composer,
 music director & piano
Adrian Uren horn
James Wannan violin & viola

Transfigured Night

Poem by Richard Dehmel

From 1912, sunny and uncomplicated Alfred Hill in the style of Brahms and of Grieg followed by wan and Daedalian Schoenberg in the style of nothing hitherto dreamt of. World-renowned Australian singer-actor Jessica Aszodi is the moon-mad clown (and she also sings in a new work by the ensemble's musical director, Jack Symonds, which is the 2020 John Bishop Memorial Commission). Schoenberg's voluptuous tone poem from 1899 will send you swooning into the night.

When Fri 5 Mar, 7:30pm
Duration 2hrs 10mins, including interval

Jack Symonds

**Here I Am**

Poem by Paul Bowles

Like a sparkling clear tonic for the morning after, stately and piquant works by the refreshingly unclassifiable Peggy Glanville-Hicks followed by two recent major works by one of our most intelligent musical minds, Gordon Kerry (who lived and worked for a time in Peggy's Sydney home).

When Sat 6 Mar, 11am
Duration 1hr 25mins, no interval

ALFRESCO LUNCH

When Sat 6 Mar, 12:30pm
Note \$45, bookings essential

The hermit of green light

Poem by Michael Dransfield

Though massively influential, Margaret Sutherland's works remain scandalously underperformed. Her Third String Quartet, a taut piece from 1967, sits three decades into her career but was her first commission. A mystical masterwork by 'Max' Davies will transport you to a finale of extra-terrestrial beauty, before his former disciple Ross Edwards brings you home with his saxophone quartet, suffused with the sounds of the bush. Percy Grainger makes obvious his love of the sax in some haunting miniatures and Bach fugues, arranged for lots of them.

When Sat 6 Mar, 2pm
Duration 1hr 50mins, no interval

Composers in Conversation

Join Kim Williams in conversation with Jack Symonds and Gordon Kerry as they chat about their works, music and other influences that drive them creatively. Free for ticket holders.

When Sat 6 Mar, 4:15pm
Duration Approx 30mins

Love Sonnet: After The Season of Thunder & Hail

Poem by Louise Labé

A dusk concert to die for: the amazing Stephanie McCallum plays gloriously still, emotionally distilled, pieces by Sculthorpe, and all six of Satie's famous, other-worldly, Gnossiennes. Between them, the much-loved masterwork that Messiaen wrote in a concentration camp will bear you aloft on angels' wings.

When Sat 6 Mar, 5pm
Duration 1hr 30mins, no interval

THREE-COURSE DINNER

When Sat 6 Mar, 6:45pm
Note \$95, bookings essential

Sunset: A Guided Experience

Experience sunset from the summit of the extraordinary Twin Peaks opposite the UKARIA Cultural Centre. Before drinks and canapés are served, you will be led to the peak of the mountain and beguiled by the performers of the *Incredible Floridas* series.

On the program is a quintessentially Australian experience: (Elder Conservatorium Director) Graeme Koehne's String Quartet No.3, inspired by Peter Carey's *True History of the Kelly Gang*, performed atop the Twin Peaks, accompanied by local birds, cicadas and the odd whinny from the pastures below.

When Sun 6 Mar, 6:45pm
Duration 2hrs 45mins
Note \$109, incl drinks & canapés
 Strictly limited capacity

Saturday

Sunday

Birds

Poem by Judith Wright

The ghost of Grainger floats up from West Terrace (via mechanical piano) to set the scene for this delightful morning: twenty living fingers will tickle the goanna with some of his best-known tunes and folk-song arrangements; Berio turns folksy, too, in his most delicious and hummable score; and, to begin, the gracious, rarely heard progeny of friends Judith Wright and Margaret Sutherland.

When Sun 7 Mar, 11am
Duration 1hr 15mins, no interval

ALFRESCO LUNCH

When Sun 7 Mar, 12:30pm
Note \$45, bookings essential



Geoffrey Collins

Incredible Floridas

Poem by Arthur Rimbaud

Richard Meale's homage to Rimbaud is an iconic work of Australian modernist art which, like the pilotless boat of the poem from which it draws its title, 'composed itself' in an August Adelaide terrace at the start of the Dunstan era, 50 years ago. A slightly surreal doco by the young Peter Weir captures the spirit and ironies of the age. The incomparable Geoffrey Collins plays the solo Meale wrote for him (*Mélisande*) and two joyous pieces by Ross Edwards provide fresh bush-scented relief from one and marimba magic from the other.

When Sun 7 Mar, 2pm
Duration 1hr 40mins, no interval

Composers in Conversation

Join Kim Williams in conversation with Ross Edwards and Elena Kats-Chernin as they discuss birdsong, nature and what Australia, Satie and Adelaide mean for each. Free for ticket holders.

When Sun 7 Mar, 4:15pm
Duration Approx 30mins

The Return

Poem by Anna Akhmatova

A gorgeous afternoon of rich string textures from Sutherland, Sculthorpe (his deeply moving *Irkanda IV*) and Glanville-Hicks, surrounding two 'greatest hits': Elena Kats-Chernin's winsome *Wild Swans Suite* and Grainger's outwardly breezy (but fiendishly difficult) riff on 'The Harmonious Blacksmith', *Handel in the Strand*. All delivered by definitive performers.

When Sun 7 Mar, 5pm
Duration 1hr 45mins, no interval

THREE-COURSE DINNER

When Sun 7 Mar, 6:45pm
Note \$95, bookings essential



Flinders Quartet

Sunset: A Guided Experience

In this program you'll hear more of Grainger's ravishing arrangements and re-compositions for saxophone ensemble, revealing his—perhaps surprising—interest in Renaissance music (Josquin, Ferrabosco, William Lawes).

When Sun 7 Mar, 6:45pm
Duration 2hrs 45mins
Note \$109, incl drinks & canapés
 Strictly limited capacity

The Sleepout

Poem by Les Murray

Forsake your metaphorical camp-beds for another compare-and-contrast of two contemporaneous works. It's 1937. Old Alfred's final quartet and youngish Margaret's first, each lift up their eyes to European hills: the former to his beloved Dvořák's gentle slopes, the latter to Bartók's rockier outcrops. Twenty years later a girl was born in far off Tashkent, and by 2015 her radiant Piano Quintet, while glancing everywhere from the baroque to the Charleston, displays a musical gaze entirely her own.

When Mon 8 Mar, 11am
Duration 1hr 20mins, including brief interval

ALFRESCO LUNCH

When Mon 8 Mar, 12:30pm
Note \$45, bookings essential

dust

Poem by Chris Mansell

Calm and simplicity pervade the final concert, with Kats-Chernin channelling Satie, an endearing wind-swept song for alto flute, violin and cello seagulls from Sculthorpe's final years, and, from his heyday, the first flush of his romance with Balinese music, *Tabuh tabuhan*. Enigmatic meditations by Meale written shortly before sickness and Mullumbimby consumed him, reveal how endless and varied was his quest for musical beauty.

When Mon 8 Mar, 2pm
Duration 1hr 40mins, including brief interval

Full program details at adelaidefestival.com.au

Monday

CLASSICAL MUSIC / AUSTRALIA

Diana Doherty and the Streeton Trio

Presented by Musica Viva Australia



Image: Christie Brewster

Hard to believe that the reed pipe whose sound was too bloodcurdling to be endured anywhere other than wide open spaces could have evolved into the most exquisite and expressive of chamber instruments. Diana Doherty is simply one of the world's best oboe players. Born in Australia, we are blessed that she remains here, due both to her gorgeous contributions to Sydney's orchestral repertoire, and her sought-after appearances as a soloist.

This concert features two works specifically written for the rare combination of oboe, violin, cello and piano. The first is a tuneful and attractive quartet written just after the war by Czech émigré Bohuslav Martinů. This amazing and still under-rated composer, whose retentive memory for music was literally prodigious, probably wrote it in his head while on an evening walk. The second is the world premiere of a work by acclaimed young Australian Lachlan Skipworth, whose new Oboe Quartet is a musical portrait of the couple in whose memory it was commissioned, reflecting their shared love of Bach, their hobbies, and characters in its vibrant colours, interlaced lines and lively textures.

New musical experiences aside, familiar melodies will abound too, in Mendelssohn's much-loved Piano Trio No.1, played by the Streeton Trio.

Where Adelaide Town Hall
When Tue 2 Mar, 7:30pm
Wed 3 Mar, 11am
Duration 1hr 40mins, including interval
Tickets A Res \$106, Friends \$90.10, Conc \$93
B Res \$80, Friends \$68, Conc \$69, U40 \$40
C Res \$56, Friends \$47.60, Conc \$49
U40 \$40
Transaction fees apply.

Full program available on the website.

Commissioned for Musica Viva in memory of Alan and Anne Blanckensee by their son Andrew, family, and friends.



ACCESS



CLASSICAL MUSIC / AUSTRALIA

Pierrot Lunaire Sex & Madness

Curated by Kim Williams



Image: Jessica Aszodi

Munch's *Scream*, Picasso's *Guernica*, Dali's melting clocks: aphantasiacs aside, most can summon the seminal works of 'modern art' to their mind's eye as readily as an apple. But what about music to our mind's ear? It's OK. Haziness to total blank is the norm. All the more reason to attend this wonderful concert which will shed light and kaleidoscopic colour on to your brain's relevant synapses.

This year at UKARIA, Kim Williams has curated a fascinating study of a century of Australian composition, together with seminal European works (see *Incredible Floridas*), and this city concert provides a snapshot.

Arnold Schoenberg's *Pierrot lunaire* is an atonal, half sung, half spoken setting of poetry about sex and madness. From the moment it raised its wilfully weird head in 1912 it shocked and provoked listeners, while thrilling and captivating several generations of composers. Whether you know it or not, you must hear this amazing work featuring internationally acclaimed Australian performer Jessica Aszodi.

Oz composers Richard Meale, Ross Edwards and Elena Kats-Chernin all started under Schoenberg's spell before they found themselves gasping for their own air. Meale's *Lumen* is a bright and distilled product of his final, Mullumbimby years, while Edwards' saxophone quintet, rich with the sounds of the Australian bush, and Kats-Chenin's radiant piano quintet are newly minted future classics.

Where Adelaide Town Hall
When Thu 4 Mar, 7:30pm
Duration 2hrs, including interval
Tickets A Res \$89, Friends \$76, Conc \$72, U30 \$45, Student \$40
B Res \$69, Friends \$59, Conc \$55
U30 \$35, Student \$30
Transaction fees apply.

Full program available on the website.

"Jessica Aszodi deployed a full arsenal of vocal colours and sure intonation to narrate these hallucinatory vignettes."
The Washington Post

ACCESS



FILM / AUSTRALIA

My Name is Gulpilil

Vertigo Productions & David Gulpilil

Directed by Molly Reynolds

Presented in partnership with Adelaide Film Festival

World Premiere

Early in 2017, legendary Australian actor David Gulpilil was diagnosed with lung cancer. His doctors estimated six months for him but David, being David, was always likely to defy the odds. And he continues to do so with probably his last great work, *My Name is Gulpilil*. For the first time, it's all Gulpilil, his story, in his words. He takes us boldly on the journey that is his most extraordinary, culture-clashing life.

In this culmination of a series of collaborations with the Adelaide Festival, we celebrate David's life with a one-night-only Gala Screening of his life story as well as a retrospective of some of his most important films. Our association with David began in 2002 when *The Tracker*, commissioned by Artistic Director Peter Sellars, premiered with accompanying live music score sung by Archie Roach. David also appeared alongside Greg Rowe at the unforgettable Tarntanyangga screening of *Storm Boy*. The collaboration continued for the next two festivals with Neil Armfield's production of his one-man stage show, *Gulpilil*, in 2004, and in 2006 with the world's first screening of *Ten Canoes*.

Join us for the world premiere of *My Name is Gulpilil*, commissioned by the Adelaide Film Festival Investment Fund and presented in partnership with the 2021 Adelaide Festival.

"When I saw him I saw the strength of our men and the strength of our culture, the strength of storytelling and the strength of taking a chance... When he stares at you, it cuts through your soul."

Natasha Wanganeen in *Gulpilil* by Derek Rielly (Pan Macmillan, 2019)



"David is a gateway to a history we've so far denied...he's more important than Ned Kelly"
The Australian

Image: Miles Rowland

Where Festival Theatre, Adelaide Festival Centre
When Fri 12 Mar, 8pm
Duration 2hrs, no interval
Tickets \$49, Friends \$42, Conc \$39, U30 \$25, Student \$20
Ticket price includes a drink voucher (beer, wine or soft drink) redeemable at Festival Theatre bars.
Schools pricing - see page 82. Transaction fees apply.
Note Contains drug references and images and voices of deceased Aboriginal and Torres Strait Islander persons. Recommended for audiences 12+. Performed in English and Yolngu Matha

ACCESS





As actor, dancer, storyteller and educator, Yolngu man David Gulpilil's place in the history of Australian film can't be overstated. 2021 marks fifty years since screen audiences first experienced this consummate performer, a presence that forever swept away servile "yes-boss" caricatures (often performed by white actors) and left us in awe of a 60,000-year cultural continuum.

Professor Megan Davis describes him as "easily the greatest actor this country has ever had" and that "his oeuvre speaks to the unresolved grievance this country bears." David has chosen eight of the many films in which he has played a crucial role, for this half-century retrospective.

Where Mercury CX

When Sat 13 Mar–Sun 14 Mar

Tickets Single Film \$13,
4 Film Pass \$44,
8 Film Pass \$68

Note May contain images and voices of deceased Aboriginal and Torres Strait Islander persons.

FILM / AUSTRALIA

David Gulpilil Retrospective

Storm Boy (1976)

Directed by Henri Safran

Unforgettable as Fingerbone Bill, this was the first of many occasions when David had the whole world under his spell. A hit even in China and the USSR, here its deep and lasting impact on a young Indigenous generation is less widely known.

When Sat 13 Mar, 11am

Duration 1hr 28mins (G)

Another Country (2015)

Directed by Molly Reynolds

Molly Reynolds directs this documentary in which Gulpilil gives us first-hand insight into the confusions and chaos that occur in the clash between Yolngu culture and White Australia: "No one from any government has ever known our language... How can they know us?"

When Sat 13 Mar, 2pm

Duration 1hr 15mins (G)

Rabbit Proof Fence (2002)

Directed by Phillip Noyce

Despite or because of his single line of dialogue, Gulpilil as the tracker Moodoo, is by far the most complex character in Phillip Noyce's politically important film, made at the height of Australia's 'history wars', which brought world attention to the stolen generation. His tragedy, as an indentured servant, and sly subversiveness, are communicated by his face and body language alone.

When Sat 13 Mar, 5pm

Duration 1hr 34mins (PG)

The Tracker (2002)

Directed by Rolf de Heer

A tracker again, but this time David is in a lead role. Rolf de Heer's story, on one level a prequel to *Rabbit Proof Fence*, is more mythic, with archetypal characters and the at once distancing and heightening use of Peter Coad's paintings and Archie Roach's singing. It's one of the great cinematic performances: his mock servile, bitterly ironic exchanges with Gary Sweet slowly crescendo to a finale that reveals him as a figure of godlike moral authority.

When Sat 13 Mar, 8pm

Duration 1hr 30mins (M)

Walkabout (1971)

Directed by Nicolas Roeg

David (credited as Gumpilil) debuts in Nicolas Roeg's extraordinary visual poem. The moment this charismatic and handsome 16-year-old strides into view, adorned with the lizards he's just killed, is breathtaking. In some ways the symbolic burden he has carried since began here: does he represent the essence of Australia or the exotically Other?

When Sun 14 Mar, 11am

Duration 1hr 40mins (M)

Ten Canoes (2006)

Directed by Rolf de Heer and Peter Djigirr

One of Australia's most important films, the first in an Aboriginal language, is an all Yolngu work, facilitated by Rolf de Heer in close collaboration with Gulpilil, who narrates in inimitable fashion. *The New York*

Times was enthralled by the playful wit and great yarn, but the death-dance sequence also offers the most profound insight into ancient human culture ever shot.

When Sun 14 Mar, 2pm

Duration 1hr 32mins (M)

Mad Dog Morgan (1976)

Directed by Philippe Mora

Gulpilil gives dignity to this "Ozploitation" classic with its largely stock and ethnographically erroneous portrayal of the First Nations. In an on-set promo, its dazed and confused Hollywood star Dennis Hopper inadvertently malappropriated an ideal description for these fictional people: "aboriginaries".

When Sun 14 Mar, 5pm

Duration 1hr 42mins (M)

Charlie's Country (2013)

Directed by Rolf de Heer

De Heer visited David in Berrimah jail and persuaded him to make this semi-autobiographical film, which won him Best Actor for Cannes Film Festival's *Un Certain Regard* category. His portrait of Charlie, the impoverished 60-year-old who once danced for the Queen, is authentic, heartbreaking and suffused with dignity and his indomitable spirit.

When Sun 14 Mar, 8pm

Duration 1hr 30mins (M)

The Summerhouse

Our brand new Festival Hub




For our first three Festivals we had the Riverbank Palais floating there on Karrawirra Pari, hosting music and talks, Breakfast with Papers and Forums, long lunches and dawn to dusk to midnight revelry and thrilling exchanges of ideas (and occasionally phone numbers!). In March we launched a national design competition for a new club, which, out of a brilliant field of entries, was won by the extraordinary Tina Engelen and Will Fung of CO-AP (Architects) with their gorgeous lightweight pavilion of two eccentric circles creating a raked auditorium and the fabulous Crescent Bar overlooking the river.

Where Adelaide Festival Centre Amphitheatre, enter from Elder Park

When Thu 25 Feb–Sun 14 Mar

Note Concerts play rain or shine. In the case of extreme weather, refer to adelaidefestival.com.au at 4pm on the day of the performance for final weather arrangements.

ACCESS  [com.au](http://adelaidefestival.com.au) at 4pm on the day of the performance for final weather arrangements.

Located on the fall of land between the Festival Theatre and the Dunstan Playhouse, The Summerhouse will be our Festival home and hub for the next three years.

Come and join us and play and talk and listen to our contemporary music program under the stars and trees on this precious corner of Elder Park.

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative.



ARCHIE ROSE
DISTILLING CO.



Jaguar Jonze

Be it via her brooding vocals on Hermitude's Heart Shaped Box cover, her powerful bid for *Eurovision: Australia Decides*, her Live-Act of the Year (QLD) award in the National Live Music Awards, or her nomination for 2020 triple j Unearthed Artist of the Year, Jaguar Jonze has been gaining momentum in the zeitgeist over the past year and a half. Experience her intense, vulnerable but magnetic act live, as she performs hits from ethereal-pop debut *Diamonds & Liquid Gold*, and recent tracks from her forthcoming *Antihero* EP.

When Thu 25 Feb, 8pm

Tickets Reserved Seating \$39
Transaction fees apply.

Duration 1hr, no interval

Note Utilises strobe effects.



San Cisco

For four albums now, this upbeat indie-pop trio from Fremantle have effortlessly and wittily milked the landscape of contemporary heartbreak. Lovesick calls gone to voicemail, angst about the need for 'space', endless pondering about what went wrong; titles like *Awkward* and *Too Much Time Together* say it all. Savour a beautiful balance between sweet and dry in this set from their latest, *Between You and Me*, featuring *When I Dream* and *Skin*, both triple j Hottest 100 voted songs.

When Fri 26 Feb, 10:30pm

Tickets Reserved Seating \$69
Transaction fees apply.

Duration 1hr, no interval

Note Utilises strobe effects.



Prince: A Tribute by Late Nite Tuff Guy

Unaffiliated, but never unfaithful, LNTG, (aka Cam Bianchetti) has been a disciple of Prince since his very beginnings. *Prince: A Tribute* pays homage to one of the greatest artists of our generation in a comprehensive night of paisley-purple love. Come celebrate and feel the emotion of this special event.

When Sat 27 Feb, 10:30pm
Tickets Reserved Seating \$29
Transaction fees apply.
Duration 2hrs, no interval
Note Strictly for ages 18+
Utilises strobe effects.

The Estate of Prince Rogers Nelson is not affiliated, associated or connected with *Prince: A Tribute by Late Nite Tuff Guy*, nor has it endorsed or sponsored *Prince: A Tribute by Late Nite Tuff Guy*. Further, the Estate of Prince Rogers Nelson has not licensed any of its intellectual property to the producers, advertiser or directors of *Prince: A Tribute by Late Nite Tuff Guy*.



Vinyl Destination

DJ Brendon is one of the country's premier Djs. He's supported acts like Moby, The Prodigy and The Chemical Brothers, and spun at major clubs and festivals across Australia. When COVID shut them all down, his *Vinyl Destination* live stream series was born and it generated a massive community of fans who took strength from the project during the dark times. Now it's possible to experience, live, this skilfully curated history of Vinyl: an audio journey that will take you back to a place and time. The sounds of famous clubs like the Arkaba, Heaven, the Synagogue, LeRox are brought together on one huge purely vinyl night.

When Fri 5 Mar, 11pm
Tickets Reserved Seating \$29
Transaction fees apply.
Duration 2hrs, no interval
Note Strictly for ages 18+
Utilises strobe effects.



Mo'Ju

When Mojo Ruiz de Luzuriaga, known as Mo'Ju (formerly Mojo Juju) launched her album *Native Tongue* in 2018, it commanded the attention of a nation, collecting 24 award nominations, and winning Best Song and Best Album at the National Indigenous Music Awards. Though seemingly having dropped fully formed from the sky, she had been plugging away in the industry for years and this statement was both culminative and revealing: a deep exploration of her Indigenous and Filipino identity and how this has shaped her. Mo'Ju has finally arrived and, as she says, watch out; "I came here to kick ass and chew gum. And I'm all outta gum." She has won best live act at the National Live Music Awards two years running, so don't miss this gig.

★★★★
"A powerful voice and captivating stage presence."
The Adelaide Review

When Sat 13 Mar, 9:30pm
Tickets Reserved Seating \$39
Transaction fees apply.
Duration 1hr, no interval
Note Utilises strobe effects.



George Maple

Many had their first taste of this Australian-born, LA-based songwriter, producer and multi-disciplinary artist (a.k.a. Jess Higgs) as the support act to Lorde in 2018. A star who's totally in control of her work at every level, 400 million Spotify streams as a songwriter/producer, sell out shows from Paris to Sydney, 20.3 million YouTube views and full spreads in *Vogue* and *Harper's Bazaar*. In 2020, George has announced *MYTH*, a conceptual live film and mini album, to be premiered at the Sydney Opera House in December. Her performance at The Summerhouse is set to push boundaries.

"Maple's vocal leads the way, gliding through punchy production with a self-realised, no-f*cks-given attitude."
OZEDM

When Fri 12 Mar, 9:30pm
Tickets Reserved Seating \$59
 Transaction fees apply.
Duration 1hr, no interval
Note Utilises strobe effects.



Torrio!

In a one-off performance eight years ago, two distinguished long-time collaborators (Paul Grabowsky and drummer Niko Schäuble) hooked up with expatriate Italian saxophonist Mirko Guerrini. The connection between the three composer/performers was immediate and so electric that they decided to make it a thing; hence *Torrio!* The music is informed by their individual influences crossing genres from jazz and contemporary classical to pop and soundtrack composition. For anyone who likes their music joyful, playful and deep, this is for you.

"A true supergroup... a trio comprised of three giants of Australian improvised music."
Australian Jazz

When Thu 4 Mar, 9:30pm
Tickets Reserved Seating \$49
 Transaction fees apply.
Duration 1hr, no interval



Dami Im

Vocal powerhouse, piano virtuoso, internet sensation, *X Factor* champion, *Eurovision* Queen with four acclaimed albums and globally charting singles, Dami is officially an Australian capital-D Diva now. You may think you know her work but, really, you don't until you get the live experience: her vocal range, repertoire range and emotional range are something else. Featuring all her original hits and some surprising covers.

"We see the real performer, immensely talented, humble, dedicated and always relatable." *Stage Whispers*

When Wed 10 Mar, 9:30pm
Tickets Reserved Seating \$59
Transaction fees apply.
Duration 1hr, no interval
Note Utilises strobe effects.



Ben Lee

One of the best loved acts in Australian rock, this event will be a celebration of Ben's 25 years as a solo artist and a statement of where he goes next. His work has always been eclectic—from The Bens (his one off collaboration with Ben Folds and Ben Kweller) to a 'children's psychedelic musical about alcohol' he wrote with legendary author Tom Robbins called *B is for Beer*. From his 2019 release, *Quarter Century Classix*, featuring acoustic covers of favourite alt-rock songs from his teenaged-prodigy days, back to the earliest home recordings made for his first solo record *Grandpaw Would* (1995), which *Flood Magazine* described as "lo-fi gems that exude vulnerable, innocent energy." Ben has always had the sheer talent and skill to make anything he does worth listening to, and he doesn't need a band to make his whole oeuvre shine.

When Wed 3 Mar, 9:30pm
Tickets Reserved Seating \$49
Transaction fees apply.
Duration 1hr, no interval



Mad Max 2: The Road Warrior meets The Shaolin Afronauts

Cult film meets cult jazz again for one night only! Their 2020 *Mad Max* live soundtrack event went off like a sawn-off and now the brilliant and inventive 11-piece takes on the sequel with their own reimagined dystopian sonic landscape. Like the movie, it'll be bigger and better than the last: one of the all-time great action movies pumped along by the Afronauts' trademark hypnotic dirty brass and frenetic driving rhythms. Don't miss out this time.

When Tue 2 Mar, 9pm
Tickets Reserved Seating \$39
Transaction fees apply.
Duration 1hr 36mins, no interval
Note Strictly for audiences 15+



Pulp Fiction feat. The Tarantinos

World Premiere

His visuals and dialogue mainline into the heart of pop/sub culture, but Quentin Tarantino's playlists are just as iconic. This hard-hitting quartet from Melbourne are devoted fans and superb musicians. With sharp costumes and an attitude to match, The Tarantinos accompany this cult movie classic with audio samples and a killer set of songs including *Jungle Boogie*, *Misirlou* and *Surf Rider*. Out-move Vincent and Mia to all your favourite surf-rock classics and many more.

When Tue 9 Mar, 9pm
Tickets Reserved Seating \$39
Transaction fees apply.
Duration 2hrs 34mins, no interval
Note Strictly for audiences 18+



Paul Grabowsky & Vince Jones

Provenance is based on the ARIA Award winning album of the same name from these two legends of Australian music. In a renewed collaboration after several decades apart, this "collection of timeless songs with beautiful melodies", as Vince puts it, showcases the essential elements of their craft pared down to the intimate combination of piano, voice and flumpet (a hybrid of trumpet and flugelhorn). A sensitive and eloquent meeting of two great musical minds.

When Fri 5 Mar, 9pm
Tickets Reserved Seating \$69
Transaction fees apply.
Duration 1hr, no interval



Donny Benét

Benét's lavish 80's synth textures and propulsive grooves (not to mention courageous comfort in his own skin, scalp and chest hair) won him a massive Australian fanbase before the invitation from Slovakia that rocketed him to new heights in Europe. His latest album, *Mr. Experience* adds new spices to his Italian disco/Giorgio Moroder stock, inspired by the neglected work of Robert Palmer, Bryan Ferry and Peter Gabriel in their mid-life glory years. Pastiche plus genuine quality musicianship equals good times for a long time.

"The Don...is a kind of groovy sleazebag with a heart of gold." *Stack*

When Sun 7 Mar, 9:30pm
Tickets Reserved Seating \$39
Transaction fees apply.
Duration 1hr, no interval
Note Utilises strobe effects.



Wafia

"I'm good" sang Wafia on her addictive 2018 single, and it's impossible to argue otherwise. Of course, this fresh, intelligent Australian artist with a voice like velvet meant it as an expression of quiet self-confidence rather than egomania (although with an astonishing 300 million streams you could forgive her being pleased with herself). But the consistent quality of her songs—delicate but danceable pop with smart lyrics—is remarkable, and, as live-streamed acoustic versions attest, there's no production trickery at work: Wafia is better than good. All the hits plus her *Good Things* EP live, hopefully at least twice.

"...an enchanting escape from the mundane. You are bound to get caught up in the EP's spunk and energy, brought on by the unique, unexpected combinations of sounds, riffs, melodies, and effects... Fresh and compelling. I am excited to hear more good things from Wafia."
Melodic Magazine

When Sat 6 Mar, 9:30pm
Tickets Reserved Seating \$49
Transaction fees apply.
Duration 1hr, no interval
Note Utilises strobe effects.



CONTEMPORARY MUSIC

WOMADelaide

Sunset concert series

Image: Kym Rogers

Hip Hop Finale

Ziggy Ramo, JK-47, Jimblah & J-MILLA

In one explosive night, hear four young men at the crest of the current wave of new Indigenous voices shaking up Australian hip-hop culture. Ziggy Ramo, (whose *Black Thoughts* was hailed by New Music Express as 2020's most important Australian album), JK-47 (2020 triple j Unearthed Artist of the Year, whose debut LP *Made For This* was named triple j Feature Album in September), J-MILLA (handpicked for the 2020 BIGSOUND 50; triple j Spotlight Artist) and comparative veteran Jimblah (*Face the Fire*), the inaugural Hilltop Hoods Initiative winner whose tireless efforts led to the formation of First Sounds: First Nations Collective for Traditional and Contemporary Music. Four soul-stirring voices, four deadly talents. Be there.

"Indigenous hip hop is undergoing a renaissance of late... it's finally starting to get the attention it deserves."

Concrete Playground

When Sun 14 Mar 6:30pm

Tickets Reserved Seating \$39
Transaction fees apply.

Duration 2hrs 45mins, no interval

Note Utilises strobe effects.

Re-imagined for 2021 as an extraordinary concert series presented over four evenings in a purpose built reserved-seat arena and featuring some of Australia's most acclaimed artists.

FRI Sarah Blasko | Archie Roach | Lior, Westlake, Adelaide Symphony Orchestra: 'Compassion'

SAT Midnight Oil Vika & Linda

SUN Tash Sultana Sampa The Great

MON Midnight Oil & First Nations Collaborators: 'Makarrata Live' | The Teskey Brothers

Where King Rodney Park, Bartels Road

When Fri 5 Mar–Mon 8 Mar
Gates open 5pm daily

Tickets FRIDAY \$ 74 – \$130
SATURDAY \$101 – \$165
SUNDAY \$66 – \$115
MONDAY \$101 – \$165

Visit womadelaide.com.au for full pricing details.

All children under the age of 18 will need to purchase a Concession ticket. Transaction fees apply.

ACCESS



Produced and presented by the WOMADelaide Foundation. Managed by Arts Projects Australia and WOMAD Ltd. Presented in association with the Government of South Australia.

Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative.



VISUAL ARTS / AUSTRALIA

Clarice Beckett: The present moment

Presented by the Art Gallery of South Australia

Australian Exclusive

Clarice Beckett's story of neglect and remarkable rediscovery is one every Australian should know. Misunderstood in her lifetime, then forgotten for years after her 1935 death at just 48, she's one of our greatest artists, but still far from a household name. *The present moment*, the most comprehensive retrospective of Beckett's work ever staged, features 130 paintings, including a donation of 21 oils from Alastair Hunter OAM.

Cars, trams, streetlights and telegraph poles, city scenes and seascapes—often diffused through the rain and mist—these gentle, luminous encapsulations of moments in time are instantly magnetic. Painting swiftly, Beckett surrendered to the sensory impressions of her everyday world with such intensity that the force of her observations created an entirely new visual language.

The extreme economy of her painting tested her audiences—she endured bias and scant recognition. The artist's famed ethereal images of her bayside surroundings included in this exhibition reveal that Beckett was working at the avant-garde of international modernism.

Arranged to chronicle a single day, the exhibition takes you from the first breath of dawn to the hush of sunset and finally into the enveloping mists of nightfall. It will move you—there is an ineffable melancholy in even her sunniest works—leaving you grateful that the veil was finally lifted on her genius.

Where Art Gallery of South Australia
When Sat 27 Feb–Sun 16 May
10am–5pm daily
Tickets \$20, Conc \$17, Family \$40 (2a+3c)
Student \$12 (13+ yo),
Child (5–12 yo) \$10
Children under 4 free
Schools pricing - see page 82.
Transaction fees apply.

Presented by the Art Gallery of South Australia in association with the Adelaide Festival.
Supported by Principal Donor, the Neilson Foundation.
Curated by Tracey Lock, Curator of Australian Art, Art Gallery of South Australia

Image: Clarice Beckett, Australia, 1887 - 1935, *The red sunshade*, 1932, Port Phillip Bay, Melbourne, oil on board, 14.2 x 22.0 cm. Gift of Alastair Hunter OAM and the late Tom Hunter in memory of Elizabeth through the Art Gallery of South Australia Foundation 2019, Art Gallery of South Australia, Adelaide

ACCESS



INSTALLATION / UK

Race Cards

Selina Thompson

Australian Exclusive

One weekend in 2016, Birmingham-based performer Selina Thompson wrote a thousand questions about race.

#220 *My mum does not talk about race any more. It makes her uncomfortable, tired. Will this happen to me?*
#71 *What are the dangers of making art about race?*
#541 *Whatever happened to Kony 2012?*

Six years later, the ever-evolving and regularly updated *Race Cards*, both an installation and a durational performance event, comes to Australia following seasons in Canada, Ireland, Germany, USA and across the UK.

In the anonymity of the installation, you're invited to read all the cards, on condition that you answer one of them. You can also copy out a question to take home and ponder. The interactive exhibition is accompanied by a filmed performance with Selina Thompson, as she reads out each of the thousand questions.

Language around race and identity feels as though it has moved faster in the last decade than it ever has before, with so much changing - and yet not changing - at the same time. In the face of this paradox, how do we hold transformative dialogue around this shaping factor in our lives and histories, when so many hold assumptions and prejudices they are yet to explore? This brilliantly conceived opportunity invites its participants into a global, conversation, five years in the making: a call and response that demands that we make a new route forwards, starting with ourselves.

Where Institute Building,
State Library of South Australia
When Fri 26 Feb, 2pm–4pm
Sat 27 Feb–Sun 14 Mar, 10am–4pm
Tickets FREE
Note Contains strong language and references to mental illness, racism, sexual activity and violence within the range of questions posed. Recommended for audiences 14+

Supported by **Amnesty International**.

"Utterly captivating..."
This Is Tomorrow

ACCESS



Image: Manuel@DARC



VISUAL ARTS / AUSTRALIA & IRELAND

Adelaide // International

Adelaide Festival is a kind of dialysis for the mind: flushing out stale ways of looking and revitalising thoughts and perceptions. For the past three years, *Adelaide // International*, a Samstag project for the Festival, has provided consistently unexpected and refreshing work by local, national and international artists, richly rewarding visitors who wander down between shows.

This final program offers four exhibitions that ponder our future directions after the seismic shifts of recent months.

Tremble, Tremble is a massive film, sound, light, sculpture and performance-based installation created by Ireland's Jesse Jones at the height of the abortion referendum. "Tremble, tremble, the witches are back!" was the protest chant of Italian women in the 1970's but here Jones conjures an archetype of ancient female disobedience: a terrifyingly real holographic giantess, unleashed by acclaimed actor Olwen Fouéré to incant the death knell of male-centric law.

Responding to social and environmental urgencies, Fayen d'Evie's *Endnote: the ethical handling of empty spaces* considers how we might publish ideas for future audiences, embedding stories in granite, gesture and sound, while James Tylor in *The Darkness of Enlightenment* investigates the mistakes, mistranslations and knowledge loss resulting from European attempts to document Kurna culture.

Taloi Havini's beautiful video-tryptic *Tsomi wan-bel* examines acknowledgement and reconciliation via close up footage of three men taken during traditional Autonomous Region of Bougainville victim-offender mediation.

Where Samstag Museum of Art
When Fri 26 Feb–Sun 14 Mar
10am–5pm daily
Tickets FREE

The presentation of *Tremble, Tremble* in Australia is supported by Culture Ireland. James Tylor has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. Fayen d'Evie has been assisted by the Australian Government's Regional Arts Fund, provided through Regional Arts Australia and administered in Victoria by Regional Arts Victoria.

Image Jesse Jones, *Tremble Tremble* 2017, detail, image courtesy the artist

ACCESS



VISUAL ARTS / AUSTRALIA

The Image is not Nothing (Concrete Archives)

Curated by Lisa Radford and Yhonnie Scarce

World Premiere

Yhonnie Scarce is a Kokatha and Nukunu woman whose famous sculpture *Thunder Raining Poison* reimagines the Maralinga blast with 2000 hand-blown glass yams hung in the form of a post-nuclear cloud. Together with artist and writer Lisa Radford, she travelled to sites around the world investigating the commemoration, or deliberate sequestration, of acts of genocide, colonisation and nuclear trauma.

This comprehensive exhibition unites the responses of international and Australian artists to the implications of Maralinga as an example of how *terra nullius* has seeped into this country's psyche. And it goes further, presenting provocative reactions to Hiroshima and Fukushima, Ground Zero, Pacific test sites, Ustaše concentration camps and Soviet monumentalism.

Some works will leave you deeply moved while others will intrigue. Take the film by internationally-acclaimed artist Phil Collins, which documents testimonies from Albanian survivors recounting in Serbian the reasons why they no longer speak Serbian - the 'language of the enemy'. Or Waanyi artist Judy Watson's video installation documenting massacre sites and the trees that stand upon them, mute witnesses to horrors past.

There is a profound sense in this far reaching exhibition of the present haunted by the past: our world is a palimpsest in which history seeps through and can never finally be erased.

Where ACE Open
When Fri 26 Feb–Sat 24 Apr
Open Tue–Fri, 11am–4pm
Sat, 10am–5pm
Tickets FREE

This project has been made possible by Creative Victoria – Creators Fund, and has been assisted by the Australian Government through the Australia Council.

With the support of The Centre of Visual Art (CoVA) at the University of Melbourne.

Image: *Hotel (Pripyat), Chernobyl exclusion zone, 2019* courtesy of Yhonnie Scarce and Lisa Radford



ACCESS





Image: Jack Brookes

Breakfast with Papers

The perfect start to your Festival day kicks off at 8am at the Adelaide Festival Summerhouse.

Join Tom Wright and a panel of informed guests in stimulating conversations about the news of the day and the big issues, with newspapers provided by *The Advertiser*. Whether you are on your way to work or jogging in the parklands, stop by for a coffee and a completely natural brain booster.

- Where** The Summerhouse
enter from Elder Park
- When** Sat 27 Feb–Sun 14 Mar
8am daily
- Duration** 1hr
- Tickets** FREE
- Note** In the case of extreme weather, these sessions will be relocated to a venue close by. Please follow the directions of venue staff on the day.

PRESENTING PARTNER
The Advertiser
We're for you

Festival Forums

New location, same format, same time, same free entry.

Explore the Festival experience through the eyes of its artists: directors, creatives, performers delve into unmissable behind-the-scenes conversations with host David Marr.

Podcasts will be available after each event for those who can't attend in person, but being there looking at the River Torrens while listening to these conversations is... just a different story.

- Where** The Summerhouse
enter from Elder Park
- When** Mon 1 Mar–Fri 5 Mar &
Tue 9 Mar–Fri 12 Mar, 12:30pm
- Duration** 1hr
- Tickets** FREE
- Note** In the case of extreme weather, these sessions will be relocated to a venue close by. Please follow the directions of venue staff on the day.

ACCESS



Unstable Ground

Since we packed up the Pioneer Women's Memorial Garden in March 2020, our world has been transformed by a pandemic that rages across continents and demographics, wreaking havoc on our health, economies and confidence. The ground shifted beneath us as we scrambled to comprehend this silent, invisible, potentially deadly new foe, to develop strategies to combat it and comprehend its implications. In a world already struggling with polarised politics, divided communities and the existential threat of climate change, being forced to confront a health crisis of this magnitude felt exhausting, unconscionable, unbelievable. For some, unsurvivable.

We are on unstable ground.

Adelaide Writers' Week was the last literary festival to squeak in before the Great Lockdown of 2020. We will be one of the first to return live in 2021. It won't quite be business as usual—our international guests can't join us in person and COVID safety protocols will be observed throughout the Garden. But we are thrilled, relieved and inspired that we will be able to come together to ask the big questions—what just happened? What happens next? If it only happened on Zoom, did it really happen at all?—and immerse ourselves in the healing power of literature.

Jo Dyer
DIRECTOR

ADELAIDE W WRITERS' W WEEK 2021

27 FEB–4 MAR

Pioneer Women's Memorial Garden
Kaurna Country
FREE ENTRY
QR Registration required

PRESENTING PARTNER



Featured Authors

Debra Adelaide (AUS), Patrick Allington (AUS), Anne Applebaum (POL), Katherine Tamiko Arguile (AUS), Robbie Arnott (AUS), Julia Baird (AUS), Davina Bell (AUS), Tegan Bennett Daylight (AUS), James Bradley (AUS), Adam Briggs (AUS), Danielle Clode (AUS), Anita Collins (AUS), Allison Colpoys (AUS), Steven Conte (AUS), Trent Dalton (AUS), Robert Dessaix (AUS), Garry Disher (AUS), Naoise Dolan (IRL), Ceridwen Dovey (AUS), Ursula Dubosarsky (AUS), Richard Fidler (AUS), Richard Flanagan (AUS), Andrew Fowler (AUS), William Gibson (USA/CAN), Julia Gillard (AUS), Geoff Goodfellow (AUS), Kate Grenville (AUS), Victoria Hannan (AUS), Natalie Haynes (UK), Jean Hinchliffe (AUS), Jenny Hocking (AUS), Rebecca Huntley (AUS), Julie Janson (AUS), Malcolm Knox (AUS), Will Kostakis (AUS), Royce Kurlmelovs (AUS), Andrew Kwong (AUS), Sofie Laguna (AUS), Christina Lamb (UK), Hugh Mackay (AUS), Megha Majumdar (IND/USA), Emily St John Mandel (CAN), Kate Manne (AUS), Colum McCann (IRL), Charlotte McConaghy (AUS), Fernanda Melchor (MEX), Maaza Mengiste (ETH/USA), Kate Mildenhall (AUS), Alex Miller (AUS), Shannon Molloy (AUS), Rick Morton (AUS), Patrick Mullins (AUS), Sigrid Nunez (USA), Maggie O'Farrell (UK), Vivian Pham (AUS), Nguyễn Phan Quế Mai (VNM), Cassandra Pybus (AUS), Christopher Pyne (AUS), Geoff Raby (AUS), Christopher Raja (AUS), Georgia Richter (AUS), Mirandi Riwoe (AUS), Arundhati Roy (IND), Sally Rugg (AUS), Philippe Sands (UK), Ronnie Scott (AUS), Jess Scully (AUS), Craig Silvey (AUS), R.A. Spratt (AUS), Gavin Aung Than (AUS), Jessie Tu (AUS), Malcolm Turnbull (AUS), Vikki Wakefield (AUS), Don Watson (AUS), Marian Wilkinson (AUS), Pip Williams (AUS), Sean Williams (AUS), Karen Wyld (AUS), C Pam Zhang (CHN/USA)

Full line-up released
January 2021



Arundhati Roy (IND)
Booker Prize winner Arundhati Roy is India's pre-eminent author and thinker and is celebrated globally for her novels, essays and activism.



Maaza Mengiste (ETH/USA)
Shortlisted for the Booker Prize, Maaza Mengiste's magisterial *The Shadow King* tells of Ethiopia's forgotten women soldiers in the first conflict of WWII.



Trent Dalton (AUS)
After the runaway success of *Boy Swallows Universe*, crowd favourite Trent Dalton returns with his new novel *All our Shimmering Skies*.



William Gibson (USA/CAN)
Visionary speculative fiction author and renowned chronicler of the future, William Gibson coined the term "cyberspace."



Richard Flanagan (AUS)
Booker Prize winner Richard Flanagan's masterful new novel *The Living Sea of Waking Dreams* is a poetic meditation on love, loss and beauty.



Julia Gillard (AUS)
Australia's 27th Prime Minister Julia Gillard is now a leading global voice for Women and Leadership.



Image: Roy Vandervegt

Image: Roy Vandervegt

Twilight Talks

Spend your evening with some of the most provocative, engaging and erudite Writers' Week guests as our winning combination of ideas, entertainment and wine returns for the all-Australian 2021 *Twilight Talks*.

On Monday, some of the country's best minds consider the critical and compelling issues of our times in the Writers' Week's live chat show, *Authorial Voice* hosted by Sami Shah. Tuesday night sees an all-star line-up ruminate in an intimate and personal way on the *Unstable Ground* on which we stand.

A wonderful way to experience an overview of who and what Writers' Week has to offer.

Plane Tree Stage

In 2021, the Plane Tree Stage will be active all week for the first time. Alongside events for younger readers on the weekend, and the ABC's live broadcasts on Wednesday and Thursday, Writers' Week presents two brand new series.

Activism and advocacy are the order of Monday. Audiences are invited to *Be the Change* they wish to see in the world as some of Australia's leading activists reveal how to be effective change-makers. On Tuesday, learn *How to be an Author*. Publishers, booksellers, agents and authors explain the business of writing in a series of four events specifically curated for aspiring authors.



Image: Roy Vandervegt

Kids' Day

Join us for our Opening Weekend with a jam-packed program designed for the youngest of book readers. Kids' Day on Saturday features an all-Australian line-up of some of the brightest names in children's literature including current Australian Children's Laureate Ursula Dubosarsky (*The Terrible Plop* and *Brindabella*), Davina Bell and Allison Colpoys (*Under the Love Umbrella* and *All The Ways To Be Smart*), Adam Briggs (*Our Home, Our Heartbeat*) and Gavin Aung Than (*Super Side Kicks* series).

With an abundance of free activities with Deb Twining Arts in the shade of the Plane Trees, the Kids' Day events will delight and inspire the under 12 crowd.

Where Pioneer Women's Memorial Garden
When Sat 27 Feb, 10am–3:30pm
Tickets FREE



Middle Grade & YA Day

Middle Grade & YA Day features a stellar line-up of contemporary authors! The day will include Davina Bell (*The End of the World is Bigger Than Love*), James Bradley (*Ghost Species*), Ursula Dubosarsky (*The Word Spy* and *Pierre's Not There*), Will Kostakis (*The Monuments* series), Jess Scully (*Glimpses of Utopia*), R.A. Spratt (*The Peski Kids* and *Friday Barnes; Girl Detective* series), Vikki Wakefield (*This is How We Change the Ending*) and Sean Williams (*Twinmaker*).

It's a relaxed environment for tweens and teens to enjoy author talks and conversations. And don't miss the dynamic and powerful spoken-word performers in *Hear Me Roar*.

Where Pioneer Women's Memorial Garden
When Sun 28 Feb, 10am–4:30pm
Tickets FREE

Information

The full program will be announced in January 2021

Collect your guide free of charge from good bookshops, or visit adelaidefestival.com.au for full schedule and line-up announcements.

ABC Radio Adelaide

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

Live Streaming

Office for Ageing Well and Seniors Card are supporting the live streaming of East Stage sessions to schools, libraries, community centres and retirement villages from Mon 1 Mar to Thu 4 Mar inclusive.

Access

Wheelchair recharge station and assistance dog water stations available. Auslan interpretation available for selected sessions.

Share your #AdIWW

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



@adelaidewritersweek
 @adelwritersweek
 @adelaidefestival

ACCESS



COVID Safe

To ensure your safety during the Age of COVID, 2021 will see some changes to the operation of the Writers' Week site.

Please check our website on the day to guarantee you have the most up to date information.

Key things to note:

BE EARLY

To facilitate contact tracing and monitor numbers on site, on arrival at the Garden each day you will need to scan a QR code prior to entry. This may cause delays at peak times. If you do not have a smart phone, Writers' Week staff can register you manually.

BE CASHLESS

We strongly recommend all purchases in the Book Tent and catering outlets are made by card.

BE SAFE

Maintain physical distancing and make liberal use of our on-site hand sanitiser.

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

Youth & Education

Attending Adelaide Festival's program of world-class performances and exhibitions opens up opportunities for students to develop as active and interrogative theatre-goers 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 of the Lang Foundation, we are able to offer special prices for schools wanting to attend the below events (unless differently indicated):

**The following can be accessed at
\$20 per student /\$15 per student for Equity.**

Transaction fees apply.

SHOW	YEAR LEVEL	PAGE NUMBER
THEATRE		
<i>A German Life</i>	11–12	14
<i>Medea</i> (Live streamed)	11–12	32
<i>small metal objects</i>	10–12	46
<i>Eugene Onegin</i> (Live streamed)	11–12	36
<i>The Boy Who Talked to Dogs*</i>	8–12	40
PHYSICAL THEATRE		
<i>The Pulse</i>	5–12	12
MUSICAL THEATRE		
<i>FANGIRLS</i>	7–12	22
DANCE		
<i>Impermanence</i>	8–12	20
<i>Guttered</i>	5–12	42
<i>BLKDOG</i> (Live streamed)	10–12	34
<i>Supernature**</i>	9–12	28
OPERA		
<i>A Midsummer Night's Dream</i>	8–12	8
FILM		
<i>My Name is Gulpili</i>	11–12	56

*School bookings via State Theatre Company South Australia: see website for details

**School bookings via BASS: call (08) 8205 2220

SCHOOL BOOKINGS

Please note that due to limited capacity and for contact tracing purposes, schools will be required to book in advance their attendance to free events as well as ticketed events.

For all school bookings, please contact schoolsbookings@adelaidefestival.com.au
For school enquiries and to sign up to the Teacher's eNews, contact Julie Orchard
t: (08) 8216 4487
e: jorchard@adelaidefestival.com.au



PREPARE BEFORE... DISCUSS AFTER

Teacher resources for these shows with information and links to ACARA, SACE and IB will be available in February. Please download them from the event page of each show.

FREE INSTALLATIONS AND SPECIAL EVENTS

Limited numbers per session and advance bookings required
t: (08) 8216 4487
e: jorchard@adelaidefestival.com.au

The Plastic Bag Store (see page 26)
Suitable for years 3–12
Level 1, Rundle Place
Schools Guided Tours: 24–26 Feb,
2–5 Mar, 9–12 Mar, 10:30am

Race Cards (see page 73)
Suitable for years 11–12
Institute Building,
State Library of South Australia

Festival Forums (see page 76)
Adelaide Festival Summerhouse

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

VISUAL ART

Book school visits direct with the following organisations:

Clarice Beckett:
The present moment (Page 72)
Art Gallery of South Australia
Tickets: \$30 per class/\$15 equity
t: (08) 8207 7033
e: education@artgallery.sa.com.au

Adelaide // International (see page 74)
Samstag Museum
FREE
t: (08) 8302 0870
e: samstagmuseum@unisa.edu.au

**The Image is not Nothing
(Concrete Archives)** (see page 75)
ACE Open
FREE
t: (08) 8211 7505
e: admin@aceopen.art



Image: FANGIRLS Brett Boardman

WORKSHOPS AND MASTERCLASSES

Thanks to the generous philanthropic support of Thyne Reid Foundation, we are able to deliver a program of masterclasses and hands-on workshops for both professionals and students of dance and music with world-class artists from the Festival program. The full schedule of these activities and registration information will be available in January at adelaidefestival.com.au

YOUTH & EDUCATION PROGRAM PHILANTHROPIC PARTNERS

LANG FOUNDATION



The Adelaide Festival thanks Diané Ranck for her kind support.

Open House

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

Tix For Next To Nix

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

In 2021, with the help of The Balnaves Foundation, we are offering 1500 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 Friday 22 January 2021.

GENEROUSLY SUPPORTED BY



Image: Impermanence Pedro Greig

Access

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

For the dates and times of Auslan interpreted and Audio Described performances, please visit adelaidefestival.com.au or download our Access Guide.

The Adelaide Festival Access Guide, including detailed accessibility information, access prices and more, is available at adelaidefestival.com.au/access

The 2021 Festival program is also available in the following formats:









- 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 performance or for any queries, please email access@adelaidefestival.com.au or call +61 8 8216 4444

NATIONAL RELAY SERVICE

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

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

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

COMPANION CARD



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.

Private Giving

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

We would like to thank the following individuals, foundations and companies for their generous gifts as well as the many donors who support us with gifts under \$500. Without you, the Adelaide Festival would not be possible.



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Chairman's Circle Committee
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Michael Bickford
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Michael Davis AO
Jill Hill
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Tynte Street Flowers

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Ritchie Hollands
Sarah Killey
The Hon Diana Laidlaw AM
The Hon Anne Levy AO
Jean Matthews
Janet McLachlan
Stevan Pavlovic
Robert Pontifex AM
Thelma Pye
Meredith Sarah AM
& Don Sarah AM
Caroline Treloar
Dr Barbara Wall
Jay Wheeler & Amanda Wheeler
Merry Wickes

BEQUESTS

The Estate of Graham Brookman
The Estate of Alison Burrell

THE LITERATI

Anna Baillie-Karas
Eva Chin
Francene Connor
Ross Dillon & Sue Dillon
Alexandra Dimos & Andrew Nunn
Norm Doole & Jane Doole
Kate Duggan
Merry Ewing
Sam Harvey

Amanda Hayes
Nicky Hudson & Geoff Hudson
MUD Literary Club
Robyn Sach
Andrew Saies & Susan Saies
Rick Sarre & Debra Sarre
David Smallacombe & Alison Smallacombe
Lisa Temple & Peter Goldsworthy
Merry Wickes

FOUNDATION ADELAIDE FESTIVAL

Anna Baillie-Karas (Chair)
William JS Boyle CM
Alexandra Dimos
Lesley Haas-Baker
Ian McRae AO
Robert Pontifex AM
Judy Potter
Mary Vallentine AO

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The generous donations from Foundations and Corporate Gifts support a range of elements within the Adelaide Festival program and we thank the following Foundations and Companies for their invaluable support.



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KEEPING THE ARTS CENTRE STAGE

For over 130 years

Our artistic roots run deep at the University of Adelaide. In 1886, we became the first university in Australia to offer degrees in music. We were also the first to establish a Conservatorium of Music and the first to establish a centre for studies in Indigenous Australian music. Today, our support for the performers of tomorrow is stronger than ever. We offer degrees not just in music, but creative arts, musical theatre and sonic arts. And our proud partnership with the Adelaide Festival continues—celebrating the arts' enormous cultural value in our community.

adelaide.edu.au CRICOS 00123M



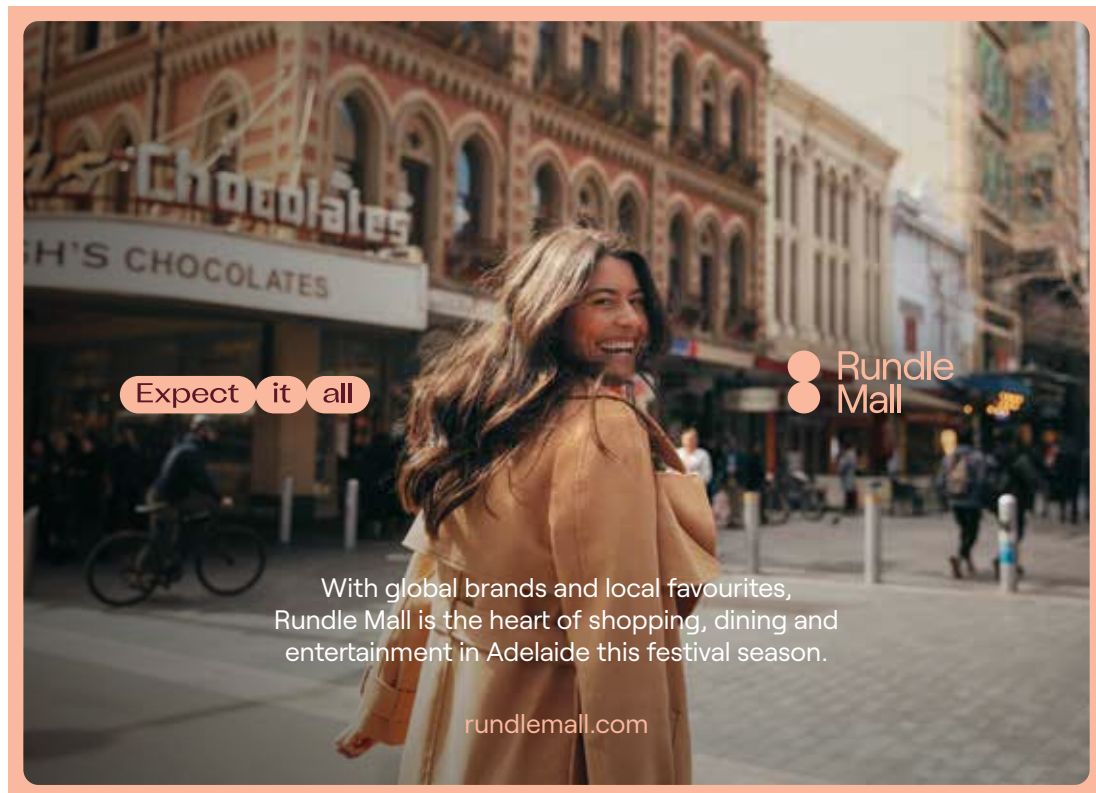
THE UNIVERSITY of ADELAIDE




Because 'the arts' is more than art.

Be informed on everything from must-see exhibitions to must-binge series.

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For the informed Australian



Expect it all


 Rundle Mall

With global brands and local favourites, Rundle Mall is the heart of shopping, dining and entertainment in Adelaide this festival season.

rundlemall.com


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in comfort and safety



FLY BETTER

Let's get back to the things we've missed. Fly to your next destination with confidence knowing that your health and safety is our top priority at every step. And we'll even give you free COVID-19 cover while you're away*.



*COVID-19 cover is valid until 31 December 2020. The travel regulations are changing frequently. Check our current destinations and services, our safety measures and the latest travel requirements for all our destinations on emirates.com

Drakes.
ingredients for every day

Drakes are proud to support the South Australian artists, companies and shows in the 2021 Adelaide Festival.

ingredients for south australian artists

SA shows include:
The Pulse Gravity & Other Myths
Guttered Restless Dance Theatre
A Child of Our Time featuring Adelaide Symphony Orchestra and Adelaide Festival Community Chorus
S/WORDS and Unfolding Lewis Major Projects
The Boy Who Talked to Dogs Slingsby & State Theatre Company South Australia
Supernature Australian Dance Theatre

Artist: Gravity & Other Myths
Image: Darcy Grant

ADELAIDE FESTIVAL AF

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CALL FOR YOUR PRIVATE APPOINTMENT
 Julianne Price 0408 771 797
 THEBROUGHAM.COM.AU

Artist: Impression

SEE THE FULL STORY

9 NEWS

WEEKNIGHTS 6.00



SALVADOR DALI SCULPTURE EXHIBITION AT d'ARENBERG

Explore a multi-million dollar exhibition featuring **original monumental Dali artworks**, 25 authentic bronze sculptures and graphic artworks at the d'Arenberg Cube.

Show your Adelaide Festival ticket to receive **complimentary** entry to the d'Arenberg Cube and **Salvador Dali sculpture exhibition** for two guests, valid from **26 February to 14 March 2021**.

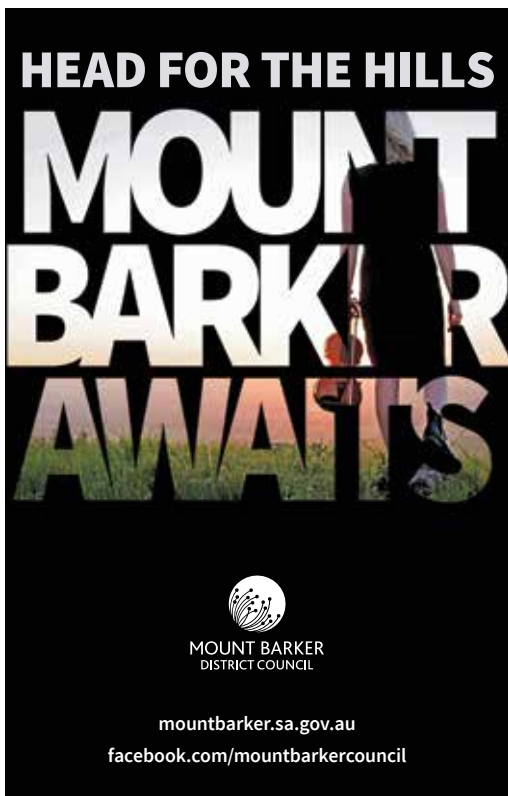

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FOR THE LAST 50 YEARS



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The Rt Hon Sandy Verschoor
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Rachel Williams
(Government Observer)

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Elaine Chia
Executive Director
Marta Davis
Executive Assistant
& Program Coordinator

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Program Manager
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& Executive Producer Festival Club
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Programming Assistant

Adelaide Writers' Week

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Special Events
Production Coordinator
Rohan Yates
Production Logistics
Coordinator
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Risk Consultant
Abbie Heuer
Production Coordinator
Bruce Bolton
Production Coordinator
Damon Jones
Production Coordinator
David McLean
Production Manager
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Lachlan Turner
Production Manager
A German Life
Leisa Gosling
Production Coordinator

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Vander Da Silva
Volunteer Manager
Philly Hoang
Receptionist/Admin Assistant

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Mary Vallentine AO
Classical Music Advisor
Kim Williams
Curator, *Chamber Landscapes*

With thanks to

Alan John
Copywriter

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 2020, all waste from outdoor sites was diverted from landfill
- 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

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

GENEROUSLY SUPPORTED BY



Please join us in our vision to reduce our impacts.



Walk or ride to events if you can



Whenever possible, take public transport, for more info visit adelaidemetro.com.au



Carpool when you can



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



Use the three bin system provided in our venues



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

Curious to know more?
Watch the videos at adelaidefestival.com.au



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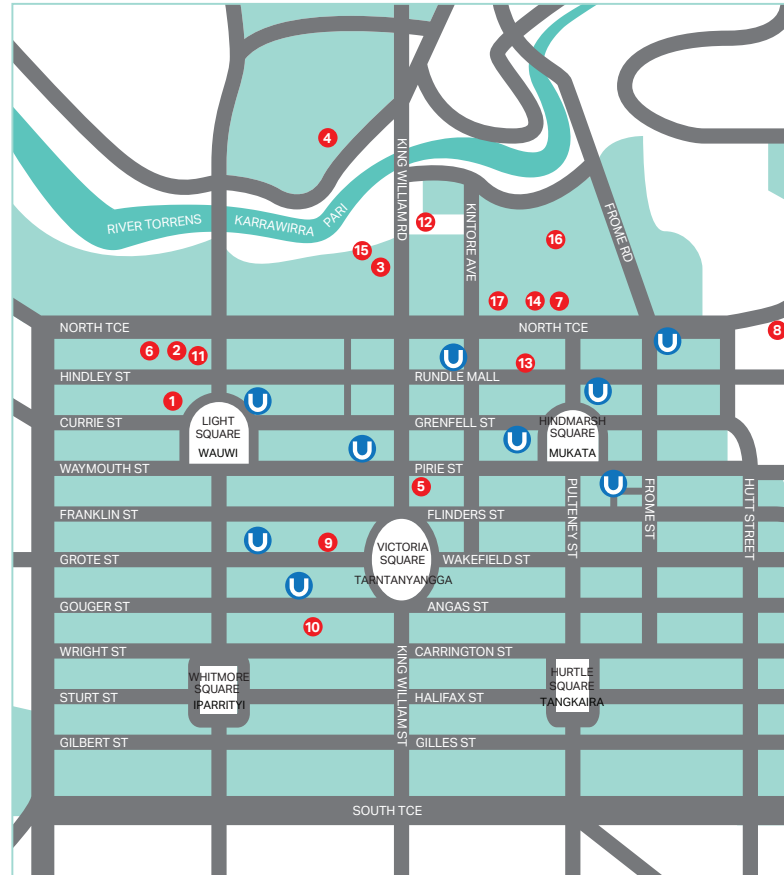


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a recycling bin.



Venues



- 1 AC Arts**
39 Light Square
- 2 ACE Open**
Lion Arts Centre,
North Terrace
- 3 Adelaide Festival Centre**
- Festival Theatre
- Dunstan Playhouse
- Space Theatre
- 4 Adelaide Oval**
War Memorial Drive
- 5 Adelaide Town Hall**
128 King William Street
- 6 Anne & Gordon Samstag Museum of Art**
Hawke Building,
55 North Terrace
- 7 Art Gallery of South Australia**
North Terrace
- 8 Central Studios**
78 King William Street,
Kent Town
- 9 Her Majesty's Theatre**
58 Grote Street
- 10 Hotel Indigo Adelaide Markets**
23-29 Market Street
- 11 Mercury CX**
13 Morphett Street
- 12 Pioneer Women's Memorial Garden**
King William Road
- 13 Rundle Place**
Rundle Mall
- 14 South Australian Museum**
North Terrace
- 15 The Adelaide Festival Summerhouse**
Enter from
Elder Park
- 16 The University of Adelaide**
- Barr Smith Lawns,
Victoria Drive
- Elder Hall
- 17 Institute Building**
The State Library of
South Australia,
North Terrace
- UPark locations**

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

OFF-MAP VENUES

Adelaide Central School of Art
Glenside Cultural Precinct,
7 Mulberry Road, Glenside

Adelaide Showground
Goodwood Road, Wayville
- Ridley Centre
- Thomas Edmonds
Opera Studio

Carrick Hill
46 Carrick Hill Drive,
Springfield

Kingpin Norwood
11 Osmond Terrace,
Norwood

Moseley Square
Glenelg

The Cedars
68 Heysen Road,
Hahndorf

The David Roche Foundation
241 Melbourne Street,
North Adelaide

UKARIA Cultural Centre
119 Williams Road,
Mount Barker Summit

Chaffey Theatre
Seventeenth Street,
Renmark

Middleback Arts Centre
141A Nicolson
Avenue,
Whyalla Norrie

Northern Festival Centre
106 Gertrude Street,
Port Pirie

Sir Robert Helpmann Theatre
10 Watson Terrace,
Mount Gambier



Festival Planner

With 70 events across a variety of venues, we want you to enjoy as much AF as possible on any given day. This planner is your pocket guide to the Festival. Tear it out, grab a highlighter and start planning your schedule NOW!

ADELAIDE FESTIVAL **AF**
26 Feb - 14 Mar 2021

17 DAYS
70 EVENTS
10 WORLD PREMIERES
14 AUSTRALIAN PREMIERES
18 EXCLUSIVE TO ADELAIDE

Bookings

Online adelaidefestival.com.au

Phone BASS 131 246

In person at BASS outlets bass.net.au/info/outlets

FRIENDS

If you love to be first in line for the world's best theatre, dance, music, visual arts, literature and more, you'll love being a Friend of the Adelaide Festival. Exclusive benefits include 15% discount on adult ticket prices to select Adelaide Festival performances, access the best seats in the house during the priority-booking period, email updates with exclusive news, offers and giveaways all year round and option to exchange tickets to another performance of the same event*.

A Friends membership costs \$180 and is valid until 30 June 2021. Visit adelaidefestival.com.au/friends to find out more.

*Terms and conditions apply

ACCESS TICKETS

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

PAY WHAT YOU CAN

Thanks to the support of Philanthropic Partner The Balnaves Foundation, Pay What You Can tickets are made available for low income earners who cannot otherwise afford to attend a performance. See page 84 for more information.

DISCOUNTS AND 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

School Groups & Bookings

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

THE FINE PRINT

Ticket Prices

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

Fees & Charges

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

Refunds and 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.

Due to the uncertainties of COVID-19, we have introduced updates to our ticketing policy giving patrons more flexibility in the case of illness or border closure.

Visit adelaidefestival.com.au/booking for more information.

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.

The information in this guide is correct at the time of printing (December 2020). See adelaidefestival.com.au for updates.

2021 Festival Planner

THEATRE

OPERA

PHYSICAL THEATRE

DANCE

WRITERS' WEEK

TALKS

CLASSICAL MUSIC

CONTEMPORARY MUSIC

INSTALLATION

FOOD & DRINKS

FILM

VISUAL ART

FREE

▲ SEE WEBSITE FOR SESSION TIMES

◆ ON-LOCATION LIVE STREAM EVENT

◆ ALSO STREAMED LIVE TO SELECTED REGIONAL THEATRES

Visit adelaidefestival.com.au for updates and further information

The information in this planner is correct at time of printing (December 2020).

		THU 25 FEB	FRI 26 FEB	SAT 27 FEB	SUN 28 FEB	MON 1 MAR	TUE 2 MAR	WED 3 MAR	THU 4 MAR	FRI 5 MAR	SAT 6 MAR	SUN 7 MAR	MON 8 MAR	TUE 9 MAR	WED 10 MAR	THU 11 MAR	FRI 12 MAR	SAT 13 MAR	SUN 14 MAR	
ADELAIDE FESTIVAL CENTRE	FESTIVAL THEATRE		A MIDSUMMER NIGHT'S DREAM 7pm		A MIDSUMMER NIGHT'S DREAM 4.30pm		A MIDSUMMER NIGHT'S DREAM 6pm	A MIDSUMMER NIGHT'S DREAM 6pm							IMPERMANENCE 8.30pm	IMPERMANENCE 12.30 & 8.30pm	MY NAME IS GULPILIL 8pm		A CHILD OF OUR TIME 5pm	
	DUNSTAN PLAYHOUSE	A GERMAN LIFE Previews 19-22 Opening 23 Feb Perform. 24 Feb	A GERMAN LIFE 8pm	A GERMAN LIFE 2pm & 8.30pm	A GERMAN LIFE 2pm	A GERMAN LIFE 6.30pm	A GERMAN LIFE 6.30pm		A GERMAN LIFE 11am & 6.30pm	A GERMAN LIFE 8pm	A GERMAN LIFE 2pm & 8pm	A GERMAN LIFE 4pm	A GERMAN LIFE 5pm		A GERMAN LIFE 6.30pm	A GERMAN LIFE 11am & 8pm	A GERMAN LIFE 8.30pm	A GERMAN LIFE 2pm & 8.30pm	A GERMAN LIFE 3pm	
	SPACE THEATRE						SET PIECE Preview 8.30pm	SET PIECE 8pm	SET PIECE 8pm	SET PIECE 8.30pm	SET PIECE 3pm & 9pm					S/WORDS + UNFOLDING 7pm	S/WORDS + UNFOLDING 7pm	S/WORDS + UNFOLDING 2.30pm & 8pm	S/WORDS + UNFOLDING 5pm	
HER MAJESTY'S THEATRE	THE PULSE 7pm	THE PULSE 8pm	THE PULSE 3.30pm & 9pm	THE PULSE 5pm		THE PULSE 7pm	THE PULSE 11am & 6pm	MEDEA 8.30pm	EUGENE ONEGIN 7pm	BLKDOG BY BOTIS SEVA 8.30pm	IGOR LEVIT 8.30pm						SUPERNATURE 7.30pm	SUPERNATURE 1pm & 7.30pm	SUPERNATURE 1pm	
AC ARTS								HIGH PERFORMANCE PACKING TAPE 6.30pm	HIGH PERFORMANCE PACKING TAPE 5.30 & 9.30pm	HIGH PERFORMANCE PACKING TAPE 3pm & 7pm	HIGH PERFORMANCE PACKING TAPE 2pm & 6pm			HIGH PERFORMANCE PACKING TAPE 7pm	HIGH PERFORMANCE PACKING TAPE 1pm & 7pm	HIGH PERFORMANCE PACKING TAPE 2pm & 7pm	HIGH PERFORMANCE PACKING TAPE 5.30 & 9.30pm	HIGH PERFORMANCE PACKING TAPE 4pm & 9pm	HIGH PERFORMANCE PACKING TAPE 2pm	
ADELAIDE SHOWGROUND	RIDLEY CENTRE			FANGIRLS 8pm	FANGIRLS 4pm	FANGIRLS 6.30pm		FANGIRLS 6.30pm	FANGIRLS 11am & 8pm	FANGIRLS 8.30pm	FANGIRLS 3pm & 8.30pm	FANGIRLS 5pm	FANGIRLS 2pm		FANGIRLS 7.30pm	FANGIRLS 11am & 8pm	FANGIRLS 8pm	FANGIRLS 3pm & 8.30pm	FANGIRLS 5pm	
	THOMAS EDMONDS OPERA STUDIO	THE BOY WHO TALKED TO DOGS 6.30pm	THE BOY WHO TALKED TO DOGS 6.30pm	THE BOY WHO TALKED TO DOGS 2pm & 6.30pm	THE BOY WHO TALKED TO DOGS 2pm			THE BOY WHO TALKED TO DOGS 6.30pm	THE BOY WHO TALKED TO DOGS 6.30pm	THE BOY WHO TALKED TO DOGS 2pm & 6.30pm	THE BOY WHO TALKED TO DOGS 2pm						THE BOY WHO TALKED TO DOGS 6.30pm	THE BOY WHO TALKED TO DOGS 6.30pm	THE BOY WHO TALKED TO DOGS 2pm & 6.30pm	THE BOY WHO TALKED TO DOGS 2pm
	UKARIA CULTURAL CENTRE								INCREDIBLE FLORIDAS: CHAMBER LANDSCAPES	TRANSFIGURED NIGHT 7.30pm	HERE I AM 11am	BIRDS 11am	THE SLEEPOUT 11am							
										THE HERMIT OF GREEN LIGHT 2pm	INCREDIBLE FLORIDAS 2pm	DUST 2pm								
										LOVE SONNET 5pm	THE RETURN 5pm									
										SUNSET: A GUIDED EXPERIENCE 6.45pm	SUNSET: A GUIDED EXPERIENCE 6.45pm									
ADELAIDE TOWN HALL						DIANA DOHERTY AND THE STREETON TRIO 7.30pm	DIANA DOHERTY AND THE STREETON TRIO 11am	PIERROT LUNAIRE: SEX & MADNESS 7.30pm						ARYEH NUSSBAUM COHEN 8pm						
MULTIPLE VENUES								1:1 CONCERTS ▲	1:1 CONCERTS ▲	1:1 CONCERTS ▲	1:1 CONCERTS ▲			1:1 CONCERTS ▲	1:1 CONCERTS ▲	1:1 CONCERTS ▲	1:1 CONCERTS ▲			
THE ADELAIDE FESTIVAL SUMMERHOUSE	JAGUAR JONZE 8pm	SAN CISCO 10.30pm	PRINCE: A TRIBUTE BY LATE NITE TUFF GUY 10.30pm	A MIDSUMMER NIGHT'S DREAM (STREAMED) 8pm		BREAKFAST WITH PAPERS 8am FESTIVAL FORUMS 12.30pm	BREAKFAST WITH PAPERS 8am FESTIVAL FORUMS 12.30pm	BREAKFAST WITH PAPERS 8am FESTIVAL FORUMS 12.30pm	BREAKFAST WITH PAPERS 8am FESTIVAL FORUMS 12.30pm	BREAKFAST WITH PAPERS 8am FESTIVAL FORUMS 12.30pm	BREAKFAST WITH PAPERS 8am	BREAKFAST WITH PAPERS 8am	BREAKFAST WITH PAPERS 8am	BREAKFAST WITH PAPERS 8am	BREAKFAST WITH PAPERS 8am FESTIVAL FORUMS 12.30pm	BREAKFAST WITH PAPERS 8am FESTIVAL FORUMS 12.30pm	BREAKFAST WITH PAPERS 8am FESTIVAL FORUMS 12.30pm	BREAKFAST WITH PAPERS 8am	BREAKFAST WITH PAPERS 8am	
						MAD MAX 2 MEETS THE SHAOLIN AFRONAUTS 9pm	BEN LEE 9.30pm	TORRIO! 9.30pm	PAUL GRABOWSKY & VINCE JONES 9pm VINYL DESTINATION 11pm	WAFIA 9.30pm	DONNY BENÉT 9.30pm			PULP FICTION FEAT. THE TARANTINOS 9pm	DAMI IM 9.30pm		GEORGE MAPLE 9.30pm	MO'JU 9.30pm	HIP HOP FINALE ZIGGY RAMO JK 47 / JIMBLAH J-MILLA 6.30pm	
ADELAIDE OVAL			JESSICA MAUBOY 8pm																	
KINGPIN NORWOOD		GUTTERED 6.30pm	GUTTERED 4pm & 6.30pm	GUTTERED 5pm		GUTTERED 6.30pm	GUTTERED 11am & 6.30pm	GUTTERED 6.30pm	GUTTERED 6.30pm	GUTTERED 4pm & 6.30pm	GUTTERED 5pm			GUTTERED 6.30pm	GUTTERED 11am & 6.30pm	GUTTERED 6.30pm	GUTTERED 6.30pm	GUTTERED 4pm & 6.30pm	GUTTERED 4pm	
PIONEER WOMEN'S MEMORIAL GARDEN			ADELAIDE WRITERS' WEEK 9.30am-6pm																	
			KIDS' DAY 10am - 3.30pm	MIDDLE & YA DAY 10am - 4.30pm	TWILIGHT TALKS 6.30pm	TWILIGHT TALKS 6.30pm														
MERCURY CX																		DAVID GULPILIL RETROSPECTIVE ▲	DAVID GULPILIL RETROSPECTIVE ▲	
THE UNIVERSITY OF ADELAIDE																		NGARKU'ADLU PICNIC 11am & 4pm	NGARKU'ADLU PICNIC 11am & 4pm	
SOUTH AUSTRALIAN MUSEUM																		NGARKU'ADLU DINNER 7.30pm	NGARKU'ADLU DINNER 7.30pm	
INSTITUTE BUILDING		RACE CARDS 2pm - 4pm	RACE CARDS 10am - 4pm																	
RUNDLE PLACE RUNDLE MALL	THE PLASTIC BAG STORE From 23 Feb	THE PLASTIC BAG STORE																		
MOSELEY SQUARE GLENELG							SMALL METAL OBJECTS 6pm	SMALL METAL OBJECTS 11am & 6pm		SMALL METAL OBJECTS 11am & 6pm	SMALL METAL OBJECTS 2pm & 6pm	SMALL METAL OBJECTS 2pm & 6pm	SMALL METAL OBJECTS 1pm & 5pm							
ART GALLERY OF SOUTH AUSTRALIA		CLARICE BECKETT: THE PRESENT MOMENT 10am-5pm																		
ANNE & GORDON SAMSTAG MUSEUM OF ART		ADELAIDE // INTERNATIONAL 10am - 5pm																		
ACE OPEN		THE IMAGE IS NOT... 11am - 4pm	THE IMAGE IS NOT... 10am - 5pm				THE IMAGE IS NOT NOTHING (CONCRETE ARCHIVES) 11am - 4pm			10am - 5pm			THE IMAGE IS NOT NOTHING (CONCRETE ARCHIVES) 11am - 4pm			10am - 5pm				