ADELAIDE FESTIVAL

2–18 MARCH 2012

ADELAIDEFESTIVAL.COM.AU
WELCOME

FOR THE PAST 50 YEARS, THE ADELAIDE FESTIVAL HAS SHONE AS THE BIENNIAL JEWEL IN THE CROWN OF SOUTH AUSTRALIA’S ARTISTIC AND CULTURAL CALENDAR.

Now, from 2012, the Festival brings the very best in theatre, dance, opera, literature, music, film and the visual arts to Adelaide every year, further enhancing our city as a place of pilgrimage for arts lovers the world over.

Among our Festival’s enduring, defining characteristics are the special events within its extensive program that remain exclusive to Adelaide, and three internationally-acclaimed artists make their debut Australian appearances here in 2012.

As well as the maestro, award-winning actor Jonathan Pryce brings his acclaimed talents to Harold Pinter’s renowned play, The Caretaker, and France’s legendary film actress Isabelle Huppert sheds new light on a Tennessee Williams classic.

As well as offering the best in contemporary art from around the world, the Adelaide Festival provides a high-profile, global platform for our local artists. Its commitment to innovation and inspiration also remains, and includes Australia’s most-loved literature event, Adelaide Writers’ Week, the formidable Adelaide International exhibition, and a revitalised party precinct that serves as the Festival’s celebratory heart.

These significant attractions are but the beginning of a wide-ranging, world-class program, and they continue the Adelaide Festival’s reputation for bringing the planet’s foremost artists and productions to our doorstep.

In a fitting send-off to outgoing Artistic Director Paul Grabowsky, 2012 Adelaide Festival promises to be the most absorbing, most diverse and most inspiring Festival yet. I look forward to seeing you there.

MIKE RANN

PREMIER OF SOUTH AUSTRALIA
Minister for the Arts
This year marks the establishment of the Festival’s new identity as an annual event. To celebrate this we have assembled a wonderful array of significant artists and productions from around the world, representing our view of art as a pluralistic reflection of a world in the throes of massive change, while still grappling with the fundamental questions always posed on our human journey.

Questions of faith are posed in Mass by Leonard Bernstein, of the way we communicate to each other in Pinter’s The Caretaker, of the nature of beauty in Gardenia and the beauty of language itself in Bloodland. Be enthralled by the ability of Ennio Morricone to map our emotions with his glorious film scores, be moved by the humanity and comic genius of James Thiérrée, and be surprised and delighted by the extraordinary sights and sounds of Barrio, our late night party precinct. Encounter the familiar as the unfamiliar in I Am Not An Animal, and be transported by the sheer beauty of the Hilliard Ensemble. Writers’ Week brings an exciting array of brilliant minds spanning literature for all ages and persuasions. Our visual arts program challenges and shifts us out of our comfort zones, makes us consider new options, amuses, bemuses, subsumes and exhilarates.

Art is our way of putting form to the inchoate and abstracting the real; it is transformative, alchemical, mysterious and obscure. It reflects above all our collective will to unpack the profound mystery of our lives, to bear witness to existence and confront our demons while celebrating our angels. There is much here to discover, and I look forward to sharing these many treasures with you.

Paul Grabowsky
Artistic Director
2012 Adelaide Festival
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A STREETCAR
BASED ON 'A STREETCAR NAMED DESIRE' BY TENNESSEE WILLIAMS

ODÉON – THÉÂTRE DE L’EUROPE
DIRECTED BY KRZYSZTOF WARLIKOWSKI
STARRING ISABELLE HUPPERT
Australian Premiere / Exclusive to Adelaide
FRANCE
There was theatre before Krzysztof Warlikowski – and then there is theatre after Krzysztof Warlikowski.

Europe’s great avant-garde director, Warlikowski, and one of Canada’s finest theatre-makers, Wajdi Mouawad, put a controversial 21st century spin on Tennessee Williams’ much-loved American masterpiece. The result: a production that divided Paris. At the centre of the maelstrom is France’s most enduring and respected film actress, Isabelle Huppert, who takes to the stage for the famous Odéon - Théâtre de L’Europe in a brave and haunting performance.

This is Streetcar like you’ve never seen before and unlikely to see again. Find out what all the fuss is about.

WHERE
FESTIVAL THEATRE, ADELAIDE FESTIVAL CENTRE

WHEN
WED 14 MAR – SAT 17 MAR 8PM
SUN 18 MAR 2PM

DURATION
155 MINUTES (no interval)

TICKETS
PREMIUM $129, FRIENDS $109
A RESERVE $109, FRIENDS $94
B RESERVE $89, FRIENDS $76, CONCESSION $69
C RESERVE $69, FRIENDS $59, CONCESSION $50
FRINGE BENEFITS $30

BOOKINGS
ADELAIDEFESTIVAL.COM.AU OR BASS I31 246

PERFORMED IN FRENCH WITH ENGLISH SURTITLES
CONTAINS SMOKING ON STAGE AND SMOKE EFFECTS


Photo: Yann Collette and Isabelle Huppert by Pascal Victor
Umbrellas become jellyfish, clothes take on a mind of their own, ghost-like elephants wander and candles won’t snuff in James Thiérrée’s world of endless invention.

One of Europe’s most versatile artists, the acrobat, clown, poet and magician uses his impish talent and extraordinary physical prowess to transform everyday objects into magical dream-like spectacles that captivate, charm and inspire.

In this mesmerising new large-scale solo show, Thiérrée is Raoul, a man without beginning or end, who tumbles through a series of utopian fantasies where acrobatics, mysterious transformations, music and dance collide – a world which is at once recognisable and yet utterly alien.

THEATRE

“THE MIXTURE OF ABSURDIST PLAYFULNESS WOULD HAVE LEWIS CARROLL ON HIS FEET”

| The Guardian |

WHERE
FESTIVAL THEATRE, ADELAIDE FESTIVAL CENTRE

WHEN
THU 1 MAR – FRI 2 MAR 8PM
SAT 3 MAR, MON 5 MAR – TUE 6 MAR 7PM

DURATION
75 MINUTES (no interval)

TICKETS
PREMIUM $99, FRIENDS $84
A RESERVE $89, FRIENDS $76, CONCESSION $70
B RESERVE $79, FRIENDS $67, CONCESSION $60
FRINGE BENEFITS $30

BOOKINGS
ADELAIDEFESTIVAL.COM.AU OR BASS 131 246

CONTAINS SMOKE EFFECTS
SUITABLE FOR AGES 10+

A co-production with La Coursive Scène Nationale de La Rochelle, Théâtre Royal de Namur, La Comédie de Clermont-Ferrand, Théâtre de la Ville Paris, barbicanbite09 (Barbican Theatre, London) and Crying Out Loud, Abbey Theatre Dublin, Maison de la Danse Lyon, Théâtre National de Toulouse

La Compagnie du Hanneton is supported by Fondation BNP Paribas

Photo: James Thiérrée by Richard Haughton / Christophe Calais
RAOUl

James Thiérrée
La Compagnie du Hanneton
Australian Premiere Season
France
THE CARETAKER

BY HAROLD PINTER / STARRING JONATHAN PRYCE
A LIVERPOOL EVERYMAN PRODUCTION
Australian Premiere / Exclusive to Adelaide
UNITED KINGDOM
“It’s about two brothers and a caretaker,” Harold Pinter said simply of his early masterwork *The Caretaker*. More than 50 years since the play’s debut, West End powerhouse Jonathan Pryce is the definitive Caretaker in a “near flawless production” endorsed by the late Pinter.

After captivating London with rave reviews and sell-out performances, Pryce makes his Australian debut in a production remounted exclusively for Adelaide Festival before its San Francisco and New York tour. Don’t miss legendary film and stage actor Pryce in one of the 20th century’s most important and compelling plays.
A giant sheet of traditional calligrapher’s rice paper is unfurled, brushes are drawn and ink is uncapped. With a control and articulation verging on the superhuman, Cloud Gate Dance Theatre’s performers bring the beauty of calligraphy to life.

One of the finest dance companies in the world, Cloud Gate Dance Theatre of Taiwan rises to the challenge set by lauded choreographer Lin Hwai-min, dancing on a rice paper inspired platform tilted at eight degrees.

Dancers seem to hover as they jump and spin with movement reflecting the virtuosity of chi kung, internal martial arts, contemporary dance and meditation. Inspired, Lin and dancers create an abstract work of beauty and magic that stands sublimely on its own.

“When you’re talking about Cloud Gate, magic is not too strong a word.”

WHERE
DUNSTAN PLAYHOUSE, ADELAIDE FESTIVAL CENTRE

WHEN
WED 14 MAR – SAT 17 MAR 8.30PM
SUN 18 MAR 6PM

DURATION
70 MINUTES (no interval)

TICKETS
ADULT $89, FRIENDS $76, CONCESSION $65
FRINGE BENEFITS $30

FESTIVAL FRIENDS DINNER
THU 15 MAR 6.30PM, TWO COURSE DINNER $35
BANQUET ROOM, BOOK AT BASS

BOOKINGS
ADELAIDEFESTIVAL.COM.AU OR BASS 131 246

This tour is made possible by grants from the Council for Cultural Affairs, Taiwan; and the Ministry of Foreign Affairs, Republic of China (Taiwan).

Water Stains on the Wall is a co-production by National Chiang Kai-Shek Cultural Center, Taiwan, R.O.C., Esplanade – Theatres on the Bay, Singapore and Movimentos Festwochen der Autostadt in Wolfsburg, Germany.

Photo: Liu Chen - Hsiang
WATER STAINS ON THE WALL

CLOUD GATE DANCE THEATRE OF TAIWAN

Australian Premiere / Exclusive to Adelaide

REPUBLIC OF CHINA (TAIWAN)
ENNIO MORRICONE LIVE

ADELAIDE SYMPHONY ORCHESTRA
ADELAIDE FESTIVAL CHORUS
Australian Premiere
ITALY
Coyotes howl, whips crack and desperate men whistle long and low. The greatest of all film composers, Ennio Morricone’s sound is unmistakable - and his live performances are unmissable. In a once in a lifetime event and an Australian premiere, Morricone steps away from the screen and into Adelaide’s Elder Park to lead the Adelaide Symphony Orchestra, six Italian soloists and a massed choir through his iconic film scores.

Take a journey with this multi-award winning maestro from *The Good, the Bad and the Ugly* to *The Mission, Cinema Paradiso* and beyond.

**conductor • ENNIO MORRICONE**
**ADELAIDE SYMPHONY ORCHESTRA**
**ADELAIDE FESTIVAL CHORUS / chorus director • CARL CROSSIN**
**international touring artists • NANNI CIVITENGA**
**LUDOVICO FULCI — LEANDRO PICCIONI — VINCENZO RESTUCCIA**
**SUSANNA RIGACCI — ROCCO ZIFARELLI**
**presented in association with the Adelaide Symphony Orchestra and Discord Ltd**

**WHERE**
ELDER PARK, KING WILLIAM ROAD

**WHEN**
FRI 2 MAR 7.30PM
GATES OPEN 6PM

**DURATION**
APPROX 120 MINUTES (including interval)

**TICKETS**
PREMIUM (SEATED) $149, FRIENDS $127
A RESERVE (SEATED) $109, FRIENDS $94
B RESERVE (SEATED) $79, FRIENDS $67, CONCESSION $59
GENERAL ADMISSION AREA $50 (REAR OF VENUE, UNSEATED, BYO LOW SEATING OR PICNIC RUG)
PRE-ORDER GOURMET PICNIC HAMPER FOR TWO $65
NO BYO AT THIS EVENT

**BOOKINGS**
ADELADEFESTIVAL.COM.AU OR BASS 131 246

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**ENNIO MORRICONE FILM RETROSPECTIVE**
See Ennio Morricone in conversation with David Stratton. Details page 55.

**PRESENTING PARTNER**
internode

Special thanks to the Embassy of Italy
There’s big – and then there’s Bernstein. From West Side Story to Candide, celebrated classical composer Leonard Bernstein knew how to make a big song and dance. Bernstein regarded Mass, a kaleidoscopic mix of music, dance and theatre featuring a symphony orchestra, a rock band, a choir and opera singers, as his defining achievement. Commissioned for the opening of the Kennedy Center in 1971, Mass features a small village of performers and a supremely charismatic lead in the Celebrant, performed by the great US gospel singer Jubilant Sykes.

The spectacle of Mass is underpinned by a profound statement of human faith that is explosive, cathartic and ultimately uplifting.
MASS

BY LEONARD BERNSTEIN
Australian Premiere / Exclusive to Adelaide
UNITED STATES / AUSTRALIA
GARDENIA

LES BALLETs C DE LA B
Australian Premiere / Exclusive to Adelaide
BELGIUM
In an intimate portrait of identity and self-revelation, six ordinary men take to the stage. Each man has his own story: sometimes funny, sometimes overwhelming, always poignant. As they navigate the hinterland between masculine and feminine, truth and artifice, past and present, their personal dramas are played out in a bold, yet deeply tender mix of dance, song, theatre and cabaret to the music of Aznavour, Dalida and Ravel.

A revelatory new work from the lauded company that brought Adelaide the much-loved shows *La Tristeza Complice* and *Iets op Bach, Gardenia* is not a work of fiction. The joy the performers have in living their dreams is palpable - falsies, fake eyelashes, glitter, gloss and all - plunging the audience with heart-rending generosity into a moving moment of humanity.

“*I WOULD SHOUT MY THANKS AT THE TOP OF MY LUNGS IF IT WASN’T FOR THE LUMP IN MY THROAT.*”

| Télérama |

WHERE
DUNSTAN PLAYHOUSE, ADELAIDE FESTIVAL CENTRE

WHEN
FRI 2 MAR, SUN 4 MAR & MON 5 MAR 7.30PM
SAT 3 MAR 9PM

ARTIST TALK
POST SHOW ON STAGE SUN 4 MAR

DURATION
105 MINUTES (no interval)

TICKETS
ADULT $79, FRIENDS $67, CONCESSION $60
FRINGE BENEFITS $30

BOOKINGS
ADELAIFESTIVAL.COM.AU OR BASS 131 246

CONTAINS SMOKING ON STAGE

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*Photo: Luk Monsaert*
Two trucks stand stationary at the side of a road. Goods are being exchanged: a small group of young women destined for a sickening, hellish end. Hungarian director Kornél Mundruczó fashions human trafficking, pornography and sects into gruelling, extreme theatre. This explosive piece lurches between deep depravity and disturbing tenderness, challenging audiences to judge for themselves what is right and what is wrong in a small, psychotic world.

“BREATHTAKING EAST-EUROPEAN HARDCORE-REALITY THEATRE.”

WHERE
OLD CLIPSAL SITE, MEET AT CORNER OF FIFTH AND GIBSON STREETS, BOWDEN

WHEN
THU 8 MAR – SUN 11 MAR 9PM
TUE 13 MAR – WED 14 MAR 9PM

DURATION
110 MINUTES (no interval)

TICKETS
ADULT $69, FRIENDS $60, CONCESSION $55
FRINGE BENEFITS $30

BOOKINGS
ADELAIDEFESTIVAL.COM.AU OR BASS 131 246

SENSITIVE MATERIAL NOT SUITABLE FOR VIEWERS UNDER 18
IN HUNGARIAN WITH ENGLISH SURTITLES

Photo: Márton Ágh
HARD TO BE A GOD

Australian Premiere / Exclusive to Adelaide

HUNGARY
BLOODLAND

SYDNEY THEATRE COMPANY AND ADELAIDE FESTIVAL
IN ASSOCIATION WITH BANGARRA DANCE THEATRE
AUSTRALIA
In an expanse of red dust pounded by the hot Arnhem Land sun, a telegraph pole protrudes from the earth; a symbol of the scar that the modern world has left on an ancient community.

This is Cherish’s place. This is where she hides away from the real world, speaks to imagined friends and is visited by the ghosts of relatives long gone. Then, on a day like any other, Cherish unearths the body of a dead boy, opening fresh wounds within an already torn community.

Featuring an Indigenous cast of 12 including established urban actors as well as traditional Yolngu storytellers, the production fuses traditional languages and Pidgin English as well as dance and song to tell the story. Bloodland promises to be a unique work of scale and significance.
Regarded by many as the finest period instrument ensemble in the world today, the Freiburg Baroque Orchestra presents two stunning programs.

The first brings to life one of the most memorable melodies in the western tradition, the immortal Air from Suite No. 3 in D Major from a complete performance of J.S. Bach’s beloved four Orchestral Suites. The second program, exclusive to Adelaide, celebrates works of the giants of the German Baroque and includes an overture by J.S. Bach’s cousin Johann Bernhard Bach, a composer the master held in high esteem.

Combining expert research into the playing techniques, technologies and sources of 17th, 18th and early 19th century music with a captivating joy in music making, the Freiburg Baroque Orchestra brings the music of the past leaping into the 21st century.

violin and direction • GOTTFRIED VON DER GOLTZ
flute soloist • KARL KAISER

PROGRAM ONE • SUN 4 MAR
J.S. BACH Four Complete Orchestral Suites

PROGRAM TWO • MON 5 MAR
J.S. BACH Sinfonia in D Major from Easter Oratorio BWV 249 Concerto in D Minor BWV 1060R
G.FR. HANDEL Suite from Il Pastor Fido HWV 8a
JOHANN BERNHARD BACH Overture No. 4 in D Major
J.S. BACH Sinfonia in B Minor from Cantata BWV 209 Non Sa Che Sia Dolore
G.PH. TELEMANN Concerto in D Major TWV 54: D 3

WHERE
ADELAIDE TOWN HALL, KING WILLIAM STREET

WHEN
SUN 4 MAR – MON 5 MAR 7PM

DURATION
90 MINUTES EACH PROGRAM (including interval)

TICKETS (EACH PROGRAM)
A RESERVE $99, FRIENDS $85
B RESERVE $89, FRIENDS $76, CONCESSION $65
C RESERVE $79, FRIENDS $67, CONCESSION $55
FRINGE BENEFITS $30

BOOKINGS
ADELAIDEFESTIVAL.COM.AU OR BASS 131 246

Broadcast by ABC Classic FM
Photo: Marco Boggreve
FREIBURG BAROQUE ORCHESTRA

Australian Premiere / Exclusive to Adelaide

GERMANY
THE HILLIARD SONGBOOK

THE HILLIARD ENSEMBLE AND AUSTRALIAN CHAMBER ORCHESTRA

UNITED KINGDOM / AUSTRALIA
THE HILLIARD ENSEMBLE AND AUSTRALIAN CHAMBER ORCHESTRA

An ensemble famous for mesmerising performances and chart topping recordings of early and contemporary vocal music and a chamber orchestra renowned for inspired programs collaborate for the first time. Gregorian chant and French medieval hymn hypnotically intertwine with Edwards’ orchestral setting of Veni Creator Spiritus (Come Holy Spirit) and a cappella prayers from 15th century England and Arvo Pärt join Raskatov’s Russian Orthodox chant setting. This concert also celebrates the luscious ACO string sound with two opulent works by Elgar and Arensky after Tchaikovsky.

HILLIARD ENSEMBLE
AUSTRALIAN CHAMBER ORCHESTRA
lead violin • HELENA RATHBONE

ELGAR Serenade for Strings
SHERYNGHAM Ah, Gentle Jesu
RASKATOV Obikhod (Australian Premiere)
PÄRT Most Holy Mother of God
GREGORIAN CHANT Veni Creator Spiritus
ANON (FRENCH MEDIEVAL) Veni Creator Spiritus
EDWARDS Veni Creator Spiritus
ARENSKY Variations on a theme by Tchaikovsky

WHERE
ADELAIDE TOWN HALL, KING WILLIAM STREET

WHEN
TUE 13 MAR 8PM

DURATION
110 MINUTES (including interval)

TICKETS
A RESERVE $99, CONCESSION $89
B RESERVE $79, CONCESSION $69

BOOKINGS
ADELAIDEFESTIVAL.COM.AU OR BASS 131 246
Part of ACO subscription season.

THE HILLIARD ENSEMBLE
THE HILLIARD SONGBOOK

The Hilliard Ensemble is music to make the spirit soar. From their million-selling CDs with saxophonist Jan Gabarek to the groundbreaking music theatre of Heiner Goebbels, this extraordinary group are classical music superstars. Exclusive to the Adelaide Festival, The Hilliard Ensemble serve up an a capella feast with a program ranging from the exquisite late medieval counterpoint of Guillaume de Machaut to the modern mysticism of Arvo Pärt.

HELLAWELL The Hilliard Songbook
FAYRFAX Most Clere of Colour
ANON Madame d’Amours
CORNYSHE Ah Robyn
ANON Remember Me My Dear
ARCADELT Il Bianco E Dolce Cigno
ANON Passacaglia Della Vita
VERDELOT Divini Occhi
DE RORE O Sonno
BRYARS Pieces from the First Book of Madrigals
MOODY Arkhangelos
SHERYNGHAM Ah, Gentle Jesu
PÄRT And One of the Pharisees
TRAD. ARMENIAN Sharakans
PÄRT Most Holy Mother of God
MACHAUT Gloria Messe De Notre dame

WHERE
ADELAIDE TOWN HALL, KING WILLIAM STREET

WHEN
WED 14 MAR 7PM

DURATION
110 MINUTES (including interval)

TICKETS
A RESERVE $69, FRIENDS $59
B RESERVE $59, FRIENDS $50, CONCESSION $45
C RESERVE $49, FRIENDS $42, CONCESSION $35
FRINGE BENEFITS $30

BOOKINGS
ADELAIDEFESTIVAL.COM.AU OR BASS 131 246

Photo: Friedrun Reinhold
Australia’s leading dance theatre company Force Majeure takes inspiration from issues raised in Christos Tsiolkas’ controversial book *The Slap* in a provocative new work exploring contemporary attitudes to raising children.

In a society where parents have less children, less time, more money and many more opinions on how to produce the perfect child, are we creating an environment that will ultimately lead to a future generation with more hang-ups than perfection?

Or is this actually an ongoing and age-old dilemma?

In an exciting first-time collaboration between Force Majeure’s Kate Champion and Sydney Theatre Company’s Andrew Upton, *Never Did Me Any Harm* uses Force Majeure’s trademark synthesis of fluid movement, images and real-life interviews to deliver an emotional, humorous and insightful work that cannot fail to resonate with all who were once children.
NEVER DID ME ANY HARM

FORCE MAJEURE & SYDNEY THEATRE COMPANY
Australian Premiere Season
AUSTRALIA
I AM NOT AN ANIMAL

THE BORDER PROJECT
World Premiere
AUSTRALIA
Humanity is defined by its desire to transcend its animal nature. Yet our animal instincts still govern much of human behaviour. Following a sold out debut at the 2010 Adelaide Festival with Vs Macbeth, The Border Project returns with a once-in-a-lifetime collaboration with Adelaide Zoo.

*I Am Not An Animal* takes the Zoo we know and transforms it into an extraordinary performance installation. For the first time, the animals themselves become the subjects in a work of art, engaging with built objects, environments and human co-performers.

From the whispers of an intimate guided tour to large scale visual and sound installations, travel through a Zoo you have never seen before.

**WHERE**

ADELAIDE ZOO, FROME ROAD

**WHEN**

THU 15 MAR – SUN 18 MAR 6:30PM

**DURATION**

70 MINUTES (no interval)

**TICKETS**

ADULT $49, FRIENDS $39, CONCESSION $35
FRINGE BENEFITS $25

**BOOKINGS**

ADELAIDEFESTIVAL.COM.AU OR BASS 131 246

The Border Project is assisted by the Australian Government through the Australia Council, its arts funding advisory body, and by the Government of South Australia through Arts SA and the Festivals Commissioning Fund.
This is a story of three teenage boys. They're going to the school dance. They're on a mission. But they are losers. These are the awkward kids. The invisible teens. Fuelled by a diet of raging hormones and mee goreng noodles, they exist in a misfit realm, navigating complex waters with little success.

With a unique performative voice, this is a highly personal work that, just like its central protagonists, is funny, sad, scary, weird, really stupid, endearing and repulsive.
The Australian Art Orchestra returns to its jazz roots with a work inspired by the legendary jazz trumpeter, composer and band leader Miles Davis. Widely considered one of the most influential musicians of the 20th century, Davis was at the forefront of almost every major development in jazz from World War II to the 1990s.

*Miles Davis: Prince of Darkness* explores this extraordinary oeuvre through new arrangements of his seminal works, a performance of the original Gil Evans arrangement of *Sketches of Spain (Concierto de Aranjuez)*, featuring Phil Slater, and a work commissioned from Anthony Pateras offering an inspired take on how Miles Davis may have been composing were he with us today.

**Miles Davis: Prince of Darkness**

**A TRIBUTE BY THE AUSTRALIAN ART ORCHESTRA**

**AUSTRALIA**

**DURATION**
90 MINUTES (including interval)

**TICKETS**
A RESERVE $59, FRIENDS $50
B RESERVE $49, FRIENDS $42
CONCESSION $35
C RESERVE $39, FRIENDS $34
CONCESSION $25
FRINGE BENEFITS $25

**BOOKINGS**
ADELAIDEFESTIVAL.COM.AU
OR BASS 131 246

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**WHERE**
ADELAIDE TOWN HALL
KING WILLIAM STREET

**WHEN**
THU 15 MAR 8PM

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**led by** • PAUL GRABOWSKY / composer • ANTHONY PATERAS
arrangements • EUGENE BALL — PAUL GRABOWSKY — PHILIP REX

Move / Boplicity / Moon Dreams
Sketches of Spain (Concierto de Aranjuez) / Black Comedy
Ontetradecagon / Black Satin

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Photo: Jeff Wassmann
“JAW DROPPINGLY PHYSICAL.”
| The Guardian |

WHERE
HER MAJESTY’S THEATRE
GROTE STREET

WHEN
PREVIEW
FRI 24 FEB 8PM
SEASON
SAT 25 FEB 8PM
WED 29 FEB – SAT 3 MAR 8PM

DURATION
70 MINUTES (no interval)

TICKETS
PREVIEW
ADULT $50
FRINGE BENEFITS $25
SEASON
ADULT $59, FRIENDS $50
CONCESSION $55
SECONDARY STUDENT $25
FRINGE BENEFITS $25

BOOKINGS
ADELADEFESTIVAL.COM.AU
OR BASS 131 246

PARTIAL NUDITY, SUITABLE FOR SENIOR SECONDARY +

PROXIMITY

AUSTRALIAN DANCE THEATRE
By Garry Stewart
Australian Premiere Season
AUSTRALIA

Liberating the body from our everyday understanding of physics, Proximity is an immersive visual experience where the miniscule becomes massive and the singular becomes multiple.

Choreographer Garry Stewart works with Paris-based video engineer/techno whiz kid Thomas Pachoud to create an astonishing dialogue for dance and real-time video manipulation. Eight phenomenal dancers train video cameras on each other to capture live, their ingenious physicality. The resulting effect is a breathtaking video panorama that upends the very nature of perception itself and questions our ideas of selfhood and identity.

choreographer • GARRY STEWART
video artist and engineer • THOMAS PACHoud
composer • HUEY BENJAMIN / lighting • MARK PENNINGTON

presented in association with Adelaide Festival
and Adelaide Festival Centre
THE HAM FUNERAL

BY PATRICK WHITE
AUSTRALIA

A young poet moves into a squalid rooming house run by Mr and Mrs Lusty, a bloated, gluttonous pair. When her husband dies abruptly, Mrs Lusty announces a grand funeral featuring a lavish feast, “an ’am funeral”, in his honour.

Driven by her incontinent appetite, she attempts to seduce the young poet, with comically tragic consequences.

Part vaudeville, part lyric poem, and part gothic drama, The Ham Funeral now enjoys legendary status as one of the most intriguingly original plays in Australian theatre history.

director • ADAM COOK / designer • AILSA PATERSON
lighting designer • GAVAN SWIFT / composer • STUART DAY

cast • LUKE CLAYSON — LIZZY FALKLAND
JONATHAN MILL — AMANDA MUGGLETON
DENNIS OLSEN — JACQY PHILLIPS — GEOFF REVELL

presented by State Theatre Company of South Australia and Adelaide Festival
Two of Australia’s finest chamber choirs, Adelaide Chamber Singers and the Sydney Chamber Choir, join forces with a chamber orchestra of leading Baroque musicians from Adelaide and Sydney and some of Australia’s best young emerging soloists to present two performances of Bach’s monumental setting of the Passion of Jesus Christ according to St John.

Intensely dramatic, moving and meditative by turns, Bach’s undisputed masterpiece was highly original and audacious in its day and vividly retells the story of Christ’s final hours and crucifixion.

WHERE
ADELAIDE TOWN HALL
KING WILLIAM STREET

WHEN
FRI 16 MAR & SAT 17 MAR 8PM

ARTIST TALK
PRE SHOW FRI 16 MAR
& SAT 17 MAR 7PM

DURATION
105 MINUTES (no interval)

TICKETS
A RESERVE $59, FRIENDS $50
B RESERVE $49, FRIENDS $42
C RESERVE $39, FRIENDS $34
CONCESSION $25
FRINGE BENEFITS $25

BOOKINGS
ADELAIDEFESTIVAL.COM.AU
OR BASS 131 246

J.S. BACH
ST JOHN PASSION

Adelaide Chamber Singers / Sydney Chamber Choir
Conductor Carl Crossin
AUSTRALIA

presented by Adelaide Chamber Singers,
Sydney Chamber Choir and Adelaide Festival
History comes alive as Tafelmusik combines music, science and storytelling in an unforgettable concert inspired by the great astronomers. The Galileo Project combines stunning large-scale images from the Hubble telescope, music played entirely from memory and words from leading Canadian actor Shaun Smyth, drawing us into times past with figures such as Galileo and Isaac Newton.

Seventeen musicians perform beautiful music by Vivaldi, Monteverdi, Bach and others with open-hearted energy and vigour, allowing us to hear what those scientists heard, and reminding us of their search for meaning and order within the infinity of space.
The Australian String Quartet opens its program with a work by the doyen of Australian composers, Peter Sculthorpe, inspired by the starkly beautiful landscape of Kakadu and its inhabitants. From Australia’s unique interior to the sunlit uplands of old Bohemia: few composers wrote music in all genres which radiated such spontaneous warmth and charm as Antonin Dvořák. Even by his exalted standards, the Op 51 String Quartet is full of gorgeous melodies where exuberance is masterfully fused with poignant tenderness.

The program culminates with one of Dmitri Shostakovich’s towering chamber masterpieces: the Piano Quintet, Op 57, composed during the fateful year 1940 and described as “a last ray of hope” for Russia. It is a work of grand symphonic proportions combining the composer’s hallmark skittish humour and austere dignity with an underlying tension.
THE FESTIVAL @ LUNCH

ELDER HALL AT THE ADELAIDE FESTIVAL
AUSTRALIA

An intriguing opportunity to enjoy your festival by day. At 1pm each week day throughout the Festival, Elder Hall comes alive with festival fare including a rich array of music from Bach to the cutting edge of our own times, jazz inspired, world premieres, new Australian works, popular culture turned inside out and upside down, some of Australia’s finest musicians, electronic wizardry and an iPhone!

MON 5 MAR 1PM
Works Without Boundaries
New music by this eclectic musician
piano • MARK ISAACS

TUE 6 MAR 1PM
Themes and Variations
Including Bach’s great Chaconne
violin • SOPHIE ROWELL

WED 7 MAR 1PM
Perpetual Song
Music by Vasks and Smetana
ELDER TRIO

THU 8 MAR 1PM
A Gust Inside the God
In search of a new sound world
cello • NICHOLAS BOCHNER

FRI 9 MAR 1PM
The Ringtone Cycle
The Graeme Koehne / Peter Goldsworthy mini-operetta about
love in the text message age
soprano • LISA HARPERS BROWN
violin • HELEN AYRES
cello • BLAIR HARRIS
piano • GABRIELLA SMART

MON 12 MAR 1PM
Divine Madness
Settings of Hölderlin’s visionary poetry
tenor • ROBERT MACFARLANE
piano • STEPHEN WHITTINGTON

TUE 13 MAR 1PM
Landscapes – Cityscapes
Music by Hindson, Edwards and Buc
BENAUD TRIO

WED 14 MAR 1PM
Contrasts
Stravinsky’s Soldier’s Tale, Bodman Rae and Bartok
violin • ELIZABETH LAYTON
clarinet • PETER HANDSWORTH
piano • STEFAN AMMER

THU 15 MAR 1PM
Three Lanes
A musical voyage of discovery
recorder • GENEVIEVE LACEY
piano • ANDREA KELLER
percussion • JOE TALIA

FRI 16 MAR 1PM
Russian Bells
Rachmaninov and others inspired by the heavenly sounds of Russian Orthodox bells
piano • KONSTANTIN SHAMRAY

WHERE
ELDER HALL
UNIVERSITY OF ADELAIDE
NORTH TERRACE

WHEN
MON 5 MAR – FRI 16 MAR

DURATION
60 MINUTES (no interval)

TICKETS
ADULT $20, FRIENDS/CONC $15
10 CONCERTS
ADULT $150, FRIENDS/CONC $112
ANY SEVEN CONCERTS
ADULT $112, FRIENDS/CONC $84
ANY FIVE CONCERTS
ADULT $84, FRIENDS/CONC $63
ANY THREE CONCERTS
ADULT $52, FRIENDS/CONC $40

BOOKINGS
ADELAIDEFESTIVAL.COM.AU
OR BASS 131 246

PROGRAM DETAILS AT
ADELAIDEFESTIVAL.COM.AU

Presented in association with Adelaide Festival
Instructions for an Imaginary Man

Performed in the evocative space of the Old Adelaide Gaol, Instructions for an Imaginary Man is inspired by the writings of prisoners of conscience from around the world. With music written by Richard Chew and performed by an actor, two singers, string quartet, clarinet and piano, this moving event is a fusion of theatre, video projection and song-cycle.

Instructions for an Imaginary Man is testament to the extraordinary survival of the human spirit in captivity.
Malmö is a story of a couple in that quintessentially Australian condition: the home renovation. We are invited into their world; we laugh and join their conceit. But things are not as they first seem. This couple is, perhaps, hell-bent towards aspirational ruin.

Segueing between dance, text and striking visual imagery, Malmö challenges the performer-audience contract in a surprising physical and emotional journey described as Dogville meets The Block.

Unsettling, absurdly funny and profound, Malmö is a cliché-bending exploration of the commercialisation of modern nesting.

WHERE
WATERSIDE, 11 NILE STREET
PORT ADELAIDE

WHEN
TUE 28 FEB – SAT 3 MAR 8PM
SUN 4 MAR 6PM

DURATION
80 MINUTES (no interval)

TICKETS
ADULT $35, FRIENDS $30
CONCESSION $25
FRINGE BENEFITS $25

BOOKINGS
ADELAIDEFESTIVAL.COM.AU
OR BASS 131 246

performers-creators • VINCENT CROWLEY — INGRID WEISFELT
director-creator • ROSS GANF
set design concept • GEOFF COBHAM
sound designer-composer • NICK ROUX
lighting designer • CHRIS PETRIDIS

presented by Vitalstatistix Theatre Company
in association with Adelaide Festival

Malmö was developed and presented through Arts House, City of Melbourne. Malmö and Torque Show are supported by Arts Victoria and the Besen Family Foundation.

Photo: Ingrid Weisfelt and Vincent Crowley by Justin Bernhaut
FREE! LATE NIGHT CLUB
Under the stars on the Hajek Plaza’s sculptured plains, a community of collectors, merchants, eccentrics and provocateurs gather to set the scene for an unrepeatable late night club.

Curious wares are sold, improbable tales told and feet stomp into the night as Barrio celebrates Adelaide’s sub cultures with a wild, ever-changing mix of market place, bar, stage and dance floor.

Join the fun at one of six crazy, kitschy, lovingly handmade bars as colourful characters serve a rainbow of individually crafted cocktails dreamed up by Adelaide’s best bartenders. Leave the fast paced, pre-mixed and artificial behind and embrace Barrio’s extensive menu of specially created elixirs.

Barrio’s programmed nightly entertainment includes performers and DJs from around the world.

Not since the now-mythical Red Square has Adelaide Festival sought this scale of individual engagement, with genuine encounters from the one-on-one to one-on-two thousand that must be experienced to be believed.

The soul of the festival, Barrio opens for just 10 nights with free, but strictly limited admission. Come early and stay late, for Barrio will vanish as quickly as it appears.

**WHERE**

**BARRIO, HAJEK PLAZA, ADELAIDE FESTIVAL CENTRE**

(BEHIND PARLIAMENT HOUSE)

**THURSDAY TO SUNDAY THROUGHOUT THE FESTIVAL**

9.30PM TO LATE

(NOT SUN 18 MAR)

**FREE ENTRY**
Innovators, icons and iconoclasts gather for Dreamers. One of the most spectacular gatherings of musicians in Adelaide Festival’s history, this program staged over three weekends hosts artists whose creative legacy elevates them to legendary status. Spanning generations and genres across jazz, industrial, French chanson, psychedelia, soft rock, Latin and everything in between, Dreamers is not to be missed. Some of the Dreamers will present master classes hosted by Elder Conservatorium.

details • ADELAIDEFESTIVAL.COM.AU
curated by • SOPHIA BROUS

Eddie Palmieri’s Latin Jazz Sextet

75TH BIRTHDAY WORLD TOUR
UNITED STATES

BARRIO, HAJEK PLAZA
ADELAIDE FESTIVAL CENTRE
FRI 2 MAR 10PM – LATE
LIMITED CAPACITY COME EARLY
FREE

OPENING NIGHT PARTY

Barrio opens with a bang on Fri 2 Mar when “the sun of Latin music”, Eddie Palmieri, takes to the stage to lead his fiery, super-tight Latin Jazz Sextet on infectious, polyrhythmic journeys through Salsa and Latin Jazz. This Grammy Award-winning pianist has been thrilling audiences with his legendary style for 50 years – don’t miss this party.
Genesis Breyer P-Orridge is a true legend of the Anglo-American underground, an avant-garde anti-hero whose remarkable body of work reminds us that what is dangerous and what is important are never far apart. P-Orridge founded the groundbreaking industrial band Throbbing Gristle, and later, Psychic TV, influencing generations of bands to follow his music and ethos.

SUPPORTED BY: PHILIP BROPHY’S STADIUM

WHERE AND WHEN
BARRIO, HAJEK PLAZA
ADELAIDE FESTIVAL CENTRE
SAT 3 MAR 7PM
$29

Charles Bradley’s voice has evolved from a lifetime of paying dues. The James Brown impersonator turned original soul, funk and R&B creator gives performances that exude raw power and poignant beauty. Signed to Daptone Records, his deep, dark songs of loss and longing have captivated audiences around the globe.

SUPPORTED BY: CLAIRE BROWNE AND THE BANGIN’ RACKETTES

WHERE AND WHEN
BARRIO, HAJEK PLAZA
ADELAIDE FESTIVAL CENTRE
FRI 9 MAR 7PM
$29
LA underground cult figure turned international pop star, Ariel Pink’s sound is as sublime as it is surreal, loaded with hazy nostalgia and a fiercely experimental pop palette. Establishing himself as one of the most prolific songwriters and unique talents of his generation, Ariel Pink’s influence on today’s bands and genres has been profound.
1960s rock ‘n’ roll pioneer Roky Erickson founded the Thirteenth Floor Elevators, coining the term “psychedelic” and influencing generations of artists. Building a successful solo career, Erickson penned many classics, since reinterpreted by artists from Patti Smith to Sonic Youth and Janis Joplin. Roky is joined by notorious Atlanta garage A-listers Black Lips.

Roky Erickson

Australian Premiere
UNITED STATES

WHERE AND WHEN
BARRIO, HAJEK PLAZA
ADELAIDE FESTIVAL CENTRE
SAT 10 MAR 7PM
$29

Chiri Featuring Bae II Dong & Senyawa

KOREA / AUSTRALIA / INDONESIA

Two unique ensembles come together to explore the furthest realms of musical ecstasy. Chiri is the groundbreaking collaboration between Korean p’ansori master vocalist Bae II Dong and acclaimed Australian improvisers Scott Tinkler and Simon Barker. Indonesian duo Senyawa creates a breathtaking world of sound with just one voice and a strip of bamboo (the bambuwukir).

WHERE AND WHEN
BARRIO, HAJEK PLAZA
ADELAIDE FESTIVAL CENTRE
THU 8 MAR 7PM
$29
**Hermeto Pascoal & Grupo**

*Australian Premiere*

**BRAZIL**

Described by Miles Davis as “the most impressive musician in the world”, internationally revered composer and multi-instrumentalist Hermeto Pascoal is a true musical icon. Known simply as “The Sorcerer” in Brazil, Pascoal has collaborated with an extraordinary array of musical legends, including Davis on the landmark *Live Evil* record. His revered sextet is an extraordinary musical unit that moves effortlessly within Pascoal’s stunning repertoire.

**Supported by:**

**Doug De Vries**

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**Michael Rother**

*Australian Premiere*

**GERMANY**

**WHERE AND WHEN**

**BARRIO, HAJEK PLAZA**

**ADELAIDE FESTIVAL CENTRE**

**THU 15 MAR 7PM**

$29

**Michael Rother**

Presents music of NEU!, Harmonia and selected solo works

**World Premiere**

**WHERE AND WHEN**

**BARRIO, HAJEK PLAZA**

**ADELAIDE FESTIVAL CENTRE**

**FRI 16 MAR 7PM**

$29

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**With Special Guests:**

**Dieter Moebius (Cluster) and Hans Lampe (La Düsseldorf)**

When three European masters of electronic music join forces, the result is, well... electrifying. Led by icon of krautrock Michael Rother (Neu!, Kraftwerk, Harmonia), this concert explores his historic focus on “fast-forward” rhythms or “Motorik” and musical exploration. Rother is joined by the legendary Dieter Moebius (Cluster) and Hans Lampe (La Düsseldorf, Can) for this world premiere event.

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*Photo: Hadley Hudson*
For more than a decade singer, actress, director and songwriter Jane Birkin was muse to the legendary French singer, songwriter and enfant terrible Serge Gainsbourg. Together they produced six albums and continued to collaborate professionally long after their relationship ended in 1980. In a powerful homage to her partner and mentor, the style icon and darling of the French avant-garde presents a special concert of Gainsbourg’s music to mark 20 years since his death.
Adelaide’s iconic literary festival returns refreshed and reinvigorated in 2012. Adelaide Writers’ Week brings together some of the world’s great writers and thinkers for a week of readings, discussions and debate. The stunning line-up includes some of contemporary literature’s most compelling voices, many of whom have never before visited Australia, and a satisfying mix of established writers and emerging voices.

Spend time with famous faces and make new discoveries in a week of surprises, challenges and entertainment. In one of the most diverse programs ever presented enjoy sessions on fiction, poetry, history, travel, food, speculative fiction, children’s literature, gaming, gardening, religious tolerance, biography, China, film, comics, TV and much, much more.

In an Australian first, ABC Radio has launched a digital radio station dedicated to broadcasting Adelaide Writers’ Week live to a national audience. Details: adelaidefestival.com.au

Featured Writers:

**Megan Abbott** (USA)
**Robyn Arianrhod** (AUS)
**Dionne Brand** (CAN)
**Javier Cercas** (SPA)
**Michael Crummey** (CAN)
**Kate De Goldi** (NZ)
**Andrea Di Robilant** (ITA)
**Garry Disher** (AUS)
**Nick Drake** (UK)
**Ursula Dubosarsky** (AUS)
**Martin Edmond** (AUS)
**Jenny Erpenbeck** (GER)
**Eliza Griswold** (USA)
**Nicki Greenberg** (AUS)
**Kate Grenville** (AUS)
**Sonya Hartnett** (AUS)
**Selina Hastings** (UK)
**Alan Hollinghurst** (UK)
**Michael Hulse** (UK)
**Gail Jones** (AUS)
**David Levithan** (USA)
**Kelly Link** (USA)

**Fiona McGregor** (AUS)
**David Marr** (AUS)
**Gillian Mears** (AUS)
**Susanna Moore** (USA)
**Frank Moorhouse** (AUS)
**Les Murray** (AUS)
**Jo Nesbø** (NOR)
**Garth Nix** (AUS)
**Dennis O’Driscoll** (IRE)
**Elliot Perlman** (AUS)
**Caryl Phillips** (UK)
**Richard Price** (USA)
**Alice Pung** (AUS)
**Ron Rash** (USA)
**Barbara Santich** (AUS)
**Robert Shearman** (UK)
**Miguel Syjuco** (PHI/CAN)
**Dubravka Ugrčić** (CRO/NED)
**Juan Gabriel Vásquez** (COL/SPA)
**Brenda Walker** (AUS)
**David Walker** (AUS)
**Jianying Zha** (CHI)

& more to be announced

**WHERE**
Pioneer Women’s Memorial Garden,
King William Road

**WHEN**
Sat 3 Mar – Thu 8 Mar

**TICKETS**
FREE

The 2012 Adelaide Writers’ Week program will be available late January 2012. To reserve your copy for $10 please send your name and address with credit card details (including CVV) or a cheque (made payable to Adelaide Festival Corporation) to: PO Box 8221 Station Arcade, Adelaide SA 5000.

Hear Adelaide Writers’ Week Director Laura Kroetsch on ABC 891 Book Club, first Friday of each month at 3.30pm.

**SPECIAL THANKS:**
Canada Council for the Arts
Copyright Agency Limited, Embassy of Italy
Embassy of Spain, Goethe-Institut,
Independent Arts Foundation, Instituto Cervantes
Sydney, New Zealand Book Council, University of South Australia and USA Consulate

This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.
RAISING THE DEAD: HISTORY AND FICTION

History and fiction have long made strange bedfellows. Join four of our finest writers, all of whom have, in very different ways, used fiction to interrogate history. Javier Cercas’ best-selling writings have ingeniously explored the legacies of the Vietnam War and the Spanish Civil War; Ron Rash’s lyrical narratives have long mined the troubled history of the American South; Kate Grenville’s award-winning trilogy about life in colonial Australia has won her legions of fans the world over; and Jenny Erpenbeck’s poetic fictions gracefully engage with Europe’s most enduring ghosts. Join them for readings and in conversation with David Marr.

WHERE
ELDER HALL, THE UNIVERSITY OF ADELAIDE NORTH TERRACE

WHEN
MON 5 MAR 7.30PM

DURATION
90 MINUTES (no interval)

TICKETS
ADULT $28, FRIENDS $24, CONCESSION $15

BOOKINGS
ADELAIDEFESTIVAL.COM.AU OR BASS 131 246

THE AWAY-BOUND TRAIN: WRITERS ON PLACE

Be it in the Australian bush or an English country garden, place is at the heart of works by these four extraordinary writers. Iconic poet Les Murray has long chronicled the rough beauty of the Australian landscape; novelist Alan Hollinghurst’s revelations of England’s twilight places have made him a Man Booker favourite; acclaimed novelist and playwright Caryl Phillips writes some of our most compelling explorations about the complexities of travel; and Griffin Prize winning poet and essayist Dionne Brand’s powerful narratives help illuminate an increasingly dangerous post 9/11 world. Join them for an evening of readings and conversation with Peter Goldsworthy.

WHERE
ADELAIDE TOWN HALL, KING WILLIAM STREET

WHEN
TUE 6 MAR 7.30PM

DURATION
90 MINUTES (no interval)

TICKETS
ADULT $28, FRIENDS $24, CONCESSION $15

BOOKINGS
ADELAIDEFESTIVAL.COM.AU OR BASS 131 246
**AFTERNOON TEA AT BEECHWOOD WITH MYLES BALDWIN**

South Australia’s Beechwood is one of Australia’s great heritage gardens. This unique Victorian-style garden includes a spectacular collection of exotic trees, secret grottos and an historic conservatory. Join us for afternoon tea with landscape designer, writer and gardener Myles Baldwin, one of Australia’s foremost authorities on heritage gardens. During this entertaining and informative afternoon Myles will discuss the history and architecture of heritage garden design. Beechwood is a privately owned garden and this event offers garden enthusiasts an exceptional opportunity to experience its beauty.

**WHERE**
BEECHWOOD GARDEN, 36 SNOWS ROAD STIRLING

**WHEN**
SUN 4 MAR 4PM

**DURATION**
90 MINUTES

**TICKETS**
$65 (INCLUDES AFTERNOON TEA AND A GLASS OF CHAMPAGNE)

**BOOKINGS**
ADELADEFESTIVAL.COM.AU OR BASS 131 246

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**KIDS’ PROGRAM**

Storytelling, crafts, drawing, singing and one rather crooked stilt-walking man come together for a day of full on fun, rampant creativity and imagination gone wild when Adelaide Writers’ Week hosts the first annual Kids’ Program. Join award-winning children’s writers and illustrators for a day created especially for our youngest readers.

Watch out for the full program when the Adelaide Writers’ Week program is released in January and online at adelaidefestival.com.au.

**WHERE**
PIONEER WOMEN’S MEMORIAL GARDEN
KING WILLIAM ROAD

**WHEN**
SUN 4 MAR 9AM TO 3PM

**AGES**
ZERO TO EIGHT

**TICKETS**
FREE

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Illustration from Boris by Andrew Joyner, published by Puffin Books
Multi-award-winning fantasy writer Robert Shearman famously returned the Dalek to *Doctor Who* in an episode originally viewed by some 8.6 million fans - *The Times* called it an “unqualified triumph”.


Shearman’s association with *Doctor Who* began in 2003 and in addition to his television scripts has included award-winning contributions in both the audio range and in print.

Come dressed as your favourite *Doctor Who* character if you dare.
Ennio Morricone’s baroque and humorously Wagnerian scores for Sergio Leone’s spaghetti westerns revolutionised film composition in the 1960s. Almost fifty years and more than 400 films later, after working with directors as diverse as Bertolucci, Malick, Pasolini, De Palma, Tornatore and Carpenter, and collaborators from Yo-Yo Ma to the Pet Shop Boys, the Maestro comes to Adelaide.

To celebrate, Bigpond Adelaide Film Festival and Adelaide Festival present four of Morricone’s most famous and influential films: Leone’s *The Good, the Bad and the Ugly* and *Once Upon A Time in the West*, Guiseppe Tornatore’s Oscar-winning *Cinema Paradiso*, and Brian De Palma’s stirring *The Untouchables*. Don’t miss the chance to see—and listen to—these films on the big screen with full cinema sound.
WHERE AND WHEN

ANNE AND GORDON SAMSTAG MUSEUM OF ART: FRI 2 MAR TO SUN 18 MAR – DAILY 10AM – 5PM
TUE 20 MAR TO THU 5 APR – TUE TO FRI 11AM – 5PM / SAT TO SUN 2PM – 5PM

AUSTRALIAN EXPERIMENTAL ART FOUNDATION: FRI 2 MAR TO SAT 17 MAR – DAILY 10AM – 5PM
TUE 20 MAR TO SAT 31 MAR – TUE TO FRI 11AM – 5PM / SAT 2PM – 5PM (NOT SUN)

CONTEMPORARY ART CENTRE OF SA: THU 1 MAR TO SUN 18 MAR – DAILY 10AM – 5PM
TUE 20 MAR TO SUN 1 APR – TUE TO FRI 11AM – 5PM / SAT TO SUN 1PM – 5PM

FLINDERS UNIVERSITY CITY GALLERY: FRI 2 MAR TO SUN 18 MAR – DAILY 10AM – 5PM
TUE 20 MAR TO THU 5 APR – TUE TO FRI 11AM – 4PM / SAT TO SUN 12PM – 4PM

CONTAINS NUDITY

FREE

Courtesy the artist and Omikron Gallery, Cyprus.
This second Adelaide International includes the work of 18 artists and features five works that will premiere in Adelaide.

The exhibition explores the restlessness of our times. The artists seek out threshold experiences and create works that convey an ongoing transition from one condition to another.

By exploring physical force fields, or by negotiating complex cultural sites, the artists create the sensation of being catapulted into the spaces between the extremities of the living “heavens” and “hells” in our contemporary era.

Artists

FRANCIS ALYS (BEL/MEX)
N.S. HARSHA (IND)
CHOSIL KIL (Sth Kor/UK)
ANNA LARSSON (SWE)/
AUGUSTIN MAURS (FRA)
TERESA MARCELLES (MEX)
RABIH MROUÉ (LEB)
SASKIA OLDE WOLBERS (NED/UK)
POSTCOMMODITY (USA)
LISA REIHANA (NZ)
ANRI SALA (ALB/GER)
SOCRATIS Socrates (CYP)
NANCY SPERO (USA)
DANAE STRATou (GRE)
JINOOS TAGHIZADEH (IRAN)

Restless was assisted by the South Australian Government through Arts SA, Australia India Council and USA Consulate.

Presenting Partner

University of South Australia

Presented by Adelaide Festival in collaboration with the Anne and Gordon Samstag Museum of Art, the Australian Experimental Art Foundation, the Contemporary Art Centre of South Australia and the Flinders University City Gallery
PARALLEL COLLISIONS

2012 ADELAIDE BIENNALE OF AUSTRALIAN ART
Curators Natasha Bullock and Alexie Glass-Kantor

An experiential proposition inspired by art, cinema and literature, the 2012 Adelaide Biennial explores the ways in which ideas emerge, converge and re-form through time. From a floating island of 2000 cut-glass objects to an explosive light installation that clocks in real time human births, deaths and dying stars, this Biennial considers the temporality of the present as it parallels and collides with the past.

Across four physical platforms, Parallel Collisions presents 21 commissioned works by some of Australia’s leading artists, 21 original texts, a designer, an architect, two curators and an institution, forming a connective tissue that attempts to understand our subjective experience of time.

ARTISTS
RICHARD BELL
STEPHEN BRAM
PAT BRASSINGTON
PHILIP BROPHY
ROBERT COOK VS MAX PAM
TIMOTHY COOK
DANIEL CROOKS
NICHOLAS FOLLAND
PAT FOSTER & JEN BEREA U
MARCO FUSINATO
SHAUN GLADWELL
SUSAN JACOBS
JONATHAN JONES
YVONNE KOOMATRIE
ROSEMARY LAING
ROB MCLEISH
TOM NICHOLSON
PHILIP SAMARTZIS
TIM SILVER
RICKY SWALLOW
MICHELLE USSHER

COLLABORATORS
JAN VAN SCHAIK, MINIFIE VAN SCHAIK ARCHITECTS
FABIO ONGARATO DESIGN


presented by the Art Gallery of South Australia and Adelaide Festival
WHERE AND WHEN
ART GALLERY OF SOUTH AUSTRALIA, NORTH TERRACE
FRI 2 MAR TO SUN 29 APR – DAILY 10AM TO 5PM
FREE

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

Art Gallery of South Australia acknowledges exhibition partner The Balnaves Foundation.
Deadly was made possible through Arts SA’s New Exhibitions Fund.

WHERE AND WHEN
TANDANYA, NATIONAL ABORIGINAL CULTURAL INSTITUTE, GRENFELL STREET
TUE 28 FEB TO SUN 25 MAR – DAILY 10AM – 5PM

FREE
For many Indigenous peoples, heaven on earth is the divine world shaped by ancestral creators, where connection to country and culture are in harmony with the experience of self and community. At the other extreme, the legacies of incursion and assimilation are a living hell. The in-between is uneasy, lined with hope and echoing with resilience.

The term “deadly” is used in the mainstream to mean lethal and dangerous; for Aboriginal Australians it affirms splendour. This provocative new survey explores the in-between space – hovering between dystopian nightmare and utopian dream.

Deadly features newly commissioned works by eight leading Australian First Nation artists and collectives, including installation, moving image, painting, fibre, sculpture and glass.
The broad themes of the Adelaide Festival – faith, emotion, mystery, universe – are taken as starting points for reflection on how art is engaged in the making of cosmology. Cosmos refers to the realm of imaginary possibilities and the systems by which we make sense of our place in the world.

Featuring brilliantly constructive and imaginative thinkers, Artists’ Week provides a forum for an exchange between international and national perspectives on the key issues that shape contemporary art.

FRI 2 MAR
THE PRESENTESS OF UTOPIAS

At its outset art history sets out to explore the bonds between cosmologies and artistic practice. The interpretation of contemporary art now returns to the question of the spirit of things and belonging in an open world. This day begins by examining the presentness of utopia and living with faith without certitudes.

opening keynote —
JAN VERWOERT
Berlin-based art critic Jan Verwoert is one of the most brilliant and constructive thinkers about contemporary art working today. He has written widely about contemporary art as a contributor to magazines such as Frieze, Afterall and Metropolis M. Currently teaching at the Piet Zwart Institute, Rotterdam, his recent book is titled Tell Me What You Want, What You Really Really Want (2010).

SAT 3 MAR
THE GEOGRAPHY OF THE IMAGINATION

Place matters in art. But artists do not confine their imagination to their place of origin. This tension between forms that aspire to universal appeal and the specificity of local knowledge is the focus of this day.

keynote —
CUAUHTÉMOC MEDINA
Art critic, curator and historian Cuauhtémoc Medina is based in Mexico City. He is a researcher at the Instituto de Investigaciones Estéticas at the National University of Mexico, and was the first Associate Curator of Latin American Art Collections at Tate Gallery, UK. A long term collaborator of artist Francis Alÿs, he has curated and published extensively on his work. He is the curator of the forthcoming Manifesta9.
**MON 5 MAR**

**SPECTRES OF THE ABYSS AND THE HORROR OF THE VOID**

The other side of this world has always presented us with fear and delight. It is where the infinite and nothingness are most powerfully felt. In this final day we conclude by exploring the fascination with the eternal abyss and its influence on the spark of imagination.

**keynote —**

**BARBARA CREEED**

Professor of Cinema Studies at the University of Melbourne, Barbara Creed has spoken and published widely in the area of film and visual cultures. Her books include *The Monstrous-feminine: Film, Feminism, Psychoanalysis* (1993) and *Phallic Panic: Film, Horror and the Primal Uncanny* (2005). Her current areas of research are animals and the emotions and the cinema of human rights.

**closing keynote —**

**PAUL CARTER**

Acclaimed author, artist and interdisciplinary scholar, Paul Carter is the Professor of Creative Place Research, Deakin University, Melbourne. Interested in turbulences in human and non-human systems, his work includes public art works, installations and radiophonic works and books include *Ground Truthing* (2010), *Dark Writing* (2008) and *Material Thinking* (2004).
Twenty years ago, Adelaide Festival began Australia’s boldest celebration of global music culture; today, WOMADelaide is a joyous, internationally renowned four-day festival of music, arts and dance from across the world.

Some of the biggest names in music celebrate the event’s 2012 milestone, including the “Voice of Africa”, Youssou N’Dour, who performed at the first festival in 1992. There will be welcome returns from festival favourites - the insatiable rhythms of the Master Drummers of Burundi, the French chanson-gypsy sound of Lo’Jo, Ireland’s Sharon Shannon Big Band, India’s santoor virtuoso Shivkumar Sharma, funky roots band Blue King Brown and Broome’s mighty Pigram Brothers.

But WOMADelaide is not merely about enjoying the familiar – its great virtue has been thrilling audiences with unexpected talent. The 2012 event has such riches in abundance, from the inspirational Staff Benda Bilili to the exquisite songbird Eddi Reader. They will be joined by many new artists to delight in, from South Africa’s iconic Johnny Clegg, to Spanish flamenco-fusion sensation Diego Guerrero Septet, Swedish folk duo First Aid Kit, Jamaican reggae giants Groundation, the extraordinary Ukulele Orchestra of Great Britain and many more.

WHERE
BOTANIC PARK

WHEN
FRI 9 MAR TO MON 12 MAR

TICKETS
NIGHT PASSES FROM $86*
SAT OR SUN DAY & NIGHT PASSES FROM $123*
THREE-DAY PASSES FRI/SAT/SUN FROM $219*
FOUR-DAY PASSES FRI/SAT/SUN/MON FROM $243*
CHILDREN UNDER 12 ADMITTED FREE
WITH ACCOMPANYING ADULT

*PLUS BOOKING FEE

BOOKINGS
WOMADELAIDE.COM.AU OR FOXTIX 1300 311 369

Produced and presented by the WOMADelaide Foundation and managed by Arts Projects Australia and WOMAD Ltd. Presented in association with the Government of South Australia and proudly supported by Internode. Presented as part of the Adelaide Festival.

All details correct at the time of printing. WOMADelaide reserves the right to change the program without notice. Full line up release November.

Photo: Tony Lewis
WOMADELAIDE
Documentaries are food for thought. Immerse yourself in an unprecedented program of First Factual Films Festival cinema by international master filmmakers and the next generation of Australian documentarians. F4 films provide a unique window into worlds, cultures and places, celebrating the authors of the screen and their unique points of view. Filmmakers attend each screening and a post-show Q&A. F4 offers a rare opportunity to see remarkable documentaries on the big screen.

The Australian Performing Arts Market (APAM) showcases Australia and New Zealand’s best new performing arts. Held over five days at the Adelaide Festival Centre alongside Australia’s leading summer festivals, Adelaide Festival and Adelaide Fringe, APAM features more than 40 ready-to-tour excerpt and full length performances, pitch sessions for work in development, forums, workshops, arts exhibit booths and networking events.

**************

WHERE
MERCURY CINEMA
MORPHEST STREET

WHEN
FRI 2 MAR – SUN 4 MAR

TICKETS
FREE
SESSION TIMES
ADELADEFESTIVAL.COM.AU

The 10th Australian Performing Arts Market
26 February – 1 March 2012

WHERE
ADELAIDE FESTIVAL CENTRE

WHEN
SUN 26 FEB – THU 1 MAR

for further information and registration contact
Arts Projects Australia: performingartsmarket.com.au,
apam@artsprojects.com.au, +61 8 8271 1488

APAM is funded by the Australian Government through the Australia Council for the Arts and the South Australian Government through Arts SA

presented in association with the Adelaide Festival, Adelaide Fringe and Adelaide Festival Centre
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FESTIVAL FIRST CLASS LOUNGE

An exclusive benefit to our corporate partners and individual donors, the Festival First Class Lounge provides an escape from the festival crowds to a private lounge. Hosted by our very own Artistic Director Paul Grabowsky, guests will mingle with key decision makers from South Australia's leading businesses, government, Adelaide Festival board members and headline artists. Hear special insights on festival performances while enjoying premium pre-show hospitality.

To find out how you can gain access to this exclusive lounge contact our Business Development Director on 08 8216 4444.
BOOKINGS

ONLINE
adelaidefestival.com.au

PHONE
BASS 131 246

MAIL / FAX
Simply fill out the booking form on page 72 and post or fax it to:
BASS Festival Bookings
GPO Box 1269
Adelaide SA 5001
Fax 08 8231 0550

IN PERSON
Tickets are available at any BASS outlet. Outlet details: bass.net.au

FRIENDS MEMBERSHIP
Become a Friend of the Adelaide Festival for discounted tickets, priority seating and more. Details: adelaidefestival.com.au

TICKET DISCOUNTS

FRIENDS
Current Friends, Angels and Patrons of Adelaide Festival are entitled to discounted tickets (maximum of two discounted tickets per event).

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

FRINGE BENEFITS
If you’re aged 18 to 30 you can purchase from a limited number of discounted tickets to selected festival events. Details: fringebenefits.com.au

GROUP BOOKINGS
Groups of 10 or more may book for selected events at the group price (equivalent to the Friends' price). For more information call BASS Group Bookings: 08 8205 2220.

BEST SEATS IN THE HOUSE
In addition to generously discounted ticket prices, Friends, Angels and Patrons can access the best seats in the house during the priority seating period from Wed 19 Oct to Sun 20 Nov 2011.

During this period an allocation of the best seats for every festival event is reserved exclusively for our Friends, Angels and Patrons. When you book via mail, fax, phone or in person, your tickets will automatically be taken from these reserved seats.

Please present your membership card/number when booking.

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

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

FESTIVAL ACCOMMODATION SPECIALS
Show Group Enterprises, the proud travel partner of the 2012 Adelaide Festival, provides very competitive rates at Adelaide hotels throughout the Festival period. Accommodation rates start at $165 per room, per night, with availability on a first in, first served basis. Details: adelaidefestival.com.au

PRE-SHOW DINING

ADELAIDE FESTIVAL CENTRE
Two course Banquet Room dinner available 90 minutes prior to performances, $35. Reservations: BASS 131 246 or bass.net.au.

ADELAIDE TOWN HALL
Bistro meals available 90 minutes prior to performances. Bookings (not essential): 08 8203 7962.

Advertised ticket prices include GST and all booking fees. Service fees may apply.

The information contained in this guide is correct at the time of print (September 2011).

For up-to-date information and further booking conditions visit adelaidefestival.com.au.
We aim to make the festival as accessible to as many people as possible. All festival venues are equipped with disability access facilities. When booking your ticket please inform the operator of any access requirements.

The Adelaide Festival website at adelaidefestival.com.au has font enlargement capabilities; this brochure available in text and audio formats and some program description videos in Auslan.

Companion Card holders qualify for concession price tickets.

DISABILITY ACCESS

ACCESS SYMBOLS

Wheelchair access
Audio description
Sign interpreting
Assistive listening systems
Fully surtitled providing access to spoken word but not background music or sounds
May have music/sounds in the background, or be partly captioned (or surtitled)
Open captioning

ACCESS SYMBOLES

FULLY SURTITLED
PROVIDING ACCESS TO SPOKEN WORD BUT NOT BACKGROUND MUSIC OR SOUNDS

COMPANION CARD

FREE! Compatible with iPhone and Android. For other phones visit our mobile site at m.adelaidefestival.com.au

DOWNLOAD THE ADELAIDE FESTIVAL APP

ADELAIDE FESTIVAL ONLINE

Make the most of your Adelaide Festival experience. For the latest news, up to date program information and giveaways, join us online at adelaidefestival.com.au.

HASHTAGS

Talk about us online using:

Adelaide Festival: #AdlFest
Adelaide Writers’ Week: #AdlWW
Adelaide Festival Artists’ Week: #AdlFestAW
Adelaide Festival visual arts: #AdlFestVA
Adelaide Festival Barrio: #AdlBarrio

WHAT’S THIS?

Download the Adelaide Festival App and use the QR Code Reader to scan these codes. QR codes give you quick and direct access via your mobile phone to more information on Festival events. To use these codes you will need a data plan with your mobile phone carrier to go to the mobile web pages.
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STEP 1. CONTACT DETAILS

Title  
First name  
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Address  
Suburb  
State  
Postcode  
Telephone (daytime)  
Telephone (mobile)  
Email  
Mailing List [ ]

STEP 2. CONCESSION DETAILS

[ ] I am a 2012 Friend / Angel / Patron of Adelaide Festival  
Member number:  
JOIN AT STEP 3

[ ] I am a pensioner  
Pension number:  

[ ] I am unemployed  
Healthcare card number:  

[ ] I am a full-time student  
Student ID number:  

*Maximum of 2 tickets to each event at Friends’ price

STEP 3. EVENT DETAILS

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2012 Membership: Patron $1500, Angel $750, Friend $150 (select one)

Adelaide Writers’ Week Program $10

Donation (tax deductible)

TOTAL DUE:  

[ ] Disability access required. Please provide details:

STEP 4. PAYMENT DETAILS

[ ] VISA     [ ] MasterCard     [ ] Amex     [ ] Diners     [ ] Cheque/Postal order (payable to BASS)
Card number  
Expiry date  
CCV  

Name on credit card  

Signature (not required if submitting via email):

STEP 5. EMAIL, FAX OR POST FORM

EMAIL salesandpromotions@bass.net.au  
FAX 08 8231 0550  
POST BASS, GPO Box 1269, Adelaide SA 5001  
PHONE 131 246  

I would like to receive information from BASS and its partners about events and services by [ ] Email [ ] Post  

BASS is owned and operated by Adelaide Festival Centre, a copy of the privacy policy can be found at www.bass.net.au/info/privacy.php  

WOMADelaide tickets cannot be purchased on this form.
ACKNOWLEDGEMENT
The Adelaide Festival acknowledges that the event is held on the traditional lands of the Kaurna people and that their spiritual relationship with their country is respected.

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DR MICHAEL ADENA
MRS BEVERLEY BROWN OAM
MR MARK DE RAAD
MR LEIGH EMMETT
MR BARRY FITZPATRICK AM
MRS GINGER FITZPATRICK
MR DONALD S GEORGE
MR PAUL HYAM
MR ROBERT KENRICK
MRS MARIANN R MCNAMARA
DR TIMOTHY PASCOE AM
MR RICHARD RYAN AO
MS CAROLINE TRELOAR
DR N VRODOS
MR GRAHAM WALTERS AM

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Artistic Director
KATE GOULD
Chief Executive & Associate Artistic Director
HILARY ABELOffice Manager
MANDY ARMSTRONG
Showtravel Travel Manager
TAMMY BANDS
IT Manager
PRUE BASSETT
National Publicist
WENDY BENNETT
Senior Finance Assistant
TORBEN BROOKMAN
Producer (to Sep 2011)
SOPHIA BROUS
Curator, Contemporary Music Program
GEFF COBHAM
Special Events Producer and Festival Designer
BILL COLEY
Risk Manager
MICHELLE DELANEY
Visual Arts Production Coordinator
KATE DONNELLY
Program Administrator
RAYLEEN FORESTER
Visual Arts Coordinator
MICHELLE FOTIOU
Marketing Director
DUNCAN FRASER
Senior Publicist
ROSS GANF
Barrio Event Curator
JUDE GUN
Program Executive & Producer, Bernstein Mass
LUCY GUSTERTacular Arts Manager
MEREDITH HOLDEN
Finance Assistant
TAREN HORNHARDT
Production Manager
TREVOR HORSKINS
Finance & Administration Director
ANNA HUGHES
Writers’ Week Coordinator
LAURA KROETSCH
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RACHEL KURENDA
Business Development Coordinator
VICTORIA LYNN
Visual Arts Curator
CHARNÉ MAGOR
Executive Officer
BRUCE MCKINVEN
Adelaide Writers’ Week Event Director

FRIENDS
Thank you to our Friends, the community supporting body of the Adelaide Festival. The Friends have played an integral role in the history of the Adelaide Festival since the 1960s and were the founding financial supporters of the Festival. The Friends provide local support through membership and volunteering.

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PETER GOERS
(FROM SEP 2011)
TAMMIE PRIBANIC
CAROLINE TRELOAR
(UNTIL JUL 2011)
GRAHAM WALTERS AM
STEPHEN YARWOOD

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Program Coordinator, Contemporary Music
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Production Coordinator

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MAS
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DESIGNLAB
Artwork & Layout
MICHELLE READ
ANDY SCOTT
Copywriting

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SUPPORTING
THE ADELAIDE
FESTIVAL

Illustrated catalogue featuring text and images from 18 artists included in the Adelaide International exhibition.

Editor Victoria Lynn

AVAILABLE FROM MARCH AT EXHIBITION VENUES (DETAILS PAGE 54) AND ONLINE AT ADELAIDEFESTIVAL.COM.AU

Image: Socratis Socratous, Untitled II from the series Architectural Strategy, 2011, c-print

Seeing a show at the Adelaide Festival Centre?

Enjoy a pre-show dinner with a view...

Casual pre-show dining with iconic views over Elder Park and the River Torrens.

$35 includes main course, glass of Bridgewater Mill wine or Coopers beer, coffee and petits fours and less than a sixty second stroll to your seat.

Open two hours prior to all evening performances in the Festival Theatre or pre-book at BASS 131 246.

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Petaluma is proud to be in partnership with the Adelaide Festival. Now that deserves a standing ovation!

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With a program packed full of exclusive events, world premieres and incredible creative talent, Adelaide Festival is in a unique position to offer unforgettable corporate hospitality experiences. Your clients, staff and VIPs can enjoy world class entertainment and pre or post show hospitality with packages catering for as few as 10 people to as many as 200.

Contact our Hospitality Coordinator on 08 8216 4444.
Two shows you can’t miss during the Adelaide Festival.
The Advertiser brings you the most emotive and inspiring news and reviews from this year’s Adelaide Festival.

Our dedicated arts team will help you to discover the best of what the Adelaide Festival has to offer.

The Advertiser
Make the most of every day

Encore.

Coopers is proud to support the Adelaide Festival. Again.
Not there? Hear.

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One of the oldest art schools in Australia, UniSA’s South Australian School of Art, was established 156 years ago. Add South Australia’s youngest public art gallery, the Samstag Museum of Art, and you have the perfect blend of the old and the new. It’s no wonder UniSA and the Samstag Museum of Art are proud sponsors of the 2012 Adelaide Festival.

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AND your community

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It means that as a customer you benefit from competitive products and great service and get the satisfaction of knowing your banking is contributing to your community.

So make a difference. To your own banking. And to your community. Call into your nearest branch or phone 1300 BENDIGO.
Thank you to the following leading and visionary organisations which generously sponsor this festival, allowing us to bring world-class events to Adelaide and Australia. We encourage our audiences, guests and festival devotees to support these organisations as generously as they support our festival.

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Bendigo and Adelaide Bank

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Our bank was established in 1858 with the sole purpose of building a community during the gold rush. Today, this community philosophy continues in everything we do.

At Bendigo and Adelaide Bank we think vibrant and inclusive communities are good for business. But we’re not just a bank to our community – we get involved in lots of other ways too.

Like our Community Bank® branches which have contributed $58 million to local communities. Like sponsoring clubs and community groups – and the performing arts.

Bendigo and Adelaide Bank and the Adelaide Festival have spent many decades helping to make this city a stronger community.

But when it comes to the arts, we know our limitations as bankers.

That’s why we’re happy to be a support act for the 2012 Adelaide Festival.

Created by the Adelaide community, your festival is an icon of what can be achieved by communities. We look forward to seeing you at the Festival and in one of our branches soon.

Communities are our focus each and every day. Just imagine what we can do together.