

MIND

BRISBANE  FESTIVAL
5–26 SEPT 2015



BLIND

Contents

Welcome Messages	2	The Female Gaze	34	Theatre Republic	51 – 55
FLEXN	4	Backyard Cinema	35	Adrienne Truscott's Asking for it	52
Il Ritorno	6	Treasury Lights	36	Minnie and Mona Play Dead	52
Congo Connections	8 – 15	Festival Opening	37	Richard II	53
Coup Fatal	10	RAPcity	37	Dead Centre/Sea Wall	53
Macbeth	12	Sila – The Breath of the World	37	The City They Burned	54
Le Cargo	14	Pull Out Calendar	38	Dead Royal	54
Prize Fighter	15	Sunsuper Riverfire	40	Funeral	55
Arcadia	16 – 17	Velvet	41	The Theory of Everything	55
Brisbane Airport 3D Chalk Walk	17	The Spiegeltent	42 – 48	Saltwater	55
Eat South Bank Buskers	17	Music and Family			
Front Yard Music – Extended Play	17	Megan Washington	44	Experimenta Recharge	56
Library on the Lawn	17	Lady Rizo: Unescorted	44	Art From the Margins	56
		Fox Capture Plan	45	Perception	56
Audi presents Fear & Delight		Charlie Lim	45	Clem Jones City Hall Concerts	57
(a Strut & Fret production)	18	Halfway	45	William Jolly Bridge Art Projections	57
Club Swizzle	20	We Two Thieves	46	The Voice in the Walls	57
FLOWN	22	Conrad Sewell	46	I am Brisbane – goa Project	57
Concert Hall Collection	23 – 27	4ZZZ Flashback:		Festival Conversations	58
Thum Prints	23	40 Years of Independent Radio	46	Creative³ Forum 2015	58
Rise for the Oceans	24	Los Coronas	47	4 th National Indigenous	
A State of Grace:		Bahamas	47	Theatre Forum	58
The Music of Tim and Jeff Buckley	25	Kiasmos	47	Festival Flavours	59
Renée Fleming	26	The Listies Make You LOL!	48	Acknowledgements	74
Paul Lewis	26	Music for Little Monkeys	48	Partners	75
QSO & Simone Young	27	The Luck Child	48	Ticketing Information	76
Symphony for Me	27				
Singapore Series	28 – 33	Beautiful One Day	49		
The Importance of Being Earnest	30	Hot Brown Honey	49		
Gross Indecency:		The Seagull	50		
The Three Trials of Oscar Wilde	31	Desirelines	50		
Cabinet of Curiosities	32	Made in France	50		
Best Of	32				
Black Angels	33				
Singapore Unbound –					
A Singapore Cinema Showcase	33				

Join the conversation
brisbanefestival.com.au
#brisfest



THE MORE
YOU SEE
THE MORE
YOU SAVE

*Conditions apply. See Ticketing Information on page 76 for more information.

SEE 3 OR MORE
SHOWS & SAVE

15%

With a Multi-Tix discount*

*Tickets are subject to availability and must be purchased in one transaction online at brisbanefestival.com.au

Brisbane Festival is Here

We want to blow your mind with unexpected opportunities for joy, celebration, boundless exploration and honest reflection.

Hundreds of artists from five continents are ready to roll – brilliant exponents of theatre, music, dance, circus, film and lots more. Many are international stars. All are top of their game.

So it's time to brighten and enlighten your world and to revel in the fact that questions can have more than one answer and that neither words nor numbers can exhaust what we can know.

How to make the most of your September

There are lots of ways you can enjoy it. Sure, you can see single shows that catch your eye, but part of the exhilaration of a Festival is that things connect and cumulate. There are stories you can follow through the three weeks to get a bigger buzz and make memories that last. Here are some tips.

Encounter our CONGO CONNECTIONS

We've drawn together four fantastic shows that reveal astonishing things about this utterly unique nation. The West has a horrible blind spot when it comes to the Democratic Republic of the Congo, and I only hope that these remarkably spirited productions will help open our eyes to the power, politics and vivacious personality of a remarkable part of the world.

Snap our SINGAPORE SERIES

Dramatic comparisons can be made between the Congo and Singapore. The Congo is one of the largest nations in the world, but also one of the poorest, even though it possesses one of the world's biggest mineral reserves. Singapore is one of the smallest nations in the world, but also one of the richest, even though it's deprived of many of the most basic natural resources – it lacks even a reliable water supply.

Our Singapore Series offers some tantalising theatre, music of many shades, and film – snapshots of a neighbour nation which this year marked the death of Lee Kuan Yew and celebrates 50 years of independence.

New notes in sung drama

Check out *Macbeth* – it completely reorchestrates and realigns Verdi's 19th century operatic version of Shakespeare's play into a spine-tingling 80-minute revelation. Fancy baroque opera? *Il Ritorno* remakes Monteverdi's stirring 17th century opera into the kind of contemporary choreographic circus that makes Circa the best performance company of its kind in the world. Need more? You'll get a fix through an African prism in *Coup Fatal*.

From Street to Symphony

The street is often at the forefront of artistic form and we have at least four shows that draw on its eloquence. *Hot Brown Honey* gives us all-female feats of hip-hop passion and politics, while RAW Dance Company offers a free event with local hip-hop artists for our opening day at South Bank. Beatboxing had its origins in hip-hop, but Tom Thum, one of the world's best beatboxers, has taken it into a new universe. His encounter with the full Queensland Symphony Orchestra will be a night of musical wonderment.

Hip-hop emerged from the experience of African Americans in the Bronx in the 1970s. *FLEXN* – one of our big shows – speaks powerfully to the contemporary experience of this community. It unveils a brand new dance form direct from its Brooklyn pioneers. It's a jaw-dropping show made with the collaboration of perhaps the greatest living American theatre and opera director, Peter Sellars. It should not be missed.

Do Black Lives Matter?

FLEXN was developed late last year just as juries decided not to indict the police officers who killed Michael Brown in Ferguson and Eric Garner in New York. It is saturated with the emotions and unrest that ensued.

#BlackLivesMatter is all over Twitter. From Ferguson to Baltimore, police killings of unarmed black men under questionable circumstances have sparked outrage in the United States. The black incarceration rates are also to be deplored: African Americans constitute 12% of America's population, but they represent 40% of prison inmates. One of every three black American males born today can expect to go to prison in his lifetime.

We know that the situation is similar in Australia. Indigenous Australians represent just 3% of the total population, yet make up more than 28% of the prison population. And it's getting worse. *Beautiful One Day* takes us to Queensland's Palm Island where Mulrunji Doomadgee died in dubious circumstances while in custody. Riots ensued and a state of emergency declared. *Beautiful One Day* is a gripping account of what happened, and what didn't.

Trip into the THEATRE REPUBLIC

This pulsing Festival hub in Kelvin Grove runs over five venues and brings an insurgence of top-shelf work from the front-line independent arts scene in Australia and around the globe. It's a place to share food, wine, music and ideas for change: three weeks of liberating pleasures.

Adventures in Arcadia

Our new Festival Village – Arcadia – is a fantastic place of celebration and relaxation. Two big performance tents, fab food and four bars, games, 3D chalk installations, sensational shows, mind-blowing music and much more. *Club Swizzle* and *Fear & Delight* – the newest, delicious, decadent shows from the makers of *La Soirée* and *LIMBO* – play nightly in the two tents.

Arcadia will be the destination of anyone who wants to make magic memories or just have a very, very good time.

Want more tips?

A velvety disco inferno, a flying circus, stars too many to quantify and fireworks too fabulous to classify – I have no doubt you'll find the experience you crave. Our website will even handpick some experiences for you, depending on your mood.

Brisbane Festival is September and it's made for you. While the world of reality has its limits the world of imagination is boundless, and this Festival, like a fine feast, is set to lift your spirits and appetites beyond the drum and dust of daily life.

You just have to let it.

David Berthold
Brisbane Festival, Artistic Director



WELCOME TO BRISBANE FESTIVAL



Annastacia Palaszczuk MP
The Honourable Premier of Queensland and Minister for the Arts



Councillor Graham Quirk
The Right Honourable, the Lord Mayor of Brisbane



Paul Spiro
Chair, Brisbane Festival



Valmay Hill
Chief Executive Officer, Brisbane Festival



Geoff Hogg
Managing Director, Treasury Casino & Hotel

ACKNOWLEDGEMENT OF COUNTRY

In keeping with the spirit of Reconciliation, we acknowledge the Traditional Owners of Brisbane, the Turrubul and Yaggera Peoples, and recognise that this has always been a place of creative expression.

We wish to pay respect to their Elders – past, present and emerging – and acknowledge the important role Aboriginal and Torres Strait Islander people continue to play within our creative community.

The Honourable Premier of Queensland and Minister for the Arts

ANNASTACIA PALASZCZUK MP

The annual Brisbane Festival is a big three weeks of music, theatre, dance, comedy, opera and spectacle.

Add in a blockbuster event like *Sunsuper Riverfire*, world premieres, a dash of the unexpected and it's easy to see why Brisbane Festival is the place to be this September.

The Queensland Government supports Brisbane Festival through Arts Queensland as a major cultural and tourism drawcard and this year's festival promises to entertain and engage by presenting events spanning across the city and beyond.

Queensland Performing Arts Centre is a hub for Brisbane Festival and will present 17 festival productions including the Australian premiere of *FLEXN* which features flex dancers from the streets of Brooklyn. Conceptualised by iconic director Peter Sellars in partnership with flex pioneer Reggie (Regg Roc) Gray, *FLEXN* is a Brisbane Festival exclusive.

Circa, one of Brisbane's most successful artistic exports, returns home to present the world premiere of *Il Ritorno*, based on the story of Greek hero Ulysses and commissioned by Brisbane Festival, in association with London's Barbican Centre and festivals in Germany and France. Brisbane audiences will be the first to see this show before it heads overseas.

Brisbane Festival partners with Queensland Symphony Orchestra for *Thum Prints* featuring Brisbane beatboxer and sound artist Tom Thum and Brisbane composer Gordon Hamilton in a phenomenal music-making performance.

Film buffs willing to supply the popcorn and mow their lawn can participate in *Backyard Cinema*, a Brisbane Festival and Screen Queensland initiative that turns yards into venues worthy of silver screen premieres.

Brisbane Festival also serves as host to the 4th National Indigenous Theatre Forum, a meeting of Australia's First Nations theatre practitioners to develop a national approach to the Indigenous theatre sector.

I encourage Queenslanders to enjoy the many events taking place as part of Brisbane Festival 2015.

The Right Honourable, the Lord Mayor of Brisbane

COUNCILLOR GRAHAM QUIRK

This September we welcome the return of Brisbane Festival, and look forward to the energy it generates across our city. As one of Australia's premier festivals, this event celebrates Brisbane as a modern, dynamic new world city.

With a program of more than 400 events covering all genres of music, theatre and performance art, Brisbane Festival is truly world class. Arcadia, the Festival Village at South Bank will occupy the extraordinary stretch alongside the beautiful Brisbane River, which is the perfect setting for closing night's *Sunsuper Riverfire* extravaganza. Audiences can also visit new and familiar venues including The Spiegeltent, Queensland Performing Arts Centre, Judith Wright Centre of Contemporary Arts, Brisbane Powerhouse and many more.

Through the years Brisbane Festival has continued to flourish, and Brisbane City Council's investment in the Festival is a reflection of the event's impact on our city. With a diverse program on offer, I am sure there will be something for everyone to enjoy, and I encourage you to join us for Brisbane Festival 2015.

Chair, Brisbane Festival

PAUL SPIRO

On behalf of the Board of Brisbane Festival I am delighted to invite Queenslanders to come together in September to enjoy our State's premier international arts festival. We take this opportunity to connect audiences, businesses, state and local government and to celebrate our artists in their extraordinary work.

In 2015 we are working hard to extend these opportunities to the development of original work through our new philanthropy program, giving Brisbane Festival audiences the first chance to see performances from its homegrown companies. This year's commissions include Circa's *Il Ritorno*, Strut and Fret's *Fear & Delight* and La Boite Theatre Company's *Prize Fighter*.

Brisbane Festival would not be possible without the support of our dedicated corporate and cultural partners including our two shareholders Queensland Government and Brisbane City Council and our Principal Partner Treasury Casino & Hotel.

My sincere congratulations go to the entire Brisbane Festival team who realise the vision each year. Artistic Director David Berthold and Chief Executive Officer Valmay Hill together lead a stellar team who will deliver a program that shines a light on important stories worthy of international attention.

Come September, I look forward to seeing Brisbane overrun with artists from around the world and awash with Festival pink and I hope to see you there.

Chief Executive Officer, Brisbane Festival

VALMAY HILL

During my five years at Brisbane Festival it has been wonderful to see how the city has taken ownership of its annual arts festival.

Each September, Queenslanders and interstate and international visitors turn up in droves to experience quality programming, bold events, and to experience something they would not ordinarily get to see in Brisbane. I want to thank our enthusiastic audiences for their continued support of Brisbane Festival.

Brisbane Festival has grown tremendously since becoming an annual event in 2009 and this year we feature an exciting program delivering 70 productions and over 400 performances during three weeks in September.

Behind an event of this scale and quality is the amazing Brisbane Festival team. Our staff, contractors, and volunteers work tirelessly, supported and encouraged by the Brisbane Festival Board of Directors, led by Chair Paul Spiro.

2015 is an exciting year with the commencement of David Berthold's four-year tenure as Artistic Director. His inaugural program is sure to jet audiences around the globe, opening hearts and minds to the world. I hope this year's Festival challenges and delights, and inspires pride in our city's cultural vitality.

Managing Director, Treasury Casino & Hotel

GEOFF HOGG

Treasury Casino & Hotel is thrilled to continue our longstanding affiliation with Brisbane Festival and proud of our recent designation as Principal Partner.

The three-week Brisbane Festival provides a wonderful opportunity not only to celebrate the spirit and stories of our great city and its people, but to strengthen our connection with our neighbours across the Asia-Pacific region and beyond. I would like to congratulate David on a superb inaugural Festival program – one that is strikingly outward-looking, exemplifying Brisbane's status as Australia's new world city.

Following the tremendous success of the *Colour Me Brisbane* lightshow on Treasury's façade during last year's G20 cultural celebrations, we are delighted to ignite our beautiful buildings yet again with a light and sound spectacular perfect for the whole family. We look forward to welcoming you all to Queen's Park for this free event.

From all at Treasury Casino & Hotel, best wishes for a truly unforgettable Brisbane Festival.

Australian Premiere – Exclusive to Brisbane

Brisbane Festival and Queensland Performing Arts Centre present

FLEXN

A collaboration of Reggie (Regg Roc), Peter Sellars, and members of the Flex Community (USA)



“
AT FIRST AMAZES
AND THEN GLIDES
INTO THE MYSTICAL...
IT WAS JAW-DROPPING.”

(The New York Times)

A Short Flexapedia

Bone-breaking

A style that looks like its name: the illusion that a person's bones are breaking. Usually the dancer makes it look harder and more difficult to do bone-breaks and uses a larger amount of flexibility to create illusions and tell stories in all directions using arms and body.

Connecting

A style that links together different concepts, body movements, foot placements, and flex genres in a consecutive flow with dance moves seamlessly creating different ways of physical storytelling. Hand-based connecting is when a person uses angles, puzzles, and shapes as their way of linking and flowing things together.

Get-Low

A style based on using crouching, knee pivots, knee glides, hand/body to floor moves and movements, animations, and illusions in relation to the floor.

Gliding

A style that is based on the concept and illusion of air-walking, sliding, and floating using different patterns, foot placements, body movements, and hand gestures; creating stories using different alternating upper and lower body movements and patterns.

Hat Tricks

A style that uses the hat to do flips, spins, finger illusions, animations, flows, rhythms, concepts, and also uses any part of the body to manoeuvre and make moves with the hat. The style is usually done with fitted caps and moves are usually blended with other flex styles.

Pauzin

A style that looks like the original inspiration for the concept: pressing play and pause on dance moves and movement. A person exaggerates different effects and animates stories with an added pauzin effect. The pauzin effect is usually honed to become extremely hard with every pauze, but can also be done lighter with a softer beat becoming mini-pauzes.

More at dreamringxperience.com

‘Flex’ is one of the world’s newest dance forms.

In FLEXN, Reggie (Regg Roc) Gray, one of the flex pioneers, and Peter Sellars, perhaps America's greatest living theatre and opera director, team up with a community of flex dancers from the very neighbourhoods where the movement first took shape, along with designers Ben Zamora (lighting), Gabriel Berry (costumes) and Garth MacAleavey (sound).

FLEXN was created in the era of unrest following rulings on Michael Brown in Ferguson, Missouri and Eric Garner in New York City. It confronts issues of social injustice, with the dancers exploring personal narratives and performing both as individuals and in groups, to choreography created by the ensemble itself. These artists utilize breathtakingly beautiful movement to tell deeply human stories that often transmute into joyful artistic expression.

Characterized by pausing, snapping, gliding, bone breaking, hat tricks, animation, and contortion, flex is a form of street dance that evolved from the Jamaican bruk-up found in dance halls and reggae clubs in Brooklyn over the last ten years.

From the pages of The New Yorker, to the small screen, to dance competitions and music videos and even on the big screen at the Tribeca Film Festival, flex culture has risen into the mainstream lexicon and created an entirely new movement vocabulary in post-modern dance.

FLEXN was commissioned and produced by Park Avenue Armory in New York.

“Part protest, part dance party, part collective autobiography... FLEXN rails against social injustice, from police brutality to the prison system's failures in America... By turns tragic and playful, we see the dancers at war, at work, at home; these situations are evoked with a mindboggling repertoire of quaking, pretzeling, rippling freestyle moves.”

(The New York Times)

Details

Wed 23 – Fri 25 Sept, 8pm
Sat 26 Sept, 2pm & 8pm

Playhouse, QPAC
90 minutes

Adult \$55

Concession \$50

Groups \$50

(a \$6.95 fee applies per transaction)

Bookings

brisbanefestival.com.au or
Qtix 136 246

More Information

This production contains adult themes, violence and drug references.



Photography by Stephanie Berger, courtesy of Park Avenue Armory

World Premiere

The stage is awash with bodies tumbling, lifting and clutching.

Then, out of the darkness and gnawed by nostalgia, the Greek hero Ulysses appears after twenty long years of war and wanderings. Will he reach his faithful wife Penelope before she succumbs to her suitors?

Il Ritorno is Circa's ground-breaking new work co-commissioned by Brisbane Festival, fusing Circa's world-renowned stripped-back acrobatics with baroque opera. Over 80 taut minutes, it retells Claudio Monteverdi's *Il Ritorno D'Ulisse in Patria* intermingling it with folk song and

new compositions and percolating it through the lens of Primo Levi's post WWII European displacement.

At the core of *Il Ritorno* is the hunger to return home – saturated with loss and war, powered by longing and haunted by the past.

Il Ritorno is created by circus visionary Yaron Lifschitz in collaboration with composer and arranger Quincy Grant and is performed by an outstanding cast of singers and accompanists who join the famed members of Brisbane's own Circa Ensemble.

***Il Ritorno* is deeply moving, utterly human and a profound hymn of togetherness.**

Details

Wed 9 – Sat 12 Sept, 7.30pm

**Powerhouse Theatre,
Brisbane Powerhouse**
80 minutes

Adult \$45

Concession \$40

Groups \$40

(Transaction fee applies:
\$3 single ticket/\$6 multiple tickets)

Bookings

brisbanefestival.com.au or
Brisbane Powerhouse
Box Office (07) 3358 8600

More Information

Il Ritorno is co-commissioned by Brisbane Festival, the Barbican, Les Nuits de Fourvière / Département du Rhône, CACCV Espace Jean Legendre-Compiegne and Dusseldorf Festival and will be first presented at Brisbane Festival. Circa acknowledges the assistance of the Australian Government through the Australia Council, its arts funding and advisory body and the Queensland Government through Arts Queensland.



Brisbane Festival and Aurecon present

IL RITORNO

Circa (AUS)

“**EXTRAORDINARY.
BRILLIANT. GENIUS.
VIRTUALLY FLAWLESS.**”

(La Presse, Canada on Circa)

This One is Personal

Sometimes, as they say in the movies, ‘this one is personal’. That is how I feel about *Il Ritorno*.

It's personal because the classics of antiquity have much to teach us. I came to them late, mainly through reading the great Polish poet Zbigniew Herbert whose writings changed my life. Once I heard the deep mythic music of antiquity I would never be free of its charge.

It's personal because I love opera and have worked in it over the years—at its core, being in a room with a voice, communicating directly is deeply moving and necessary to our species.

It's personal because Primo Levi's account of returning from the innermost circle of hell that was Auschwitz only to end up in the vast expanse of the Russian steppe was tinged with the same crushing nostalgia, post-traumatic memory and cold hope that I heard beating at the heart of Monteverdi's *Il Ritorno d'Ulisse in Patria*. It is only through good fortune and the caprices of history that my family ended in the sun of Australia rather than the fires of that evil and it is beholden on us to tell of it.

It's personal because for the past 17 years I have believed, naively, totally, and to the embarrassment of many doubters that **circus is a real artform**. That it can express deep emotions and higher truths, that it can grapple with issues, exalt our spirits and touch our souls. Sadly, today it is constantly debased by the idea that it can only entertain. Like opera, it is full of conventions and keepers of the ‘one true way’ who suffocate it by purporting to protect it.

So I wanted to break it all. To rebuke those who think opera is about sets and warbling, to annoy those who believe circus is an extension of the strip club or adolescent technicolour lycra fantasy. With Quincy Grant our exceptional musical collaborator, **we fashioned a world out of Monteverdi as a tale within a tale** – surrounded by Mahler, folksong and Quincy's own compositions. With our singers we asked them to sing across style with a multitude of bodies and stagings around, over and in the middle of them. And with our acrobats we, as always, challenged them to embrace the new, invest themselves and pursue what is vital and necessary.



When we challenge ourselves, when we make it personal, when we try to communicate difficult, inexpressible things and when we share them, raw, vulnerable and without the safety net of convention then we have continued to help a little to keep culture alive.

The world today is seething with millions who wander the globe in search of home. It is haunted by the numberless ghosts of those who died in the horrors of war and genocide. It would be absurd to imagine that what we do, in a small room in Brisbane, can really make a practical difference. But I doggedly believe that when we challenge ourselves, when we make it personal, when we try to communicate difficult, inexpressible things and when we share them, raw, vulnerable and without the safety net of convention then we have continued to help a little to keep culture alive – culture which may be our only defence. ◇

Yaron Lifschitz
Circa, Artistic Director

THE GREAT FORGETTING

The Democratic Republic of Congo sits at the centre of the cradle of all humanity – in the heart of Africa.

Brisbane Festival goes on a journey of discovery with CONGO CONNECTIONS, a series of dazzling works from or about the Congo, a nation which has helped form the history of the world...

...in more ways than you might think.

Congo's Curse

The Congo is blessed with more natural resources than almost any other country on the planet. A Congolese legend has it that God, tired after creating the world, stopped at this part of the Earth and dropped all his sacks of riches.

When the world needed rubber for the tyres of the newly invented motorcar, the Congo was there with half the world's known supplies.

When the world needed copper to feed its need for electricity and industrial expansion, the Congo was there with the world's largest supply. This same copper formed the bullets that won World War I.

When the world needed tin for the conductors used in almost every electrical circuit, the Congo provided.

When two atomic bombs dropped on Japan to finally end World War II, the uranium came from the Congo.

That smart phone in your pocket? It couldn't work without a mineral known as coltan. And yes, you guessed it, 80% of the world's supply is in the Congo.

The world has benefited hugely from the Congo, but not always honourably. In 1924 Joseph Conrad, author of *Heart of Darkness*, set in the Congo, called this reaping of resources the 'vilest scramble for loot that ever disfigured the history of human conscience'. And he didn't see half of it.

It is Congo's curse. This nation, the size of Western Europe with a population of around 75 million, home to so many natural treasures, should be one of the richest on the planet. But it is the poorest.

The Congo, in helping to make the world, has been consumed.

The Great Forgetting

When King Leopold II of Belgium made this country his private property between 1885 and 1908, he sent much of the population into forced labour – slavery – in order to better plunder the rubber for tyres. His private army cut off the limbs, and sometimes heads, of slaves to enforce the quotas that would make him an immense fortune. During this 'red rubber' period, ten million people were killed, perhaps half the population. And Leopold never once set foot in the Congo.

It is one of the great atrocities of the 20th century, and is now largely forgotten.

Following Belgian colonial rule through to 1960, and then the dictatorship of Mobutu who snatched as much as 40% of Congo's wealth for his personal use through to 1997, civil wars broke out. These wars, triggered by the genocide in neighbouring Rwanda, have caused unfathomable poverty, pain, sickness and death. 54% of the population have no access to clean drinking water. Only 4% have electricity.

54%
HAVE NO ACCESS
TO CLEAN
DRINKING WATER

4%
HAVE ELECTRICITY

30%
ARE ILLITERATE

48 YRS
LIFE EXPECTANCY

30% are illiterate. Life expectancy is 48. There is unspeakable and unchecked sexual violence, a means of traumatising not only women and girls, but whole families and villages – a weapon of war. The United Nations has called the Congo the 'rape capital of the world'. The death toll is staggering – around six million have died, half under the age of five.

The 'Great War of Africa' is the deadliest conflict since World War II, and is largely ignored.

Why isn't this front-page news?

The thing is, the situation in the Congo now is just too complex for us. Our media can't tell the story in a clear, overarching narrative, so largely don't bother. There is no Hitler or Pol Pot. Capitalism isn't fighting communism. Sunnis aren't fighting Shiites, or Kurds fighting Turks. How do you talk about a war that involves maybe 30 different rebel groups and the armies of nine countries, yet does not seem to have a clear cause? It is an uncinematic war. A war of ragged edges.

Even more insidiously, it's probably best for business if conflict continues. During the slave trade, chaos was deliberately created in the Congo so that slaves could be more easily harvested. In our time, rebel militias, neighbouring nations and complicit multinational corporations prefer a cash-in-suitcase economy to one that is taxed and regulated. It's no accident that combat, even now, sometimes shifts location with the rise and fall of commodity prices.

The Congo at Brisbane Festival

Brisbane has a large and lively African community. The annual Africa Day Festival alone draws over 7,000 people in a daylong celebration of African art, clothing, dance, music and food. The Congolese community is a significant part of that wider African presence.

It seems only natural that Brisbane Festival should offer a fresh dimension to this growing part of the city's personality.

Four Festival works, across all art forms, draw attention to the Congolese and their history, arts and humour. *Coup Fatal* glows with a generosity of spirit – it is said that Kinshasa IS music, and this show proves it. *Macbeth* comes from South Africa but is set in the Congo and speaks directly to the battle over mineral resources: the *Macbeth* of Shakespeare and Verdi proves a magnificently illuminating metaphor. In *Le Cargo*, Faustin Linyekula writes a history of the Congo with his body and his conversation with us is heartrending in its honesty and warmth. *Prize Fighter* tells a staggering story from a Brisbane perspective.

These four shows are terrific nights in the theatre. But I hope they offer more. I hope they inspire empathy, kindle curiosity and encourage action. The Congo has provided much to us all, to its incalculable cost, and now I hope that Festival audiences will discover just a little of the richly creative and resilient spirit of this remarkable nation. ◇

David Berthold
Brisbane Festival, Artistic Director

African Rhythms Enrich Brisbane Festival

African communities are excited about the African flavours in this year's Brisbane Festival. We are bringing our joyful rhythms and cultures to the city.

In many respects, this demonstrates the growing African cultural contribution to Brisbane. The African wave to Australia began as a trickle in the 1960s and gained momentum in the 1990s and early 2000s. **Today, Queensland is home to over 58,000 people of African heritage**, most of who live in the Greater Brisbane area. We come here as skilled migrants, international students and humanitarian entrants.

We bring with us a thousand vibrant and colourful age-old cultures across 55 countries to enrich Brisbane's cultural diversity. As we establish our lives here, we are creating and contributing our African-Australian cultures to our new home.

Both of these will be on display at Brisbane Festival. The cultural acts from Congo and South Africa are themselves a marriage of ancient African traditions, western influences and modernity. The addition of the original theatre production *Prize Fighter* by young African-Australian of Congolese heritage, Future Fidel, has a special pride for our communities; it is one of us telling our African Australian story. We have many more stories and we can't wait to share them with our fellow Australians. And as *Prize Fighter* shows, we have the talent, creativity and energy in our community to bring them to life.

Make sure you include an African encounter in your Brisbane Festival experience this year. We promise you will be moved, in every sense of the word.

And beyond the Festival, seek and find the many gems of African cultures that enrich our vibrant city every day. ◇

Akua Afriye Ahenkorah
African communities' representative

“
Make sure you include an African encounter in your Brisbane Festival experience this year. We promise you will be moved, in every sense of the word.
”

MUSIC DANCE

Australian Premiere – Exclusive to Brisbane
Brisbane Festival and Philip Bacon Galleries present

COUP FATAL

KVS & les ballets C de la B (BELGIUM/CONGO)

Congolese Countertenor Serge Kakudji joins 12 musicians from Kinshasa to refashion some of the greats of baroque music with pop, rock, jazz and a dizzying dose of Congolese vitality.

“The energy is boundless, and there are countless show-stealing numbers. Nina Simone’s ‘To be young, gifted and black’ dissolves into Handel’s ‘Laschia ch’io pianga’. Tears and equally pathetic ‘yeah yeahs’ go hand in hand. This crazy party runs on pride and vitality.”

★★★★
(De Standaard)

Coup Fatal is a tribute not so much to baroque music as to the unrelenting elegance of the Congolese: **a mad, defiant party that makes you want to live.**

It’s a party inspired by the flamboyant sapeurs, the dandies of Kinshasa

who blank out the horrors of war and violence with a penchant for extravagance and exuberance. This is quintessential baroque: an emphasis on cocky elegance as a way to challenge fate.

Brussels composer Fabrizio Cassol and guitarist Rodriguez Vangama are the musical directors, while director Alain Platel, one of the world’s great dance theatre makers and the creator *Out of Context* – for Pina seen at Brisbane Festival in 2011, teamed up with dancer Romain Guion to create the theatrical form. The set is designed in collaboration with the artist Freddy Tsimba, who creates vast sculptures using cartridge cases he collects in Congolese war zones.

“When the Congolese countertenor Serge Kakudji mingles with the musicians with moving vocal arias, it gives rise to a fusion of Western baroque music and supple African rhythms that is as inimitable as it is wonderful.”

★★★★★
(De Volkskrant)

Details

Sat 5 – Tue 8 Sept, 8pm

Playhouse, QPAC
100 minutes

Adult \$55 – \$65
Concession \$50 – \$60
Groups \$55
(a \$6.95 fee applies per transaction)

Bookings

brisbanefestival.com.au or
Qtix 136 246



Photography by Chris Van der Burght

“A JOYOUS AND UPLIFTING MADNESS.”

(Le Figaro)

Sapeurs, Songs and Semiotics

Interview with Alain Platel, Director

***Coup Fatal* is the result of a very long process. What is the story behind its development?**

This adventure began in 2008 when Fabrizio Cassol discovered the 19-year-old countertenor Serge Kakudji in Kinshasa. Fabrizio was charmed by Serge’s talent and energy, so we invited Serge to participate in *pitié!*. A number of singers in the show supported him so that he could continue his vocal training. In 2010, the KVS (Brussels City Theatre) programmed him in an exchange with the Congo – a meeting with others from Kinshasa who make totally different music (dance music, folk music, jazz, traditional music). Serge chose arias, and guitarist Rodriguez Vangama took charge of the musical direction of the young group. A first presentation took place in Kinshasa, and **the enthusiasm was so great that the group kept getting better**. Fabrizio showed me what the group was doing, and from that moment we started thinking about *Coup Fatal*.

With a setting of bullet shells, the show seems to have a political connotation. Was this dimension present from the beginning?

No, not at all, but the entire crew reacted positively. Of course the setting has a political connotation, but I don’t want to make it into a message. What matters is the unique interpretation the musicians give of the baroque repertoire. I love this music, but now I have the feeling that I’ll never hear it any another way! In addition to the music, you also have those symbols: Freddy Tsimba’s set, the costumes, the blue plastic chairs. **The chairs are familiar to most Congolese**. For the 50th anniversary of The Democratic Republic of the Congo, the government set out chairs like that for the spectators, who then took them home – they considered them a gift from Kabila. The idea is to stimulate a variety of interpretations, and we certainly do not want to limit ourselves to a political discourse about the Congo. I believe more in the association of ideas and in poetry.

If your project is not supposed to be about Kinshasa, what is it really about?

I have become convinced that you can rebel and be subversive not by talking about the object of your rebellion, but by expressing **a zest of life that resists poverty**. It’s a zest we seem to be lacking here, in Europe. To me, the pleasure that Serge and his musicians display in their appreciation of the baroque repertoire is a much stronger political message than any report about the poverty or the political situation in the Congo could ever be.

Recently, we produced *Badke* with Palestinian dancers who display an unexpected joy, a magnificent explosion of dance based on a traditional Palestinian dance, the *dabkeh*. Instead of showing their pain, the Palestinians share their hunger for life with us. That is also what was so inspirational about my trips to Kinshasa. **The joy of life the Kinshasans exhibit, even in sometimes horrible circumstances, tells us more about who they are than their hardships**. I want to share this energy with people, when bitterness seems to always be gaining ground in the West in spite of the extreme comfort we live in.

Do the performers share that ambition?

Projects like *Coup Fatal* and *Badke* are the results of long processes. I started by visiting the occupied Palestinian territories in 2001, and I went back there almost every year. So *Badke* is the result of ties formed over the course of 10 years. A similar process took place in Kinshasa. My first trip there was in 2009 (and Fabrizio and the KVS have had relations with that city even longer). In both cases – with the Palestinians as well as the Congolese – there was a desire to produce something together from the very beginning. But I resisted that desire for a while, because I wanted to be sure it was right. The artists you meet there often want to use the stage to talk about the hardships they face. The desire to make theatre about what they experience is wholly legitimate, of course, and I understand it completely, but I think that has to be a project of their own, not the object of a collaborative work.

Poverty, disability and lawlessness often have a prominent place in your work. Where does this interest for the marginal, the different, the outcast come from?

Disability and poverty mostly interest me as metaphors. I believe all of us are poor or disabled to some degree. If the performers on stage move in a unique or unusual way, that doesn’t mean I have to see them as disabled. They are simply seeking a special and powerful way to express themselves, just as we all do. **What interests me, to put it briefly, is how everyone, rich or poor, big or small, lives and survives**. That pretty much sums up the direction of my artistic path. It always starts with an encounter – that’s always what motivates me to agree to a project. I’ve always worked with very different people: professionals, amateurs, dancers, comedians, singers, children, adults, elderly transvestites, deaf people... It is not particularly my intention to give outcasts a place or to put invisible people in the spotlight, but if my productions stimulate the audience to ask themselves questions about those who are excluded and outcast, I’m happy about that. ◇

*Interview by Renan Benyamina
for Festival d’Avignon 2014*



Photography by Yves Sambu

What are Sapeurs?

Sapeurs are members of the *Societe des Ambianceurs et des Personnes Elegantes* (SAPE) – or the Society of Tastemakers and Elegant People.

Sapeurs believe in the redeeming effect of dressing and behaving extravagantly. They spend improbably large sums to buy French crocodile shoes, British sport coats and handmade Italian ties. They strut in Versace, Prada, or Ralph Lauren. They defy the circumstances of their poverty and live with joie de vivre.

Parties are organised as tournaments of elegance. There is a code of conduct. One must not wear more than three colours in one outfit, one must always wear original brands, and one must not only look, but also behave in an elegant manner.

Sapeurism is a means of dealing with a brutal colonial past by appropriating Western style. Its adherents embody the elegance in style and manners of their colonial predecessor dandies as a means of resistance. Sapeurism also emphasises peace over violence and a sense of *débrouillardise* – the famed Congolese term for the ability to cope.

THEATRE MUSIC

Australian Premiere – Exclusive to Brisbane

Brisbane Festival and Opera Queensland in association with
Queensland Performing Arts Centre present

MACBETH

Third World Bunfight / Brett Bailey (SOUTH AFRICA)

Photography by Morne van Zyl & Brett Bailey

“
Undoubtedly the
most exciting,
provocative
stage director in
South Africa.”

(Sunday Independent,
South Africa)

Details

Tue 15 & Wed 16 Sept, 7:30pm
Fri 18 & Sat 19 Sept, 7:30pm

Playhouse, QPAC
100 minutes

Adult \$55 – \$65

Concession \$50 – \$60

Groups \$55

(a \$6.95 fee applies per transaction)

Bookings

brisbanefestival.com.au or
Qtix 136 246

More Information

This production contains adult
themes, coarse language, violence,
strobe and sound pressure effects.
Sung in Italian with English
projected surtitles.



**The conflict in today’s Congo is an
inspired setting for this striking
adaptation of Verdi’s arresting opera.**

In this re-creation, a group of Congolese refugees
has stumbled upon a trunk filled with sheet music,
costumes and gramophone recordings of Verdi’s
Macbeth. This theatrical paraphernalia is the catalyst
for a dramatic re-telling of Shakespeare’s tale of
greed, tyranny and remorse, with the Macbeths
as warlords, the three witches as double-crossing
businessmen and Dunsinane as the Great Lakes
region of Central Africa.

War rages over access to mineral resources.

Macbeth has been adapted from Verdi’s original score
by Belgian composer Fabrizio Cassol. Performed by
a 12-piece on-stage chamber orchestra – the spirited
trans-Balkan ‘No Borders Orchestra’ – conducted by
Premil Petrovic with 10 rich-voiced South African
singers, and with captivating lighting design by
Felice Ross, **this is theatre for today: moving,
fascinating, fast-paced** and threaded through with
African musical and theatrical influences.

*“An unforgettable musical and
dramatic experience.”*

(The Argus, South Africa)

*“This is not just another night at the opera,
it’s a séance – where high Western art
meets a pan-African ethos, tongue
firmly in post-colonial cheek.”*

(The Star, South Africa)

*“There can be no denying the power and
originality of this astonishing appropriation of
Verdi’s Macbeth... there’s blazing intensity and
savage wit in Bailey’s staging, too... Nobulumko
Mngxekeza who is positively a knockout as a
fearsome, fearless Lady Macbeth... One comes
away chilled and thrilled, but also awed.”*

★★★★

(Telegraph, UK)

Double, Double Toil and Trouble

Brett Bailey on Macbeth

**I’ve made three completely different
versions of Verdi’s *Macbeth* since 2001.**
I keep returning to it. I like to position
classic works within the context of
post-colonial Africa. I don’t mean simply
decorating them with African costumes
and backdrops, I mean really planting
them in the soil, and manipulating them,
and allowing them to reveal something of
the reality of life on this continent.

Themes that recur in my works are the hidden
atrocities committed in Africa by rapacious colonial
powers; the ruthless exploitation of the resources of
the ‘developing world’ by multi-national corporations;
the forgotten ‘underworld’ in which millions of people
toil in misery to supply goods and raw materials for the
markets of the rich world; and the instability fuelled in
these countries by expedient ‘Super Powers’.

In this version of *Macbeth* we enter the charred
conflict that has torn apart the eastern provinces of
the Democratic Republic of Congo since the mid-
90s. More people have died in this strife than in any
other since World War II, and yet it makes barely
a blip on the radar of the global media. Millions of
people are displaced. Militia with ethnic and national
affiliations fragment and realign themselves.
Warlords arise and gather thugs and child soldiers
around them and terrorize civilians. Rape and sex-
slavery are epidemic...

Opera is primarily about music. **I wanted *Macbeth*
to be a fast-paced, chamber piece that would
maintain the gorgeousness of the Verdi; stripped
down, sometimes superficial pop, sometimes
shattering.** A long search for a composer to rewrite
the music lead me to Belgian composer, Fabrizio
Cassol, whose extensive experience in the Congo
and with jazz and music theatre were precisely the
qualities I was seeking.

One of the prime causes of the continuing crisis
in the Congo is the extreme mineral wealth of the
region. **Rival militia battle each other for control
of the mines.** They force local men, women and
children to work the mines at gunpoint. They tax
them daily, leaving them barely enough to survive
on. When a new militia group takes control of a mine,
it massacres, maims, and rapes to assert its power.
Orphaned children are conscripted into the mines
or armies. The taxes that are collected are used to
sustain operations, and to buy arms and supplies.

In locating *Macbeth* within this world, the central
characters of **the three witches posed a challenge.**
**Who are they, where do they come from, what is
their agenda...?** I fixed my gaze on the multinational
corporations who vie for access to the resources in the
Congo, and who will do anything to get their hands on
them. They fund the brutal militia so that they can get
access to the minerals they need for the profits they
make from the production of electronic and industrial
goods, and jewellery. The representatives of one of
these corporations are my witches in *Macbeth*.

I am aware of my position of privilege in an era in
which so many millions are battling to survive, are
suffering under oppressive regimes and predatory
capitalism, are fleeing conflict and hardship. I am
aware of my own dependence on the consumer
goods that are the end products of terrible systems of
exploitation. I would struggle to justify making work
that does not acknowledge these tensions. ◇

Australian Premiere – Exclusive to Brisbane
Brisbane Festival presents

Photography by Agathe Puoponey



LE CARGO

Faustin Linyekula / Studios Kabako (CONGO)

Faustin Linyekula is a great dancer and a genuine storyteller. Here, in the first solo performance of his long international career, he uses these skills to bring us closer to a distant reality: his homeland of the Congo.

In this **luminous, transfixing blend of dance, song, music and storytelling**, Faustin traces his personal story, his return home after many years in Europe, and his relationship to dance.

Sitting on a carved stool, he builds a revealing dialogue with himself: has his contemporary mix of words and movement been too political, too wordy, to count as dance as his ancestors understood it?

Faustin Linyekula has a profound belief in art as a means of awakening, of creating breathing space, of seeding beauty where it's most needed.

His work allies the pessimism of intelligence with the optimism of will: a marriage of body and spirit, moving, thought-provoking and spellbinding.

"Faustin Linyekula reminds us that moving performance doesn't need pixels and live feeds—it can exist on the raw strength of the performer alone."

(Portland Monthly)

Details

Wed 16 – Sat 19 Sept, 7.30pm

Cremorne Theatre, QPAC
55 minutes

Adult \$39

Concession \$35

Groups \$35

(a \$6.95 fee applies per transaction)

Bookings

brisbanefestival.com.au or
Qtix 136 246



“Faustin is stepping forth as a young master artist.”

(Peter Sellars)

Comic, Fierce and Fearless

Peter Sellars on Faustin Linyekula

I first saw Faustin in San Francisco, touring a piece called “Triptych”. Faustin and his people danced naked, except for newspaper to cover their bodies, which kept getting torn. There was just a bare light bulb and that was it. As they started dancing, this screaming sound filled the auditorium. It was deafening. Faustin, while he was dancing, was telling a story, but this sound overwhelmed the story, overwhelmed everything. The lights go out and the screaming sound continues, and finally there's a little light in the corner and you see three people singing and dancing in the dark, singing some African song together, and then blackout. Then the second story begins. Of course it's about a refugee who can't even begin to describe what they've seen. It was really a completely overwhelming piece.

So I went back after the show – I wanted to meet this guy. We had dinner and I said I'd like to commission a work (for the New Crowned Hope Festival in Vienna). And then I went and visited him and his wife, Virginie, and their kids in Kisangani. He's created a foundation and what he's doing for young people there is pretty thrilling.

What impressed me really deeply is that Faustin spent most of the last year in Africa with his family and he's going to spend most of the next year there. He could be in Europe, no problem. He's saying, “No, I want my kids to grow up as Africans, comfortable in Africa, able to speak a multitude of African languages, and my work has to be about, and with, and for Africa.”

Faustin is the permanent challenge to everyone around him. The way he achieves something is by challenging. One of the most terrifying days of my life was watching Faustin directly take on a chief of police. Faustin was going right up into this guy's face and

challenging him. It was terrifying. Later Faustin said to me that if you show fear in front of these people they will be merciless to you. You have to make it clear you are not afraid. That is the only way you will survive.



Faustin is the permanent challenge to everyone around him.

Faustin is training a generation of kids to challenge everything about their surroundings. He has created this energy among youth in Kisangani that insists on moving forward. His work is never self-pitying, there's always this alertness, this awakens, that has the spirit of challenge in it. It refuses to say “Oh, poor Africa.” It says, “OK, pull your life together. Lift your own game.”

Interview by Robert Butler,
online editor of *Intelligent Life*

World Premiere

Brisbane Festival and La Boite Theatre Company present

PRIZE FIGHTER

La Boite Theatre Company (AUS)

By **Future D. Fidel**

Directed by **Todd MacDonald**

Join us ringside as we **transform the Roundhouse into a boxing arena** and take you on a high-impact ride from Africa to Australia and back again.

Isa is a talented young boxer preparing for the biggest fight of his career. On the line is the national title and the promise of fame and riches beyond his wildest dreams.

What unfolds is a modern-day fable of a Congolese boy orphaned by war and forced to become a child soldier by the very people who killed his family. His powerful left hook offers a new life in

Australia, but his greatest obstacle is not his opponent – it's his past.

La Boite Artist-in-Residence Future D. Fidel writes with the undeniable force of authenticity. Fleeing the Congo as a child, he lived in a Tanzanian refugee camp for eight years before being granted refugee status in Australia. *Prize Fighter* is inspired by his own story and the stories of those he's known.

In the lead role one of Queensland's most talented young actors, Pacharo Mzembe (A *Midsummer Night's Dream*, *The Mountaintop*, *Underbelly*), brings years of boxing training to the stage.

Details

Sat 5 – Sat 26 Sept

Sat 5 Sept, 7.30pm

Mon 7 & Tue 8 Sept, 6.30pm

Wed 9 – Sat 12 Sept, 7.30pm

Tue 15 Sept, 11am & 6.30pm

Wed 16 Sept, 6.30pm

Thu 17 Sept, 11am & 7.30pm

Fri 18 Sept, 7.30pm

Sat 19 Sept, 2pm & 7.30pm

Tue 22 Sept, 11am & 6.30pm

Wed 23 Sept, 6.30pm

Thu 24 Sept, 11am & 7.30pm

Fri 25 Sept, 7.30pm

Sat 26 Sept, 2pm & 7.30pm

Roundhouse Theatre, La Boite

90 minutes

Adult \$44 – \$59

Concession \$30 – \$49

Student \$25 – \$35

Youth (30 & under) \$30 – \$35
(not available on Preview performances)

VIP Package \$53–\$68
(including ticket, program & drink)
(\$3.20 fee applies per transaction)

Bookings

brisbanefestival.com.au
or La Boite 07 3007 8600

More Information

This production contains haze effects, violence, sexual references and adult themes.

Meet the Artists forum following the Wed 16 Sept performance.

The Sat 19 Sept 2pm Matinee performance will be AUSLAN interpreted.



Photography by Dylan Evans

“Future Fidel has a special pride for our communities; it is one of us telling our African Australian story.”

(Akua Afriyie Ahenkorah,
African communities' representative)



ARCADIA

Your Fantastical Festival Village

Arcadia is a wondrous world of food, wine, entertainment and discovery: an interplay between order and chaos, thought and feeling, certainty and uncertainty.

What to expect in Arcadia?

Enjoy not one, but TWO tents full of great performances.

Float between four bars.

Feast at up to ten boutique food traders.

Marvel at magnificent Brisbane Airport 3D chalk creations.

Run down to the Riverhouse.

Treat yourself in the Little Creatures Treehouse.

Picnic by the Clock Tower.

Day and night, free and open to all, Arcadia is a passport to festival paradise.

Cultural Forecourt, South Bank



Photography by Atmosphere Photography

EAT SOUTH BANK BUSKERS

Little Stanley Street comes alive with Brisbane's best buskers.

In the outer realms of Arcadia exists a land of wonderful food and free entertainment. Venture down to Little Stanley Street for dinner on any Tuesday, Wednesday or Thursday to enjoy a memorable dining experience, with a different busking genre each night. Whether your pleasure be singer/songwriters, young performers, magicians or contortionists, there will be a night just right for you.

Tue – Thu, 5pm – 8pm each week of Brisbane Festival.

FRONT YARD MUSIC – EXTENDED PLAY

QPAC's Melbourne Street Green, on the corner of Melbourne and Grey Streets, is a home for FREE live music during Brisbane Festival.

Pop in any night between 5pm and 8pm (excluding Sundays) to enjoy generous helpings of iconic genres including latin, jazz, rock, folk, soul and pop. Sample marvellous morsels amongst the relaxed setting of QPAC's green space. Who knows who you might spot?

It's the perfect place to kick back and discover your new favourite local act while looking forward to your next bit of festival fever.

LIBRARY ON THE LAWN

We've teamed up with our friends at State Library of Queensland to make some extra family fun this Spring.

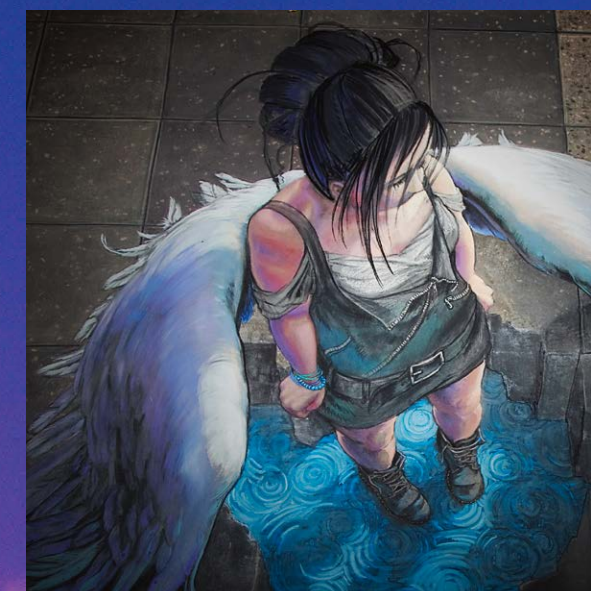
Arcadia is home to a pop-up storytelling and play space, with tales under the trees and performances sure to please. Books, games, songs and the best stories ever.

Bring the kids down for some free family fun.

Sat 12 & Sun 13 Sept, 12 noon – 5pm

Sat 19 & Sun 20 Sept, 12 noon – 5pm

Tue 22 – Fri 25 Sept, 10am – 5pm



VISUAL ART FREE

BRISBANE AIRPORT 3D CHALK WALK

Zest Events International (AUS)

Arcadia is paved with secrets and spectacles, and the stars of Brisbane Airport 3D Chalk Walk are set to blow your mind in this special three-week event.

Jenny McCracken is Australia's most highly-awarded pavement artist. In 2012 she won a gold medal at the Incontro Nazionale dei Madonnaro, the 'Olympics' of street painting, and for Brisbane Festival she's joined by Amelia Batchelor and Dom Intelisano. Come down and watch these artists bring their astonishing artworks alive, and get involved in our fun chalk art workshops – perfect for the kids.

Don't forget the camera – festival-goers are encouraged to get 'in the picture' and #BNEChalkWalk to win great prizes.

Sat 5 – Fri 25 Sept

Workshops, Tue 22 – Fri 25 Sept
(for details see brisbanefestival.com.au)

A shortness of breath
hair standing on end
tentative moments
a racing heart

Brisbane Festival and Audi present

FEAR & DELIGHT

Strut & Fret Production House (AUS)

“A SEXY, INTERACTIVE FEAST
OF THEATRE AND FOOD—
THINK WILLY WONKA MEETS
HESTON BLUMENTHAL IN
A BURLESQUE BAR AND
YOU’RE GETTING CLOSE.”

(Broadway World)



Welcome to Fear & Delight

Schemed and conceived by
the award-winning makers
of **LIMBO** and **Cantina**, here
is a new world of visual and
edible wonderment.

The things that first make us fearful
are often the things that finally
give us delight. So get ready to shed
your inhibitions.

Cult UK artists The Correspondents
join an elite international cast
performing incredible physical feats
alongside heart-racing spectacle, all
set to adrenalin-inducing, jazz-infused
electro. Allow yourself to be taken on
a wild journey far outside the realms
of reality.

And who knows what will happen at
THE AFTER PARTY? Stay a little longer
and sample the fear and delight of
courageous cocktails and delicious
drinks. Blood shots anyone?

*This decadent show “dares you to
immerse yourself in the unknown.”*
(Aspire)

*“This show will suck you in and
keep you for as long as you
can last.”*
(Heckler)

Are you truly adventurous?

Want a magic meal before the show?
Then add **THE DEVIL’S BANQUET**
to your ticket for a full, eye-opening
gastronomic and theatrical escapade.
The **Fear & Delight** arena opens early
to a select few for a decadent feast
complete with artisan wines and
unexpected experiences, with seats
so close to the show it’s dangerous.
Spaces are very limited.

A breathtaking show, a unique food
experience, a tantalising after party?

You decide...

Details

THE SHOW

Fri 4 – Fri 25 Sept, 8.30pm
Matinees: Sun 6, Sun 13,
Sat 19 & Sun 20 Sept, 2.30pm
(no Monday performances)

90 minutes

Preview, Adult \$36 *(Fri 4 Sept only)*
Tue, Wed & Sun Adult \$50, Groups \$40
Thu – Sat Adult \$60, Groups \$50
(includes fees and charges)

THE DEVIL’S BANQUET *(including THE SHOW)*

Fri 4 – Fri 25 Sept, 7pm
Matinees: Sun 6, Sun 13,
Sat 19 & Sun 20 Sept, 1pm
(no Monday performances)

180 minutes *(including THE SHOW)*

Preview, Adult \$96 *(Fri 4 Sept only)*
Tue, Wed & Sun Adult \$120, Groups \$99
Thu – Sat Adult \$160, Groups \$130
(includes fees and charges)

Arcadia
Cultural Forecourt, South Bank

Dress Code

Fear & Delight is an event on a grand
scale and **the theme is black vs
white** for both **THE SHOW** and **THE
DEVIL’S BANQUET**. All guests should
dress accordingly. You will feel equally
at home in a tux or your favourite
white t-shirt, black jeans and cons.

Bookings

brisbanefestival.com.au or
Qtix 136 246

More Information

This production is 18+ and contains
adult themes, coarse language, drug
and sexual references, nudity, smoke,
haze and strobe effects.

For dietary requirements,
please see the website.



Fear and delight

*All the way through
the night*

*With a little daring do
I’ll fall in love with you*



Photography by Prudence Upton

THIS YEAR'S SPIEGELTENT SPECTACULAR

“ Sex, comedy and skill, served short and fast. ”

(Time Out, Sydney)

From the creators of *La Soirée* (AUS)

After two sell-out seasons at Brisbane Festival, the creators of *La Soirée* return with a brand spanking new show. Loose, glorious and irresistibly fun, *Club Swizzle* is a night of sassy entertainment where the mayhem is kicked up a notch.

In a glamorous Spiegeltent on the banks of the Brisbane River, a bar is born – the *Club Swizzle* bar. A bar where crazy good times abound, and the most debauchorous souls in show business come together to create a show you'll never forget.

It's a melee of outrageous cabaret, air-defying acrobatics, infectious musical revelry, and it's calling your name. Leave your coat and hang-ups at the door.

Hanging on to the reigns of the chaos is Murray Hill, direct from New York. Shaking things up behind (and on top of) the bar are The Swizzle Boys showing off their testosterone-fuelled acrobatic skills. Providing the soundtrack for the night is a band with a repertoire as big as its bar tab, Mikey and the Nightcaps.

This is *Club Swizzle*, and tonight, like every night, will be unlike any other.

With no stage, no rules and no regrets, there's no place quite like it. So order yourself something stiff and get ready to dive in, head first.

"If you were to encounter this particular swizzle from the team behind La Soirée on a cocktail menu, it might be described thus: shaken, stirred, swung, pole-danced, extremely sexed-up and served with a side of deliciously brassy tunes from house band Mikey and the Nightcaps. And I'd recommend you order at least two."

(Sydney Morning Herald)

Details

Thu 3 – Sat 26 Sept
(no Monday performances)

Thu 3 Sept, 7pm (preview)
Fri 4 Sept, 7pm & 9.45pm (preview)
Sat 5 Sept, 8pm
Sun 6 Sept, 9pm
Tue 8 – Thu 10 Sept, 9pm
Fri 11 Sept, 7pm & 9.45pm
Sat 12 & Sun 13 Sept, 9pm
Tue 15 – Thu 17 Sept, 9pm
Fri 18 Sept, 9pm
Sat 19 Sept, 7pm & 9.45pm
Sun 20 Sept, 8pm
Tue 22 – Thu 24 Sept, 9pm
Fri 25 Sept, 7pm & 9.45pm
Sat 26 Sept, 9pm

The Spiegeltent
Cultural Forecourt, South Bank
120 minutes (interval)

All tickets \$70
Adult (preview) \$65
Concession (preview) \$60
Groups \$60
Priority Queuing \$10
(includes fees and charges)

Bookings

brisbanefestival.com.au or
Qtix 136 246

More Information

This production contains adult themes, coarse language, sexual references, haze, smoke and strobe lighting effects.

Executive Channel Priority Queue

Want to make sure you've got the best seats in the house? For just \$10, you can beat the crowd into *Club Swizzle* with Executive Channel's Priority Queue. Simply add it to your ticket purchase and you'll be among the first to enter the show. Numbers are strictly limited.



Australian Premiere

Brisbane Festival and The Courier-Mail present

FLOWN

Pirates of the Carabina (UK)

Welcome to the world of the unexpected.

FLOWN is the award-winning show from internationally acclaimed contemporary circus company Pirates of the Carabina. Bursting with live music, it's a comically chaotic show that invites audiences to come inside, look backstage and delight in the absurdity of contemporary circus life.

Things go right and things go wrong – disagreements, fear and exhaustion threaten to sabotage the spectacle, and catastrophe is just one move away.

Here is a motley crew of incredible acrobats, aerialists, musicians and stuntmen. Occasionally they pause from spinning on a wheel or dangling from a rope to tell a joke, reveal their inner-most secrets or confess to the truth of a life spent treading the boards and swinging off rafters.

Set to a live soundtrack, it's loud, it's fun and of course in the end, everything is FLOWN. Even the band!

Turning whatever you think you know about the circus on its head, FLOWN will captivate the whole family.

Details

Fri 11 – Sun 13 Sept, 7pm
Wed 16 – Sun 20 Sept, 7pm
Tue 22 – Fri 25 Sept, 7pm

The Courier-Mail Piazza, South Bank
85 minutes

Adult \$45
Child \$35
Concession \$40
Groups \$40
Family (2 adults, 2 children) \$125
(includes fees and charges)

Bookings

brisbanefestival.com.au or
Qtix 136 246

More Information

This production contains haze.



“Choreographed chaos... a completely jaw-dropping spectacle.”

★★★★
(Three weeks)

“Skin-tinglingly good.”

★★★★
(Time Out)

“Its infectious energy soars all the way to the top.”

★★★★
(Edinburgh Spotlight)

“Slipping deftly between humour, sobriety, grace and up-close spectacle... delivered with immense skill and generosity of spirit.”

★★★★
(The Times)

“Leaving with a smile on your face is the only option... beautiful and bonkers.”

★★★★
(Scotsman)

Photography by Matilda Temperley

This year's Festival offers a brilliant line up of artists in the beautiful QPAC Concert Hall.

MUSIC

World Premiere

Brisbane Festival, Queensland Symphony Orchestra and Datacom present



Tom Thum is a beatboxing virtuoso and one of the most talented noisemakers in the world.

This exhilarating concert matches the orchestra in Tom's mouth with the full forces of the QSO for the first time and the music making of groundbreaking Brisbane composer Gordon Hamilton.

Tom packs an entire sound system into his throat and creates mind-blowing soundscapes of impossible beats and notes. He has performed at festivals across the globe, selling out shows from Berlin to New York. His 2013 TEDx video – “The orchestra in my mouth” – is the world's most watched TEDx video with almost **40 million views on YouTube**.

Expect a musical watershed that hovers somewhere between jazz, hip-hop and an off-the-wall Rite of Spring. Tangles of symphonic colour mix with electrifying grooves. Fleeting strands of Faure, Pharoahe Monch and vintage hip-hop morph in risky rhythmic tension.

This concert will also include a performance of **Philip Glass's ‘Symphony No. 4 – Heroes’, based on the seminal David Bowie/Brian Eno album**. It will be conducted by Jessica Cottis, hailed in the UK music press as “the one to watch” and fast gaining an international reputation as one of the most exciting conductors of the younger generation.

Program

Philip Glass, Symphony No. 4 – *Heroes*
QSO conducted by Jessica Cottis

Gordon Hamilton and **Tom Thum**,
Thum Prints
QSO conducted by Gordon Hamilton

Details

Fri 18 Sept, 8pm
(interval)

Concert Hall, QPAC
120 minutes

Premium \$60
Adult \$40 – \$50
Concession \$35
Groups \$40 – \$55

Bookings

brisbanefestival.com.au
or Qtix 136 246

(a \$6.95 fee applies per transaction)



Renée Fleming, Paul Lewis, Bernard Fanning, Tim Winton, Tom Thum, Simone Young, Lisa Gasten, Martha Wainwright, Steve Kilbey, Camille O'Sullivan – and more!

A Concerto Contradiction for Beatbox and Orchestra

The work is *Thum Prints*, and the beatboxer is Tom Thum, a **magnificently-talented dude with an inexhaustible vocal inventory of glorious and weird noises**. His beats are astonishingly complex. In one of my first sessions on the piece, I tried to decode a few bars of 4/4 Drum & Bass that he had recorded for me; slowing it down digitally just revealed yet more layers of intricacy.

Beatboxers, unlike singers (a distinct though related instrument!) are not limited to a single line. They can use their larynx, lips and tongue independently. Tom's grooves often are made of polyphonic layers of pitched and un-pitched noise that you would imagine are emerging from two or three different drum machines.

If Tom already has an “orchestra inside his mouth”, why add a real-life orchestra? Successful concertos combine two (or more) sound forces that are already “complete” in their own ways. Pianos, cellos, violins, concertinos and beatboxers all can provide a full musical texture on their own. The use of the orchestra is not just to accompany, but to set an equal and opposing force against the soloist.

Tom's fresh sound-palette gives us license to use dissonance. One movement (*Junk Mosaic*) is built upon an atonal tone row; the rhythmic vitality and colour takes the ear away from the dissonance. I was shocked and delighted at the premiere with QSO: the audience applauded at the special effects in *Junk Mosaic* during the music, apparently not noticing – or objecting to – its atonality.

Tom is a sensitive musician, aware of balance, colour and phrasing. For some sections, he has brought an idea to me around which I've wrapped orchestral music. For other parts, I have composed for sampled drum-kit and orchestra, then asked him to mimic (or rather, ‘improve’) my drums. In two movements (*The Elements* and *Duel*) Tom and I discovered an interesting effect: we take one of his grooves and assign different orchestral gestures to each of his different ‘drums’; the orchestral jabs are then activated by the components of his groove. The result: a tangle of symphonic colour.

Tom and I are both bowerbirds, delighting in referencing other music in our own original pieces. And although sometimes our music sounds like jazz, hip-hop, or a drugged-up *Rite of Spring*, I think **it actually sounds like nothing I've ever heard before. We intend to spatter your ears with all sorts of rhythmic, colourful, lush and grotesque sonic goop.** ♦

Gordon Hamilton

“The mic master seems to have an orchestra living in his throat: trumpet blasts, guitar strums and samples from classic songs effortlessly spout from his mouth.”

(Time Out New York)

”

MUSIC TALKS

World Premiere

Brisbane Festival and Australian Marine Conservation Society in association with Queensland Performing Arts Centre present

RISE FOR THE OCEANS

Australian Marine Conservation Society (AUS)

For one night only, **Tim Winton** (four-time Miles Franklin Award winner), **Bernard Fanning** (Powderfinger), **Katie Noonan** (four-time ARIA winner), **Jessica Watson** (around-the-world solo sailor), **Professor Iain McCalman** (*The Reef - A Passionate History*) and other special guests will edify, thrill, entertain and enlighten us with their hopes and fears for our oceans and reefs – and the extraordinary creatures that inhabit them.

On the 50th anniversary of the Australian Marine Conservation Society, this multi-media tribute will

hymn every aspect of the marine realm, from the tiniest planktonic shrimp to the largest wonder of the natural world, the Great Barrier Reef.

Conceived and directed by Vivid Sydney Creative Director Ignatius Jones, the evening will celebrate this hidden universe using projections, illuminated sculptures, dazzling light and animated art.

Here is a rare opportunity to be in the company of extraordinary Australians who share a love of the seas that define our island continent.

Details

Sat 5 Sept, 8pm

Concert Hall, QPAC
90 minutes

Premium \$80
Adult \$50 – \$70
Groups \$60 – \$70
(a \$6.95 fee applies per transaction)

Bookings

brisbanefestival.com.au or
Qtix 136 246

More Information

Sat 5 Sept, 8pm performance will be
AUSLAN interpreted.



Tim Winton
Bernard Fanning
Katie Noonan
Jessica Watson
Professor Iain McCalman

A Hidden Universe

In 2015 the Australian Marine Conservation Society is celebrating 50 years of dedication to defending and protecting Australia's coasts, seas and oceans and the wildlife that inhabit them.

I am told it all began a long way from the sea, around a campfire in central Queensland in 1965. A group of marine scientists and avid bushwalkers from the University of Queensland and the CSIRO were sitting under the stars one night discussing their concerns – there and then they pledged to start an independent body for our oceans, a united voice that would speak out. There have been many victories for the AMCS over the 50 years, one of the most significant being the campaign which culminated in the formation of the Great Barrier Reef Marine Park World Heritage Area, one of the Natural Wonders of the World.

Rise for the Oceans was conceived to mark this anniversary. It did not take a much convincing to gather a group of extraordinary Australians to participate and appear in this project. They wanted to tell their stories...

They wanted to tell of their love of our oceans, they wanted to sing for our

oceans and salute the inspiration it gives their life's work. Tim Winton our beloved author, Bernard Fanning and Katie Noonan, two of our most sublime and celebrated musicians, Jessica Watson, our courageous solo sailor and respected Historian Professor Iain McCalman – so many wondrous tales and stories will be told.

Through song, extraordinary film, projection, illuminated art and personal stories, we plan to create a show which will hymn every aspect of the marine realm and celebrate the hidden universe of our dazzling aquatic world. This one night only event will deliver a unique insight into the incredible seas and oceans which define our island continent. It will salute the work of the AMCS, the guardians of our oceans futures.



*'Rise for the Oceans,
rise for the coral,
rise for the sea...'*

I feel privileged and excited to be creating this event and to be in the company of extraordinary Australians both onstage and off.

As the haunting song by Antony from Antony and the Johnsons goes 'Rise for the Oceans, rise for the coral, rise for the sea...' ♦

Ignatius Jones
Director

Photography by Narelle Autio

MUSIC

“
Tim Buckley
embodied all the
virtue of grace.
”

(Rolling Stone)

Brisbane Festival presents

A STATE OF GRACE: THE MUSIC OF TIM AND JEFF BUCKLEY

Produced by Kirsten Siddle and Gaynor Crawford (AUS)

Tim and Jeff Buckley's legacy has inspired generations of musicians and listeners. *A State of Grace* celebrates their brilliant, complicated lives and music, bringing together images and stories with six stellar singers and musicians with close connections to both.

This is a moving, definitive portrait of two of the most beloved voices in rock, overseen by Gary Lucas, the legendary New York guitarist / composer who worked closely with Jeff, co-writing the immortal songs 'Grace' and 'Mojo Pin'.

Assembled to recapture the magic of Tim and Jeff Buckley's songs are musicians with the depth, breadth and empathy to do them justice: **Martha Wainwright**, **Casper Clausen** (of Efterklang), **Willy Mason**, **Camille O'Sullivan**, **Steve Kilbey** and **Cold Specks** led by guitarist/producer **Gary Lucas** with his band **Gods and Monsters**.

Jeff Buckley completed only one studio album in his too-brief life – drowning at 30 – but it made him one of the most influential musicians of the 1990s and beyond. *Grace*, that fragile yet ferocious miracle of an album, moved millions. Jeff only met his father a handful of times – Tim died in 1975, aged 28. But the musical legacy Tim left behind, a wildly eclectic and brilliant collection of eight studio albums, served as Jeff's musical touchstone.

Tim and Jeff's music becomes a point of departure for a soul-stirring reinterpretation and exploration in this premiere event.

*"Jeff Buckley was a pure drop
in an ocean of noise."*

(Bono, 1997)

Details

Fri 25 & Sat 26 Sept, 8pm

Concert Hall, QPAC
160 minutes (interval)

Premium \$89
Adult \$70 – \$75
Concession \$60 – \$70
Groups \$65 – \$70
(a \$6.95 fee applies per transaction)

Bookings

brisbanefestival.com.au or
Qtix 136 246

More Information

This production is 15+ and contains coarse language, haze effects, sexual and drug references.



Photography by Merri Cyr

MUSIC

“
A superstar by
any measure.”

(The New York Times)

Brisbane Festival and Queensland
Performing Arts Centre present

RENÉE FLEMING

(USA)

In recital for one night only.

One of the world's most sought after opera singers, Renée Fleming, will take to the Concert Hall stage for a special one-off recital – her first Brisbane performance in over a decade.

Fleming is a four-time Grammy Award-winning opera star with a sparkling career that spans three decades and has seen her grace the world's greatest stages and concert halls from The Metropolitan Opera New York to La Scala Milan, and the Winter Palace in St Petersburg.

Known as the 'People's Diva', Fleming is blessed with a sumptuous voice, consummate artistry and compelling

stage presence. In 2014 she was the first opera singer to perform the 'Star Spangled Banner' at the Super Bowl, and was selected to perform on the balcony of Buckingham Palace for the Queensland Elizabeth II Diamond Jubilee Concert in 2012. Fleming also performed at the inauguration of Barack Obama in the Lincoln Centre Memorial and was awarded the National Medal of Arts in 2013, America's highest honour for an individual artist.

Fleming will enchant Brisbane audiences with **this rare Australian appearance** to perform several of her signature works including Ravel's *Shéhérazade* and selections from Canteloube's *Songs of the Auvergne*, accompanied by pianist Richard Bado.

Details

Mon 7 Sept, 7:30pm

Concert Hall, QPAC
100 minutes (interval)

Premium \$159

A Reserve \$129

B Reserve \$99

C Reserve \$79

(a \$6.20 fee applies per transaction)

Bookings

brisbanefestival.com.au or
Qtix 136 246



MUSIC

“
There are many prized recordings of the Beethoven sonatas... But if I had to recommend a single complete set, I would suggest Mr Lewis's distinguished recordings.”

(The New York Times)

Brisbane Festival and Musica Viva
Australia present

PAUL LEWIS

Musica Viva (AUS)

Paul Lewis is internationally regarded as **one of the leading musicians of his generation**. His recent cycles of core piano works by Beethoven and Schubert have consolidated his reputation as one of the world's foremost interpreters of the central European classical repertoire.

Music by Brahms is at the centre of this program. Brahms struggled with 'the heavy tread' of Beethoven, the great master whose works, he felt, were so good as to make life almost impossible for composers who came after him.

Lewis bookends Brahms with two of Beethoven's last works for piano, highlighting the musical relationship between the two composers. In these late sonatas Beethoven did what he had done to the concerto and the symphony – turned them from showpieces into monumental and moving art that cracked the mould forever.

Program

Beethoven Piano Sonata no 30 in E major, op 109

Brahms Four Ballades, op 10
Three Intermezzi, op 117

Beethoven Piano Sonata no 32 in C minor, op 111

Details

Wed 9 Sept, 7pm

Concert Hall, QPAC
120 minutes (interval)

A Reserve

Adult \$86

Concession \$75

Groups \$77.80

Youth (Under 30's) \$32.30

B Reserve

Adult \$61

Concession \$54

Groups \$55.30

Youth (Under 30's) \$32.30



C Reserve

Adult \$40.30

Concession \$35.30

Groups \$36.50

Youth (Under 30's) \$32.30
(a \$6.20 fee applies per transaction)

Bookings

brisbanefestival.com.au or
Qtix 136 246

More Information

A masterclass with Paul Lewis on Thu 10 Sept at 10am in the Concert Hall
Adult \$22.30, **Students** \$7.30



MUSIC

“
The smiling presence of Simone Young with outstretched, dancing arms made her seem a giant eagle preparing to soar into the sky.”

(Limelight)

Brisbane Festival and Queensland
Symphony Orchestra present

QSO & SIMONE YOUNG

Queensland Symphony Orchestra (AUS)

Will it be two hammer blows, meaning hope, or three, foretelling doom, at the end of Mahler's epic Sixth Symphony?

He leaves the choice to the performers, in a visceral musical drama played out with raw human emotion.

Two Australian powerhouses join QSO in an evening of musical magic. Internationally acclaimed conductor Simone Young continues her profound Mahler odyssey in Brisbane while Lisa Gasteen returns with a song cycle perfectly suited to her incomparable dramatic soprano.

Simone Young is internationally recognised as one of the leading conductors of her generation. In

2005, she took up the post of General Manager and Music Director of the Hamburgische Staatsoper and Music Director of the Philharmonic State Orchestra Hamburg.

Lisa Gasteen has sung at most of the world's major opera houses, including the Vienna Staatsoper, the Bastille in Paris, the Metropolitan Opera New York and the Royal Opera House Covent Garden. She is a Professor of Opera at Queensland Conservatorium, and Director of the Lisa Gasteen National Opera School.

Program

Mahler Rückert Lieder
Mahler Symphony No. 6

Details

Sat 12 Sept, 7:30pm

Concert Hall, QPAC
135 minutes (interval)

A Reserve

Adult \$110

Concession \$90

Student \$47

Groups \$90

Family Ticket \$267

(2 adult, 2 child)

B Reserve

Adult \$90

Concession \$80

Student \$47

Groups \$80

Family ticket \$227

(2 adult, 2 child. Must buy 4)

C Reserve

Adult \$55

(a \$6.20 fee applies per transaction)

Bookings

brisbanefestival.com.au
or Qtix 136 246



Photography by Klaus Lefebvre

MUSIC FAMILY FREE

Brisbane Festival presents

SYMPHONY FOR ME

Queensland Symphony Orchestra (AUS)

“
It's a chance for a
once-in-a-lifetime
experience.”

A free concert by the
**Queensland Symphony
Orchestra.**

We want you to choose the music. But more than that, we want you to share your story.

You might have a favourite piece of classical music, even if you don't think of yourself as a classical music fan. Maybe you only know one piece – something you heard as a kid, something you know from a film, something linked with a big life event – but it's music that occupies a special place in your heart. You might know lots of classical music, but still have a favourite for these same reasons.

We want you to share with us what that music is, and why it means so much to you.

Then we'll select five or six pieces and the stories that go with them. On the night, you'll be our special guest. We'll invite you onto the stage to tell your story, then you'll be given a special place onstage, perhaps where the conductor normally stands, while the full forces of the QSO play your favourite music.

It's a chance for a once-in-a-lifetime experience.

And if you want to come along to hear some great music, and stories from people just like you, then **remember it's free.** Our gift to you.

Check our website for details on how to get involved.

Details

Sat 19 Sept, 8pm

Concert Hall, QPAC
140 minutes (interval)

Bookings

Reserve your free tickets at
brisbanefestival.com.au or Qtix 136 246



Brisbane Festival and Singapore Airlines present the Singapore Series

SNAPSHOTS OF SINGAPORE

“
We have much to
celebrate since our
independence in 1965.
”
(Goh Ching Lee)

Brisbane Festival gives a big shout out to Singapore in a series of superb works that recognise the 50th anniversary of this neighbour nation's independence.

The Singapore Series spans three generations of artists from the post-war to post-independent Singapore. Their collective journeys mirror the tremendous social, cultural, and economic transformations the city-state has undergone in the last 50 years.

Margaret Leng Tan left home in 1962 to pursue music at New York's Juilliard at a time when Singapore afforded her few possibilities. She became the first woman to graduate with a doctorate from Juilliard and went on to develop her famed musical partnership with John Cage. This **remarkable Singapore arts pioneer**, now based in New York, celebrates her 70th birthday this year with well-deserved pride.

Two decades later, four Singapore boys studied music in London under newly established government music scholarships. With it came the opportunity to return and play in the then only professional ensemble in Singapore - the Singapore Symphony Orchestra. In 1999 they bravely left the Orchestra for the uncertain world of chamber music as the T'ang Quartet. Their instincts proved right, as the Quartet found success amidst a growing music audience and have been Singapore's **ubiquitous cultural ambassadors** ever since.

The Necessary Stage was among the first expressions of Singapore's modern professional theatre in the 1980s. When WILD RICE was founded in 2000 by a returning London-based Singaporean theatre-maker, it further scaled-up an already thriving

theatre scene. Today, both companies enjoy a strong following with their **socially relevant, soul-searching and hard-hitting works**.

Indie music is the hot new-kid-on-the-block on the Singapore scene, and Charlie Lim is part of the **rising phenomenon of home grown bands and singer-songwriters**. Contemporary music was for a time in the doldrums due in part to the public stigmatisation of hippie culture in the 1970s. Today it is enjoying a strong revival on the back of a popular 'hipster' culture and the official support schemes now open to it.

Singapore's arts scene has come a long way. The 'cultural desert' epithet has long been banished by a tall cultural skyline dotted with state-of-the-art theatres, new arts campuses, new museums and galleries, new festivals, biennales and art fairs, and an increasing number of young people joining a vibrant arts industry. All of this was unimaginable 50 or even 30 years ago. Indeed, we have much to celebrate today.

I would like to thank David Berthold for reaching out to celebrate Singapore's 50th anniversary at the Brisbane Festival. The artists he has invited for the Singapore Series are honoured to share their work with Brisbane audiences. My thanks go also to the National Arts Council and the Ministry of Culture, Community and Youth for supporting this collaboration between the Brisbane Festival and CultureLink.

Goh Ching Lee
Executive and Artistic Director, CultureLink Singapore
Co-producer, Brisbane Festival Singapore Series

Singapore High Commission

Singapore and Australia have worked closely in the cultural field. Our co-operation is marked by frequent exchanges of artists and cultural professionals between our two countries. 2015 is a special year for Singapore as we celebrate 50 years of independence. It is also a special year because we commemorate 50 years of diplomatic relations between Australia and Singapore.

It is therefore apt that we mark 2015 with a showcase of artistic collaboration. **I am delighted that Brisbane Festival is joining in our jubilee celebrations with the Singapore Series**, a Festival initiative co-produced by Singaporean arts consultancy CultureLink Singapore with the support of the National Arts Council and the Ministry of Culture, Community and Youth, Singapore.

Over 22 days in September, festival-goers will experience an array of performances by some of Singapore's finest artists. The Singapore Series will feature accomplished musicians such as the T'ang Quartet and toy pianist Margaret Leng Tan, up-and-coming singer-songwriter Charlie Lim, and inspiring productions by established Singapore theatre companies, The Necessary Stage and WILD RICE. We hope this showcase will give you a taste of the incredible vibrancy of the Singapore arts scene.

I would like to thank Artistic Director David Berthold for his generous support, and I congratulate him and his team for putting together a spectacular line-up of programmes. We are delighted and proud to be part of Brisbane Festival and I hope that you will enjoy your encounters at the Singapore Series. ◇

Burhan Gaffoor
High Commissioner of Singapore



**DON'T MISS
CHARLIE
LIM**

(SINGAPORE)

“The pride of the Lion City.”
(Music Weekly Asia)

Charlie Lim's music stretches across acoustic melancholia and electronic-pop; a sonic journey full of cinematic gravitas and life's narratives.

Don't miss his intimate performance at The Spiegeltent, Tue 8 Sept, 7pm

See page 45 for more details.

THEATRE COMEDY

Australian Premiere – Exclusive to Brisbane

Brisbane Festival,
Griffith University and
Urbis present

THE IMPORTANCE OF BEING EARNEST

WILD RICE (SINGAPORE)

“
DELIGHTFULLY INSINCERE...
THE STAGE OOZED STYLE
AND SOPHISTICATION.
”

(Today, Singapore)

**A Trivial Comedy for
Serious People.**

**Oscar Wilde's *The Importance
of Being Earnest* is perhaps
the most perfectly funny
play ever written.**

In this joyous production from WILD RICE – named Singapore's ‘**sexiest theatre company**’ by *Lonely Planet* – celebrated theatre and film director Glen Goei casts an all-male ensemble, revealing new insights into hidden identities, institutional marriage, and the politics of choosing a partner.

Two wealthy single men lead double lives to escape from the boredom of conventional society and to court the attentions of two beautiful young women. But when things get messy

they must grapple with the riotous consequences of their deceptions, and with the formidable Lady Bracknell.

With sets inspired by English illustrator Aubrey Beardsley, a sensational international cast dressed to the nines by fashion doyen Frederick Lee, and a live string quartet from the Queensland Conservatorium, *The Importance of Being Earnest* promises to lift the spirits with **an evening of sparkling wit, laughter and love.**

This gender-bending production of Wilde's comic masterpiece premiered in Singapore in 2009 and won three awards at the 2010 Life! Theatre Awards, including for Best Production. It was re-staged to critical acclaim in 2013 in Singapore and played to full houses at the Macau Arts Festival in 2014.

Details

Fri 11 Sept, 7.30pm
Sat 12 Sept, 2pm & 7.30pm
Sun 13 Sept, 12 noon

Playhouse, QPAC

155 minutes (interval)

Adult \$40 – \$48

Concession \$35 – \$44

Groups \$40

(a \$6.95 fee applies per transaction)

Bookings

brisbanefestival.com.au or
Qtix 136 246

More Information

The Sat 12 Sept 2pm performance will be AUSLAN interpreted.



FREE WILD RICE proudly presents
a free staged reading of

**GROSS
INDECENCY:
THE THREE TRIALS OF
OSCAR WILDE**

Details

Sun 13 Sept, 4.30pm
Cremorne Theatre QPAC
135 mins (15 minute interval)

Register at brisbanefestival.com.au

**By Moisés Kaufman
Directed by Glen Goei**

Drawing from trial documents, newspaper accounts and personal letters, this scintillating play tells the story of the scandal surrounding the imprisonment of Oscar Wilde. Characters ranging from George Bernard Shaw and Queen Victoria to London's rent boys take part in an explosive mix of ideas touching on sex, the role of art and literature in society, public morality and censorship.

A Play for Our Times

Gentlemen and Ladies,

When asked what one can expect from *The Importance of Being Earnest*, Mr. Oscar Wilde said, “It is exquisitely trivial, a bubble of fancy, and it has its philosophy... that we treat all the trivial things of life seriously, and all the serious things of life with sincere and studied triviality.”

Indeed, his play is peopled with desperately trivial characters, each struggling to maintain their class distinction and privileges in a stifling, hollow system of rules and expectations. At least two of them invent alter egos to escape this hell and to pursue their dreams of love and romance. Through parody, irony and satire, Mr. Wilde adroitly strips off what Cecily calls “the shallow mask of manner” to reveal the hypocrisy and prejudice that prevailed in a society obsessed with appearance and propriety – one that was divided by class, money, gender and generation.

People have asked me how a play written in 1894 can still be relevant today in Singapore. My answer is that Mr. Wilde seems to have written it expressly for us. It strikes me that many of us in Singapore lead very ‘*Earnest*’ lives. We are so proper, dutiful, diligent, restrained, complacent and self-righteous in everything we do. There might be fewer corsets and starched bibs these days, but there are no fewer social restrictions and pressures.

It is a great pleasure and privilege for WILD RICE to revisit this production, and to present it at the 2015 Brisbane Festival. Through our director Glen Goei's inspired masterstroke of casting a **superb acting company of men in suits**, we have found fresh insight and new meaning in Mr. Wilde's play – which is, at its heart, a clarion call for individualism and tolerance. Ultimately, the play is a celebration of being true to oneself: happiness, Mr. Wilde seems to suggest, is attainable only if we can accept everyone for who they really are. We believe this all-male production really drives that point home in its **dismantling of gender, marriage and other prevailing social constructs.**

It's perhaps one of life's greatest ironies that Mr. Wilde, the great, grand vanguard of words and wisdom, suffered so greatly for being himself. In May 1895, he was convicted on the charge of gross indecency and sentenced to two years' hard labour in prison. The laws that incarcerated him were repealed in England in 1967, but remain in force in Singapore.

In this context, we would like to invite you to join us for a very special staged reading of Moisés Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde*, which is an urgent, powerful and thought-provoking examination of a law that continues to affect a significant minority of people in Singapore and in many other Commonwealth countries. The reading, directed by Glen and featuring our award-winning *Earnest* cast, will take place on Sunday 13 September at Cremorne Theatre, QPAC.

Personally, I believe our society would be a far better place to live in if we all could be a little less judgemental. To borrow from Mr. Wilde, we could be happier indeed if we treated all the trivial things of life seriously, and all the serious things of life with sincere and studied triviality.

Gentlemen and Ladies, we are honoured by your presence. We are touched that you have dedicated this time to our seriously trivial diversion. Thank you for joining us at our little soirée – we hope you enjoy the show!

Earnestly yours,

Ivan Heng
Founder and Artistic Director, WILD RICE

11 May 2015

MUSIC

Australian Premiere – Exclusive to Brisbane
Brisbane Festival presents



Margaret Leng Tan, hailed as the “queen of the toy piano” by The New York Times, has established herself as a **major force in the American avant-garde**. This many-faceted, charismatic performer has appeared on American public television, at Lincoln Center, Carnegie Hall and at venues across the world with her utterly beguiling musical offerings.

In Brisbane, she celebrates her 70th birthday year with a one-woman, multimedia show that will draw the audience into a musical and theatrical *Cabinet of Curiosities*.

American composer David M. Gordon's 'Diclaviv Enorma' engages keyboards, microtonal call bells and tape playback.

In electro-acoustic pioneer Alvin Lucier's 'Nothing is Real', the Beatles' 'Strawberry Fields Forever' wafts from a teapot, now a musical instrument.

The *Alice in Wonderland*-inspired 'Hatta' is from young English composer James Joslin. Celebrating Alice's 150th birthday, Margaret takes

us down the rabbit hole as Joslin's miniature music drama unfolds on toy pianos, an amplified chess set/tea set, electric kettle, and alarm clock, all presided over by the Cheshire Cat!

'Wrong, Wrong, Wrong!', by Shanghai composer Ge Gan-ru, is a Peking-opera-inspired melodrama for Tan's voice self-accompanied by a 16-piece toy orchestra, giving dramatic utterance to Lu You's famed 1155 AD poem. The New York Times called Margaret Leng Tan's rendition “a powerfully moving experience”.

The centrepiece is 'Curios', by Chinese-American composer Phyllis Chen, commissioned for the 2015 Singapore International Arts Festival. Using toy pianos, toy instruments and other oddities, this work revolves around the bizarre, bewitching world of the carnival with Margaret as our guide.

Suitable for ages 8 to 108.

Details

Wed 9 Sept, 8pm

Cremorne Theatre, QPAC
100 minutes (interval)

Adult \$30
Concession \$25
Groups \$25
(a \$6.95 fee applies per transaction)

Bookings

brisbanefestival.com.au or
Qtix 136 246

Commissioned by the Singapore International Festival of Arts. First Performed at the Singapore International Festival of Arts 2015.



THEATRE

Australian Premiere – Exclusive to Brisbane
Brisbane Festival and QUT present



Award-winning actress Siti Khalijah Zainal takes centre-stage in this one-woman show specially created for her by by The Necessary Stage's playwright Hareesh Sharma and director Alvin Tan, two of Singapore's finest theatre practitioners.

She is a young Malay-Muslim woman going through a divorce.

She starts her day at the prison.

She ends her day at the hospital.

In between, she meets strangers, she encounters prejudice.

Sometimes she hates what she sees around her, sometimes she is moved.

She shares her day with the audience; her life, her past, her dreams... and her fears.

She is not a stereotype.
She is not a statistic.
She just wants to get on with her life.

First performed in 2013 and staged four times in Singapore and Malaysia to popular and critical acclaim, *Best Of* combines social critique with intimate revelation and offers an **enthralling insight into modern Singapore**.

Details

Tue 8 Sept, 7pm
Wed 9 – Sat 12 Sept, 7.45pm

**La Boite Studio, Theatre Republic
QUT Creative Industries Precinct,
Kelvin Grove**
55 minutes

Adult \$25
Concession \$20
Groups \$20
(includes fees and charges)

“
Siti exudes a confidence
that has the entire audience
eating out of her hand.”

(The Straits Times)

More Information

Stay for a conversation with artists after Thu 10 Sept performance.
See Festival Conversations on page 58.

The Wed 9 Sept 7.45pm performance will be AUSLAN interpreted.

Part of Theatre Republic (see page 51).

Bookings

brisbanefestival.com.au or
Qtix 136 246



MUSIC

Australian Premiere – Exclusive to Brisbane
Brisbane Festival and Griffith University present



Singapore's premier string quartet cuts an unmistakable silhouette on the global stage. They have been pushing the boundaries of classical music since 1992 with an artful blend of East and West.

This Brisbane Festival concert reveals musical visions of darkness and light.

At the centre of the concert is George Crumb's 1970 'Black Angels' – a maniacal alchemy of electric string instruments, glass rods, crystal glasses and tamtam gongs that resurrects uneasy memories of the Vietnam War. It is framed by the hope, light and healing of Hildegard von Bingen's 12th-century prayer '3 Antiphons', and John Tavener's mystical 'The Hidden Treasure' from 1989.

Demon or angel, darkness or light.

Which are you?

“
This ensemble is
outstanding. Unanimity
of attack is uncanny, and
intonation and internal
balance both impress greatly.
These are plainly minds
which share a wavelength.”

(The Evening Standard)

Details

Wed 23 Sept, 8pm

**Conservatorium
Theatre, Queensland
Conservatorium,
Griffith University**
60 minutes

Adult \$35
Concession \$30
Groups \$30
(a booking fee applies)

Bookings

brisbanefestival.com.au
or Qtix 136 246

Commissioned by the Singapore International Festival of Arts.
First Performed at the Singapore International Festival of Arts 2015.



FILM

Australian Premiere
Brisbane Festival and Griffith Film School present

SINGAPORE UNBOUND

GRIFFITH FILM SCHOOL SINGAPORE CINEMA SHOWCASE

(SINGAPORE)

Singaporean filmmakers present a rare collection of films traversing Singapore film history from independence onwards.

Tue 22 Sept, 6pm
Saint Jack

(Peter Bogdanovich, Singapore, 1979, 112min)

Jack Flowers (Ben Gazzara) is an American hustler trying to make his fortune in 1970s Singapore through small time pimping. Best Film, Venice Film Festival 1979.

Preceded by *A La Folie*
(Sanif Olek, 2009, 12 mins)

Wed 23 Sept, 6pm
Snakeskin

(Daniel Hui, Singapore/Portugal, 2014, 105 mins)

It is the year 2066, and the sole survivor of an enigmatic cult recounts his country's traumatic history. Special Jury Prize, Torino IFF 2014.

Preceded by *Gourmet Baby*
(Sandi Tan, 2001, 14 mins)

Thu 24 Sept, 6pm
The Naked DJ

(Kan Lume, Singapore, 2014, 82 mins)

Chris Ho (X'Ho) a veteran Singapore DJ known for his acerbic wit and tattoos travels to China for the first time to reflect on his Chinese (Singapore) roots. Best Asian Feature, Jogja – Netpac Asian Film Festival 2014.

Details

Tue 22 – Sat 26 Sept, 6pm

**Cinema 1, Griffith Film School
Griffith University, South Brisbane**

All tickets \$10
Closing Night \$15
(a fee applies per transaction)



Image from The Naked DJ

Fri 25 Sept, 6pm
Faeryville

(Merwyn Tzang, Singapore, 2015, 95 mins)

Set in an alternate universe, a college called FAERYVILLE, a group of teenage misfits struggle to make sense of their 'purpose' and become pranksters.

Preceded by *Tanjong Rhu*
(Boo Junfeng, 2009, 19mins)

Sat 26 Sept, 6pm (Closing night)
Seven Letters

(2015)
Singapore's seven most illustrious filmmakers gather their talents to celebrate Singapore's 50th year. Boo Junfeng, Eric Khoo, K Rajagopal, Jack Neo, Tan Pin Pin, Royston Tan and Kelvin Tong direct heartfelt 'love letters' to Singapore, capturing personal and poignant connections to the place they call home.

Followed by Closing Drinks on the balcony watching *Sunsuper Riverfire*.

Bookings

brisbanefestival.com.au or
eventbrite.com.au/e/singapore-unbound-singapore-cinema-showcase-tickets-17147147580

More Information

This production may contain adult themes, nudity, coarse language, drug and sexual references.

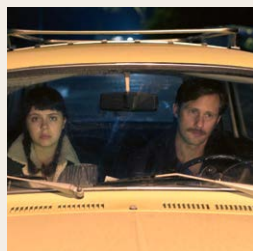
English subtitles.

Brisbane Festival and Screen Queensland present

THE FEMALE GAZE

If the male gaze often objectifies women as desirable creatures or stereotypes, the female gaze positions them as viewers and centres of meaning. The eyes of these female filmmakers, or of atypical female characters, reveal women's thoughts and emotions while common perceptions and representations of women are challenged or subverted, and desire, gender politics and existential quests are narrated.

Kiki Fung
Curator, *The Female Gaze*



US | English | 2015 | 102 min | DCP
Unrated 18+ (Check the classification)
QUEENSLAND PREMIERE

The Diary of a Teenage Girl

Based on Phoebe Gloeckner's graphic novel, this astonishing feature debut follows a teen artist living in San Francisco in the '70s through an affair with her mother's boyfriend. This ingenious hybrid of live-action and comic strip sequences – an ascerbic and provocative account of sexual and artistic awakening – won the Grand Prix of Generation 14plus at this year's Berlin International Film Festival.

DIR MARIELLE HELLER **PROD** ANNE CAREY, BERT HAMELINCK, MADELINE SAMIT, MIRANDA BAILEY **DIST** SONY PICTURES RELEASING



France | French, with subtitles | 2014 | 96 min | DCP
Unrated 18+
AUSTRALIAN PREMIERE

Party Girl

At 60, Angelique is still a party girl. She still loves men, and pushes pricey drinks at a seedy cabaret by the French-German border. Just as the customers are thinning out, one of her regulars proposes marriage. Is marriage the ideal destination for her? This raw and powerful interweaving of fact and fiction won the Camera d'Or at the 2014 Cannes Film Festival.

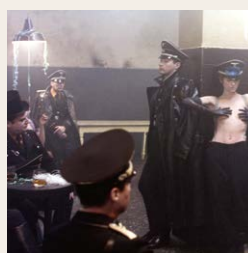
DIR MARIE AMACHOUKELI, CLAIRE BURGER, SAMUEL THEIS **PROD** ELZÉVIR FILMS, MARIE MASMONTIEL, DENIS CAROT **WORLD SALES** PYRAMIDE INTERNATIONALE

Sworn Virgin

Hana rejects the strictures of her Albanian community by becoming a lifelong 'sworn virgin', giving her the right to live as a man. But after living for 14 years as Mark, she leaves her village for a reunion with her step-sister in Italy, where her notions of gender and identity are called into question. Winner of the Nora Ephron prize at the 2015 Tribeca Film Festival.

DIR LAURA BISPURI **PROD** MARTA DONZELLI & GREGORIO PAONESSA, MAURIZIO TOTTI & ALESSANDRO USAI, DAN WECHSLER, MICHAEL WEBER & VIOLA FÜGEN, SABINA KODRA & ROBERT BUDINA **WORLD SALES** THE MATCH FACTORY

Italy, Switzerland, Germany, Albania, Kosovo | Albanian & Italian, with subtitles | 2015 | 90 min | DCP
Unrated 18+
QUEENSLAND PREMIERE



Italy, US | English | 1974 | 118 min | 35mm
R18+
Digital

The Night Porter

The Night Porter continues to divide audiences through its exploration of the psychology of domination and enslavement. Lucia (Charlotte Rampling) is a well-to-do woman staying in an elegant hotel when she stumbles across Maximilian (Dirk Bogarde), the hotel's night porter – but also the Nazi who was her torturer-lover in a concentration camp 13 years ago. Before long, they resume their sadomasochistic relationship.

DIR LILIANA CAVANI **PROD** ROBERT GORDON EDWARDS, ESA DE SIMONE **WORLD SALES** ISTITUTO LUCE-CINECITTÀ

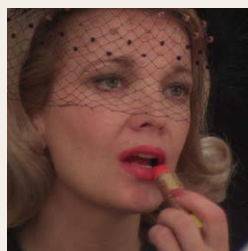


France | French, with subtitles | 1975 | 120 min | 35mm
Unrated 18+
35mm print courtesy of Institut Français

India Song

Marguerite Duras' most loved film is set in the French Embassy in Calcutta during the 1930s and stars Delphine Seyrig as the compulsively promiscuous wife of the Vice Consul (Michael Lonsdale). This intoxicating masterpiece of '70s French cinema makes innovative use of language and sound, and challenges perceptions of linear narrative and cinematic time.

DIR MARGUERITE DURAS **PROD** SIMON DAMIANI, ANDRÉ VALIO-CAVAGLIONE **WORLD SALES** BENOÎT JACOB



US | English | 1977 | 144 min | 35mm
M
35mm print courtesy of the British Film Institute

Opening Night

In many of John Cassavetes' films, Gena Rowlands takes centre stage, her female sensibility encompassing the narrative. In *Opening Night*, she plays an actress, a functioning alcoholic, just days away from opening a play about a woman unable to admit she's aging. A fascinating character study, *Opening Night* is a legendary work of American independent cinema.

DIR JOHN CASSAVETES **PROD** AL RUBAN **WORLD SALES** TONY LYTLE MEDIA SALES



France | French, with subtitles | 1985 | 105 min | DCP (new digital restoration)
Unrated 18+

Vagabond

This heartbreaking film opens when a young homeless woman is found frozen to death in the French countryside. Through flashbacks told by those who barely knew her, a fractured portrait emerges of a defiant wanderer and figure of feminist social transgression. Agnès Varda received the Honorary Palme d'Or at the 2015 Cannes Film Festival.

DIR AGNÈS VARDA **PROD** OURY MILSHTEIN **WORLD SALES** CINÉ-TAMARIS

Details

Check website for more information including dates and venues

Bookings

brisbanefestival.com.au

“

...common perceptions and representations of women are challenged or subverted.

”

Brisbane Festival and Screen Queensland present

BACKYARD CINEMA

A new way to experience a new film – in your own backyard.

Our part of the deal?

We'll find a fun film and make it available for streamed viewing – especially for you – and only on the evening of Sunday 20 September.

We've already got a few in mind and think we'll be able to get you a beauty.

Your part of the deal?

For this one night, we want you to create your own cinema – in your backyard for a small group of family and friends, or even at a local park for

a slightly larger group. Get creative, make a splash – this is the first weekend of the school holidays, which means you can get the kids involved and make it fun.

We'll offer tips on how to build a cinema space, and even on how to make the best popcorn and choc tops. Check our website for details.

We'll also offer prizes for best *Backyard Cinema*.

This will be a great way to enjoy a virtual Brisbane Festival in your own special space, or in our own backyard at South Bank, knowing you'll be joined by hundreds, or even thousands of other people enjoying exactly the same experience at exactly the same time.

Details

Sun 20 Sept, 7pm

Your backyard
Our backyard at South Bank

More Information

See brisbanefestival.com.au for details.



“
For this one night,
we want you to create
your own cinema –
in your backyard...
”

Creative Commons image, courtesy of Chad Miller on Flickr.

VISUAL ART FREE

Brisbane Festival and Treasury Casino & Hotel present

TREASURY LIGHTS

(AUS)

We've come together with Treasury Casino & Hotel to create *Treasury Lights*.

One of Brisbane's most beautiful buildings will light up in a way that will blow your mind.

The front of the Treasury Heritage Hotel will fire up with the incredible imaginings and soundscape of a team of artists and technicians determined to **make magic happen just for you**.

TDC is at the forefront of large scale projection and has been involved in some of the most prestigious live events in Australia – lighting the Sydney Opera House, Customs House and MCA in Sydney (all as part of Vivid), various buildings as part of White Night Melbourne, as well as many other projects.

They've come together with Brisbane Festival and Treasury Casino & Hotel to create a son et lumière spectacular to make you marvel.

Details

Fri 18 – Sat 26 Sept, Dusk to 11pm

Treasury Heritage Hotel
Brisbane City

[More Information](#)

This production contains strobe effects.

FAMILY

YOUR INVITATION TO

THE BIG OPENING

RAPCITY

RAPcity is the meeting place for the best of the best hip hop and break dancers from Southeast Queensland.

Featuring High Schools Crews, Junior and Senior All Styles Battles and a whole lot of energy! Crews and Individuals will be competing for \$5,000 cash.

Rock up to this free, all ages event to open Brisbane Festival, 2pm – 5.30pm. FREE

SILA – THE BREATH OF THE WORLD

Queensland Conservatorium
Griffith University (AUS)

Pulitzer Prize winning composer John Luther Adams' inspirational new work will be given its Australian premiere in this special performance directed by Grammy award winner Tim Munro.

In the Inuit tradition, Sila is the spirit that animates all things – the wind, the weather, and all forces of nature. This 70-minute work, scored for 80 singers and orchestral musicians, will be a special sonic adventure for each audience member.

Sat 5 Sept, 6pm. FREE
Venue to be announced – check website for more details.

Saturday 5 September, the first Saturday of Spring, is the day your festival unfurls.

There are lots of ways you can make a day and night of it and all by the mighty Brisbane River at South Bank.

Arcadia, your expanded Festival village, opens up for everyone in the early afternoon. Once you enter this alluring world, you can play cool games, grab some food and drink, delight in the free entertainment, then kick on into the night if that's your speed.

Opening Night

Sat 5 Sept, from 2pm

Arcadia
Cultural Forecourt,
South Bank

Photography by Kevin Yatarola/Lincoln Center

Free stuff

2pm – 5pm

Marvel at the *Brisbane Airport* 3D Chalk Walk, in Arcadia – put yourself in the picture.

2pm – 5.30pm

Charge up with the thrilling RAPcity, featuring the best hip hop & break dancers from Southeast Queensland competing in Arcadia for \$5,000 cash.

5.30pm

Share time with Brisbane's Indigenous community in Arcadia – *Welcome to Country* and smoking ceremony.

6pm

Chill with *Sila*, a sensuous wrap-around sonic experience.

6pm

Bask in African bands and other acts – down by the Arcadia bandstand.

Stuff to book

6.30pm

Megan Washington at her breathtaking best in The Spiegeltent.

7pm

Fear & Delight – *THE DEVIL'S BANQUET* serves up a decadent feast in Arcadia.

8pm

Coup Fatal gets festive in The Playhouse, QPAC all the way from the Congo.

8pm

Rise for the Oceans with Bernard Fanning, Tim Winton and friends in The Concert Hall, QPAC.

8pm

Club Swizzle dazzles in The Spiegeltent.

8.30pm

Fear & Delight – *THE SHOW* tantalises down by the river.

Then after your show join us in Arcadia and revel in the company of friends.

Make some memories on festival opening.

CALENDAR OF EVENTS

[illegible]

FAMILY FREE

“

Fireworks had for her a direct and magical appeal. Their attraction was more complex than that of any other form of art. They had pattern and sequence, colour and sound, brilliance and mobility; they had suspense, surprise, and a faint hint of danger; above all, they had the supreme quality of transience, which puts the keenest edge on beauty and makes it touch some spring in the heart which more enduring excellences cannot reach.

[From Jan Struther's *Mrs. Miniver*]

”

SUNSUPER RIVERFIRE

In association with Channel Nine and Triple M.

Sunsuper Riverfire is Brisbane's night of nights.

A perfect way to celebrate the final night of three weeks of a mind-blowing Brisbane Festival.

The night sky is our final canvas.

Sunsuper Riverfire ignites the skyline with a pyrotechnic extravaganza set to an almighty soundtrack of the year's biggest songs and heart-pumping classics.

This is one of the most technically challenging and electrifying fireworks displays in Australia from Foti International. Fired from multiple bridges, barges and city rooftops, spectators are also treated to aerobatics from the Australian Defence Force with displays by Super Hornets and helicopters.*

For this explosive Festival finale, crowds can tune into Triple M's live broadcast or Channel Nine's exclusive television coverage from 6.30pm.

Details

Sat 26 Sept, 7pm

Australian Defence Force activities including RAAF Super Hornet and Army helicopter displays late in the afternoon and evening.*

Vantage Points

Victoria Bridge, South Bank, Kangaroo Point Cliffs, Captain Burke Park, Wilson's Lookout, City Riverwalk, including Riverside Centre and Eagle Street Pier.

All these sites offer food and beverages for sale. For people who have limited mobility, access is available at South Bank, Eagle Street Pier, Riverside Centre and Captain Burke Park.

More Information

South Bank is an alcohol-free event for SunsUPER Riverfire.

Please do not bring pets, bikes and scooters, drink bottles with broken seals (including bottles of water or soft drink), glass or alcohol to South Bank. These items will be confiscated by South Bank security staff.

Brisbane Festival recommends using public transport. Delays may be experienced to CityCat services during SunsUPER Riverfire. For more information visit translink.com.au, call TransLink on 13 12 30 or visit brisbanefestival.com.au

See more information regarding road, bridge and River closures at brisbanefestival.com.au/sunsuperiverfire

*Availability of ADF equipment and aircraft including Super Hornets and helicopters is subject to operational requirements.

Photography by Atmosphere Photography

CABARET MUSIC

Brisbane Festival and Organised Pandemonium present

VELVET

Organised Pandemonium (AUS)

Welcome to Wonderland...
Boogie Wonderland!

Velvet completely redefines cabaret as a disco inferno that shocks, surprises and scintillates at every turn. This is an electrifying trip to a world of glamour and abandon, all in the company of vocal, dance and acrobatic stars. It's sharp, sexy, raucous, and just a little sadomasochistic.

Featuring the legendary diva Marcia Hines, singer/songwriter Brendan Maclean, mixmaster with rhythmic brilliance Joey Accaria, hoola-boy extraordinaire Craig Reid, New Orleans burlesque queen Perle Noire, along with the sizzling aerial acrobatics of Stephen Williams and directed by Craig Illott (*Smoke & Mirrors*).

Velvet is a fantastic sensory overload – funky, fresh, fun and sexy.

Do you love the nightlife?

“...a disco inferno shocks, surprises and scintillates at every turn.”

★★★★★

(The Adelaide Advertiser)



Details

Wed 16 Sept, 8pm (Preview)

Thu 17 Sept, 8pm

Fri 18 & Sat 19 Sept, 6.30pm & 9pm

Sun 20 Sept, 2pm & 6.30pm

Tue 22 & Wed 23 Sept, 8pm

Thu 24, Fri 25 & Sat 26 Sept,

6.30pm & 9pm

Powerhouse Theatre, Brisbane Powerhouse
80 minutes

Preview (all tickets) \$49

Tue – Thu & Sun

Adult \$52

Concession \$50

Groups \$50

Fri & Sat

Adult \$58

Concession \$55

Groups \$55

(transaction fee applies – \$3 single ticket & \$6 multiple tickets)

Bookings

brisbanefestival.com.au or Brisbane Powerhouse Box Office (07) 3358 8600

More Information

This production is 16+ and contains adult themes, nudity, strobe and haze effects and loud noise.

“

A great cast of performers generate an exhilarating atmosphere which pays homage to the disco age; it's glamorous and it's racy, the singers walk the line of innocence and hedonism and the acrobatics are something to be seen.

(The AU Review)

”

Photography by Daniel Linnet

Brisbane Festival presents

THE SPIEGELTENT

// IT'S A COCOON OF WOOD AND VELVET AND GLASS, A MAGIC CIRCLE THAT REPELS THE EVERYDAY... //

It welcomes guests from all over the world, both onstage and off, and the liquor flows long after sundown. It's a cocoon of wood and velvet and glass, a magic circle that repels the everyday beyond its ring of snug booths. Its architecture dates back a hundred years, but its ethos dates back thousands, to when humans gathered in the safety of a circle to listen to tales of love and loss, heroism and heartbreak – and this year in the Spiegeltent, Brisbane Festival has gathered a remarkable roster of modern-day minstrels to spin stories in song.

Megan Washington
Lady Rizo
Fox Capture Plan
Charlie Lim
Halfway
We Two Thieves
Conrad Sewell
4ZZZ Flashback
Los Coronas
Bahamas
Kiasmos and more...

These festival acts are as multi-faceted as the tent's glittering mirrors. One hails from the neon-lit concrete gullies of the capital of Planet Earth, New York City; and one is a son of the tiny and unspoilt Faroe Islands, lashed by the freezing grey seas between Norway and Iceland. The tent will thrum to the chilled sound of a Finnish Canadian who takes his stage name from the Caribbean, a Spanish outfit shredding sixties So-Cal surf guitar, and a blistering Japanese jazz-rock trio.

The tent is also host to those who honed their craft closer to home: vocal powerhouse Megan Washington, who started out crooning jazz numbers in the backrooms of Brisbane venues; and the city's young prodigal son Conrad Sewell, who went from shredding in suburban garages to sidekicking Ed Sheeran on a national tour and

playing at Coachella. Also, a special show will give a 40th birthday tip of the hat to community radio stayer 4ZZZ, the first station to spin records by many of Brisbane's seminal artists, including The Saints and The Go-Betweens. And local alt-country rockers Halfway will join forces with Aboriginal elder Bob Weatherall for a gig featuring both their own songs and the activist's haunting stories.

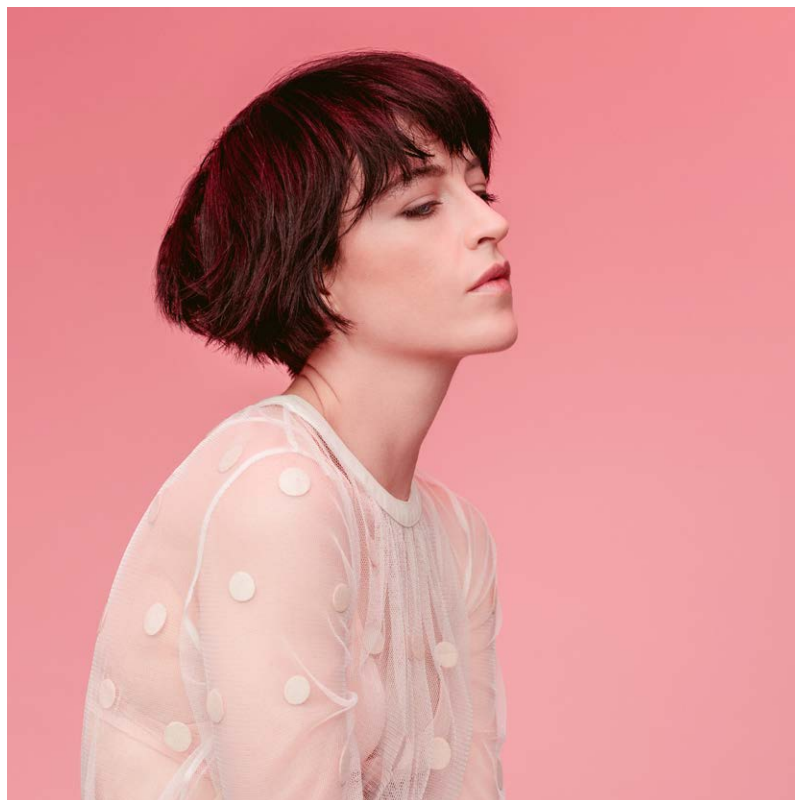
In a city where, on any given night, the next generation of musical hopefuls rock tiny Valley bars while international pop titans sell out a stadium, the Spiegeltent has earned a reputation as a peerless and fearless stage that revels in the wonder of music in all its forms.

Baz McAlister

Photography by Atmosphere Photography

MUSIC

Brisbane Festival presents



MEGAN WASHINGTON

(AUS)

Megan Washington – one of Brisbane's great musical exports – is a two-time ARIA Award winner and multi-platinum album selling artist, and one of the mind-blowing performers opening this year's Brisbane Festival.

Following her acclaimed, anthem-filled debut *I Believe You Liar* (2010), and the majestic mini-album *Insomnia* (2011), Megan's new full-length album, *There There*, is inspired by the lush, new-romantic sounds of the early '80s. It's as infectious as ever – think leather jackets, blood-red lipstick and pastel hair. Lyrically, though, *There There* mines new depths. It's a chronicle of a woman discovering the moral complexities of love.

“Megan Washington is bloody marvellous.”

(Sydney Morning Herald)

The record was co-written with Sia and Adele collaborator Sam Dixon, and recorded in the UK with Megan on keys, Sam on bass, Stella Mozgawa (Warpaint) on drums and Leo Abrahams (Roxy Music) on guitars.

Recently, Megan served as a mentor on *The Voice* and inspired the world with her revealing, personal story via a TEDx Talk and on the ABC's *Australian Story* program.

Details

Sat 5 Sept, 6.30pm

The Spiegeltent

Adult \$39
Concession \$36
Groups \$34

(includes fees and charges)

brisbanefestival.com.au or
Qtix 136 246

CABARET MUSIC

Brisbane Festival presents



“SENSATIONAL.
A fierce but kindhearted
fusion of comedy, burlesque,
performance art and rock'n'roll.”

(New York Times)

LADY RIZO: Unescorted

(USA)

Grammy Award-winning NYC cabaret superstar Lady Rizo comes to Brisbane after sell-out seasons in New York, Edinburgh and London.

Backed by a killer group of musicians, Rizo performs a songbook stretching from Judy Garland to the Pixies with a voice described as a mix between Peggy Lee, Janis Joplin and Amy Winehouse. These unique arrangements of pop songs are peppered with her own stirring anthems and laced with shameless flirtation.

Rizo's signature mix of elegance, brazen banter and luscious vocals will tantalise, 'tease and bowl you over'.

“If you only see one cabaret show
this year, see *Lady Rizo*.”

★★★★★
(Time Out, London)

“A powerhouse set of pipes
and personality galore.”

★★★★★
(The Times, London)

Details

Sat 12 Sept, 7pm

Sun 13 Sept, 5pm & 7pm

The Spiegeltent

Adult \$45
Concession \$42
Groups \$42

(includes fees and charges)

brisbanefestival.com.au or
Qtix 136 246

This production contains sexual
references and haze.

Brisbane Festival presents

Venue

The Spiegeltent
Cultural Forecourt, South Bank

Bookings

brisbanefestival.com.au or Qtix 136 246



MUSIC

FOX CAPTURE PLAN

(JAPAN)

Fox Capture Plan are almost impossible to categorise. **Japanese contemporary jazz post-rock?** On the surface this trio are the atypical jazz trio – piano, upright bass and drums – but big piano chords and pop melodic hooks give these guys a groove that conquer classics from Björk, Oasis and Massive Attack as well as offering up brilliant original material.

Their first full length album, *Trinity*, won the 2013 Jazz Japan Award for Album of the Year. Successful tours of Hong Kong and China led to a second full length album, *Bridge*. This is jazz with an agenda.

Beautifully crafted songs with catchy syncopated melodies will get your head bobbing, feet tapping and fingers feeling the groove.

Details

Sun 6 Sept, 7pm

The Spiegeltent

Adult \$39
Concession \$36
Groups \$34

(includes fees and charges)

“Their music absolutely can
capture people's hearts.”

(Douban Music)



MUSIC

CHARLIE LIM

(SINGAPORE)

Charlie Lim's music stretches across acoustic melancholia and electronic-pop; a sonic journey full of cinematic gravitas and life's narratives.

When multi-instrumentalist, producer, and singer-songwriter Charlie Lim released his debut EP in 2011, critics were captivated by the **infectious nods to pop, folk-rock, and neo-soul**. Garnering great reviews and airplay across the Asia-Pacific, the EP opened doors to the region's biggest stages including The Gathering, Mosaic Music Festival, Clockenflap, and Jarasum Jazz Festival, alongside international artists Kimbra, Sigur Ros and Lucy Rose.

Following two landmark, sold-out shows at The Esplanade's Mosaic Music Festival in 2014 – an achievement never claimed by a Singaporean artist – Charlie premiered his sophomore record *Time/Space* at The Esplanade's 1,600 seat Concert Hall – yet another first.

Details

Tue 8 Sept, 7pm

The Spiegeltent

Adult \$30
Concession \$28
Groups \$26

(includes fees and charges)

“It is absolutely certain that
Charlie Lim is headed for the
big time. Watch out world.”

(Bandwagon)



MUSIC

HALFWAY

(AUS)

This exclusive and very special concert features Halfway, one of Australia's best rock bands, performing songs from their award-winning album *Any Old Love*, as well as excerpts from *A Restless Dream*, their collaboration with Bob Weatherall, a Kamilaroi Elder and social activist.

Bob has been working for many years on the repatriation of Aboriginal remains, and his stories are the heart of this work-in-progress, with full performances planned for 2016/2017. Halfway and Bob Weatherall will be joined by special guests for this singular event.

“Any Old Love marks another accomplished
entry into the growing catalogue of one of
Australia's best rock bands.”

(The Australian)

Details

Wed 9 Sept, 7pm

The Spiegeltent

Adult \$25
Concession \$20
Groups \$20

(includes fees and charges)

“The heat, the dust, the love,
the regret, the joy of being
alive, is so real you can taste it.”

(The Courier-Mail)

Brisbane Festival presents



MUSIC

WE TWO THIEVES

(AUS)

Equal parts Americana, folk, gospel and soul, We Two Thieves present a heartfelt musical journey peppered with tales of mischievous lovers, broken hearts, tender rebels and an undaunted celebration of the treasures of life.

We Two Thieves is the combined force of two unique singer-songwriters: Emily Lubitz (Tinpan Orange) and ARIA nominee Mama Kin. Together they bring to the stage **transcendent vocal harmonies** that stroke the soul, showcasing a slew of songs – from their debut album *At Midnight We Ride* – that are as joyful and playful as they are delicate.

“A heck of a sweet show.”

(The AU Review)

Details

Thu 10 Sept, 7pm
The Spiegeltent

Adult \$25
Concession \$20
Groups \$20
(includes fees and charges)

“
Engaging, visceral
and entertaining.”

(Beat Magazine)



MUSIC

CONRAD SEWELL

(AUS)

Riding on a high from performing at Coachella 2015 and wrapping up a prestigious special guest appearance on Ed Sheeran's sold out 13-date Australian tour, 25 year old newcomer Conrad Sewell is making waves.

The Brisbane local has generated serious buzz with his single 'Start Again', and last year he showcased his phenomenal vocals and song writing when he penned and performed on Kygo's smash hit 'Firestone'. With over 170 million streams on Spotify globally, the track propelled Conrad into the spotlight, **peaking at #1 on iTunes in 10 countries**.

Don't miss your opportunity to see this supremely talented vocalist reveal what all the hype is about!

“Conrad's voice is one of the most amazing voices I've ever heard... his vocal range is immaculate!”
(KIIS 1065)

Details
Thu 17 Sept, 7pm
The Spiegeltent

Adult \$25
Concession \$20
Groups \$20
(includes fees and charges)

“
Pop's rock-loving
rising star.”

(Rolling Stone)



MUSIC TALKS

4ZZZ FLASHBACK: 40 Years of Independent Radio

(AUS)

To celebrate the 40th birthday of Australia's first community FM broadcaster, we've pulled together a showcase of seminal acts that have been integral to Brisbane's music scene over the last four decades, including Jeremy Neale, Screamfeeder, Ups and Downs and Ed Kuepper.

4ZZZ is deeply entwined within the history of local and national music. It gave the first airplay for many of Brisbane's greatest musical exports such as The Saints, The Go-Betweens, Regurgitator, The Grates, Violent Soho, and many, many more.

The event will be broadcast live on 4ZZZ 102.1FM and will feature interviews and discussion with special guests between live performances.

“The importance of 4ZZZ in the development of an independent music and arts scene in Brisbane cannot be overstated.”

(Ed Kuepper)

Details

Sun 20 Sept, 12 noon – 6pm *(interval)*
The Spiegeltent

All tickets \$30
(includes fees and charges)

More Information

This production contains smoke and strobe effects.

Venue

The Spiegeltent
Cultural Forecourt, South Bank

Bookings

brisbanefestival.com.au or Qtix 136 246



MUSIC

LOS CORONAS

(SPAIN)

Los Coronas is Spain's best surf rock band – a mix of Spanish and flamenco melodies and '60s Californian surf sound blended with a heavy dose of Spaghetti Western and film noir soundtracks.

A veritable national treasure and renowned for dynamic live shows, the distinctive Los Coronas blend of instrumental surf music and Hispanic flavours is like the sands of a Californian beach mingling with the Mexican desert.

So if you like high-energy, hip-shaking rock 'n' roll, the classic sounds of Spain, surf music and an excellent time, then this is for you.

Details

Tue 22 & Wed 23 Sept, 7pm
The Spiegeltent

Adult \$39
Concession \$36
Groups \$34
(includes fees and charges)

“
Oh, man!!!!...
unlike anything you've
ever heard before... the best
rhythm section in surf music.”

(Surf's Up Magazine)



MUSIC

BAHAMAS

(CANADA)

Afie Jurvanen isn't from the Bahamas. He's a Finnish-Canadian from rural Ontario. But since 2009 he's been writing songs about sunsets, love affairs, and making out with crooked smiles.

Join this multi-JUNO and Polaris Music Prize nominee as he brings in a little bit of the Caribbean direct from Canada.

His new album, *Bahamas is Afie*, is the next step in the evolution of Jurvanen's songcraft, guitar mastery, and melodic pop hooks – great arrangements of strings, brass, winds, orchestral percussion and chamber choruses that transport the listener from moving seas, to a search for strength, to a place of resolve and comfort.

Details

Thu 24 Sept, 7pm
The Spiegeltent

Adult \$39
Concession \$36
Groups \$34
(includes fees and charges)

“
A masterpiece and
my favourite for album
of the year.”

(Paste)



MUSIC

KIASMOS

(ICELAND)

Kiasmos is made up of Icelandic BAFTA-winning composer Ólafur Arnalds, known for his unique blend of minimal piano and string compositions with electronic sounds, and Janus Rasmussen from the Faroe Islands, known as the mastermind of the electro-pop outfit Bloodgroup.

Ólafur and Janus have been able to combine and develop a unique sound aesthetic driven by their mutual love for electronic music. Don't miss a spine-tingling performance you won't forget. Just ask those who experienced Ólafur Arnalds at Brisbane Festival in 2013.

“The real magicians are the artists who can transport you to unknown landscapes. Ólafur Arnalds and Janus Rasmussen do precisely this on their collaborative debut.”
(London Underground Live Review)

“...send the mind soaring through the clouds.”
(tinymixtapes.com)

“Will take your breath away.”
(Drowned in Sound)

Details
Fri 25 Sept, 11.45pm
The Spiegeltent

Adult \$39
Concession \$36
Groups \$34
(includes fees and charges)

Brisbane Festival and
Channel Nine present

Venue

The Spiegeltent
Cultural Forecourt, South Bank

Bookings

brisbanefestival.com.au or Qtix 136 246



Photography by Andrew Witke

FAMILY

THE LISTIES MAKE YOU LOL!

The Listies (AUS)

The Listies have sold out shows all over Australia, NZ and the UK and now they are at Brisbane Festival to make you Laugh Out Loud!

Imagine *The Young Ones* hosting *Play School* – having downloaded two gigabytes of fart noises! *The Listies Make You LOL!* features alien attacks, toilet paper cannons, spew, the rudest word in the world and the most disgusting pair of undies you've ever seen in your life.

This show is raucous, unruly and guaranteed to have the whole family (even dads) LOLing, ROFLing and ROFLSHALBOWCOing.*

*Rolling On the Floor Laughing So Hard a Little Bit of Wee Came Out.

Recommended for ages 5 to 12 and rated S for Stupid.

Winner, Best Production for Children,
Sydney Theatre Awards

“Nobody else does comedy for kids this brilliantly, but what's more astounding is that adults have just as much fun.”

(The Age)

Details

Sat 19 Sept, 11am & 1pm
55 minutes

All tickets \$20

Groups \$15 (4 or more)
(includes fees and charges)

More Information

This production contains smoke, farts and bad jokes.



Photography by Shami Koby

FAMILY

MUSIC

“Kindie Rock at its best.”

(Herald Sun)

MUSIC FOR LITTLE MONKEYS

The Mudcakes (AUS)

The Mudcakes celebrate and sing about the delicious ups and downs of family life: the wonders of new teeth, hugging, potty training and all those things that parents and kids go through.

This quirky, funtastic music show will have monkeys big and small up singing and dancing. Featuring kazoos, electric ukuleles, bongos, flying monkeys and harmonicas, you'll be grooving to music styles from Hawaiian to garage rock. And you might even find yourself on stage too!

Perfect for ages 2 to 8 and their music loving folks.

Voted Top 10 children's CD by the New York Post

“Superstars in the nursery”

(The Age)

Details

Sat 12 & Sun 13 Sept, 1pm
45 minutes

All tickets \$20

Groups \$15 (4 or more)
(includes fees and charges)

More Information

Rick Plant and Sherry Rich are Grammy, Oscar and Aria nominated musicians



Photography by Lacey Mason

FAMILY

THE LUCK CHILD

A-List Entertainment (AUS)

The Luck Child is the story of the luckiest boy in the world, an evil king and a three-headed hound from hell... well, one head's a cat but it's angry.

It's full of adventure and laughter and perfect entertainment for kids.

David Collins (*The Upside Down Show* & *Umbilical Brothers*) teams up with Jonathan Biggins (*The Wharf Review*) to create a show that will make every single child believe they are *The Luck Child*.

Suitable for ages 4 to 12.

Winner, Best Production for Children,
Adelaide Fringe Festival 2014

“No kid shall complain about *The Luck Child*. An end-to-end delight, this fractured take on the classic Russian fairytale is swift, zesty and very funny.”

(The Herald Sun)

Details

Tue 22 Sept, 12.30pm
Wed 23 – Fri 25 Sept,
11am & 12.30pm
45 minutes

Adult \$27

Family \$92
(2 adults, 2 children)

Groups \$25 (4 or more)
(includes fees and charges)

More Information

This production contains smoke effects.

THEATRE

Brisbane Festival in association with
Queensland Performing Arts Centre presents

BEAUTIFUL ONE DAY

ILBIJERRI Theatre Company and Belvoir (AUS)

“Anger, humour and hope are finely balanced in this warm and illuminating evening of theatre. Of the many and varied stage experiences seen this year, this stands out as one of the essential.”

(Sydney Morning Herald)

Photography by Heidrun Löhr

Palm Island, Queensland, 2004. An Aboriginal man dies in police custody. Members of the community make a direct challenge to police power and the police station is torched. Eleven years later, the people of Palm Island continue to demand real justice.

ILBIJERRI Theatre Company and Belvoir came together over a shared sense of outrage at the injustices surrounding the death of Mulrunji Doomadgee. Prompted by the Palm Island community, they have looked for a way to turn anger into understanding.

As raw as it is shocking, this theatrical documentary stars three Palm Islanders, including Doomadgee's niece, in their first stage appearances, and intersperses personal stories of the performers with interviews with locals, court transcripts, and re-enactments.

It captures the horrible reality of an unnecessary death and the Palm Islanders' remarkable humanity, wisdom and determination to forgive.

Beautiful One Day played at London's Southbank Centre in June as part of the Origins: Festival of First Nations, and will have its first performances on Palm Island immediately before Brisbane Festival.

“The cast weaves reportage, interviews, transcripts and documents with sound and video to create a vivid, poignant, political and often unexpectedly funny work of theatre that demands our full attention, deserves it and rewards it.”

(Sun-Herald)

Details

Wed 23 – Fri 25 Sept, 7pm
Sat 26 Sept, 2pm & 7pm

Cremorne Theatre, QPAC
80 minutes

Adult \$38

Concession \$35

Groups \$35

(a \$6.95 fee applies per transaction)

Bookings

brisbanefestival.com.au or
Qtix 136 246



CABARET

Brisbane Festival and Briefs Factory in association with
Judith Wright Centre present

HOT BROWN HONEY

Briefs Factory / Black Honey Company (AUS)

Packing a sweet punch of Hip Hop politics, *Hot Brown Honey* smashes stereotypes and serves up an **audacious platter of dance, poetry, comedy, circus, striptease and song.**

From the simmering shores of “Polynesia” to the Bogan streets of Australia, from Africa and Asia, to the life of a single mother who happens to be a DJ, *Hot Brown Honey* undress sticky topics with side-splitting humour.

Join a carefully selected assortment of brown, black and mixed beauties in an explosion of colour, culture and

controversy. Fighting the power never tasted so sweet.

“It's not long before we're whipped up in the colourful, vibrant and hilarious show that takes cultural stereotypes, puts them on the chopping block and, just like the coconuts that take main focus at many points during the show, split them wide open.”

(The Au Review)

Details

Wed 16 – Sat 19 Sept, 8pm
Tue 22 – Fri 25 Sept, 8pm
Sat 26 Sept, 7pm & 10pm

Performance Space, Judith Wright Centre of Contemporary Arts
95 minutes

Adult \$38

Concession \$35

Groups \$35

(includes fees and charges)

Bookings

brisbanefestival.com.au or
Judith Wright Centre (07) 3872 9000

More Information

This production contains adult themes, haze, nudity, coarse language, smoke machine, drug and sexual references, sound pressure and strobe effects.



Photography by Sean Young

THEATRE

Brisbane Festival and
Queensland Theatre Company present



THE
SEAGULL

Queensland Theatre Company (AUS)

By **Anton Chekhov**
Adapted by **Daniel Evans**

Daniel Evans marshals an ensemble cast of ten acclaimed Brisbane actors in this contemporary retelling of Chekhov's classic play about family, power, sex, fame and passion.

The brilliance of the text will be emphasised as the cast take centre stage in this stripped-back, QTC Actor's Studio production that will cut to the heart.

Details

32 performances
Sat 29 Aug – Sat 26 Sept,
Various times

**Bille Brown Studio,
QTC**

150 minutes (interval)

Adult \$50 – \$62
Concession \$43 – \$54
Groups \$43 – \$54
(includes fees and charges)



“
Chekhov casts an extraordinary spell over 21st-century theatre audiences. A century after his death, he speaks with a mix of wit, idealism, sadness and wisdom that connects with the hopes and fears of today's audiences.
(The Guardian) ”

MUSIC | DANCE

World Premiere
Brisbane Festival, Judith Wright Centre
and Collusion present



DESIRELINES

Collusion (AUS)

Dance, music and animation collide in this **electric new chamber ballet**.

Desirelines are the improvised tracks created by people who defy the ways designed for them by others. Three musicians and four dancers use gleaming stainless steel tracks to navigate a digitally animated landscape in this powerful melding of contemporary ballet and new chamber music.

In this original concept by Benjamin Greaves, Gareth Belling's choreography is etched onto the performers by Susan Hawkins' soaring original compositions, while Pete Foley's animation maps a concrete visual landscape that floats with Leigh Buchanan's whimsical costumes.

Collusion Music is Queensland's own original fine art music and dance ensemble. Together for 13 years, this group of award-winning chamber musicians, in collaboration with composers, a choreographer and dancers, creates evocative performances underpinned by **heart, beauty and warmth**.

“*A class act where a multitude of styles collide*”

(Australian Music Centre Resonate Magazine)

Details

Wed 2 – Sat 5 Sept,
7.30pm

**Performance Space,
Judith Wright Centre
of Contemporary Arts**
55 minutes

Preview \$29
Adult \$36
Concession \$32
Groups \$30
(includes fees and charges)

Bookings

brisbanefestival.com.au
or Judith Wright Centre
(07) 3872 9000

More Information
This production
contains haze.



MUSIC

Brisbane Festival presents



MADE IN
FRANCE

soundinitiative (FRANCE)

**Witness some of the most engaging, poetic,
delicate and beautiful music written in France
in the last 15 years.**

Parisian ensemble soundinitiative presents parts of the last great work of Gérard Grisey, father of French spectralism, music by Raphaël Cendo the French saturationist, and a selection of inspiring pieces by Leroux, Bertrand, Iannotta and Pesson.

soundinitiative is 12 musicians from Australia, Belgium, China, France, England, Italy, Poland and the United States. Their mix of backgrounds affords the group a rich collective musical insight encompassing myriad cultures and musical languages.

Details

Tue 8 Sept, 7.30pm

**Cremorne Theatre,
QPAC**

60 minutes

Adult \$30
Concession \$25
Groups \$25
(a \$6.95 fee applies per transaction)

Bookings

brisbanefestival.com.au
or Qtix 136 246



“
Witness some of the
most engaging, poetic,
delicate and beautiful
music written in France
in the last 15 years.
”

Brisbane Festival and QUT present

THEATRE
REPUBLIC

Theatre Republic brings an insurgence of award-winning work from the front-line independent arts scene in Australia and around the globe.

This is theatre for a brave new world.

Dare to step inside the Republic. A place to share food, wine, music, artist discussions and ideas for change. Brace yourself as you enter the surrounding five venues and prepare to traverse the cosmos, get camp-drenched in narcissistic megalomania, enjoy a funeral, get treasonous in the thick swamp of royal mediocrity, set fire to an actor, attack the second dick and watch a pussy do the talking. See two or three shows a night, no problem.

Three weeks of liberating pleasures that will change you.

World rocked.
Earth shattered.
Mind-blown.

SPEND THE
EVENING
AT THEATRE
REPUBLIC

SEE 2 SHOWS IN
ONE NIGHT FOR

\$45

*Terms and conditions apply.
See Ticketing Information on page 76.

“
Enjoy food,
drink, music
and artist chats.
”

DON'T MISS
BEST
OF

Award-winning actress
Siti Khalijah Zainal in a one
woman show at Theatre Republic.

Tue 8 Sept, 7pm,
Wed 9 – Sat 12 Sept, 7.45pm

See page 32 for details.



Venue

QUT Creative Industries Precinct
Musk Avenue, Kelvin Grove

Bookings

brisbanefestival.com.au or Qtix 136 246
Latecomers will not be admitted.



Photography by Sara Brown

“Truscott is always a step ahead... with firecracker wit, sophistication and luminous humanity.”

★★★★★
(Guardian, UK)



Photography by Jamie Breen

“Minnie and Mona is very funny, very fierce and very sad; it’s a finely cut festival gem.”
(The West Australian)

THEATRE COMEDY

ADRIENNE TRUSCOTT'S ASKING FOR IT

Adrienne Truscott (USA)

A one-lady rape about comedy starring her pussy and little else!

Adrienne Truscott, one-half of the infamous Wau Wau Sisters, dressed only from the waist up and ankles down, undoes and does in the rules and rhetoric about rape, comedy and the awkward laughs in between.

With commentary from George Carlin, Louis C. K. and Robert De Niro, ducks, whistles and enough gin and tonics to get a girl in trouble, she lets her pussy do the talking. Set to pop music. **Can you make jokes about rape?** She plans to, all night long. Even if you tell her to stop.

“Brutal, brilliant and brave... if you miss it you will miss the moment in the history of stand-up comedy wherein a woman actually took the genre and did something with it that no man could do... This is without doubt the most powerful hour of comedy.”

★★★★★
(The Scotsman, UK)

Details

Tue 8 Sept, 9pm
Wed 9 Sept, 9.45pm
Thu 10 – Sat 12 Sept, 9.30pm

The Loft
60 minutes

Adult \$25
Concession \$20
Groups \$20
(includes fees and charges)

More Information

This production is 18+ and contains nudity, adult content and frequent coarse language.

THEATRE COMEDY

MINNIE AND MONA PLAY DEAD

The Last Great Hunt (AUS)

An award-winning playwright unexpectedly dies.

Can his final play be staged tactfully and tastefully? Is dousing an actor in petrol too much?

The play within a play, *Minnie and Mona Play Dead*, tells the story of two friends: one wants to make believe they're cheeky unicorns, and the other wants to die. Like... really die.

Through a sly combination of autobiography, slapstick and satire, *Minnie and Mona Play Dead* delves into the rough ground unearthed when everyone around you wants to leave. Forever.

Details

Tues 8 Sept, 7pm
Wed 9 – Sat 12 Sept, 7.45pm

The Loft
55 minutes

This captivating black comedy explores friendship, fantasy and fatality.

Previously performed at Fringe World 2013 and Edinburgh Fringe 2013

“Winner, Best New WA Work and Best Emerging Artist – Arielle Gray.”

(Fringe World 2013)

★★★★★
(Three Weeks)

Adult \$25
Concession \$20
Groups \$20
(includes fees and charges)

More Information

This production contains adult themes, coarse language, drug and sexual references.

Venue

QUT Creative Industries Precinct
Musk Avenue, Kelvin Grove

Bookings

brisbanefestival.com.au or Qtix 136 246
Latecomers will not be admitted.



Photography by Sarah Walker

“Brazen, subversive and extremely funny... a brilliant, daring show with outstanding performances.”

★★★★½
(The Age)

THEATRE COMEDY

RICHARD II

MKA: Theatre of New Writing (AUS)

By Mark Wilson

Hot off a country-wide tour of last year's controversial, sold out Melbourne Fringe show *Unsex Me*, creator/performer Mark Wilson attacks Shakespeare's *Richard II* – the second dick, a God-king who realises he's human – and comes out with a **treasonous consanguinity of celebrity, corruption and religious self-love**. Whoever your political Gods are, Richard is the acknowledgement that they are human, corruptible and compromised.

Featuring lavish costuming, a pop sound track and a devastating performance combination of Mark Wilson (*Unsex Me*, MKA) and Olivia Monticciolo (*Phèdre*, Bell Shakespeare). MKA's *Richard II* is a work of grotesque comedy, knife-in-the-back sharp satire and a passionate play about leadership, worship and 'mateship'.

Details

Tue 22 – Sat 26 Sept, 9.15pm

The Loft
55 minutes

Adult \$25
Concession \$20
Groups \$20
(includes fees and charges)

More Information

This production contains coarse language and violence.

Richard II is supported by the Victorian Government through Creative Victoria.



Photography by James Ballard

“[Sea Wall] is one of the most devastating 30 minutes that you are ever likely to experience in the theatre.”

★★★★★
(The Guardian)

THEATRE

DEAD CENTRE / SEA WALL

Red Stitch Actors Theatre (AUS)

Dead Centre by Tom Holloway
Sea Wall by Simon Stephens

“I tell you... This country... There is something else going on here. Something that no-one talks about.”

A man and a woman are torn apart by a tragic loss. Bound together by their shared pain but living thousands of miles apart.

From two different continents, and two leading playwrights, comes an exhilarating double bill that explores the lives of two seemingly unconnected people in unexpected and heart-rending ways.

In Tom Holloway's *Dead Centre* we meet Helen, who packs her bags and leaves Britain inspired by a *Fosters* ad, journeying to the land of *Neighbours* and Uluru in search of solace. In Simon Stephens' *Sea Wall*, Alex's story begins full of smiles as he speaks about his wife, visiting her father in the South of France, having a daughter, photography, and the bottom of the sea. But all is not as it seems.

Directed by Julian Meyrick, these beautifully written companion pieces explore family, place and how we deal with things that cannot be undone.

Details

Tue 15 & Wed 16 Sept, 7.15pm
Thu 17 – Sat 19 Sept, 7.45pm

The Loft
60 minutes

Adult \$25
Concession \$20
Groups \$20
(includes fees and charges)

More Information

This production contains adult themes and coarse language.

Venue

QUT Creative Industries Precinct
Musk Avenue, Kelvin Grove

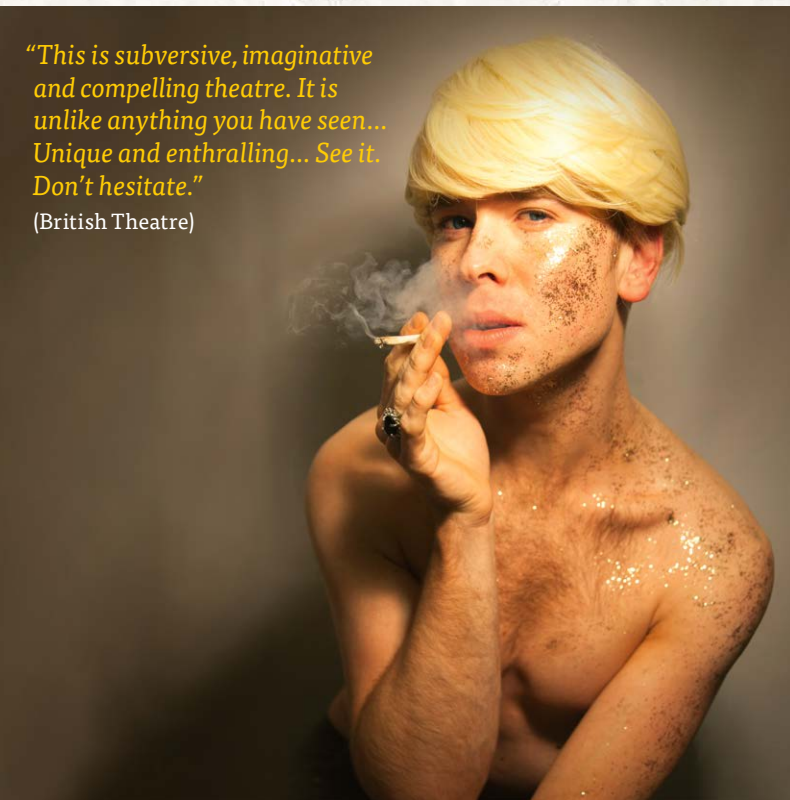
Bookings

brisbanefestival.com.au or Qtix 136 246
Latecomers will not be admitted.



Photography by Sarah Walker

“Superb... stands tall among the best indie theatre has to offer.”
(The Age)



Photography by Patricia Oliveira

“This is subversive, imaginative and compelling theatre. It is unlike anything you have seen... Unique and enthralling... See it. Don't hesitate.”
(British Theatre)

THEATRE

THE CITY THEY BURNED

Attic Erratic (AUS)

We do not doom cities. Sometimes they doom themselves.

This thrilling immersive experience explores power, fear and judgement in a modern re-telling of the biblical tale of Lot and his family.

Melbourne writer Fleur Kilpatrick interrogates how power is inherited, forced, taken away and earned, and investigates the notion of the 'greater good' from the perspective of affected individuals. **Our political landscape is engaged head-on by one of Melbourne's most fearless indie theatre companies.**

Details

Tue 22 – Sat 26 Sept, 7pm

The Glasshouse
115 minutes (interval)

Adult \$25
Concession \$20
Groups \$20
(includes fees and charges)

More Information

This production contains adult themes, coarse language, sexual references and violence.

THEATRE

COMEDY

DEAD ROYAL

Chris Ioan Roberts (UK/AUS)

Villa Windsor, Paris, 1981.

Wallis, Duchess of Windsor, 82, invites Lady Diana Spencer, 19, to a doom-laden bachelorette party on the eve of her wedding to Charles, Prince of Wales.

The Duchess frantically warns Diana to flee her looming nuptials – before she marries the wrong man and becomes immortalised as a desperate woman eager to crawl over broken glass to snatch a royal title.

Dead Royal is a bitter, venal melodrama laying bare history's merciless judgement of civilians who get sucked into the thick swamp of royal mediocrity. Savagely riffing on early 1980's fashion crimes and Britain's corrosive Princess Diana obsession, this jagged shard of physical theatre pits the Sloane Ranger's clipped vowels against a plantation-era Deep South drawl.

Gird your loins for a **lacerating, camp-drenched celebration of narcissistic megalomania.**

Details

Tue 15 & Wed 16 Sept, 9pm
Thu 17 – Sat 19 Sept, 9.30pm

La Boite Studio
60 minutes

Adult \$25
Concession \$20
Groups \$20
(includes fees and charges)

More Information

This production contains adult themes, coarse language, smoking on stage and sexual references.

Dead Royal was originally developed by London's Ovalhouse and was supported by a grant from Arts Council England.

Venue

QUT Creative Industries Precinct
Musk Avenue, Kelvin Grove

Bookings

brisbanefestival.com.au or Qtix 136 246
Latecomers will not be admitted.



“This is what art is for, to shake you to your very core.”
(Audience Member)

THEATRE

MUSIC

FUNERAL

The Guerrilla Museum (AUS)

Why wait until you're dead to celebrate your life?

Funeral is a live art performance that celebrates a life lived richly and well. It is joy, death, eulogy, burial, and acceptance. You'll never never know, if you never never go.

“I feel like I have had an exorcism/ ECT/life changing hallucinogenic drug experience.”
(Audience Member)

“Do everything in your power to witness it.”
(Audience Member)

Details

Tue 15 & Wed 16 Sept,
7.45pm, 8.30pm &
9.15pm
Thu 17 – Sat 19 Sept,
7.15pm, 8pm & 8.45pm

The Glasshouse
20 minutes

All tickets \$25
(includes fees and charges)

More Information

This production contains adult themes, coarse language, haze and smoke machines.

Australian Premiere

“Part theatre, part time capsule, part science experiment.”
(Metro Arts)



Photography by Dylan Evans

THEATRE

THE THEORY OF EVERYTHING

Thomas Quirk (AUS)

Presented in association with Metro Arts

Part science experiment, part theatre, part pastiche.

Eight actors traverse the cosmos, sifting through time capsules, exploding supernovas and lost corners of the internet. Solving the riddles behind black holes, popular music and why we fall in love, **they condense the history of our 14 billion year-old universe into one hour** in an attempt to find true purpose – hurtling towards the undeniable truth that there may not be one clear answer, only 100 possible right ones.

Details

Tue 15 & Wed 16 Sept,
7pm
Thu 17 – Sat 19 Sept,
7.30pm

La Boite Studio
60 minutes

Adult \$25
Concession \$20
Groups \$20
(includes fees and charges)

THEATRE

SALTWATER

Jamie Lewis (SINGAPORE/AUS)
Presented in association with
Metro Arts and Theatre Works

Saltwater invites you into an evening of storytelling, conversations, and food.

Jamie finds herself married and migrated all at once. To make things work, she channels the women in her life to find the answers.

Come sit with strangers at Jamie's dinner table. Participate in the preparation and sharing of a meal, and travel through memories of Singapore, childhood, and lessons learnt as Jamie remembers her mother, revealing the inner world of a woman responding to loss, grief, love and commitment.

A convivial affair, Saltwater is a poignant account of home as Jamie grapples with the gravity of being a wife 6,060km away.

Details

Tue 22 – Sat 26 Sept,
5.45pm & 9.30pm

La Boite Studio
60 minutes

Adult \$25
Concession \$20
Groups \$20
(includes fees and charges)

More Information

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

Saltwater is supported by the Singapore International Foundation.

Photography by Sarah Walker

VISUAL ART FREE

Brisbane Festival, Experimenta and QUT Precincts present



EXPERIMENTA RECHARGE

Experimenta Media Arts (AUS)

The 6th International Biennial of Media Art.

This exhibition presents the work of artists who employ, critique and experiment with media and technology.

Looking closely at the role media art plays in re-telling and creating stories, *Recharge* focuses on artists whose work is inspired by and entangled with the past. The works explore the ownership of knowledge, the archiving of information and understandings of time – scientific, spiritual and bodily – and draw from photography, biology, sculpture and installation, electromagnetics, sound art, robotics, gaming, dance, the world-wide-web, performance, 3D printing, animation, film, video, and analogue television.

Featuring five new commissions, the exhibition presents **works from more than twenty artists** including Australian representation from all mainland states and international artists from Brazil, Germany, Japan, The Netherlands, UAE and USA.

Details

Tue 25 Aug – Sat 26 Sept

Regular hrs

Tue 25 Aug – Thu 4 Sept (Mon–Fri), 2pm – 6pm
Sat 28 Aug, 10am – 3.30pm

Brisbane Festival hrs

Tue 8 – Sat 26 Sept (Tue–Sat), 4pm – 9pm



The Block, QUT Creative Industries Precinct, Kelvin Grove

More Information

This production contains adult themes, sexual references, sound pressure effects (loud noises) and strobe effects.

VISUAL ART FREE

Brisbane Festival and the Wesley Mission Brisbane present



“Quality, eye-catching art flows without boundaries.”

(Sunday Mail)

ART FROM THE MARGINS

(AUS)

This popular initiative of Wesley Mission Brisbane has been instrumental in bridging the gap between artists living in isolation and the wider community since 2008.

Last year, *Art from the Margins* attracted over **400 entries by 280 local artists** from South East Queensland – the largest number of entrants in the exhibition's history.

This year the Exhibition will feature a public forum on “Creativity and Wellness”.

Details

Art from the Margins Exhibition
Brisbane City Hall

Sherwood Room, AFTM Exhibition

Thu 24 – Sun 27 Sept, 10am – 5pm

Sandgate Room, AFTM Exhibition

Thu 24 – Sun 27 Sept, 10am – 5pm

Sister Cities Room, Public Art Forum
Sat 26 Sept, 1pm – 4pm

Sandgate Room, Floortalk

Sat 26 Sept, 10.30am

More Information

This exhibition may include adult themes and coarse language.



VISUAL ART FREE

Brisbane Festival and Access Arts present



PERCEPTION

(AUS)

Featuring Access Arts and Camera Wanderers.

Access Arts visual artists unpack the concept of perception through the language of photography. With a background of disability and disadvantage, these artists reflect on how internal and external perceptions have shaped their life experiences.

Access Arts creates opportunities for people who experience disability or disadvantage to excel in the arts and is driven by the belief that everyone is free to enjoy, participate, create and work in the arts.

Details

Installation
featuring Access Arts Camera Wanderers

Sat 5 – Sat 26 Sept, Various times

Parade Ground, QUT Creative Industries Precinct, Kelvin Grove



“... inspiring the cultural sector to break barriers that change lives.”

”

MUSIC FAMILY FREE

Brisbane Festival and Brisbane City Council present

CLEM JONES CITY HALL CONCERTS

(AUS)

Brisbane Festival partners with Brisbane City Council to present three free special lunchtime concerts each Tuesday during Festival.

Details

Tue 8, Tue 15, Tue 22 Sept, 12 noon

Main Auditorium, Brisbane City Hall

Tue 8 Sept, 12 noon

Mike Nock and Laurence Pike

Tue 15 Sept, 12 noon

A Queensland Conservatorium Musical Theatre Concert

Join the talented Musical Theatre students from the Queensland Conservatorium Griffith University as they sing, dance and journey through the ever-changing musical theatre landscape – a rare opportunity to see all year-levels of the musical theatre students performing together.

Tue 22 Sept, 12 noon

Simon Tedeschi

VISUAL ART FREE

William Jolly Bridge ART PROJECTIONS

Brisbane City Council partners with Brisbane Festival to showcase two outstanding Brisbane visual artists, Gerwyn Davies and Alice Lang. Over the Festival, the iconic, heritage-listed William Jolly Bridge with be wrapped with their beautiful art projections.

Festival time will offer plenty of opportunity to photograph and share this amazing imagery with friends and colleagues.

Sat 5 – Sat 26 Sept, nightly

THEATRE FAMILY

Brisbane Festival and QUT Precincts present



THE VOICE IN THE WALLS

Imaginary Theatre (AUS)

Victor and Mary are voices from the past lingering like ghosts in the walls of Old Government House. They need your help and they need it now. You'll need to follow their instructions. Traverse twisted staircases. Sneak across creaking floors. Search through hidden spaces full of secrets and shadows whilst remaining completely unseen.

Don't worry, you'll be ok. Just keep calm, listen carefully, and do exactly as they say.

Part game, part audio tour, part theatre, *The Voice in the Walls* is an audio-immersive, site-specific performance for 9–12 year olds set in one of Queensland's most historic buildings, Old Government House.

Details

Mon 21 Sept – Fri 2 Oct, 10am & 12 noon
Mon to Fri only

Old Government House, QUT Gardens Point
60 minutes

Children

9 – 12 yrs \$25

Groups \$20 (5 or more)

(a booking or transaction fee may apply)

More Information

This production is strictly for 9–12 year olds, younger children and adults are not permitted.

Bookings

brisbanefestival.com.au
or Qtix 136 246

“

That was the best thing that I have ever been through in my entire life.

(Tom 9)

”

Imaginary
THEATRE



VISUAL ART FREE

Brisbane Festival and goa present



I AM BRISBANE goa Project

(AUS)

This free exhibition, curated by Henri van Noordenburg, features photographs responding to this year's theme: *I am Brisbane*.

Participants from schools and the general public were invited to create an original portrait reflective of someone they felt best epitomises 'Brisbane'.

Winning images feature at the *I am Brisbane* exhibition at Judith Wright Centre of Contemporary Arts and on various goa digital billboards throughout Brisbane.

This year marks the 18th year of this enthralling project.

Details

Wed 16 – Sat 26 Sept, 10am – 4pm

Shopfront, Judith Wright Centre of Contemporary Arts



“This year marks the 18th year of this enthralling project.”

Brisbane Festival presents

FESTIVAL CONVERSATIONS

Check for updates at brisbanefestival.com.au

We believe in dissolving barriers between artists and audiences, so many shows will be complemented with artist talks directly after a nominated performance.

Our Theatre Republic will also host a series of short-burst debates.

Our big conversations will be about some of the big ideas running across the Festival. Here's a taste:

Arts and the Great Forgetting

Why does the West have a blind spot when it comes to Africa, and how might the arts offer illumination? Key artists from our Congo Connections series met members of Brisbane's African community to share stories and observations.

Singapore Snapshots

Are the arts in Singapore offered freedom of expression? What are the lessons for Australia? Key artists from our Singapore Series address one of the city-state's trickiest political and cultural questions.

New Notes in Opera

What does the future hold for this artistic form? *Macbeth*, *Il Ritorno* and *Coup Fatal* all reshape opera. Key artists from the festival meet other players in the field to unpick the challenges.

Street Cultures

Why is the street so often at the forefront of artistic form? *FLEXN*, *Hot Brown Honey*, *Thum Prints* and *RAPcity* all draw on its eloquence. Key artists from the Festival dig through the evidence.

#BlackLivesMatter

How do the arts deal with the relationship between race and authority? This Twitter hashtag speaks directly to events surrounding police killings of unarmed black men in the USA. *FLEXN* speaks to this, while *Beautiful One Day* speaks to the Australian experience. Key artists from the Festival meet with those at the forefront.

Brisbane Festival and QUT Creative Enterprise Australia present

Creative³ 2015

(AUS)

Creative³ is a **two-day forum and masterclass of leading international creative entrepreneurs** sharing their knowledge and experiences to help you start, grow and scale a business in the creative industries – including design, fashion, animation, digital media, film and television, music and games.

Harnessing the powerful combination of creativity, investment and enterprise, Creative³ offers real-world insights for creative professionals and entrepreneurs. Be inspired and learn how to turn your big idea into reality.

Details

Thu 17 Sept, 9.30am – 5.30pm
Fri 18 Sept, 9am – 12.30pm

Brisbane Convention and Exhibition Centre

Bookings

For bookings and more information visit creative3.com.au

Brisbane Festival in association with Judith Wright Centre, Arts Queensland and the Ministry for the Arts present

4th National Indigenous Theatre Forum

(AUS)

A festival is the perfect environment for a gathering of national arts practitioners. Brisbane Festival is proud to support the 4th *National Indigenous Theatre Forum* – a meeting of Australia's First Nations theatre practitioners to develop a national approach to the Indigenous theatre sector.

The NITF brings together community, Indigenous theatre practitioners, performing arts organisations and

policy makers from across Australia. It aims to strengthen networks and partnerships and to build strong governance and leadership practices. The Forum will be held at the Judith Wright Centre 17–19 September and is by invitation only – but we're excited to welcome delegates to the Festival offerings.

Brisbane Festival and Singapore Airlines present

FESTIVAL FLAVOURS

Visit brisbanefestival.com.au/festivalflavours for more information

DINE & WIN
A CULINARY TOUR OF SINGAPORE
COURTESY OF SINGAPORE AIRLINES

Festival Flavours is an exciting culinary experience combining a love of the arts with fine cuisine.

For a limited time Brisbane's most prestigious restaurants are inviting you to savour a taste of Brisbane Festival. Delicious meals, with matching beer or wine, are available at mind-blowing prices.

Festival Flavours restaurants are also offering you the chance to win 2 return flights to Singapore, with 2 nights' accommodation and a culinary tour of Singapore, courtesy of Singapore Airlines.

FESTIVAL DISH & WINE OR BEER

\$30
OR
\$50

DINE OR DRINK

IN AUG OR SEPT AND RECEIVE

10%

ON BRISBANE FESTIVAL TICKETS*

*Terms and conditions apply. See brisbanefestival.com.au for details.

Participating Restaurants | Brisbane Area

blackbirdbrisbane.com.autreasurybrisbane.com.au/Dining/Pages/Fat-Noodleportofficehotel.com.au/dining/fix-restaurant

THE KITTY

treasurybrisbane.com.au/Bars/Pages/The-Kittyregattahotel.com.auriverbarandkitchen.com.auvintagedbarandgrill.com

eatSOUTHBANK.COM.AU | South Bank Area

ahmets.com

AQUITAINE

aquitainebrasserie.com.aubourbonstreet.net.aucovebardining.com.aufrenchmartini.com.authejettysouthbank.com.aulivefiresteakbar.com.aunextdoorkitchenbar.com.ausatayhut.com.ausoleilpoolbar.com.ausouthbanksurfclub.com.au


Team Brisbane

"With so many success stories and so much to offer, Brisbane has a lot to be proud of."
— Lord Mayor Graham Quirk



Become part of [#teambne](#) and visit [teambne.com.au](#)


brisbane
australia's new world city

GATHERING

Celebrating Aboriginal and Torres Strait Islander Cultures

Free live performances
in the Queen Street Mall
12 noon-1pm Wednesdays



Dedicated to a better Brisbane

**SEE AUSTRALIA'S BEST LIVE EVENTS
IN AUSTRALIA'S BEST DESTINATIONS**



[queensland.com/events](#)

IT'S LIVE!
in Queensland

The **Queensland Government**
supports **Brisbane Festival** to
foster, celebrate and share
vibrant arts and culture experiences
with **Queenslanders.**



Exxopolis and the cultural forecourt, Brisbane Festival 2014. Photo: courtesy Atmosphere Photography.

To find out more about how Arts Queensland is supporting the arts in Queensland visit:
[www.arts.qld.gov.au](#)





Building a creative future

QUT is committed to developing designers and creative practitioners who make a real difference in the arts, business and the community. The \$80M expansion of our Creative Industries Precinct at Kelvin Grove will feature world class studio, production, performance and learning spaces, enhancing the capacity of this unique innovation and cultural hub for all. We invite you to join us in building a more exciting and creative future.

www.qut.edu.au



a university for the **real world**

Don't drive a car. Drive design.

Driver focused and beautifully crafted, the all-new Audi TT is more than a truly iconic sports car. From its sleek, powerful silhouette, to the advanced Matrix LED headlights* that provide maximum light coverage without blinding others, this iconic Coupé doesn't just take you forward; the all-new Audi TT drives design forward.

All-new Audi TT


Drive design

Proud presenting partner of Fear and Delight,
Brisbane Festival driven by Audi Centre Brisbane.

586 Wickham St, Fortitude Valley | Ph: 07 3251 8222, A/H: Guy 0414 216 400 | audicentrebrisbane.com.au

*Matrix LED headlights available as optional extra across the all-new TT range.

Audi
Centre Brisbane





EVERYTHING BRISBANE

THE GRILL TEAM

WITH MARTO & ED KAVALEE

6-9AM WEEKDAYS

TRIPLE 
104.5



LIVE AND EXCLUSIVE



HOME OF SUN SUPER RIVERFIRE

SATURDAY SEPTEMBER 26 FROM 6:30

BRISBANE  FESTIVAL

Celebrating three decades of storytelling at QPAC



Thank you Brisbane for inspiring 30 years of creating and sharing art.

Find out more at qpac.com.au/celebrating30

QPAC CELEBRATING 30

Queensland Government

PROUD SUPPORTERS OF BRISBANE FESTIVAL 2015



ECN

EXECUTIVE CHANNEL NETWORK mme
has three strong points.

SYDNEY | MELBOURNE | LONDON | PARIS

thepost lounge

video to **blow** your mind

discover how we helped brisbane festival

thepostlounge.com/bf

PUT YOURSELF IN THE PICTURE.

SNAP IT

Take a photo of your Sunsuper Riverfire experience

TAG IT

#SunsuperRiverfire to become part of Brisbane's first crowdsourced artwork*

WIN IT

Be in the draw to WIN the ultimate Brisbane weekend



If you love Brisbane's Sunsuper Riverfire, this is your chance to put yourself in the picture forever! Get snapping and tagging to be part of Brisbane's first crowdsourced mosaic artwork*. The big reveal will take place on the night of Sunsuper Riverfire at Southbank. Will you be in it? Everyone who gets involved will go into the draw to win the ultimate Brisbane weekend!



make your dreams more than dreams

Product issued by Sunsuper Pty Ltd ABN 88 010 720 840, AFSL No. 228975. Consider Product Disclosure Statement before making a decision. Call 13 11 84 or visit sunsuper.com.au for a copy. Terms and Conditions apply, please visit sunsuper.com.au/RiverfireExperience for full details. *First InstaPrint crowdsourced artwork. Correct at time of printing.



BRISBANE FESTIVAL
8-29 September
brisbanefestival.com.au

MUSIC/ THEATRE/ DANCE/ CIRCUS

CLOTH FLAGS
SANTOS LOUNGE
SAV & CORFLUTE

MESH TOWERS

SAV TOWERS

VINYL FLAGS
FESTIVAL STAGE
BANNER

goa
get noticed

bringing
'BIG IDEAS'
to the streets!

goa.com.au

UNRESTRICTED DIGITAL ACCESS & WEEKEND HOME DELIVERY at no extra cost

From only **\$2.50** for the first 12 wks, then \$5/wk

Join **The Courier-Mail Club** today 1800 100 791 couriermail.com.au/club

Unrestricted digital access OR WEEKEND BEST VALUE Weekend paper delivery + unrestricted digital access

The Courier-Mail PLUS

All the News. All the Sport. Any device. Any time.

* Introductory offers to be billed 4 weekly as follows - Digital Membership and Digital Membership + WEEKEND Delivery \$2.50/wk, \$10 billed 4 weekly. Digital Membership + 7 DAY Delivery \$5/wk, \$20 billed 4 weekly. At the end of the initial 12 weeks, Memberships will automatically renew as follows - Digital Membership and Digital Membership + WEEKEND Delivery \$5/wk, \$20 billed 4 weekly. Digital Membership + 7 DAY Delivery \$10/wk, \$40 billed 4 weekly. Renewals occur unless cancelled. Payment in advance by credit/debit card or Paypal only. Offers only available where regular home delivery exists for QLD residents and where no additional freight is charged. Full offer Terms and Conditions Apply - See the Courier-Mail website for full details.



eatSOUTHBANK.COM.AU

... so good you can taste it

While you are enjoying the festival, check out eatsouthbank.com.au to uncover the smorgasbord of flavours, places, people and produce on offer across the South Bank precinct.

f i t y

All the world's a stage



LITTLE CREATURES

BRISBANE

FREMANTLE

GEELONG

On the west coast we have the original Little Creatures brewery in Fremantle. On the east coast you can find us in Geelong and, for a few special weeks in September, nestled in the Little Creatures Treehouse at Brisbane Festival. Join us in celebrating the wonders and surprises that Brisbane Festival has to offer.

www.littlecreatures.com.au

Get the facts
DRINK WISE
ORG.AU

BRISBANE FESTIVAL

Give me Brisbane Any Day



visitsouthbank.com.au

Share your festival moments **#brisbaneanyday**

South Bank
Parklands

brisbane
australia's new world city

singaporeair.com



FLY THROUGH SINGAPORE.
FAST-FORWARD TO THE WORLD.

Singapore Airlines makes your journey feel shorter than ever with a seamless connection through Singapore, en route to over 90 destinations around the world. Along the way, savour the finest international cuisine and wine, choose from up to 1,000 entertainment options, and enjoy the award-winning inflight service that makes you feel at home. To book, visit singaporeair.com, call our reservations office at 13 10 11, or contact your travel agent.

Flights out of Australia are operated by Singapore Airlines, as well as its regional wing, SilkAir.

SINGAPORE AIRLINES
A great way to fly
A STAR ALLIANCE MEMBER

LAST MINUTE
TICKETS.
SHOWS UP TO
40% OFF.
PLUS NEWS,
REVIEWS &
INTERVIEWS.

Visit brisbanetimes.com.au

BRISTIX brisbanetimes.com.au



LEONARD BERNSTEIN
CANDIDE

CAN EDEN BE FOUND?

Exclusive to Brisbane. Limited season. **23 JULY – 1 AUG** PLAYHOUSE QPAC
operaq.com.au 136 246

Music by Leonard Bernstein, book by Hugh Wheeler on Voltaire. Lyrics by Richard Wilbur, with additional lyrics by Stephen Sondheim, John la Touche, Lillian Hellman, Dorothy Parker and Leonard Bernstein.

OPERA Q

Supporting
women in film_Q
and bringing screen
culture to your backyard!

Screen Queensland is proud to support the Brisbane Festival's *Backyard Cinema* and *Female Gaze*.

Queensland is home to world-class and award-winning cast and crew, cinematographers, producers, directors, writers, editors and more.



My Mistress

The Fear of Darkness

Mystery Road

The Railway Man

Mental

Learn more about making movies in Queensland
screenqueensland.com.au

screen queensland


Queensland Government

Time for that
getaway?

Live it up in Queensland with Oaks Hotels & Resorts

Enjoy spacious apartment style accommodation in the best CBD, regional and resort destinations. For both short or longer stays, Oaks Hotels & Resorts is an ideal option for singles, couples, families and groups looking for superior accommodation, friendly service and quality onsite leisure facilities.

Book your escape today - visit oakshotelsresorts.com or ring 13OAKS (136257)



22 OAKS LOCATIONS ACROSS QLD: BRISBANE • SUNSHINE COAST • REDCLIFFE • GOLD COAST
IPSWICH • MACKAY • GLADSTONE • TOWNVILLE • PORT DOUGLAS • MIDDLEMOUNT • MORANBAH

oakshotelsresorts.com • 13OAKS (136257) Welcome home to Oaks

OAKS
HOTELS & RESORTS

chameleon
TOURING SYSTEMS

SYDNEY: 11 Percy Street, Auburn NSW 2144
Phone: 02 9643 4999

BRISBANE: 233 Lavarack Avenue, (Cnr Holt Road)
Eagle Farm Qld 4009
Phone: 07 3260 2663

**LUMINAIRES
CONTROL SYSTEMS
MOVING LIGHTS
SEARCH LIGHTS**

Chameleon Touring Systems are a team of industry professionals. Our innovative solutions meet our client's lighting and production needs, and our extensive range of lighting systems are for hire. The Chameleon Production Division offers the expertise of a total service - from design and management, installation, operation and ongoing maintenance.

chameleon-touring.com.au

STAV & ABBY 6-9 weekdays



hit105
MOVE TO IT

Gadens is a proud supporting Partner and provider of legal services to Brisbane Festival 2015

gadens

For information on the firm, visit gadens.com

Datacom – keeping business beating

Proud to present Thum Prints

DATACOM

www.datacom.com.au

SUEZ environnement makes it easy to put your waste to good use.

when you recycle your waste at the Brisbane Festival we transform it into valuable resources to help protect the environment for future generations.



suez environnement

13 13 35
suez-env.com.au



RACQ MAKES TRIP PLANNING EASY

Get all the info. on places to stay, things to see & do, tourist drives and much more.

Visit racq.com/tripplanner

RACQ
It pays to belong



CHILD

THE REAL GUIDE FOR PARENTS

BRISBANE'S MOST LOVED PARENTING MAGAZINE
190,000* MONTHLY READERS

PICK UP YOUR FREE COPY TODAY!

CHILDMAGS.COM.AU

*CAB audit September 2014

Join the conversation

#brisfest

🐦 📷 📺



BRISBANE FESTIVAL
BRISBANEFESTIVAL.COM.AU



BRISBANE AIRPORT AUSTRALIA

Come and check out the Brisbane Airport 3D Chalk Walk

Brisbane Airport is a proud supporter of Brisbane Festival in 2015.



Griffith UNIVERSITY
Queensland Conservatorium

Play your part on the stage

Classical Music | Opera | Jazz | Musical Theatre | Popular Music | Music Technology

Find out more at: griffith.edu.au/music



4BC 1116
NEWS TALK

ALAN JONES

AUSTRALIA'S MOST INFLUENTIAL AND RESPECTED RADIO BROADCASTER

Monday to Friday
5:30am - 9:00am

1116 AM DIGITAL RADIO 4BC.COM.AU ON MOBILE APP



POWERFUL IMAGES IN ANY SHAPE OR SIZE.

TDC Technical Direction Company

LED Screens, Large Scale Projection Specialists, Broadcast Camera Systems.

Proud supporter to Brisbane Festival 2015. Call 1300 783 832 or visit www.tdc.com.au

aurecon

Astonishing Mastery

Partner of Brisbane Festival 2015 & Supporter of Circa's Il Ritorno

Leading. Vibrant. Global.
www.aurecongroup.com



atmosphere photography



Partnering with Brisbane Festival since 1998
www.atmospherephotography.com.au

PHILIP BACON GALLERIES



2 ARTHUR ST, FORTITUDE VALLEY 10 AM - 5 PM TUE TO SAT PH: 07 3358 3555 PHILIPBACONGALLERIES.COM.AU

Soleil
POOL BAR - SOUTH BANK

Podium Level
Rydges South Bank

www.soleilpoolbar.com.au

ph (07) 3364 0838



Cocktails | Boutique Beers | DJ's | Poolside Dining | Private Events

Are you ready?

RUMBLE
CREATIVE & MEDIA®

RUMBLE offers big thinking, without big agency layers.
Integrated strategy and campaign development, nimble experience.

readytorumble.com.au

VINACEOUS WINES

Proud Wine Partner of the Brisbane Festival

5 STAR RATING James Halliday's Wine Companion 2015

Join the Dress Circle at www.vinaceous.com.au for special wine offers, news and advanced notice of upcoming appearances!

follow us on www.facebook.com/vinaceouswines Twitter: @vinaceous Instagram: @vinaceous



THE LEADERS IN PROPERTY

When you need expert property opinion and advice, Urbis applies its knowledge in the built, economic, social and public policy environments to create outcomes for property, cities and communities.

SPECIALISTS IN	OUR MARKET SECTORS
<ul style="list-style-type: none"> Urban & Strategic Planning Urban Design Heritage Consulting Landscape Architecture Property & Retail Economics Property Advisory Valuations Social Planning 	<ul style="list-style-type: none"> Retail Activity Centres & Mixed Use Residential New Communities Infrastructure Tourism & Leisure Health & Aged Care Commercial & Industrial Government

Level 7, 123 Albert Street Brisbane QLD 4000
t 07 3007 3800
urbis.com.au



Yellow Cab Co

13~1924

Book faster from your Smartphone

Available on the iPhone App Store Available on Google Play Available on Windows Phone

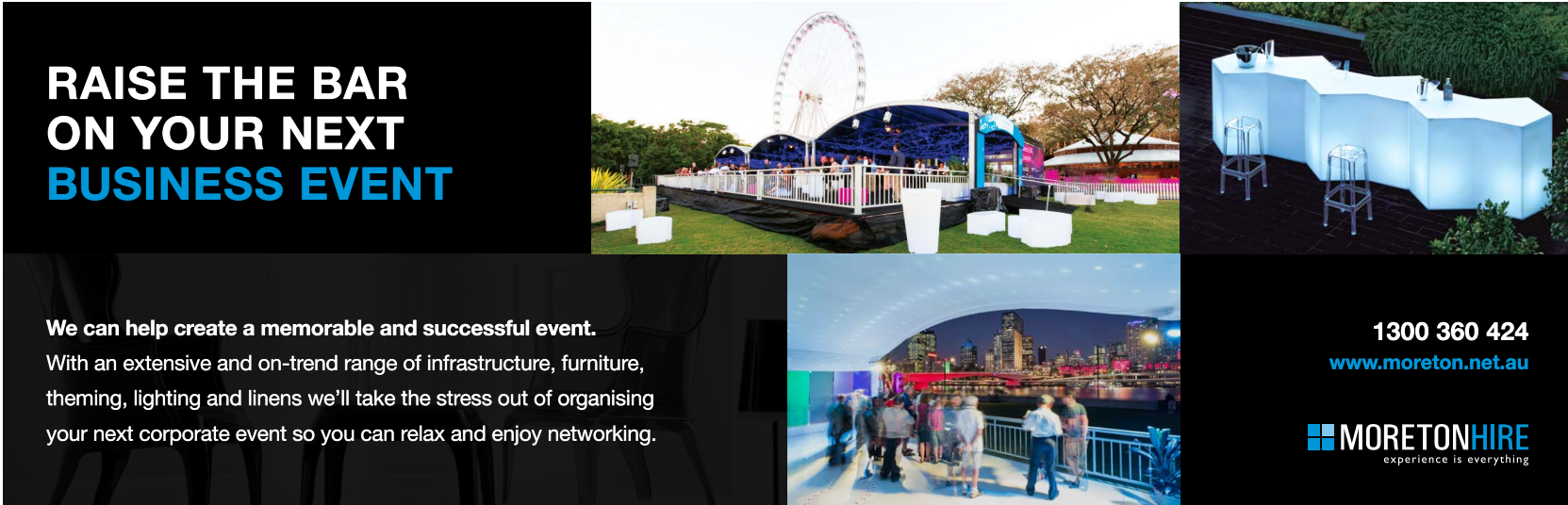
www.yellowcab.com.au

RAISE THE BAR ON YOUR NEXT BUSINESS EVENT

We can help create a memorable and successful event.
With an extensive and on-trend range of infrastructure, furniture, theming, lighting and linens we'll take the stress out of organising your next corporate event so you can relax and enjoy networking.

1300 360 424
www.moreton.net.au

MORETONHIRE
experience is everything



LA BOITE THEATRE COMPANY & BRISBANE FESTIVAL PRESENT

PRIZE FIGHTER

★ ★ BY FUTURE D. FIDEL ★ ★ 5 - 26 SEPTEMBER ★ ★

BOOK NOW AT LABOITE.COM.AU



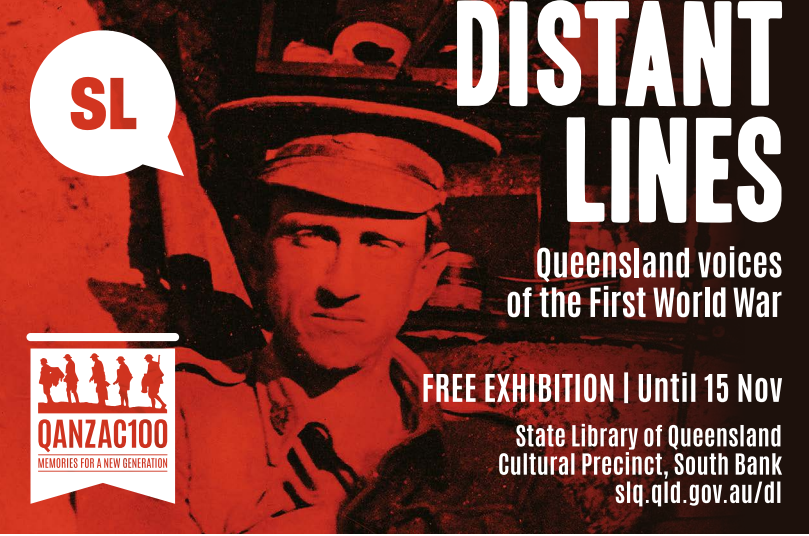
SL

DISTANT LINES

Queensland voices of the First World War

FREE EXHIBITION | Until 15 Nov

State Library of Queensland Cultural Precinct, South Bank
slq.qld.gov.au/dl



Black Bird Bar & Grill



blackbirdbristbane.com.au

BACARDÍ UNTAMEABLE SINCE 1862



Acknowledgements

Directors of Brisbane Festival

Paul Spiro, *Chair*
Philip Bacon AM, *Deputy Chair*

Cory Heathwood
Peter Hyland
Ian Klug
Anna Marsden
Amanda Newbery
Ian Turner
Chris Tyquin

Brisbane Festival Team

David Berthold, *Artistic Director*
Valmay Hill, *Chief Executive Officer*

Programming

Beck Pearce, *Program Director*

Megan Andrews, *Associate Producer*
Alex Ben-Mayor, *Associate Producer*
Danni Colgan, *Music Curator – Contemporary Music Program*
Annalies Cook, *Associate Producer*
Brendan Cooney, *Producer*
Marina Couchman, *Program Coordinator*
Isobel Dear, *Logistics Administrator*
Kiki Fung, *Curator – Film Program*
Stefan Greder, *Senior Producer*
Kate Hillgrove, *Associate Producer*
Laura Hourigan, *Artistic Administrator*
Lucy Kelland, *Program Assistant*
Skye Murphy, *Logistics Manager*
Zachary Reimers, *Volunteers Coordinator*
Glyn Roberts, *Curator – Theatre Republic*
Anna Scheuringer, *Associate Producer*
Bella Shanley, *Producer*

Technical

Tim Pack, *Technical Director*

Tim Alder, *Technical Manager*
Zoe Bailey, *Technical Coordinator*
Lew Bromley, *Operations Manager*
Clark Corby, *Technical Manager*
Ian Johnson, *Senior Technical Manager*
Deyne Keegan, *Construction Coordinator*
Amy Mckenzie, *Site Design Assistant*
Matthew Milne, *Technical Coordinator*
Michael Richardson, *Technical Coordinator*
Jessica Ross, *Site Design Coordinator*
Kelly Spice, *Technical Administrator*
Simon Toomer, *Technical Manager*
Jason Waide, *Technical Manager*
Jeff Warnick, *Technical Manager*
Andrew Whittaker, *Operations Coordinator*

Business Development

Danica Bennett, *Business Development Director*
Bryony Hall, *Senior Business Development Coordinator*
Sarah Munro, *Business Development Coordinator*
Phoebe Rouse, *Business Development Manager*

Marketing and Communications

Justin Grace, *Marketing and Communications Director*

Carrie Barber, *Senior Marketing Coordinator*
Carmela Daniel, *Marketing Assistant*
Michelle Levings, *Social Media Specialist*
Katie Loveday, *Marketing Manager*
Andrea McArthur, *Graphic Designer*
Rowena Taylor, *Ticketing Assistant*
Jenna Widdison, *Digital Manager*
Courtney Wild, *Ticketing Coordinator*

Finance

Rebecca Drummond, *Finance Director / Company Secretary*

Lorelle Edwards, *Finance Assistant*

Administration

Julia Herne, *Administration Manager*
Aprille Asfoura, *Office Coordinator*

Creative Design
Jonathon Oxlade, *Site Designer South Bank*
Sarah Winters, *Site Designer Theatre Republic*

Festival Design Agency

Rumble

Festival Digital Agency

Speedwell

Festival Publicity

Agency North

Festival Photographer

Atmosphere Photography

Sunsuper Riverfire Creative Team

Brendan Tacey, *Music Producer*
Foti International, *Fireworks*

Special Thanks

To all volunteers for their support of Brisbane Festival 2015
To our WHS advisor, Matthew Little

Indigenous Advisory Group

Raelene Baker, Nancy Bamaga, Wayne Denning (Chair), Bridget Garay, Michelle Tuahine

goa Project Acknowledgements

Henri van Noordenburg, *Workshop Facilitator and Exhibition Curator*
Ishkoodah Schofield-Jones, *goa Project Volunteer*

Participating Schools

Anglican Church Grammar School, Brisbane
State High School, Cannon Hill Anglican College,
Centenary State High School, Ferny Grove State
High School, Jabiru Community College, Kedron
State High School, Loreto College, Mary MacKillop
College, Music Industry College, Runcorn State High
School, San Sisto College, St John's Anglican College,
St Patrick's College, Woodcrest State College.

Contact Details

Brisbane Festival
Level 1, 9 Wilson Street, West End
Queensland, 4101

Mail: PO Box 3943, South Brisbane
Queensland, 4101

Phone: (07) 3833 5400
Fax: (07) 3833 5450
Email: brisbanefestival@brisbanefestival.com.au
Online: brisbanefestival.com.au

Brisbane Festival assures that the contents of this brochure are correct the time of printing. However, Brisbane Festival reserves the right to vary advertised programs, add, withdraw or substitute artists where necessary.

Brisbane Festival advises Aboriginal and Torres Strait Islander people that this program and event content may contain images or footage of people who are deceased. Brisbane Festival does not wish to cause distress to any Aboriginal or Torres Strait Island community members.

The Commissioners

The Commissioners is a program that brings together those who share our deep commitment to enabling artists to realise fresh ideas and create new Australian work.

Brisbane Festival thanks the individuals and organisations listed for their generous contribution.

High Commissioners	Commissioners
Audi Centre Brisbane	Philip Bacon AM Valmay Hill Peter Hyland Paul Spiro

You are invited to join us on the journey from conception to development, to delivery and global sharing. Enquire at philanthropy@brisbanefestival.com.au

Foundation Partners



Dedicated to a better Brisbane

Brisbane Festival is an initiative of the Queensland Government and Brisbane City Council

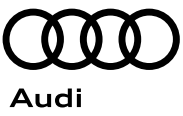
Principal Partner



Platinum Partners



Gold Partners



Silver Partners



Bronze Partners



Distinguished Partners



Supporters

Ahmet's Turkish Restaurant
Aquitaine
Bourbon Street
Cove Bar & Dining

Fat Noodle
Fix Restaurant & Wine Bar
French Martini
Hanasho

The Jetty South Bank
The Kitty
Live Fire
Next Door Kitchen & Bar

Pondera Physiotherapy
& Pilates
The Regatta Hotel
Riverbar & Kitchen

Satay Hut Bar & Restaurant
South Bank Surf Club
Vintaged Bar & Grill
Watt

Ticketing Information

Bookings

To book your tickets for Brisbane Festival 2015, please visit brisbanefestival.com.au, call Qtix on 136 246 or contact the Box Offices listed.

Groups

A Group price is available for groups of six or more people (unless specified in the individual event listings). Group prices are only available for certain productions.

Concessions

Available to full time tertiary students, aged pensioners, and senior card holders. Proof of eligibility is required when purchasing or collecting concession tickets.

Child (under 18)

Available to persons under 18 years old. Child tickets are only available for certain productions.

Family

2 adults, 2 children. Family tickets are only available for certain productions.

Multi-Tix

The more you see, the more you save so make the most of your Festival experience by creating your own program.

Buy tickets to 3 or more different shows and get a 15% discount!*

*Multi-Tix discounts are available for most shows in the Brisbane Festival 2015 program, excluding the following events:

- Concert Hall, QPAC:
Rise for the Oceans, Symphony for Me, Paul Lewis, Renée Fleming, QSO & Simone Young
- JWCOCA:
Hot Brown Honey, Desirelines
- Roundhouse Theatre, La Boite:
Prize Fighter
- Brisbane Powerhouse:
Velvet
- Theatre Republic:
Funeral
- Old Government House:
The Voice in the Walls
- QTC: *The Seagull*
- Griffith Film School: *SINGAPORE UNBOUND – A Singapore Cinema Showcase*
- Brisbane Convention and Exhibition Centre:
Creative³ 2015

Tickets are subject to availability and must be purchased in one transaction online at brisbanefestival.com.au or call Qtix on 136 246.

Multi-Tix discounts are available for full price and concession ticket types. This offer is not available for group bookings or premium ticket types.

Spend the Evening at Theatre Republic

Spend the Evening at Theatre Republic and see two shows in one night for \$45. Valid for adult ticket types only. The two performances must be on the same night. Valid only for Theatre Republic performances. Tickets are subject to availability and must be purchased in one transaction. This offer is not available for *Funeral*.

BrisTix


During the Festival, discounted tickets to selected shows will become available via the Brisbane Festival and Brisbane Times *BrisTix* offer. To access these exclusive ticket prices (Adult A Reserve only), patrons will need to visit the Brisbane Times Facebook page to find the daily code and enter the designated code when buying the nominated tickets to receive 40% off. Allocations are selected daily and are offered on a first in, first served basis.


Conditions of Sale

All ticket prices are inclusive of GST where applicable. A transaction fee applies to all performances at QPAC. Additional venue transaction fees or charges for phone, credit card, EFTPOS, postage and retail outlet purchases may apply. Tickets cannot be exchanged or refunded, except as provided for in the Live Performance Australia Ticketing Code of Practice or where you have a legal right to a refund.

Information for Patrons with Individual Needs

All venues have dedicated seating options for patrons with individual needs and their guests. Bookings for patrons with individual needs can only be made with box office staff over the telephone or in person and all necessary information must be provided at the time of booking. Please see the contact phone numbers and opening hours of each venue below or see brisbanefestival.com.au for more details.

 This venue/location is wheelchair accessible or has been made accessible for the Festival. If this symbol is not displayed, access may be limited. Designated wheelchair spaces (where available) will be sold at the lowest price in the house for that performance.

 This venue/location has an assisted listening system installed for use by patrons. Check the venue listing for further details.

AUSLAN Services

AUSLAN interpretation is available on the following shows: *Best Of* (page 32), *Prize Fighter* (page 15), *Rise for the Oceans* (page 24) and *The Importance of Being Earnest* (page 50).

Box Offices

All tickets are available online at brisbanefestival.com.au or call Qtix on 136 246

Events at Brisbane Powerhouse

Box Office Hours

Mon – Fri, 9am – 5pm; Sat, 12 – 4pm
Outside of standard Box Office hours the Box Office will open 90 minutes prior to the performance start time and remain open until 30 minutes after the performance commences.

Phone: (07) 3358 8600
Online: brisbanepowerhouse.org
In person: Brisbane Powerhouse Box Office
Brisbane Powerhouse
119 Lamington Street, New Farm

Events at Judith Wright Centre of Contemporary Arts

Box Office Hours

Mon – Fri, 11am – 4pm; and 90 minutes prior to all performances

Phone: (07) 3872 9000
Online: judithwrightcentre.com
In person: Level 2, Judith Wright Centre of Contemporary Arts
420 Brunswick Street
(Cnr Berwick St), Fortitude Valley

Events at La Boite Theatre Company

Box Office Hours

Mon – Fri, 9am – 5pm; and 1 hour prior to each performance

Phone: (07) 3007 8600
Online: laboite.com.au
In person: La Boite at the Roundhouse Theatre
Level 5, The Works,
6 – 8 Musk Avenue, Kelvin Grove

All other events:

Including those at QPAC, Arcadia, The Spiegeltent, Queensland Conservatorium, Theatre Republic, Queensland Theatre Company and The Courier-Mail Piazza

Qtix Box Office Hours

Mon – Sat, 9am – 8.30pm

Phone: 136 246
(Toll free outside the Brisbane metropolitan area)
+61 7 3846 4444
(outside Australia)

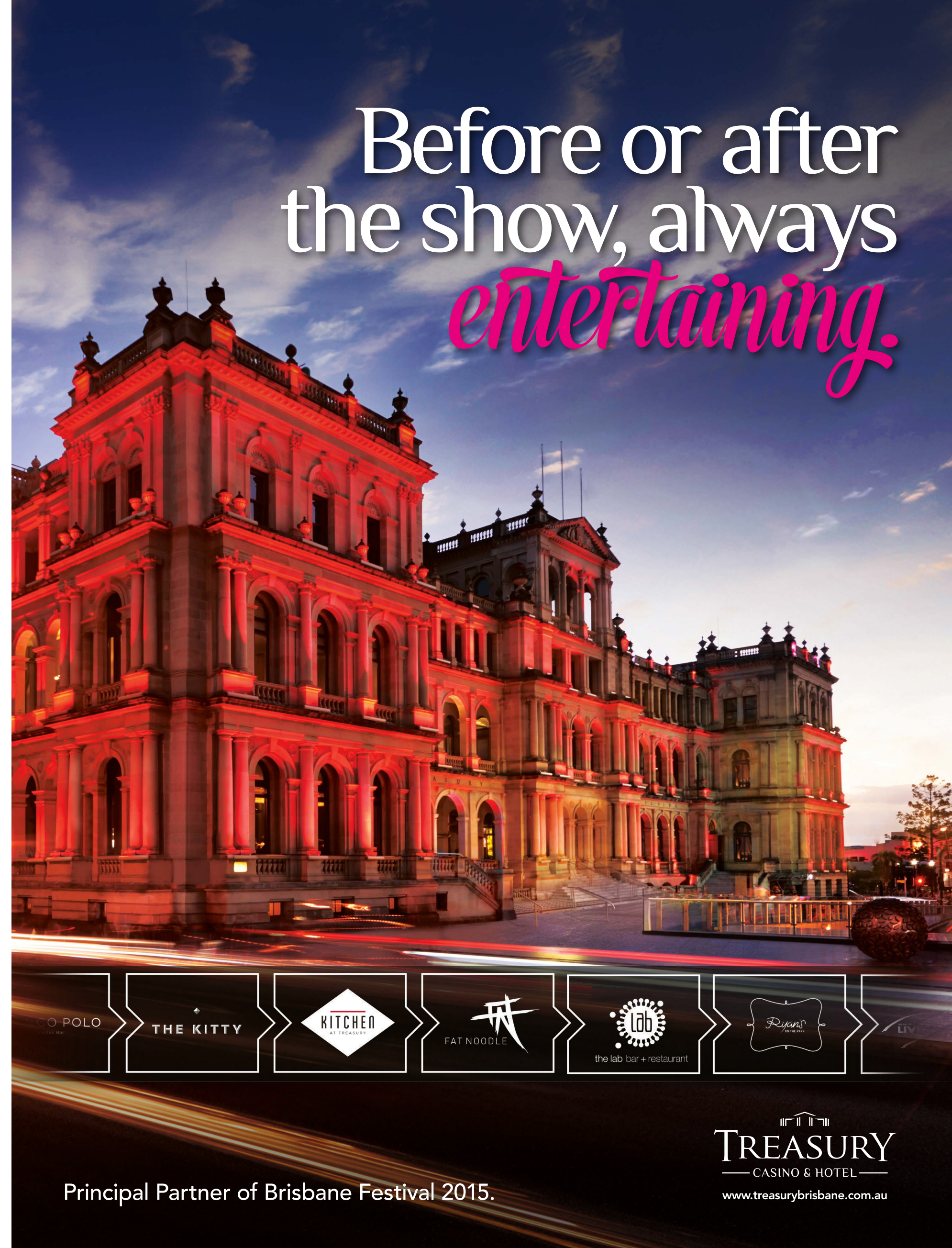
Online: brisbanefestival.com.au
In person: Qtix Box Office – Level M,
Queensland Performing Arts Centre
Cnr Melbourne and Grey Streets,
South Bank, Brisbane

Qtix Groups

Mon – Fri, 9am – 5pm

Phone: (07) 3840 7466
Email: groups@qtix.com.au

Before or after the show, always *entertaining.*



BLOWN

IT'S LIVE!
in Queensland



BRISBANEFESTIVAL.COM.AU

#brisfest

Principal Partner



Brisbane Festival is an initiative of the
Queensland Government and Brisbane City Council

MIND