

SUPERB LINE-UP ANNOUNCED FOR 15th WOMADELAIDE FULL PROGRAM OUT NOW

Full program details for this year's **WOMADELAIDE** festival, Winners of the 2005 SA Tourism Award, have been released. All ticket-types now on sale from Venue*Tix and participating Australia Post outlets in SA and the NT.

This year, the musical banquet is again lavish – performances by over 330 celebrated artists from more than 20 countries, from revered masters to exciting new talents. The packed three-day program stretches the understanding of what comprises the world of music and dance, and broadens the possibilities of what can be presented within a festival format with roving performances, visual exotica, gastronomical insights, informative workshops, opportunities to get hands-on and a fabulous participatory parade on the final day. Spread across six performance stages and a sprawling village of food, craft, relaxation and kids' activity areas, there are treats and delights to be found at every turn.

Program Details

In addition to the amazing line-up of artists already on the program, including the powerhouse of African music that is **Femi Kuti (Nigeria)**, the latest and most exciting explosion of tango, **Gotan Project (France/Argentina)** and the world's most recorded artist **Asha Bhosle (India)** in a unique collaboration with **Kronos Quartet (USA)** and special guest **Wu Man (China)**, announced today are:

Kaurna Welcome (Australia) - each year, WOMADELAIDE begins with an opening ceremony conducted by the traditional owners of the Adelaide Plains area, the Kaurna people. In 2007, Paitya from the Four Directions, a group of 10 young people, will make a formal welcome to both artist and audience, opening the 15th anniversary festival. **Augie March (Australia)** literate pop music from an exceptional Melbourne band that formed in 1996, taking its name from the title character of a Saul Bellow novel. Intricate melodies are sculpted around the evocative lyrics of Glenn Richards.

The Backsliders (Australia) trio have been refining their blues and roots music for 18 years with elegance and style. Founder/guitarist Dom Turner is now backed by drummer Rob Hirst (ex-Midnight Oil) with Ian Collard on hard-blowing harp duties. Exclusive to WOMADELAIDE, Panamanian-born **Bill Cobham (USA)** has been drummer of choice for jazz icons from Miles Davis to Oscar Peterson and is undoubtedly one of the best kit drummers in the world. Bill has also explored music in worldly collaborations with Peter Gabriel, Carlos Santana and L.Subramaniam amongst others. In addition to his solo performance, Bill will appear as guest Musical Director of the All Star Jam.

Circle of Rhythm (Australia) are celebrated rhythm-makers Greg Sheehan, Bobby Singh and Ben Walsh. They will be joined at WOMADELAIDE by guests Sarangan Srianganathan on sitar and vocals, and multi-instrumentalist Matt Ostila; paying homage to multicultural Australia with modern percussive power that remains respectful to the tradition. **Deborah Conway & Willy Zygier (Australia)** From her mid-1980s debut with seminal band Do Re Mi, through her solo albums, film and stage appearances, Deborah Conway has shone as a distinctive talent – and her sharp musical creativity continues to blossom with guitarist/composer/producer and husband Willy Zygier.

Emily Davis & The Sunday Brides (Australia) bring to life stories of beauty, tragedy and urban pursuit. Emily's music is hauntingly beautiful, combining acoustic guitar and rich vocal textures. With influences of classical music, jazz, folk and pop, her live performances are warm and inviting and her star is on the rise. **Ensemble Shanbehzadeh (Iran)** - exclusive to WOMADELAIDE, this traditional group comes from Boushehr province in Southern Iran, its music bearing Arab, Persian, Indian and African influences on such instruments as Neyanbânn (Iranian bagpipes), Neydjoffi (a double flute), Dammâm (two-sided drum), Zarbetempo (percussion), Senj (cymbal) and Boogh (goat's horn). **Etran Finatawa (Niger)** - comprised of Touareg Nomads from the Arab north and Wodaabe tribesman from the African south, this band is a cross-cultural sub-Saharan musical experiment that blends traditional instruments with blues-drenched electric guitar riffs, all wrapped in exotic regional costumes. This will be their Australian premiere performance.

March 9-11 Botanic Park ADELAIDE

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Fat Freddy's Drop (New Zealand) This Wellington group's deep-dub has plenty of phat beats and basslines – but no drummer or bass player. Bandleader Chris Faiumu (aka DJ Fitchie) mixes the soulful groove, underpinned by singer Dallas Tamaira (aka Joe Dukie), reggae-tinged guitar, funky keyboards and a killer horn section. This will be their Adelaide premiere performance. Flautist **Guo Yue (China)** began his festival career with WOMAD in 1986 and has been delighting audiences all over the world ever since. Also a renowned chef, Guo Yue's latest release – recorded in Beijing, Bath and Budapest – is aptly titled *Music, Food and Love*.

Habib Koite (Mali) Coming from a noble line of traditional Khassonké griots, Koite assimilates rock and jazz influences into his classical guitar training. Having played with Bonnie Raitt and The Art Ensemble of Chicago, he tours with seasoned West African band Bamada. Habib Koite's one-off show is by arrangement with Jaslyn Hall Presents. **Huun-Huur Tu (Tuva/Russia)** - Tuva is home to *xöömei*, better known as throat-singing – a guttural sound of twinned harmonic voice melodies. Huun-Huur Tu is Tuva's leading exponent of this ancient vocal form, accompanying themselves on the bowed *igil* and *byzanchi*, *khomuz* (mouth harp) and *doshpuluur* (lute) and their performances will be exclusive to WOMADelaide.

Kev Carmody (Australia) Kev's 1988 debut album *Pillars of Society* introduced a songsmith unlike anything previously heard from Black Australia – thoughtful folk-based stories, with insightful, politically-acute lyrics. His duet with Paul Kelly - *From Little Things Big Things Grow*, is rightly considered a national classic. **Mad Professor (UK)** Neil Fraser, aka UK dub and reggae producer The Mad Professor, has pushed stereo technology to the limit on more than 150 albums since 1981, from Massive Attack, the Beastie Boys and Jamiroquai, to his own *Dub Me Crazy* series. On stage, he presents a fully live electronic dub show with radical digital equipment manipulation.

Manchester's **Mr Scruff (UK)** (Andy Carthy) has been mixing it up on UK dancefloors since the early 1990s. His eclectic sets include surreal funk, deep house, rocksteady reggae, breakbeat, electronica, African hip-hop and Latin – as have his remixes for Dub Syndicate, Nightmares On Wax and Badly Drawn Boy. **Mornington Island Dancers (Australia)** - Lardil elders established this special touring company of traditional songmen and dancers in 1973, to preserve and share the history of the Lardil people of far North Queensland through powerful theatrical performances.

Nganampa Music (Australia) - formed in October in the Anangu Pitjantjatjara Yankunytjatjara Lands after a brief mentorship with Kev Carmody and Adelaide-based Dylan Woolcock, the acoustic Nganampa Music tells the personal and traditional stories of the band members in a gentle acoustic style. Presented by the WOMADelaide Foundation in association with Ku Arts and with the support of Health Promotions SA. This project would not have been possible without the generous donation of Maureen Ritchie. **Rebetiki (Australia/Greece)** Since 1986, this Melbourne-based quintet has been playing the urban Greek music style known as *rembetika* – often called the Greek blues – on traditional instruments in vibrant live performances.

San Lazaro (Australia) Greek/Macedonian percussionist Lazare Agnekis formed this nine-piece band after returning to Melbourne from a lengthy stay in Cuba, fusing the rhythms of reggaeton, hip-hop and cumbia with funky horns and MC rhyming. Joining San Lazaro at WOMADelaide is esteemed Cuban dancer Aloy Junco Bell. **Southern Cross Tango (Australia)** South Australia's only professional Argentina Tango School, Southern Cross are recognised internationally for the artistry, elegance and romance of their tango, and innovative performance and teaching styles. They will lead a dance workshop the day after Gotan Projects' one-off performance.

Sweet Baby James & Rob Eysers (Australia) Guitarist James Meston was recently appointed the Official Ambassador of the 2007 Australian Blues Festival and has shared the stage with blues-rocker Jeff Healy amongst others. Rob Eysers completes the Adelaide-based duo on percussion; theirs is a cornucopia of raw styles played with an electric energy; delicate fingerpicking, growling slide guitar and sparse country blues. Exclusive to WOMADelaide, **The Waifs (Australia)**. Western Australian sisters Vikki and Donna Simpson were performing as a duo in 1992 when they met NSW guitarist/vocalist Josh Cunningham in Broome. Combining forces as The Waifs, their tireless touring and recording has established them as favourites on the international festival circuit. Another WOMADelaide exclusive, **Yasmin Levy (Israel)** has revived the ancient art of Ladino singing – a Judeo-Spanish form that dates from the 15th century. She discovered this near-extinct while completing a scholarship to study flamenco in Spain, giving it a contemporary twist and raw flamenco flavour.

Street Theatre

Part of the fun and beauty of WOMADelaide is being able to sit together under a tree and watch the world go by – including weird and wonderful characters from across the world. Returning to WOMADelaide in 2007 to ensnare audiences with their loopy rituals are **Les Goulus (France)**. Formed 20 years ago Les Goulus are specialists in 'close theatre', where the audience is invited to take part rather than simply observe. Nobody is safe from their off-the-wall humour! Their new show

The Four Horsemen sees them gallop around the Park creating a stir and meeting as many people as possible. At last year's festival, **ERTH's (Australia)** life-like dinosaurs, from the show *Gondwana*, were a smash hit. This year they are returning with new dinos and a special guest dragon; the creatures, overseen by a wacky paleontologist, will be set up in an enclosure where kids can observe, pet and 'feed' them.

Cie Des Quidams (France) The five characters from *Herbert's Dream* advance from the shadows as white figures on stilts, slowly transforming into majestic four-meter high characters whose heads light up. To beautiful original music, these enormous and ethereal creatures begin a strange and enchanting magic rite to raise the moon ... Since its creation in 1997 *Herbert's Dream* has been performed more than 400 times around the world but this will be its premiere in Adelaide – don't miss out! **The Twitchers (UK)** *The Nests* This clever, quirky and wildly funny duo will roam the Park wearing giant 'birds nest heads' and interacting with the audience.

Snuff Puppets (Australia) The anarchic 'Snuffies', with their shamelessly handmade giant puppets, will present characters from their outdoor spectacle *Nyet Nyet's Picnic*. Bunyips live in creeks, riverbeds, waterholes and swamps and the show, developed with indigenous artists, presents bunyip stories and cautionary tales through humour, terror and fun. **Icarus (Australia)** has been taking its unique brand of street theatre and humour to the rest of the world for 14 years. Their *Bouncers* are proof that in this industry, size matters – but only if you're talking biceps. Their *Mooody Cows* are Dairy Queens who've reached retirement – their high heels are hurting, their pantyhose are pinching, and gravity has taken its toll!

KidZone

There is never a shortage of brilliant things to do in KidZone – and it's all free. Featuring international arts and crafts workshops run by Carclew Youth Arts, **Evelyn Roth's** Nylon Zoo inflatables, the ever-popular **Amazing Drumming Monkeys**, a new, bigger **carousel**, a **bouncy thing** and **ball pit** for the littlies, face painting from **Adelaide Face Painters** and for the first time, the **Adelaide Zoo Discovery Stall**, where kids can get the low down from Zoo staff. Leap into workshops for the 6pm Sunday evening Pacifica Parade (this year's theme is the Pacific islands), led by artists **Amanda King** and **Sue Davis**.

Workshops

WOMAdelaide offers a huge range of free workshops to choose between. If you're aged 5-15, you can get stuck into the preparations for the Parade or those run by Carclew Youth Arts in KidZone. For grown-ups, the Zoo Stage, Moreton Bay Stage and Speakers Corner will host an eclectic mix of workshops led by some of the festival's visiting artists. Chinese musician and author of *Music, Food and Love, Guo Yue*, will lead two workshops for primary and high school students at Gillies Street Primary School in the city on Thursday 8 March.

Visual Arts

Tjanpi Desert Weavers (Australia) In February-March 2007, six Ngaanyatjarra Pitjantjatara Yankunytjatjara artists will visit Adelaide to present a series of weaving workshops over seven days, for up to 15 selected local artists, at the Parks Arts & Function Complex. The artists will create a number of large-scale women forms – for example, camp dogs, or people – to be exhibited at WOMAdelaide 2007. They will also host basket weaving demonstrations, workshops and displays during the festival. This Foundation project would not have been possible without the generous donation of Maureen Ritchie. Presented by the WOMAdelaide Foundation in association with The Parks Arts and Function Complex, The City of Port Adelaide Enfield and Tjanpi Desert Weavers.

Stan's Café (UK) Stan's Café, formed in 1991, have built their reputation producing highly inventive theatre shows presented at most of the UK's top venues and have also created pieces for swimming pools, farmers barns, railway lines, cinemas and the radio. *All Of The People In All Of The World* has been presented in 23 cities in nine countries on three continents, with the theme of the exhibition changing accordingly. Using grains of rice, it will tell a myriad of statistics about Australia and the UK. **Angus Watt Flags (UK)** have been a fixture of WOMAdelaides since 1999. His 2006 collection were made using only solar and wind power in his home in the mountains of Spain and in 2007 yet another new array of flags will flutter throughout the park.

Taste The World

Since its introduction in 2004, Taste The World has gone from strength to strength, and after being introduced to the UK's WOMAD festival last year, 2007 will see it premiered at WOMAD New Zealand as well. In 2007, audiences will once again be invited to discover cuisines from all corners of the globe at WOMAdelaide. This year, the Envestra kitchen in the Providore café will expand to host a record eight artists sharing their tips and recipes over the three days of the festival.

At the last three festivals, Taste The World has featured dishes as diverse as Paorea Parai and Creamed Paua (Te Matarae i Orehu, New Zealand), Royal Couscous (Hamid Baroudi, Algeria), Bulgogi (Dulsori, Korea) and Pelau, Geera and Jerk, (Candice Andrews from the Renegades Steel Orchestra, Trinidad & Tobago).

Among the highlights of this year's program will be the traditional tea ceremony that **Etran Finatawa** will host on Friday evening, offering an insight into the pace of life in their native Niger. A renowned chef, **Guo Yue's** recipes are a vital symbolic element in his memoir, "Music, Food and Love." The aromas, colours and action involved in the preparation of the dish are all highly evocative and this presentation on Saturday evening will be a masterclass in Chinese cooking. On Sunday, **Celenod** will introduce audiences to New Caledonia's distinctive cuisine that blends French and Polynesian with some Asian influences.

Compilation CD

The **2007 Sounds Of The Planet WOMADelaide** Compilation CD features 16 tracks from just some of the fantastic artists who will bring Botanic Park to life over the weekend of **9-11 March 2007**. The ideal souvenir of Australia's most vibrant festival, or a chance to see what you've been missing out on!

From West Africa come two true musical legends. Able to trace his lineage back to the founder of the Malian Empire, **Salif Keita** possesses a soaring tenor known as the 'golden voice of Mali'. Royalty of a different kind is Nigeria's **Femi Kuti** who carries the legacy of his father, afro-pop superstar Fela Kuti, into the 21st century. The African connection continues with The **Mahotella Queens**, who are still delivering the sweet South African township harmonies that first made them famous more than 30 years ago. **Lila Downs'** music marries her love of jazz and blues with styles of her native Mexico, and Portugal's **Mariza** has updated the local fado sound for the new millennium.

Bringing to life a nearly extinct strain of Judaeo-Spanish song is Israel's **Yasmin Levy**, while the otherworldly throat singing of **Huun-Huur Tu** comes all the way from the remote Russian republic of Tuva. Australia is represented on the compilation by **Lior's** breezy folk and the pastoral rock and bittersweet melodies of **Augie March**. Known for their constant experimentation, the **Kronos Quartet** team up at WOMADelaide with legendary Indian singer **Asha Bosle** and the musical fusion continues with **Gotan Project**, who combine Argentinian tango with the electronic sounds of modern France.

Traditional instruments of China, Indonesia and New Caledonia are represented by the often virtuosic artistry of **Guo Yue**, **SambaSunda** and **Celenod**. Finally, we travel over the Tasman for the past and present sounds of New Zealand in the form of **Don McGlashan**, and **dDub**, who will be performing at WOMAD New Zealand, held a week after Australia's WOMADelaide.

Past compilations and individual artist CDs will also be available at **WOMUSIC**, the festival's fantastic on-line music store. This is a one-stop shop giving you access to every artist who has played at WOMADelaide since 1992. Currently boasting over 200 different artist with over 1000 titles available, WOMUSIC is a great way to track down those rare elusive imports and can be accessed through the website www.womadelaide.com.au.

Green and Global

A Finalist in the 2006 **Banksia Environmental Awards** in the Eco-Innovation category, WOMADelaide will maintain its green approach in Adelaide's Botanic Park in 2007 by again aiming to divert all waste from landfill, returning compost to the Botanic Gardens, providing shuttle buses, free secure bike parks, 'butt bins' and more.

At the 2006 festival WOMADelaide underwent its first carbon audit and achieved zero net emissions, via revegetation of a property in Kanmantoo in South Australia (SA). In 2007, WOMADelaide will for the first time join forces with **Greening Australia**, Australia's largest environmental organisation, to remove the global warming impact of the event. The carbon generated through artists' travel, and the festival site lighting, power etc will be offset through the revegetation of native bushland in SA, which will also help to restore native habitat for rare and endangered species and reduce the effects of salinity.

Presented by former US Vice-President Al Gore and highlighting the perils of global warming, **An Inconvenient Truth** was the outstanding documentary of 2006. Since its release, Gore has trained guest 'messengers' around the world to continue the vital task of spreading this information. Felix Riebl of The Cat Empire will give this powerful and essential presentation in Speakers Corner on Saturday night 10 March at 10pm.

All crockery and cutlery at the event will again be made from **compostible** cardboard or cornstarch. Bin toppers that clearly state '**biodegradable**' or 'plastic bottles and cans' which are commonplace at the eco-friendly event, will be seen, with all food scraps, plates, beer cups and other paper going into the 'biodegradable bin'. All drink containers will be recycled through participating SA recycling companies.

WOMADelaide currently leads the way in Waste Minimisation working closely with **Zero Waste SA**. After the 2005 festival some six tonnes of compost from WOMADelaide waste was returned to the Botanic Gardens in an effort to preserve the delicate ecosystem in which the event is located. After the 2006 festival, more than nine tonnes was turned to compost and over 15 tonnes of waste was diverted from landfill in total - that's 65% of the waste generated.

WOMADelaide enjoys a long-standing collaboration with **Transport SA** to encourage alternative transport to cars for audiences coming to the event. Two public shuttle buses will be provided in 2007, which will loop the city and visit major public transport stops. 2007 will also see two free **Bike Parks**, one at each gate on Frome Rd and Hackney Rd, for the safe storage of 700 bikes at a time. WOMADelaide also uses solar powered lighting and vehicles where possible.

In association with **KESAB**, WOMADelaide provides audiences with an alternative to dropping their cigarette butts on the grass by offering butt bins at some of the key recycling stations positioned throughout the park. There are **NO SMOKING** areas directly in front of all stages, throughout the eating areas and also in KidZone.

Booking Details

Festival Pass (Buy 1 x 3-Day Pass for 1 Person)

| | |
|---|-------|
| 3-Day Non-Transferable WrisTicket (one person – one pass) | |
| Adults | \$182 |
| Groups (10+) | \$154 |
| Concession | \$135 |

Day+Night Pass

| | |
|---|-------|
| Saturday or Sunday (12 noon to midnight) | |
| Adults | \$105 |
| Groups (10+) | \$90 |
| Concession | \$84 |

Flexi Pass (Buy 3 Separate Passes 2 Days & 3 Nights)

| | |
|-------------------------------|-------|
| 3-Day Transferable WrisTicket | |
| 1 x Friday WrisTicket | |
| 1 x Saturday+Night WrisTicket | |
| 1 x Sunday+Night WrisTicket | |
| Adults | \$231 |
| Groups (10+) | \$197 |
| Concession | \$175 |

Night Pass

| | |
|---|------|
| Friday or Saturday or Sunday (6pm to midnight) | |
| Adults | \$85 |
| Groups (10+) | \$72 |
| Concession | \$68 |

- Flexi-Pass not available at the gate
- Carers admitted free, disabled facilities available
- Concession = Student/Pensioner/Unemployed (ID must be presented for purchase & at the gate)
- Prices include booking fees & GST
- Children under 12 are admitted free when accompanied by an adult

All Passes Are Now On Sale

Book now to avoid disappointment and gain express entry. The EventShop is the exclusive ticketing supplier for WOMADelaide 2007 and all passes are now available through their distribution network, which includes:

Online: www.womadelaide.com.au

By Phone: 1300 30 40 72

In Person: Book at Venue* Tix or participating **Australia Post national outlets**
(full list of outlet locations at www.womadelaide.com.au)

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Artist Information

Provided by artist management

Angus Watt

Angus Watt's approach to flagmaking has made him one of the most in-demand public art practitioners in the UK and Europe where, often working with his sister Shona, he has completed many major commissions and impressed hundreds of thousands of people with the beauty, simplicity and uniqueness of his creations.

In particular, the celebrated designer has made a substantial mark on the popular and prestigious WOMAD (World Of Music, Arts & Dance) festivals around the world.

He has been commissioned to create work for WOMADs in Reading (UK), Sicily (Italy), the Gran Canarias, Caceres (Spain), San Francisco and Seattle (USA), Adelaide (Australia), Auckland (NZ), Singapore, Prague (Czech Republic), Las Palmas (Spain) and Johannesburg (South Africa) since 1994.

Angus set WOMADelaide aflutter with his spectacular creations at the 1999 festival. This was the first time his work had been displayed in Australia and the visual impact, in the green and tranquil Botanic Park site, was immense.

With a degree in Fine Art (sculpture) from Newcastle University in the UK and arts in the blood (father Tom was a celebrated painter), Angus grew up in a world where art and beauty was valued and encouraged. He acknowledges this as a great source for his work.

He has won numerous Awards from the following British organizations – the Crafts Council, the Northern Arts Council, the Southern Arts Council and the South West Arts Council and was also a recipient of a Winston Churchill Fellowship.

Angus's talent lies in his ability to be flexible and original and transform the broadest variety of outdoor spaces into colourful and stylish, changeable environments. He has collaborated with students and fellow artists on many projects.

www.anguswatt.co.uk

Asha Bhosle (India) with the Kronos Quartet (USA) & special guest Wu Man (China)

India Calling: songs from R. D. Burman's Bollywood.

From the fantastical land of Bollywood, the world's largest film industry, comes the music of Kronos Quartet's Grammy Nominated latest CD, *You've Stolen My Heart*. It is a vibrant homage to the pre-eminent composer of classic Bollywood Raul Dev Burman. In more than 300 film scores, he entranced audiences with melodies steeped in intrigue, festooned in jewels and stained with tears and henna, an eclecticism mirrored in ever-surprising combinations of Indian classical and folk music, swing jazz, psychedelic rock, circus music, can-can, mariachi and more. In the company of legendary Bollywood playback singer Asha Bhosle, the most recordist artist in the world and Burman's wife, who contributes all new vocals to a number of the songs; Kronos ventures into novel instrument territory augmenting the sound with keyboard, gongs, cymbals, mouth percussion and more. Kronos is also joined by long time collaborator and internationally renowned pipa virtuoso, Wu Man, for one concert only at WOMADelaide 2007. Presented by the Sydney Opera House.

Asha Bhosle (India)

Born in Sangli, Maharashtra, the state in which Mumbai is located, Asha Bhosle, like her two siblings, inherited an innate sense of music from her father, the legendary classical singer Dinanath Mangeshkar. Early in her career Bhosle trained in classical singing, but soon she followed the footsteps of her elder sister Lata Mangeshkar, working as a playback singer (a singer whose songs are pre-recorded and later lip-synced by film actresses onscreen) for the growing Indian film industry. At the age of 15, she sang her first professional playback song for the film *Chunari*.

The late 1940s and the early '50s were teeming with composers and singers, but within a decade Asha Bhosle and her sister were the two leading vocalists whose voices graced the lips of every actress who sang in films. Bhosle carved a niche for herself as the most versatile singer in the business, the common voice for both virginal saints and provocative sinners alike. In addition to classical ragas, ghazals, geet, bhajans, and quarrwalis, Bhosle's silken voice embraced with ease the then-new rock and pop influences entering mainstream cinema music.

Indefatigable and energetic, Bhosle has set records that boggle the mind. She remains the most-recorded artist in the world with more than 12,500 titles. She has also sung the largest number of duets with both the leading male singers of the industry, Mohd. Rafi (880) and Kishore Kumar (656). She has performed live concerts throughout the world, singing songs in 18 languages. Winner of seven Filmfare awards in India, she has also received the National Award twice for her memorable ghazals in *Umrao Jaan* and *Ijaazat* (which featured a soulful score by R.D. Burman). The ultimate accolade from the Indian film industry came with the Dadasaheb Phalke Award, the most coveted honor for milestone contributions in cinema.

Despite the longevity of her career, Bhosle's artistic outlook is forward-thinking. Not content with her fame as a playback singer, over the past decade Bhosle has reinvented herself as a pop star. In 1996 she released her first pop album, *Rahul and I*, which remixed her older, classic songs for a new dance audience and stayed on the Top of the Pops list for months. The follow-up album, *Janam Samjha Karo*, won an MTV Award in 1997. In 2001, she pushed the envelope further with *Aap Ki Asha*, the first album to feature her own compositions. The album represented a startling departure that was stylistically removed from even contemporary music directors, but the singer embraced the change.

Whatever her current project, Bhosle maintains that she works with the future in mind, 'In music, new trends, other influences, orchestration, lyric patterns change. You just must have an open, objective mind.'

(Biography adapted from notes by Gautam Rajadhyaksha)

<http://asha-bhosle.tripod.com>

Kronos Quartet (USA)

For more than 30 years, David Harrington and John Sherba (violins), Hank Dutt (viola) and Jeffrey Zeigler (cello) have pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to expanding the range and context of the string quartet. In the process, Kronos Quartet has become one of the most celebrated and influential ensembles of our time, performing thousands of concerts worldwide, releasing more than 40 recordings of extraordinary breadth and creativity, collaborating with many of the world's most eclectic composers and performers, and commissioning hundreds of works and arrangements for string quartet. Kronos' work has also garnered numerous awards, including a Grammy for Best Chamber Music Performance in 2004 and Musicians of the Year in 2003 from Musical America.

Kronos' adventurous approach dates back to the ensemble's origins. In 1973, David Harrington was inspired to form Kronos after hearing George Crumb's *Black Angels*, a highly unorthodox, Vietnam War-inspired work featuring bowed water glasses, spoken word passages, and electronic effects. Kronos then went on to start to build a compellingly eclectic repertoire for string quartet, performing and recording works by 20th-century masters, contemporary composers, jazz legends and artists from even farther afield such as rock guitar legend Jimi Hendrix.

Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers. Most frequently, Terry Riley, whose work with Kronos includes 2002's *Sun Rings*, a multimedia, NASA-commissioned ode to the earth and its people, featuring celestial sounds and images gathered by the space agency. Kronos has also collaborated extensively with composers such as Philip Glass, recording his complete string quartets and scores to films like *Mishima* and *Dracula*; Steve Reich, whose Kronos-recorded *Different Trains* earned a Grammy; Argentina's Osvaldo Golijov, a MacArthur Fellow and many more.

In addition to composers, Kronos counts many artists from around the world among its regular collaborators, including the renowned American soprano Dawn Upshaw, Mexican pop-rockers Cafe Tacuba, the Romanian gypsy band Taraf de Haidouks, and the unbridled British cabaret trio, the Tiger Lillies. Kronos has performed live with the likes of icons Allen Ginsberg, Modern Jazz Quartet, Tom Waits, Betty Carter, and David Bowie, and has appeared on recordings by such diverse talents as singer-songwriters Dave Matthews, Nelly Furtado, Rokia Traore, Joan Armatrading, and Texas yodeler Don Walser.

www.kronosquartet.com

Wu Man (China)

Wu Man is an internationally renowned pipa virtuoso, the first artist at Beijing's Central Conservatory to earn a master's degree on the pipa, a plucked instrument in the lute family. Since her arrival in the U.S. in 1990, she has become a leading exponent of both traditional and contemporary pipa repertoire. In 1999 she was named winner of the City of Toronto/Glenn Gould Protégé Prize by Yo-Yo Ma. She has also collaborated with distinguished musicians such as Kronos Quartet, Ensemble Modern, and the Los Angeles Philharmonic New Music Group, to name a few. Wu Man has recorded for Nimbus, Nonesuch, Point Music, and Sony. Her first recording of original compositions, *From A Distance*, is available from the Naxos World label.

www.wumanpipa.org

Augie March (Australia)

It's never easy to pinpoint exactly where Augie March are coming from, but it's abundantly clear where they're not. They're a band apart from the nowhere music that's everywhere and maybe a century or two removed from the desperate bang and chatter of the vapid pop/rock zeitgeist.

See, in a world gone mad with window-dressing, Augie March actually make stuff. Their albums are leather bound volumes on a shelf groaning with tatty magazines. They're the old family roast joint across the street from the plastic strip mall takeaway. And singer-songwriter Glenn Richards is a real live poet with a six-stringed loom. The guy doesn't even dance.

'Poems used to be called songs,' he says, by way of describing his general motivation. 'I'm very keen on the idea of bringing that full circle. I love the way words can move together and I guess I find music a natural vehicle for that.'

Moo, You Bloody Choir is Augie March's third album. It may be that you're still swimming in the prismatic wordplay and intriguing sonic details of their ecstatically acclaimed *Sunset Studies* (2000) and *Strange Bird* (2002) albums, but neither disposability nor immediate transparency are high among this Melbourne band's strengths. So sue them. Or lend an ear.

Moo, You Bloody Choir was recorded in Melbourne, San Francisco and the band's own Second World studio in Nagambie in country Victoria. It was variously produced by Australian studio legend Paul McKercher, by Captain Beefheart/PJ Harvey alumnus Eric Drew Feldman, and by Augie March, and was mixed by Mark Howard (Time Out Of Mind - Bob Dylan).

Its inspiration spanned from St Kilda ('Clockwork') to Hobart ('Mt. Wellington Reverie'), but possibly not during the millennium you're standing in, and not in any way that an expensive video shoot will render obvious.

'I guess I could be guilty of being anachronistic with the kinda themes of some of these songs,' Glenn admits, 'but a general idea is to tie a notion of the historical to the contemporary: 'Why do we have this society that we have right now?' That idea interests me somehow.

'As usual there's nothing you can directly glean,' he says with an almost apologetic laugh, 'because I'm not a very literal songwriter. I'm just hoping that imagery will suffice.' The album's climactic, string-woven epic, *Clockwork*, perhaps puts that another way:

'O but I didn't write this song with a machine, And I don't know how to stop it from its accidental purpose.'

If that kind of imagery doesn't suffice, well, there's always those nonsense bars with their nowhere music...

www.augie-march.com

The Backsliders (Australia)

The Backsliders are leaders and virtual pioneers in their own genre - 'delta-blues wall of sound'. As a three piece, they can lift the roof off any venue – moving from straight ahead, in your face, 'amped up' original blues - 'Blues 'not 'Roots' that is – to 'all-acoustic' unplugged 'way down south' delta blues. Multi-media celebrity, Doug Mulray describes them as 'the best acoustic blues band in the country'.

Guitarist/vocalist, founding member and key songwriter for the band, Dom Turner specialises in 'bottle-neck' slide guitar using resonator, as well as 6 & 12 string guitars. Dom's influences are many and varied – a blend of delta blues, piedmont blues, rock, dub and sounds of Asia. He is a highly regarded speaker on blues and roots music and has guested on ABC radio programs and presented music workshops at festivals and in universities (both nationally and internationally). As well as playing in the Backsliders, Dom has toured as a solo artist in the USA and in early 2006, he toured Mexico with US blues greats, Del Ray and Steve James. In 2004 Dom was voted Songwriter of the Year' at the Australian Blues Awards in Goulburn, NSW and has a sculpture in recognition of this honour at the Goulburn Visitors Centre.

Drum and percussion virtuoso Rob Hirst (Midnight Oil, Ghostwriters, Hirst & Greene, Angry Tradesmen) is an acclaimed name synonymous with the best of Australian music. Midnight Oil's notoriety needs no explanation, and Rob's talents have melded perfectly into the band. Rob Hirst is a founding member of Midnight Oil. He was the drummer, songwriter, and backing singer for 25 years. In 2003 he published his first work of prose on Pan McMillan – *Willies Bar & Grill* which is the story of Midnight Oil's USA & Canadian tour just after September 11.

Rob & Dom first teamed up when Dom guested on the Ghostwriters' *Second Skin* album in the late nineties. The two began working as a song-writing team in 2000, the fruits of which can be heard on both the 2005 *Live* album and the 2003 *Hanoi* CD album. Joining Dom and Rob are two of Australia's most innovative and dynamic players. The legendary Brod Smith (Dingoes, Brod Smith's Big Combo) will add his explosive harp and vocal mastery to the Backslider's fury. Award-winning harmonica genius Ian Collard (Collard, Greens & Gravy) is warming up his valve amp to blow a hot desert storm on the Backslider's upcoming tour of the Kimberley region of Western Australia. From then on, the 2 blues-harp dynamos will play alternate gigs, each blazing his own trail to the raw energy of the Backsliders sound.

All in all it promises to be a furious ride – with Dom Turner and Rob Hirst doing their thing, setting the grooves and taking no prisoners, and Ian and Brod (you never know who you will get) firing-up the amps to fuel the maelstrom.

The achievements, success and reviews over the band's 20 years tell it all. The 2005 *Live* album is a collection of live performances from the Basement in Sydney, as well as the Melbourne blues festival.

The 2003 DVD, *Live at the Basement* features live footage from one of Backsliders many gigs at The Basement in Sydney. The concert featured tracks from Backsliders' 8th and latest album, *Hanoi*. Described as a new direction for a band that welcomes evolution and seems to expand their audience with every new release, *Hanoi* was voted 'Rhythms' Magazine Readers Poll Blues Album of the Year for 2002 and was a 2002 finalist at the prestigious Australian Record Industry Awards (ARIA). 'Hanoi' is a studio album of mostly original songs by Dom Turner and Rob Hirst.

The band's previous album, *Poverty Deluxe* (1999), was a 1999 ARIA Finalist. A variety of tunes from the Backsliders' back-catalogue of recordings has featured in the ABC TV programme *Seachange*, as well as the soundtrack to the latest read by Tim Winton, *Dirt Music* in particular *Down by the Riverbed* from the Backsliders' *Wide Open* (1995) album. Backsliders have also appeared on a number of compilation albums featuring renowned international and Australian artists including the Byron Bay International Blues and Roots Festival and Live at the Basement Sydney, compilation albums.

Backsliders have made numerous television appearances in Australia and are regular headliners at major Australian festivals – most recently the Melbourne International Music & Blues Festival (alongside Bob Dylan, Ray Charles & Tony Joe White). The band has headlined at various festivals over the years, having played the Festivals of Sydney, Melbourne, Perth and Adelaide and are regular favourites at the East Coast Blues and Roots Festival (at which the band has featured 13 years).

The band has played with international touring acts such as Peter Green, Junior Wells, Little Charlie and the Nightcats, John Mooney, Rory Block, Roy Bookbinder, Guy Clarke, Cephas and Wiggins, Leo Kottke, Charlie Musselwhite, Christina Olsen, John Prine, Del Ray, Steve James and toured nationally with blues legend, John Hammond.

www.backsliders.com.au

Bill Cobham (USA)

Only a few times in history has a musician been singled out as the world class master of his instrument. Billy Cobham is one of those few artists. For over 30 years, he has received international acclaim as the total consummate percussionist. The legendary Billy Cobham, with his matchless, dazzling, ambidextrous skills as a drummer, has applied the same insistent fervor to his long list of monumental achievements. He's an accomplished composer and record producer.

It is a rarely known fact that he was at the forefront of the electronic music industry and it's development through Jazz. He was one of the first percussionists, along with Max Roach and Tony Williams to utilize the Electronic Drum Controller made in 1968 by the Meazzi Drum Company in Milano, Italy while on concert tour with Horace Silver in Europe. He is one of the few Percussionists, specializing in the Jazz drum set to lead his own band. The award winning Cobham has custom designed trend setting acoustic and electronic drum sets and has endorsed products that he created and refined.

He has performed on hundreds of records with his own groups and with some of the music's most luminary artists, and his trademark - biggest, fastest, explosive drumming - has energized the international stages of concerts, symphonies, big bands, Broadway, festivals, television and video. He has been a teacher of his artistry, giving drum clinics, conducting workshops and symposiums throughout the world. His stylistic influence, which has literally created a category of music, is an outstanding part of the history of modern music.

Since 1980 Billy Cobham has been dividing his time between his home in Zurich and the United States where he lived in New York City and northern California until that time, underscoring his unique internationally influenced origins as a musician. Born 5/16/44 in Panama, surrounded by talented parents and a brother, Wayne (producer, horn player, midi specialist, writer), Billy's love for drums was kindled by his cousins who played and constructed steel drums and congas in Panama. Some of his earliest memories are of himself playing Timbales.

The Cobhams moved to New York City in 1947, when Billy was 3 years old. He had his stage debut in performance with his father at the age of 8. Cobham developed his seriously voracious appetite for drumming in the highly competitive Drum and Bugle Corps. arena with St. Catherine's Queensmen, prompting him to attend New York's famed High School of Music and Art to study music theory and drum technique with seminars by such renowned talents as Thelonious Monk and Stan Getz. Cobham remembers 'In those days, Jazz was a bit off-limits to students while classical music was preferred by the education establishment. So, of course students craved to meet jazz artists.'

Miles Davis was the most talked about personality of the time and had the best musicians working with him. 'We'd listen to him and analyze, as we did with other professionals. But in those days, all roads did lead to Miles.' He was the goal to shoot for because he had a knack for putting the right components together (musicians and music) to convey the ultimate message through Jazz.

www.billycobham.com

Blue King Brown (Australia)

Blue King Brown is a band for your hips, heart and head. The Australian collective melds a deeply percussive sense of rhythm with sweet melodicism and politically astute lyrics. You can hear the afro-beat, reggae slink and Latin influence but the band has created a distinctly original sound and they've hit the sweetspot. A refreshing modern take on roots music, uniquely Australian with an unquestionable international feel. In a little under two years of gigging, Blue King Brown have established themselves as a revered name in the Australian indie scene and have amassed a solid national following, as well as sparking international interest. Having already toured in support of John Butler Trio, Michael Franti and Spearhead, Damian 'Jr Gong' Marley and Cody Chestnut, they are fast becoming renowned as a brilliant and original live act.

The marriage of percussion and melody reflects the shifting interests of Carlo Santone and Natalie Pa'apa'a, the two founding and songwriting members of the band. After years of playing and song writing on guitar, the two independently formed a love of percussion and rhythm. Jamming with residents and itinerants alike in their original base of Byron Bay, Natalie and Carlo then began to work as a percussion duo and also with 'SKIN' which became the beginnings of their journey towards Blue King Brown. This beats driven collaboration formed many connections within the strong Australian roots scene, invited to sit in as percussionists with The John Butler Trio at many of their shows, along with countless other guest performances with a number of local and international touring artists over the years.

After moving to Melbourne in 2004 to concentrate on the new collective of Blue King Brown, they recruited a hip, city tinged band and discovered Salvador Persico, now the band's percussionist, whose Latin flavours were the perfect addition to the Blue King Brown sound. Success came quickly for the newly formed Blue King Brown, their first commercial single *Water*, released on their debut self-titled EP, was quickly added to high rotation on JJJ. As well as earning them an APRA Songwriters Award for 2005. The debut, independently released LP, *Stand-Up*, (October 2006), sees the band simultaneously becoming more rhythmically and melodically complex.

'We've always been into the 70s big band thing,' Carlo says. 'We're inspired by people like Fela Kuti and Santana, known for having sizeable bands who aren't afraid to jam it out and improvise live. We're always trying to create as big a sound as possible out of our five piece. We're used to doing that, Natalie and I worked on the streets as a busking duo for so long and we learnt the art of making something big out of two people. In the recording process we can approach it differently. We got a lot of guests in on the record to really fill it out and expand on the band. Who knows, one day we'll probably have a 20 piece band,' he speculates.

Still evident are the band's grassroots politics. Placing the potentially alienating Indigenous land rights message front-and-centre in *Water* seems to have only won them more fans, the band sees no reason to hold back. But it's never just platitudes. The band is ethically engaged in every aspect of their art: from their independent releases through to recycled CD packaging and Australian made non-sweatshop labour t-shirts.

They have toured up and down the east coast consistently as both a headline act and in support slots. As an incendiary live band, they're a favourite on the festival circuit. Notching up invitations to perform at The Falls, East Coast Blues & Roots Festival, Woodford Folk Festival, Great Escape, The Dreaming Festival and Southbound to name a few. Early 2006 also saw them invited to play festivals in Japan and Fiji. WOMAdelaide will be Blue King Brown's only Adelaide performance.

www.bluekingbrown.com

Celenod (New Caledonia)

Traditionally, the music of the Kanak people of New Caledonia is based on the rhythms of their dance. For the past 20 years, the modern form of this music has been known as 'kaneka'. It's a mix of dance percussion (bamboo, leaves and wood percussion), acoustic guitars arpeggios, polyphonic vocals inherited from religious choirs and recent instruments such as drums, bass and keyboards.

Created in 2002 by Wayo Wagada and Sinod Wadra, Celenod belong to the new generation of Kanak musicians. They live in Maré (Nengone, in Kanak) which is one of the three Loyalties Islands. Celenod is a six piece band comprising two singers who play acoustic guitars, one lead acoustic guitar, a percussionist and a rhythm section (drums and bass). The sole electric instrument, the bass, is quite discreet and retains the acoustic mood of the music.

Celenod released their first album *Coweli* in 2005, which immediately won them many fans in New Caledonia and, later in the year, the tiny island's prestigious Trophées de la Musique Award. Celenod have performed numerous times so far in 2006. They have also won a major prize at the local 9 semaines et 1 jour (nine weeks and a day) event, created by RFO, the French TV station for its overseas territories of Tahiti, French Guyana etc. They were subsequently invited to play at the Festival des Francofolies de La Rochelle in France.

They are currently writing and recording new songs and developing a brand new show that will include dance and ancient chants for their exclusive WOMADelaide performance.

Supported by l'Agence pour le Developpement de la Culture Kanak, la Mission aux Affaires Culturelles and le Gouvernement de la Nouvelle-Caledonie.

Circle of Rhythm (Australia)

Heralded as Australia's most exciting rhythm trio; Greg Sheehan, Bobby Singh and Ben Walsh have between them changed the face of percussion in Australia. After ten years of defining and redefining what Australian drumming can offer the world they have formed a percussion trio with a difference, rich in culture from the various styles all three dynamic performers have spent their lives exploring.

This new group is the result of years of collaboration together through many different groups such as, Pablo Percusso, Utungan Percussion, Skin, Dha, The Bird, Taal Vadya to name a few. Circle of Rhythm exhibits their masterful skill of drumming as an ensemble but also does not shy away from melodic percussion, creating a very varied and accessible listening experience.

From the high energy, fast paced drumming styles of Japan and Polynesia to the ethereal and spiritually uplifting sounds of India, this ensemble boasts a full spectrum of styles and instrumentation that will delight your senses with their unique style and approach. Melodic and rhythmic, you can count on all things percussed with mastery as each member has dedicated their life to the study of the drum.

Their show is homage to multi-cultural Australia, borrowing rhythms and melding a collection of drum styles together in a truly masterful way that is both unique, and rich, in ancient tradition. Expect a power house of razor-sharp, precision beats and drumming of the highest order delivered in a sometimes humorous and relaxed Australian approach.

The Circle of Rhythm is a relatively new ensemble, with a fresh outlook, but collectively the members have accrued over 30 years of touring experience world wide. Each individual has forged a different name and musical identity in their own right. Australia has produced a new force in world-percussion music that can do none other than present a fresh approach to the experience of the music of the drum.

They will make you laugh, share their stories and most definitely leave you breathless... expect nothing less than standing ovations.

Cie Des Quidams (France)

They advance in the shadow, long white figures, on stilts, being draped by clothes, who seem to wait for any meeting. Appearing in the course of a tree, at the corner of a street, provided with the only language of silences and slow gestures; they begin strange secret meetings, they approach, go away and finally invite us to follow them...

Step by step, the five characters are transformed into voluminous 4m height characters. Deformed and majestic at the same time, clumsy and ethereal, as come from another planet, their heads light up.

Then the enormous silhouettes take us off around a luminous star.

To a strange and bewitching music, the five characters make a magic rite which make the star rising up in the sky...

As a wick at the moon...

As in a dream...

Since the creation in 1997, *Herbert's Dream* has been performed more than 400 times in France, Europe, and all over the world. They have performed at the World Cup 1998 in France and at festivals in Edinburgh, Noumea, France, Spain, Switzerland and Holland

Entertainment from creatures who are half human, half celestial

Strange beings appear and lead you to watch an exquisite and breathtaking finale

Hugely acclaimed outdoor performance company

A spectacle involving 10 stilt walkers, one to welcome each of the new Accession States. A fitting end to the day's celebrations

www.quidams.com

Deborah Conway (Australia)

Deborah Conway enjoys a career that encompasses recording, performing and writing songs and has done so ever since her first band Do Re Mi topped the charts in 1985 with the single *Man Overboard* and album *Domestic Harmony*.

Conway's first solo album *String Of Pearls* (1991), reached platinum sales, the second, *Bitch Epic* (1993), achieved gold sales. This was Conway's debut collaboration with Willy Zygiel. They went on to make *Ultrasound* (1995) a band project with the late Paul Hester of Crowded House; *My Third Husband* (1997) written and recorded in London; *Exquisite Stereo* (2000) featuring a duet with Neil Finn; *PC – The Songs Of Patsy Cline* (2001) and *Only The Bones* (best of, 2002). *Summertown* is Conway's 8th solo studio album but the first where Zygiel has put his name on the front cover.

Conway has also made high profile screen and stage detours along the way: director Peter Greenaway (*Draughtsman's Contract*) cast her in his film *Prospero's Books* as the goddess Juno, singing the score by Michael Nyman; Pete Townshend of The Who cast her in his musical, *The Iron Man*, alongside Nina Simone and John Lee Hooker; and Geoffrey Rush directed her in his Belvoir Street theatre production of Aristophanes *Frogs* alongside Toni Collette. In 2001 Conway starred as the title role in *Always... Patsy Cline*, touring nationally to rave reviews.

Conway demonstrated yet again what a consummate performer she is when *Dreaming Transportation*, (composer Andrée Greenwell, Librettist Jordie Albiston) enjoyed it's world premier at the Sydney Festival 2003, and was recorded by the ABC for broadcast and ran another season at the Sydney Opera House in March 2004.

The last few years have seen an increasing depth and variety of collaborative work; from writing with classical composer George Dreyfus, to recording with Brisbane band George; from appearing with Paul Grabowsky and the Australian Art Orchestra to reinterpreting Paul Kelly for the *Women At The Well* compilation.

Conway is one of those rare artists who are constantly reinventing themselves. *Summertown*, released in 2004 with Zygiel, is a return to an acoustic based sound and their most seductive offering of songs yet, rendered with warmth and charm.

Most recently Conway has devised, produced and performed in *Broad*, a piece exploring singers and songwriting starring alongside, Katie Noonan, Clare Bowditch, Sara Storer and Ruby Hunter.

Her latest production of *Broad* has just toured nationally, it featured Mia Dyson, Ella Hooper, Kate Miller-Heidke and Melinda Schneider. The shows were sell out and received standing ovations in all of the 6 cities played.

www.deborahconway.com

Emily Davis & The Sunday Brides (Australia)

Emily's music is a finely crafted expression of home truths woven with earthy acoustic sounds and hauntingly beautiful words. Rhythmic guitar and rich vocals are combined in Emily's unique and dynamic artistry.

Soundscapes and stories, reflections and ballads about the beauty and tragedy of urban pursuits, are brought to life in her songwriting. With influences of classical guitar, jazz, folk and pop, the fusion of sounds is carefully weaved together to form her own style. The energy in her live performances is warm and inviting, drawing the audience in for an especially moving experience.

Emily is currently recording her debut album with two time ARIA award winning artist Monique Brumby in the producers seat. The album will also feature Badloves drummer Chris Tabone. Arguably one of Adelaide's most popular performers, Emily has played gigs at venues such as the Governor Hindmarsh, The Wheatsheaf Hotel, Jive, the Jade Monkey, the Fad Bar and the East End Exchange. She has also played in the Famous Spiegeltent for the Adelaide Fringe Festival '06 as part of the *Two More Vodkas* tour.

www.emilydavis.com.au

Emma Donovan (Australia)

Originally hailing from Northern NSW, Emma Donovan grew up in a musical family, which inevitably led to her following the family tradition of singing, song writing and performance. Drawing her influences from many genres such as country, soul, gospel and reggae, Emma has set about developing her sound and songs. She was an original member of the all-girl Indigenous vocal trio, Stiff Gins, and played a part in writing and recording their 12 track album *Origins*, where the award winning single *Morning Star* came from.

Some of Emma's collaborations appear on Australia's Indigenous compilations. Most recently, *Koori Time*, being a part of the *Sending a Message* album put out by the ABC, and the *Fresh Salt* compilation which features *Gumbayngirr Lady*.

Gumbayngirr Lady was also the title of a documentary on Emma, filmed and aired by SBS in 2004 as part of their BLAKTRAX Series. The hour long documentary follows Emma back to her home region of Macksville, NSW, where her musical and cultural history is firmly planted.

2004 also saw Emma travel internationally. First, to Greece to perform for the opening of the *Indigenous Australia Now* exhibition prior to the Olympics, and then to Palau for the 10th Festival Of Pacific Arts. Having performed both nationally and internationally, the next thing for Emma was to record her debut solo album *Changes*, which was launched in Sydney to a sell out audience. The album is already making radio play lists around the country, including the Qantas Inflight Music Station which has added the title track *Changes* for regular rotation.

2005 saw Emma promoting her album across the country as she continues to establish herself as one of Australia's finest contemporary performers. Emma appeared this year in the ABC series *Dynasties*, filmed on location in Woodford, QLD, where she was performing at the inaugural Dreaming Festival.

2006 has been eventful so far, with performances at the Perth Festival of the Arts, the Australian Performing Arts market in Adelaide, Waitangi Day Ceremony in New Zealand, The Dreaming Festival in QLD, as well as a short tour to Paris.

Emma has sung with and alongside many of the most well respected indigenous performers Australia has to offer, such as: Frank Yamma, Archie Roach and Ruby Hunter, Kerriane Cox, Christine Anu, Stiff Gins, Tiddas, Yothu Yindi, and Jimmy Little. With her fusion of urban soul styles, she is successfully crossing over into the mainstream music industry. WOMADelaide will be Emma's only performance in Adelaide.

www.emmadonovan.com

Ensemble Shanbehzadeh (Iran)

Ensemble Shanbehzadeh perform traditional music of the Persian Gulf, from the town of Boushehr; songs, dances, music and rhythms. The music of Boushehr is an amalgam of the traditions of Persians, Arabs, African and Indian, who met centuries ago at this cultural crossroads in the south of Iran on the edge of the Persian Gulf. This diversity is the result of an astonishing richness of traditions, where the music plays a vital part in all the aspects of the life: religion, work, social events, dramas and fears.

The Ensemble, directed by Saeid Shanbehzadeh, has delighted audiences in Iran, Europe and North America with the rhythms and subtle melodies of this astonishing music.

The principal instruments include Neyanban (Iranian bagpipe), Neyjofiti (double flute), Dammam (percussion with double face), Zarbetempo (percussions), traditional flute, Senj (kind of cymbal), Boogh (horn).

Saeid Shanbehzadeh plays the neyanban (Iranian bagpipe) and presents the music of Bushehr, Iran, where he was born, including wedding music, love songs and religious pieces, with moods ranging from celebration to meditation and trance-inducing rhythms.

Shanbehzadeh is a showman par excellence. 'He swirls across the stage, falls into a state of trance, and rouses the audience and band alike,' says TehranAvenue.com, the leading Internet portal for cultural tips in Tehran.

The Bushehri region in southern Iran is a cultural centre. For centuries, Persian, Arab, African and Indian influences have encountered one another there, leaving their mark on the music too. And this diversity of influences, especially its black roots, has been an inspiration above all to the singer and bandleader, who has been living in France for several years now.

He leads an ensemble of Iranian and French musicians who are devoted to playing an eclectic mix of traditional rhythms and jazz, with strains of the nayanban, a type of bagpipes made of lambskin. Their drive shows that Iranian music is more than a mix of the mystical and the melancholic: it is also an invitation to let go and celebrate.

Etran Finawata (Niger)

Etran Finatawa combine the rich nomadic cultures of the Tuareg and Wodaabe people from the West African country of Niger – a region that for thousands of years has served as a crossroads between the Arabs of North Africa and the sub-Saharan traditions. Etran Finatawa blend traditional instruments with electric guitars, combining the polyphonic songs of the Wodaabe people with modern arrangements, transporting you to the Sahara with their evocative sound.

Powerful and hypnotic, the music of Etran Finatawa incorporates raunchy rock guitars, driving percussion and chanting. From Niger, located south of Algeria and north of Nigeria, the group consists of four Tuareg (renowned around the world as desert nomads) and six Wodaabe (distinctive in their striking face paints) musicians. Despite different heritages and languages, they are both nomads of the Sahelian savannah, sharing the beauty and extremity of their natural environment. It is this shared experience – and the explosion of interest in desert sounds (created around the annual Festival In The Desert) – which brought them together to form Etran Finatawa. Since January 2004, they have become well known in Niger, performed in festivals in Mali and Morocco and toured across Holland, Germany and Switzerland.

Etran Finatawa, which means ‘the stars of tradition’, are a symbol of peace and reconciliation, combining the two nomadic cultures of the Wodaabe and Tuareg without losing the essential character of either. It is this rich and heady blend that makes their music highly innovative and unique.

Music is a therapeutic medium in both cultures and some of the songs are specifically healing songs. *Ronde* entreats people to join in a dance that accompanies a healing session known as ‘Fidjo Moss’i in the Fulfulde language. *Maleele* is another healing song that calls Lame, a girl loved by all of the Wodaabe for her beauty, to come and dance.

Many of the songs refer to the band’s outstanding natural surroundings – *Iledeman* is a famous dune in the desert in northwest Niger – and others remind us, by their rhythm, of the gait of a camel’s walk. The Tuareg are, among other things, famous camel breeders and *Heeme* is a traditional song praising the camels that compete in the races. The lyrics of the song can vary according to the occasion and the music is accompanied by a dance that imitates the running of a camel.

Other songs include social commentary, such as *Anadjibo*, which symbolises the rivalry between tradition and Islam in Niger. The Wodaabe have been Moslem for many years but their nomadic lifestyle can sometimes make it difficult to fulfill their religious duties, for example here, the herdsman Anadjibo is trying to pray at the same time that his cattle are running away. *Introducing Etran Finatawa* is testament to the group’s talents, incorporating the rich and diverse traditions and sounds of the Wodaabe and Tuareg. Without diffusing their cultural identities, they have joined forces to produce an album of rare and powerful beauty.

ERTH (Australia)

Founded in 1990 in Ballarat Victoria, ERTH headed interstate to perform at the Sydney Festival in 1994. The experience inspired the company to relocate from its country home and is now recognised as an innovator of physical and visual theatre both nationally and overseas.

ERTH combines a truly fantastic aesthetic with performance, using giant puppets, stilts, inflatables and aerial techniques to create productions such as: *Incubator*, *Gargoyles*, *Waterheads*, *Caution*, *Bushfire*, *Garden* and most recently *GONDWANA*.

Their work spans roving style street theatre to larger scale, site-specific productions. ERTH tour to major Australian and international festivals. These have included Sydney, Melbourne, and Adelaide Festivals, Hong Kong Fringe, Galway Arts Festival – Ireland, Stockton Riverside Festival – UK, Singapore Arts Festival and the Festival of Arts and Ideas – Connecticut USA.

The company is also in demand for corporate and commercial engagements. This can take the form of commissions, collaborations, consultations and direction of projects with and for other organisations. ERTH also undertake community workshops, cultural development projects and mentorships.

ERTH's production house custom makes work for many clients. In the past, Sydney Opera House, Sydney Festival, SOCOG, Department of Communications and the Arts, Centenary of Federation and Opera Australia have all had specialist creations from the company studio/workshop. Increasingly, ERTH is bridging the gap between cultural and theatrical institutions by bringing physical theatre and puppetry to Museum environments. Successful roving and aerial performances at Melbourne Museum, Old Parliament House, Canberra and Auckland Museum, New Zealand, have led to commissioned design, construction and performance programs which span several years each. This has now extended to Powerhouse Museum, Sydney, and is set to do the same in other parts of the world.

A small core team of artists manage dozens of freelancers. They come from diverse disciplines such as sculpture, painting costume design, and mechanical engineering to the performance arts of musical, physical, circus and aerial theatre.

ERTH have presented at each Australian Performing Arts Market in Adelaide since 1998 and were invited to open the event in 2006. Throughout their history, they have built a reputation for prolific, accessible and highly original work.

www.ertth.com.au

Fat Freddy's Drop (New Zealand)

From the underground to the higher-ground, Fat Freddy's Drop is the seven-headed soul monster doing it for the love of music, and food! Driven by the power of hypnotic live performance, sheer hard work and savvy independent CD and vinyl releases, the Freddy's voodoo is heading for worldwide domination.

The watershed year for the purveyors of hi-tek soul was 2005 as the band stepped out of the rush to release their debut studio album *Based On A True Story* (B.O.A.T.S) on CD and double gatefold vinyl. Envisaged as a 'slow burn' *Based On A True Story* has exceeded all expectations. Officially released in Aotearoa, NZ in May 05, B.O.A.T.S shipped Gold on its first day, and made history as the first independently distributed album to strike #1 on the NZ Album Charts.

In October 2005 B.O.A.T.S garnered a stash of Tui Awards at the NZ Music Awards: official Freddy's loot; Album of the Year, Best Aotearoa Roots Album, Best Group and direct from the peeps – the People's Choice Award. The Freddy's then traveled to London in December to be on-hand to pick up the Worldwide Album Of The Year at the Radio 1 Gilles Peterson Worldwide Music Awards 2005, as voted by fans worldwide that tune in to the tastemakers show on the BBC.

The album was declared the second top selling album in NZ for 2005, and one year on from its release had spent 42 out of 52 weeks in the Top Ten NZ Album charts, 11 of those at #1. By May 2006 B.O.A.T.S hit x7 Platinum sales in Aotearoa NZ, reaching over 100,000 album sales, and is now available in Australia, UK, Germany, Austria, Switzerland, Spain, Portugal, France, Italy, Holland and Japan, with the US on the horizon.

Fat Freddy's Drop are Fitchie, MPC technician, Joe Dukie, lyricist & vocalist, Fulla Flash, tenor and alto sax, Tony Chang, trumpet, Ho Pepa, trombone, Jetlag Johnson, guitar Dobie Blaze keyboards. Dukie's cartoon sketches bring the Freddy's alter egos to life and links them closer to the bands namesake, Fat Freddy's Cat, a character from US cult comic strip *The Fabulous Furry Freak Brothers*. Too much Freddy's.

Winner of Best Live Act at the b-Net NZ Music Awards in 2004, Freddy's regularly tours nationwide, to Australia, to infinity and beyond. The bros have made annual summer pilgrimages to the Northern Hemisphere since 2003, busing, flying and training to gigs and festivals across Europe and the UK, and building up international partnerships with London's Kartel Creative and Berlin's Sonar Kollektiv and Jazzanova.

www.fatfreddysdrop.com

Femi Kuti (Nigeria)

Femi Kuti is the eldest son of legendary Afrobeat pioneer Fela Kuti. Born in London in 1962, he quit school in 1978 to play saxophone in his father's band Egypt 80. Like his father, Femi Kuti has shown a strong commitment to social and political causes throughout his career. He first rose to fame in 1985 when he appeared in place of his father at the Hollywood Bowl (after Fela was arrested at Lagos Airport on a dubious fraud charge). Femi delighted the audience with the same strident saxophone style and self-assured stage presence of his father.

By 1987, he had formed his own band, the Positive Force, and their debut album *No Cause for Alarm*, a blend of soul and jazz with driving percussion and sociopolitical lyrics, was released on Polygram Nigeria. He achieved full recognition in his own right in 1994 when he signed with the legendary Motown label. His *eponymous* album, which came out in 1995, established Femi Kuti to a wider audience on the international scene with a more accessible but equally demanding conception of afrobeat.

1997 was a tragic year for him, as despite his first professional breakthrough in which he achieved international recognition, it was also the year in which Femi Kuti suffered the loss of his father, and within only months, the death of his sister Sola. Tragedies that would inspire one of his most moving songs, *the Tiger: 97*.

In 1999 Femi Kuti released a new album on a new label. *Shoki-Shoki* is driven by a relatively traditional afrobeat and received public recognition as well as the critical acclaim of his early works.

In 2001 *Fight to Win* continued to evolve this development of a democratization and an openness in afrobeat instigated by Femi Kuti since his first album. Containing Nigerian jazz-funk rhythms with a touch of hip-hop, Femi collaborated with American rappers such as Mos Def and Common, and soul singer Jaguar Wright, creating an album of universal critical acclaim.

After three years spent between studio work and touring, Femi Kuti returned to the roots of a musical and political movement of which he is, as of now, the unique symbol and only representative. He decided to invest his success in the reconstruction of a new Shrine, a musical temple, erected, displaced and rebuilt by Fela following repeated attacks against the old ones by a corrupt military power. Just as his father before him, Femi Kuti and his *Positive Force* continue to make of this place a space in which music is the weapon of the future.

For this heir to afrobeat it's a turning point. Having achieved recognition on the international scene since the 1990s, Femi Kuti could have chosen to live in a western city such as Paris, London or New York, all cities which have taken him to their hearts. But it's in Femi Kuti's hometown of Lagos, one of the most explosive cities in the world, he has decided to pursue the fight. To many, Femi Kuti makes an indelible mark; he is the hope Africa needs. WOMADelaide will be Femi Kuti's only performance in Australia.

www.femikutimusic.com

Gotan Project (France/Argentina)

In November 2005, just minutes before the Gotan Project were due onstage at the Gran Rex theatre in central Buenos Aires, Argentina, band guitarist and native Argentine, Eduardo Makaroff, summed it all up in one key quote, 'The lyrics of many of the famous tango songwriters would always talk about going back to this city, and so we're returning to the South and to the place that's in our hearts.'

Seven months before, Eduardo and fellow Gotan producers Parisian Philippe Cohen Solal and Swiss-born Christoph H. Müller, had flown from their homes in Paris to record the new album, *Lunático*, in Buenos Aires' prestigious Studio ION, the famed venue where tango greats like Astor Piazzolla had once laid down their aural magic to vast reel-to-reel tape machines. Sat in on the sessions with them were a host of local session musicians, a complete string section, two emcees, one trombonist and Argentine piano legend and long-time Gotan collaborator, Gustavo Beytelmann, conducting much of the musical goings on.

Five years on from breaking new ground in tango and electronica with their debut, *La Revancha Del Tango*, now having sold in excess of a million copies worldwide, and shows anywhere from Tel Aviv to Tokyo in between, the band now had the small matter of developing the longstanding love affair that the public had now embarked upon with tango to concentrate on. 'We really wanted to explore both tango and folkloric music from Argentina a lot further than we had before,' says Philippe. 'That's why many of the tracks are really classically tango-orientated, very traditional patterns that people like (Anibal) Troilo would use.'

The resulting material from those sessions was and is quite possibly their most accomplished work yet. Not wanting to replicate any of what *La Revancha...* had originally achieved musically (the song *Santa Maria (del Buen Ayre)* from the *La Revancha...* album was featured as the music for the main dance sequence in the 2004 movie *Shall We Dance*); Philippe, Christoph and Eduardo subsequently flew back to Paris two weeks later to begin the second leg of work on *Lunático* named, quite appropriately, after tango hero Carlos Gardel's champion racehorse of the 1930's.

Fellow collaborators Argentine Bandoneonist, Nini Flores, and Barcelona-based vocalist, Cristina Vilallonga, joined up with them at their Substudioz back in the French capital and thus began the completion of *Lunático*. With a decidedly stronger emphasis on the more organic roots of tango, almost to a classical level, *Lunático* has taken one step backwards in order to move two steps forward in what not only the Gotan Project, but also many of Argentina's top tango musicians see as the progression of their beloved music's ever-evolving lifespan.

Lunático, just after release in April this year, was # 5 in Italy, # 7 in France, # 7 in Switzerland, # 11 in Norway, # 15 in Poland and Austria, # 18 in Belgium, # 28 in Finland, # 30 in Belgium, # 45 in Holland, # 57 in Spain # 66 in the UK and # 74 in Denmark.

The name of the trio comes from a form of wordplay that involves the reversal of syllables. Thus the word Tango becomes Gotan, the name the trio have chosen for their project. Their music has been featured in American television shows *Nip/Tuck* and *Sex and the City*, as well as the 2003 Swedish documentary on consumerism, *Surplus*. In 2004, they recorded an unknown Piazzolla's piece with Brigitte Fontaine: *Rue Saint-louis-en-l'île*.

The trio performed a DJ set in late 2002 in Sydney and Melbourne. 2007 will be the first time that the full Gotan ensemble has performed in Australia. They will also perform at the Perth International Arts Festival, the Sydney Opera House and the Victorian Arts Centre.

Supported by the Ambassade de France en Australia and CulturesFrance.

www.gotanproject.com

Guo Yue (China)

Guo Yue was born in Beijing in 1958, the year of Mao's Great Leap Forward. His name is a revolutionary one: Guo meaning Kingdom, Yue meaning Leap Forward. His family lived in a traditional courtyard in the maze of old alleys known as the Hutongs, between the beautiful Drum and Bell Towers and the river where he played as a child. His courtyard housed the families of five traditional musicians, mostly from the countryside. From these musicians who (unlike his father) had received no formal musical training, he learned how to put not just his breath but his whole body into playing the flute. Yue now plays 15 different bamboo flutes.

In 1982 Yue left China and, with the help of his third sister Yan who was living in England, he studied the silver flute at the Guildhall School of Music. Since living in England, he has composed, arranged, performed and recorded traditional Chinese music. In 1990 with his brother Guo Yi, who plays the sheng (an ancient hand-held bamboo wind instrument), they made a Real World album called *Yuan*, which also features the voice of his second sister Xuan. As the Guo Brothers, they performed at international festivals and concerts, including WOMAD (World of Music, Arts and Dance) Festivals worldwide.

Not wanting to be confined to traditional Chinese music, since 1990 Yue has worked as a soloist, writing his own music. He has collaborated with musicians and composers from Africa, Italy and Japan. In 1992 he made the album *Trísan* (Real World) with Joji Hirota, the Japanese Taiko drummer, and the Irish singer/composer Pól Brennan; this won an American instrumental award. Then in 1995 Yue and Joji recorded the album *Red Ribbon*.

In 1999 Yue performed his bamboo flutes concerto *My Peking Alley* with the BBC Concert Orchestra at the WOMAD Festival in Reading. Yue has also worked on the soundtracks of several international films, including Bertolucci's Oscar-winning *The Last Emperor* and *The Killing Fields*. He also played the soundtrack theme, composed by George Fenton, for the Emmy award-winning Channel Four television documentary *Beyond the Clouds* which was directed by Phil Agland who commented: '*In the magical hands of Guo Yue, the bawu flute creates sounds that haunt the soul*'.

On his latest CD *Music, Food & Love*, there is also the erhu, a traditional two-stringed violin whose bow is woven permanently between the two strings. The erhu has a haunting, almost pleading voice which is intensely moving. This was the instrument Yue's father played; he was a professional musician and died when Yue was five years old.

Intermingled with the various Chinese instruments are an accordion, a mandolin, a string orchestra, a double bass, percussion, a piano and a silver flute – all of which compliment each other. Each instrument is like a character in a play, the erhu representing Yue's father, the suona being three courtyard musicians, the flutes are Yue as a child, the drum in track 9 *Su Lin* is his mother's heartbeat and the zheng (harp) is the river where he liked to play.

The album was recorded in Beijing, Bath and Budapest by Richard Evans, who is the producer/collaborative musical partner of Peter Gabriel. Richard Evans is also a record producer and a writer of documentary film music. On *Music, Food and Love* he played the mandolin on track 4 *White Swans* and worked with Yue on the orchestral arrangements. While in Beijing they recorded Yue's second sister Xuan, who sings track 5 *Paper Boat*. They also recorded a number of very talented traditional musicians.

Music, Food and Love is also the title of Guo Yue's memoir of his childhood and youth before and during the Cultural Revolution. Written with his wife Clare Farrow and published by Portrait, its release is simultaneous with the album. Although Yue describes a small, circumscribed world, it is made large by his enthusiasm – whether for flying a homemade kite, making fried aubergine silk or 'training' dragonflies. It is remarkable that, despite the inevitable tragedies that occurred during this time (he was separated from both his mother and sisters for several years), there is very little bitterness or anger in the book. Instead, there is a feeling of disbelief, of astonishment at what was taking place.

'In ancient Chinese philosophy, life is about four things: sadness, happiness, being apart and being together. Looking back on my childhood as the youngest son of a violinist, growing up in a large musical family in the alleys of Beijing, I would agree with this old saying.' Guo Yue

web address?

Habib Koite (Mali)

Born in 1958, Habib Koite comes from a noble line of Khassonké griots. He developed his unique guitar style accompanying his griot mother. He inherited his passion for music from his paternal grandfather who played the djelly n'goni, a traditional instrument associated with hunters from the Wassolou region of Mali. 'Nobody really taught me to sing or to play the guitar,' explains Habib, 'I watched my parents, and it washed off on me.'

Habib was headed for a career as an engineer, but on the insistence of his uncle, who recognized Habib's musical talent, he enrolled at the National Institute of Arts (INA) in Bamako, Mali. In 1978, after only six months, he was made conductor of INA Star, the school's prestigious band. He studied music for four years, graduating at the top of his class in 1982. (In fact his talent was so impressive, that upon graduation, the INA hired him as a guitar teacher). During his studies, Habib had the opportunity to perform and play with a series of recognized Malian artists, including Kélétigui Diabaté and Toumani Diabaté. He sang and played on Toumani Diabaté's 1991 release *Shake the World* (Sony), and Kélétigui Diabaté is now a full-time member of Habib's band.

In 1988, Habib formed his own group, Bamada (a nickname for residents of Bamako that roughly translates 'in the mouth of the crocodile'), with young Malian musicians who had been friends since childhood. In 1991, Habib won first prize at the Voxpole Festival in Perpignan, France, which earned him enough money to finance the production of two songs. One of those tracks, *Cigarette A Bana* (The Cigarette is Finished) was a hit throughout West Africa. After the release of another successful single entitled, *Nanalé* (The Swallow), Habib received the prestigious Radio France International (RFI) Discoveries prize. This award made it possible for the group to undertake their first tour outside of Africa during the summer of 1994.

In 1994, Habib met his current manager, Belgian Michel De Bock. Working together, they recorded his first album *Muso Ko*. From that point forward, Habib became a fixture on the European festival circuit and began to spread his infectious music and high energy shows around the world. Habib has played at most of Europe's major venues and festivals, including the Montreaux Jazz Festival, WOMAD, and the World Roots Festival. In the spring 2000, he even toured Europe and Turkey as an invited guest with the legendary avant-garde jazz group, the Art Ensemble of Chicago.

Habib's second album, *Ma Ya*, was released in Europe in 1998 to widespread acclaim. It spent an unprecedented three months at the top spot on the World Music Charts Europe. The critical and commercial response to *Ma Ya* was tremendous. Habib was featured in hundreds of newspapers and magazines including People Magazine, Rolling Stone, Le Monde, Songlines, De Standaard, Le Soir and the cover of Rhythm Magazine, to name a few. *Ma Ya* reached #1 and spent 20 weeks in the top 20 of the CMJ New World music chart, and broke new ground at AAA rock radio, spending several months in regular rotation on commercial stations across the country.

Habib's new album, *Baro*, continues where *Ma Ya* left off, with a set of haunting melodies and virtuoso guitar playing. Habib is backed by Kélétigui Diabaté, Mali's undisputed king of the balafon (a West African wooden-keyed xylophone). With the support of the rest of the talented members of Bamada, Koite swings from the Cuban-influenced grooves to the ethereal and entrancing. The acoustic, unadorned arrangements reflect centuries of Malian tradition, while incorporating subtle Western influences to create songs that appeal to people from all walks of life. *Baro* even includes a new, Latin-style version of Koite's first hit *Cigarette A Bana*, the track that made him a star in West Africa.

Habib takes some unique approaches to playing the guitar. He tunes his instrument to the pentatonic scale and plays on open strings as one would on a kamale n'goni. At other times Habib plays music that sounds closer to the blues or flamenco, two styles he studied under Khalilou Traoré a veteran of the legendary Afro-Cuban band Maravillas du Mali. Unlike the griots, his singing style is restrained and intimate with varying cadenced rhythms and melodies. Habib is unique because he brings together different styles, creating a new pan-Malian approach that reflects his open-minded interest in all types of music.

The predominant style played by Habib is based on the danssa, a popular rhythm from his native city of Keyes. He calls his version danssa doso, a Bambara term he coined that combines the name of the popular rhythm with the word for hunter's music (doso), one of Mali's most powerful and ancient musical traditions. With one foot in the past and the other in the future, Habib Koite is an artist for a generation that has witnessed the breaking down of cultural barriers.

www.habibkoite.com

Huun Huur Tu (Tuva/Russia)

Huun-Huur-Tu, having completed its fourth tour in North America, and a veteran of concert and festival performances in nearly every country of Europe, has emerged as the foremost international representative of Tuva's remarkable musical culture. Representing such a culture, however, is surely a delicate task. For how can one convey to outsiders the subtle sensibility of a music so intimately tied to a sense of place — a place whose landscapes and soundscapes are unknown to most listeners in the West? Must one experience the place to understand the music? Or do the sweeping melodic contours and poignant timbres of Tuvan music touch something in all of us — a vestigial collective memory of one of humankind's most ancient livelihoods: pastoralism?

It is indeed the Tuvan pastoralists' keen perception of natural landscapes and soundscapes that has most conspicuously shaped their music. The Tuvans, a South Siberian Turkic people who number some 150,000, preserve what are arguably some of the world's oldest forms of music-making. What binds these forms together is their use of *mimesis*, or imitation for aesthetic purposes.

By imitating or aesthetically representing the sounds of nature, human music-makers seek to link themselves to the beings and forces that most concern them: in the case of the Tuvans, domestic animals, the physical environment of mountains and grasslands, and the elemental energies of wind, water, and light. The best known genre of Tuvan music, *xöömei* (throat-singing), comprises what one might call a lexicon of musical onomatopoeia in which natural sounds are mimetically transformed into musical representations.

Tuvans not only transform the sounds of the natural world into music through imitation; they also make sonic 'maps' of physical landscapes which may be expressed in texted songs, throat-singing, whistling, or other types of vocal production. For the Tuvans, one of the purposes of music seems to be to offer detailed and concrete descriptions of topography. In short, Tuvan music is not abstract, like most Western music, but radically representational, the product of a cult of imitation that ties it to an animistic understanding of the world.....

While the Tuvans' legacy of animism is at the core of their musical tradition, the tradition itself has broadened. How could it be otherwise, for in order to be 'authentic,' traditional music must maintain its relevance to the life of a community. Tuva has changed. Decades of Soviet rule brought influences from Russia and from the West as well as a cultural politics that strove to transform indigenous music and musical life into European-style practices. Now the Soviet Union is gone, but the transformations which it wrought still cast a long shadow over Tuva.... Tuvan music, like many indigenous musical traditions around the world, has become de-territorialized.

www.huunhuurtu.com

Icarus (Australia)

Icarus has been taking its unique brand of street theatre and humour to the rest of the world for 14 years. In this time, Icarus acts have become a regular feature on the European festival circuit as well as appearing throughout Asia, the Middle East, Canada and South Africa, making it one of Australia's most successful independent creative exports. This year Icarus will present two brand new acts at WOMADelaide:

Bouncers

Did someone mix up the memos in the WOMADelaide office? Was part of this year's security budget mistakenly allocated to the entertainment department? Don't panic: leave it to the Icarus bouncing Bouncers. These boys are proof that in this industry, size matters — but only if you're talking biceps.

Moody Cows

Milkmen of Adelaide, cow-er in fright! These Dairy Queens have reached retirement and they intend to spend it in udder luxury ... But their high heels are hurting, their pantyhose are pinching, and gravity has taken its toll on these faded beauties. And they're not happy about it. In fact, they're moooody as anything.

Kev Carmody (Australia)

The WOMADelaide Foundation is presenting a special project with the Nganampa Band, four of the best contemporary musicians from the Anangu Pitjantjatjara Yankunytjatjara Lands in a remarkable collaboration with Kev Carmody, who is recognised as one of the country's most respected Aboriginal musicians. This project would not be possible without the generous donation of Maureen Ritchie.

Since the release of his first album, *Pillars Of Society*, described in Australian Rolling Stone as the best album ever released by an Aboriginal musician and arguably the best protest album ever made in Australia, Kev Carmody has established himself as one of the most respected singer/songwriters in the country.

Using a combination of folk and country music, his hard-hitting lyrics deal with such potent issues as black deaths in custody, land rights and Aboriginal pride and dignity. Carmody is deeply committed, powerfully intelligent and persuasively provocative. He uses images of revolutionaries and challenges white Australia to stare unrelentingly at the despair which under pins Aboriginal society.

When he performed with the other Aboriginal musicians in *Corroboree* at the Queen Elizabeth Hall (part of London's South Bank complex) the prestigious British music magazine Folk Roots described his performance, 'Carmody isn't just a protest singer (as Tiddas got him to prove with his albatross song), but it's certainly his forte.'

In 1993, Street Beat released *Freedom* and the folk/protest tag fell away. Written with Mixed Relations' Bart Willoughby, it was a wonderful hybrid with a reggae rhythm, West African guitar licks and Tiddas on backing vocals. In one stroke Carmody had decided that all music could be used to express his ideas. As he said at the time, 'To me, sound and feel come first and the lyrics after. So you could say my influences range from the bowels of the dingo to Arrested Development.'

From there it was only a short step to the full-on hard rock of *Living South of the Freeway* on the Street Beat CD single which was included on Kev's third album *Bloodlines*. On his latest release, *Images and Illusions*, the music ranges from hauntingly beautiful to rockabilly and funky pop.

One of his great admirers, the British singer/songwriter Billy Bragg, describes Carmody's work, 'For us in England the voice of Aboriginal Australia has come to us either through the white editorial system, the media, or in the traditional Dreamtime form. But there hasn't been anything about contemporary Aboriginal issues. So Kevin, writing about the subjects he writes about from the angle he writes them, is quite a refreshing thing to come into contact with.'

He was the subject of the outstanding SBS documentary, *From Little Things, Big Things Grow*, which took its title from the composition with Paul Kelly about the Wave Hill strike, a major turning point for the Aboriginal Land Rights movement in Australia.

Although Australia is his first love, Kev is a tireless traveller and performer. Earlier this year he undertook a tour of Europe and Canada where he played at festival and concert venues in Canada, France, Germany, Italy, The Netherlands, Spain and Switzerland. He is now one of Aboriginal Australia's most visible ambassadors and the message that he brings, although rooted in the experience of Australia's Aboriginal community, has universal resonances which reach and touch audiences around the world.

Presented by the WOMADelaide Foundation in association with Ku Arts and with the support of Health Promotions SA

www.kevcarmody.com.au
www.ananguku.com.au

Les Goulus (France)

After 20 years of practice in street theatre and creation of events in companies, Les Goulus (ex Obsessionnels and ex Globe Joker) have become a national and international reference in terms of walking and interactive shows.

Jean-Luc Prevost founded Les Goulus with his two colleagues from the Obsessionnels, Olivier Rimaud and Patrick Geslin. The title *Les Goulus* was chosen from Toulouse-Lautrec's famous painting *Le Moulin Rouge*. Since 1994, they've been ploughing their way around the streets of the world with their quirky, intimate appearances: *Les Krishnous*, *Les Grands Nains* and *Les Araignees* are a few of their popular shows that have been translated into about 7 different languages.

In 2001, Eric Kailey joined them and they created *Les Cupidons*, *Main jaune sur la ville* and *Blancass ou p'tit café?* In 2003, Sebastien Faure joined them with an original theatrical project called *Lettres et le Savoir*. Their latest venture is entitled *The Four Horsemen*.

Specialists in a theatre close to the public, in every performance they invite the audience to participate, an audience that becomes actor rather than consumer. In solos, duos, trios, Les Goulus pace up and down the streets, in France and abroad, with loopy caustic sketches. Nobody is safe from their off-the-wall humour!

Les Goulus promote a different kind of theatre with performances close to the audience, interactive and readily adaptable to any atmosphere and target. There is a great complicity between actors, lots of ideas, always new concepts, a never-ending world of imagination. Always on the edge, the focus is on writing and improvising.

www.lesgoulus.com

Lila Downs (Mexico)

Exploring and expressing Mexico's rich culture has been a lifelong passion for Lila Downs. Living in such varied environments (she grew up in the Sierra Madre mountains of southern Mexico, in the state of Oaxaca and also in Minnesota in the U.S.A), Downs took after her mother's stage career by singing mariachi tunes at age eight. Her career continued to evolve, studying voice as a teenager in Los Angeles and then in Oaxaca City at Bellas Artes, before graduating with a double degree in voice and anthropology from the University of Minnesota.

But it was only through music that Downs reconciled her heritage. 'It took a long time to decide that I wanted to sing,' she says, 'Something needed to motivate me.' That motivation was the songs and stories of the Oaxacan people. Her Mixtec (Meesh-tek) mother spurred Downs to sing songs with *sentimiento*, a deep almost empathic emotion which has left audiences of all cultures and countries spellbound.

Lila began singing in the club scenes of Oaxaca and Philadelphia along with Paul Cohen, an expatriate saxophonist who would also become her husband and Artistic Director. Composing became a powerful artistic and cultural outlet for Downs and in 1997 she released her extraordinary debut album, *La Sandunga*, featuring interpretations of Oaxacan traditional songs, boleros, and rancheras as well as her own compositions. For *Tree Of Life* (2000), Downs further bridged past and present by drawing inspiration from the mythological account in the 16th century Codex Vindobonensis telling of the first Mixtec people being born from trees.

The idea of life on the border provided the central theme to her follow-up album, *Border/La Linea*. Dedicated to the Mexican migrants and accompanied by pre-Colombian and Mexican folk instruments, Downs infused jazz, gospel, and hip-hop influences into traditional cumbias for a powerful musical, cultural, and political statement. In 2004 Downs won a Latin Grammy for Best Folk Album for *One Blood* which was lauded by press worldwide and catapulted Downs among the finest interpreters of folkloric music.

On stage, whether in Europe, the U.S. or Mexico, Downs cuts a striking figure. Donning vibrant, traditionally-inspired clothing, jewelry, and thick braids, she embodies the spirit of her music with an emotion-drenched physicality. Her resemblance to Mexican artist Frida Kahlo has long-been noted and, in addition to playing a role, she sang the Oscar-nominated song to the major motion picture, *Frida*. She also became the first Latina to perform at the Academy Awards telecast.

Her latest CD *La Cantina* marks a unique turn in her career path as she focuses intently on the rich and familiar repertoire of Mexico's beloved 'cancion ranchera' tradition, typically a ballad about heartache, solitude, love and longing; a song such as one would typically hear in a local cantina. Special guest Flaco Jimenez, the legendary Tejano accordionist, brings his rootsy 'norteño' sound to the mix and in the hands of Lila and her band, this historic repertoire is handled with a hip, contemporary edge that surely draws from her residency in the great melting pot of New York City in recent years.

Her innate emotional vibrancy and extraordinary voice is as varied in color and range as the musicians with whom she performs, a harpist from Paraguay/Mexico, a guitarist from Brazil, an accordionist and bass player from New York, a drummer from Chile, and a pianist/saxophonist/musical director from New Jersey, each bringing his particular musical slant to Downs' highly distinctive sound.

Lila Downs will also perform in Sydney and Melbourne.

By arrangement with Maggie Gerrand Presents.

www.liladowns.com

Lior (Australia)

Some people go to extremes of volume, vision and hype to attract attention to themselves while others are happy to simply do what they do and rely on building a reputation by the responses of those around them. Such is the case with Sydney singer songwriter Lior.

Lior's sound is a rootsy mix of styles that always harks back to the lyric and melody. With Middle Eastern heritage, Lior also keeps the music of his bloodline close to the surface. It is Lior's voice that has drawn most attention, capable of both power and tenderness, always delivered with soul in its truest sense.

In early 2005, Lior released his critically acclaimed debut album *Autumn Flow*. The album was featured as album of the week on Triple J and went on to be nominated for Australian Album of the Year, *Autumn Flow* went on to be nominated for 3 ARIA Awards including Lior being nominated for Best Male Artist. The album was one of the year's most successful independent releases, and Lior has since become one of the few Australian independent artists to have a debut GOLD Album.

Due to the overwhelming response to *Autumn Flow* as well as to his dynamic live show, Lior released a live album in 2006, *Doorways Of My Mind*, and is currently writing and pre-producing tracks for his second album which he plans to start recording towards the end of the year following his overseas tour.

Lior released *Autumn Flow* in the UK last month. Having reached success independent of a label in Australia, labels all over the world started paying serious attention and whilst remaining independent in Australia, Lior decided to release the album through boutique label Red Ink, home of Oasis and Fat Boy Slim.

Before heading to the UK, Lior played a few shows in the US at LA's prestigious *Hotel Café* and *The Living Room* in New York to captivated audiences.

WOMADelaide will be Lior's only performance in Adelaide.

www.lior.com

Lúnasa (Ireland)

In October 1997, Ireland's all-star quintet Lúnasa released their debut CD *Lúnasa*, it was immediately hailed as one of the freshest recordings of Irish music in years. From the start, Lúnasa met with instant acclaim. Their first album became an immediate best-seller in Ireland, topping Hot Press' folk charts and nominated one of the year's top ten by the Irish Echo in the USA.

Since that auspicious beginning, Lúnasa has become one of the most sought-after bands on the international Irish music scene. The band's inventive arrangements and bass-driven grooves are steering Irish acoustic music into surprising new territory. Like the younger generation of Nashville musicians pushing the boundaries of bluegrass into jazz and beyond, Lúnasa are redefining Irish music by going right to the heart of its rhythms. With its distinctive use of the upright acoustic bass, brought front and center by Trevor Hutchinson's remarkable playing, teamed with percussive guitar, the group seeks out the essential heartbeat of a tune.

'We try to relate the swing or energy out of the music, using new rhythms, letting each instrument add its own unique layer. We'll play the same tune over and over searching for the groove, exploring it. We let the music find its pulse.' says founding member Sean Smyth. The result is a sound that, though distinctly Irish in flavour, touches on jazz and other improvisational music forms.

Named for an ancient Celtic harvest festival in honour of the Irish god Lugh, patron of the arts, Lúnasa is indeed a gathering of some of the top musical talents in Ireland. Its members have helped formed the backbone of some of the greatest Irish groups of the decade, Bassist Trevor Hutchinson was a key member of The Waterboys, and later he, with guitarist Donogh Hennessy, would form the dynamic rhythm section of The Sharon Shannon Band. Fiddler Sean Smyth is an All-Ireland champion who has played with Donal Lunny's Coolfin; Kevin Crawford, considered to be among the finest flautists in Ireland played with the acclaimed traditional group Moving Cloud, and, piper Cillian Vallely (of the same talented musical family as brother Niall Vallely of Nomos). Now Lúnasa are adding some of the hottest next-generation talent in Ireland, working with guitarists, Tim Edey and Paul Meehan, two of the most dazzling young guitar/multi-instrument talents in the Celtic genre today.

As confirmation of their excellence live, Lúnasa won the Coup de Coeur Mirror prize for their performances at the Quebec City Summer Festival July 2003. In 2004, seven years and three albums on from that acclaimed debut, the band revisited the immediate, live-in-the-studio recording style on the riveting new album *The Kinnitty Sessions*. The album received a nomination for Folk Album Of The Year in the BBC Radio 2 Awards. It was also voted Best Traditional Album of 2005 by the readers of Irish Music Magazine.

Between their stunning debut and the heights scaled on *The Kinnitty Sessions*, Lúnasa released three superb albums for the US Green Linnet label. *Otherworld* (1999), *The Merry Sisters of Fate* (2001), and *Redwood* (2003) were each met with wide critical accolades and were supported by tours through Ireland, the US, the UK, Canada, Japan, Australia, Italy, Holland, and Spain.

Lúnasa's ninth birthday is celebrated with the release of their sixth album *Sé* (pronounced shay, Irish for six). *Sé* is receiving even greater critical acclaim than the usual high praise which has greeted each album release. Possibly the hardest touring band in Irish music, they are keeping up the intensity through 2006 with a schedule of 140 shows.

By arrangement with Gaynor Crawford.

www.lunasa.ie

Mad Professor (UK)

Neil Fraser, a.k.a. UK dub producer the Mad Professor, can't wait for audio technology to catch up with the sounds he can hear inside his head. Frustrated by the limitations of our outdated stereo technology, Fraser thinks in quadraphonic, pentatonic, geometric, analgesic, afrodisiac, psychedelic full-screen surround-sound, pushing his equipment to the limit and beyond as he attempts to cram his cutting-edge creations into a format that uses just two puny speakers.

Beavering away in his legendary Ariwa Studios in London (notably, the largest independent black-owned studios in Europe), Fraser reimagines sound as bravely as Salvador Dali once reimagined paint, scribbling an intricate outline of hi-hats, kick drums and cymbal crashes across a broad canvas of bass then adding colour and texture via startling splashes of guitar, keyboard and horns. Then the fun really starts as samples, echo, delay, phasing, chopped-up vocals and a myriad other brain-bending bits'n'pieces are layered over the top.

Throughout the Eighties, Mad Professor earned his reputation as one of the best reggae producers in Britain, with both reggae and non-reggae acts asking him to overhaul their work. His original albums, of which there are countless, have explored more nuances and styles of instrumental dub than most would believe possible. He's searched for the roots of dub and reggae rhythms in *The African Connection*, got political in the ongoing *Black Liberation Dub* series, and even fused modern-day jungle with dub in *Mazaruni - The Jungle Dub Experience*. The man is an obvious workaholic, having released over 150 full-length albums since 1981.

Of all his production work, perhaps his most celebrated and recognised project (in non-reggae circles) was his remix of Massive Attack's sophomore album *Protection* in 1996, which tied the roots of reggae and dub to modern day trip-hop and trance like no one else had before. The album, appropriately titled *No Protection*, broke trip-hop down to its roots - dub to astonishing effects. Bass lines swayed and curled around gorgeous percussion, while the vocals of reggae legend Horace Andy, Tracey Thorn (Everything But the Girl) and Tricky were elongated into glorious echoes of reverb. The album outsold the original Massive Attack release two for one, and to date has registered over 1,000,000 sales worldwide since release.

The latest MP release, *Dancehall Dubs*, under the 'Crazy Caribs' moniker, features some of the hottest musicians out of Jamaica, taking the baddest dancehall rhythms of the last 18 months (Diwali, Coolie et al.), tears them apart and rewrites the programme, while retaining the dancehall mood with a cosmic dub feel.

2004 saw the release of *MadOrb* - a project involving The Orb and Mad Professor remixing five tracks from each other's catalogue. Anybody who remembers Profs' mash up of *Blue Room* in 1992 will have a good idea of what's to come! The end result is an album of remixes that appeared on the Ariwa label.

The Mad Professor has been destroying home stereos and delighting dancehalls around the globe for nearly quarter of a century. This is the man who put UK dub on the map with his speaker-shredding *Dub Me Crazy* series and dragged reggae renegade Lee Perry out of semi-retirement to record and tour again. The man who's righteous dubstyle reworkings of the aforementioned Massive Attack, plus Roni Size, The KLF, DJ Krust, the Beastie Boys, Jamiroquai et. al, are often more sought after than the originals. The man who's gigs attract not just skank-happy reggaephiles but also hip hoppers, beboppers, highly-strung junglists, deep houseniks, techno terrorists - literally anyone with an open mind and an interest in wild, freestyle sonics.

In addition to a frantic studio & release schedule, Mad Professor spends well over half of every year taking his state of the art dub studio on the road, breaking the sound barrier everywhere from Brixton to Birmingham, Tokyo to Toronto, Moscow to Melbourne, Stockholm to Sydney.....

WARNING: This is not a dj show. There is not a turntable in sight. This is a state of the art, fully live electronic dub show, using methods of digital equipment manipulation that nobody else in the world would even attempt in a recording studio, let alone on stage

www.ariwa.com

Mahotella Queens (South Africa)

Returning to WOMADelaide after 14 years, the Mahotella Queens, Hilda Tloubatla, Mildred Mangxola and Nobesuthu Mbadu, belong to the legend of urban South-African music. In the early 60s, together with Mahlathini 'The Lion of Soweto' and the musicians of the Makgona Tsothle Band, they invented the Mbaqanga, an explosive style blending traditional music forms (Zulu, Sotho, Xhosa, Shangaan etc) and Marabi (South-African jazz in Apartheid times) with American Rhythm'n'Blues, Soul and Gospel, then heard throughout the townships. The Queens were far more than just a female chorus. Their velvety voices, charisma and sense of show and stage were an essential element in the band.

Indeed, behind this amazing vocal trio are inspired soloists, composers, lyricists and arrangers who have greatly contributed to the group's rich recording work and concert tours. Mahlathini and the Mahotella Queens sold millions of albums all over Southern Africa before the government of Pretoria broke up this impulse with a discrimination policy that doomed all forms of cultural activity.

The hassles and problems confronting all artists, along with marriages and pregnancies, made them take a break in the '70's, but they rejoined Mahlathini and the band in the early '80's. Since then, they have not stopped recording and touring all over the world. The end of apartheid has allowed a whole new generation to discover the glories of their musical heritage.

Since the death of Mahlathini and the main members of the Makgona Tsothle Band, the three queens have taken up the torch of the Mbaqanga. Their talent and vocal colour have been called upon by many artists, such as Paul Simon, Harry Belafonte, Ray Lema, Manu Dibango, Johnny Clegg and Baaba Maal. Boosted by all these experiences, they have enriched their musical range. These young, engaging, exceptional sexagenarians have gone through one of South Africa's most sombre periods without anger or resentment, managing to retain the energy and humour of their twenties.

Their new CD after four years testifies to this vitality. Recorded in Johannesburg and in Angoulême, where they had a resounding success at the 30th edition of the festival Musiques Métisses, *Kazet* is a jubilant opus that displays their subtle vocal harmonies, their sensitivity and their jive.

The lyrics of their songs bear witness to the daily reality in the new South Africa, hopes of changes, liberty gained at great cost, yet also concern about the ravages of AIDS and the increase in crime and violence. The Mahotella Queens denounce selfishness and assaults against women and children, yet they do so tactfully, with class and feeling. Women of the people, long oppressed, they never seek popularity or the easy way out.

In turn soloists and back up singers, either a cappella or accompanied by exceptional musicians (Malagasy accordionist Régis Gizavo, South-African guitarist Louis Mhlanga and the likes) they have come up with one of their best records to date. Fourteen songs, most of them new, including breathtaking versions of two of their greatest hits, *Kazet* and *Mbube*.

The Mahotella Queens last appeared at WOMADelaide in 1993. They will also perform in Melbourne.

www.ritmoartists.com/Mahotella/mahotella.htm

Mariza (Portugal)

The Fado is for the Portuguese what the Blues are for African Americans, as the Tango is for the Argentineans and the Flamenco for the Spanish. This is the kind of music that one does not just play, or just sing, but more than anything else, one feels.

When she started, Mariza was immediately compared to the biggest icon of Fado of all times, Amália Rodrigues. These are the words of Nuno Nazareth Fernandes, one of the greatest Portuguese composers who also stated 'Mariza is an adorable extra-terrestrial being, someone sent by the Great Creator to reinvent the Fado'.

Actually, Mariza is a daughter of Mother-Earth born 26 years ago in Mozambique who spent her childhood in one of the most typical quarters of Lisbon, Mouraria. Mariza made contact with Fado directly in the Fado Houses where singing is somewhat spontaneous, and part of everyday life. At six she had already joined the Fado evenings in special occasions. And though she was attired for Soul, Gospel and Jazz in her teens, her twenties brought back old feelings for Fado.

In 1999 Mariza had her first great exposure as one of the guests in the homage to Amália Rodrigues in the Coliseums of Lisbon and Oporto, both broadcasted live by one of the national TV channels. She immediately gained major interest from public and media and has performed numerous concerts in Portugal, and abroad. Often featuring in prime-time programs, she accepted a special invitation to introduce Fado to Sting on the national top audience show *Hermansic*.

Her debut CD, *Fado em Mim* by World Connection, The Netherlands, is to be distributed in Portugal by EMI-Music Portugal and is already released in the UK, Japan, France, Benelux and Germany.

Amsterdam, Antwerp, Bahia, Brussels, Geneve, Milan, Nogara, Paris, Rabath among others have already met Mariza and her special articulation of originality and tradition. The Netherlands are now getting more than a sample, she will tour from most of October to Eindhoven, Amsterdam, Groningen, Leiden, Drachten, Zoetermeer, Almere. The tour also includes two show-cases in Antwerpen and Brussel and several TV appearances and Radio interviews in both countries.

Fado em Mim includes six originals: *Poetas* and *Ó Gente da Minha Terra* featuring young composer Tiago Machado, with lyrics of poet Florbela Espanca and Amália Rodrigues, respectively. *Chuva*, *Terra d'Água*, and *Oxalá*, by Jorge Fernando, also producer. *Por Ti!*, with lyrics of J.Luís Gordo on a traditional Fado structure named Fado Tango. *Loucura*, *Maria Lisboa*, *Que Deus Me Perdoe*, *Há Festa na Mouraria*, *Oiça Lá ó Senhor Vinho* and *Barco Negro* are classics of Fado Mariza impressed of her own style and originality.

Mariza will also perform at the Sydney Opera House.

www.mariza.com

Mr Scruff (UK)

The event that first sparked Andy Carthy's (aka Mr Scruff) curiosity about music was in the early 1980s when, as a young 2 Tone fan, he discovered a stack of his father's original Blue Beat 7"s, including several Prince Buster songs that had been covered by his then favourite band, Madness. Carthy realised that the new music he had been listening to had roots that reached far back, and this knowledge inspired him to explore the wider musical world which had just been revealed.

His first encounter with mixing was as a 12 year old in late 1984, when a friend played Carthy some of his uncle's electro records, notably the Streetsounds LP *Crucial Electro Volume 2*. At first, he assumed that the reason for there being no gaps between the songs was to fit more on the vinyl-it did not occur to him that the mixing was a creative part of the presentation, and had been carefully thought out utilising the experience and skills of a DJ. Fortunately, further listens revealed the sophistication of the DJ in question, Herbie Laidley from London's Mastermind crew. Soon after he was constructing his own crude pause-button mixtapes, inspired by the Electro compilations and various radio shows on stations such as Piccadilly, Radio Lancashire & Southside.

Throughout the 80s, local specialist shows exposed Carthy to a wide range of dance music. At the time that was a blanket term to cover anything from electro and hip hop to soul, reggae and early house music. Back then there were far fewer records being released each week, so DJs had to be versatile and play across the board. As an enthusiastic young music fiend in Stockport, these stations were a lifeline to quality new releases, and exposed Carthy to a lot of older music that he had missed. Little by little he was building a collection fuelled by this knowledge, all the while improving his DJ skills. By 1987 he was proficient at turntable mixing and editing, although he was still using primitive home hi-fi gear. In the summer of 1988 he had my first mix played on Waxmaster's show on the Manchester pirate station WBL5.

In 1988 Carthy took a part time job at Kwik Save and ploughed all his earnings into vinyl. By this time he had a good knowledge of electro, hip hop, house, & 80s soul, and was busy expanding his knowledge of blues, disco, funk, soul, reggae, jazz, African and Latin music. More pause-button mix tapes followed, as did demo tapes of his own early productions. His first break came in 1994, when he met Barney Doodlebug, a DJ/Doodler who was originally from Bristol, and who now runs the international Doodlebug events. He gave Carthy his first Manchester gig, in Dry bar on a Sunday night, and he also passed a demo tape of Carthy's to local label Rob's Records, which resulted in them releasing his first 12" single.

From 1994 onwards, Carthy got regular bar gigs and became a frequent guest at Headfunk, alongside residents Chubby Grooves & Tom Simba (who went on to form Groove Armada with Andy Cato). This night mutated into Eardrum, a DJ/jam night that he was resident at alongside Chubby, Mark One and Andy Votel. Between 1995 and 1997, he released further singles for Rob's Records subsidiary Pleasure, as well as sides for Echo Drop, Grand Central & Cup of Tea. His work for Grand Central with Mark Rae inspired some 4 deck club performances, including friendly 'battles' with DJ Food, which introduced Carthy to the Ninja Tune fold. His first remix was a DJ Food megamix for their *Refried Food* box set in 1996. The release of more of his productions resulted in increased offers for DJ gigs. As well as playing regularly at the Electric Chair & Fat City nights in Manchester, and with Tru Thoughts in Brighton, he accepted a four year residency at Off-Centre in London, as well as guest spots around the country.

Some of Carthy's first DJ gigs abroad were with Grand Central in 1997, and, following his signing to Ninja Tune in 1998, he did several European tours with the likes of Roots Manuva, The Herbaliser, Dynamic Syncopation & Mixmaster Morris. The release of his Ninja album *Keep it Unreal* also kick-started his Manchester club night of the same name, borne of a desire to play exactly what he wanted, rather than having to fit in with the music policies of other club nights. After a short stint at Planet K, the night moved to the Music Box, where it remains to this day. The success of this night inspired Carthy to take the idea on tour, so that instead of turning up with his records and playing the standard 2 hour guest DJ slot, he would recreate *Keep it Unreal* in different venues, and play for the whole night.

www.mrscruff.com

Mornington Island Dancers (Australia)

Australia's own internationally acclaimed traditional company. The homeland of the Lardil people, Mornington Island is situated in the southern corner of Queensland's Gulf of Carpentaria. Covered by low scrub vegetation - with tea-tree and swamp flats providing habitat for many species of wildlife - the surrounding sea is abundant with fish, turtle and dugong, the traditional foods of the Lardil people.

Local legend states that the first three people on Mornington Island were Marnbil, Dhual-dhual and Ghingin, who arrived 10,000 years ago and named all of the places. Laws and ceremonies came from the Dreamtime ancestors Tuwatu (Rainbow Serpent) and Nyaranbi (Dingo), who formed the landscape. In 1973 Lardil elders established this special touring company of traditional songmen and dancers.

Their aim is to preserve and share the Lardil people's history and inheritance by not forgetting the things that took thousands of years to learn. Known for their powerful theatrical performance, the Mornington Island Dancers maintain the stories and dances of their unique region, while showcasing the vibrant arts of the world's oldest living culture to audiences throughout Australia, Europe and the United States.

At 6pm on Saturday 10 March, the Mornington Island Dancers will also open an exhibition of paintings by Mornington Island artists at Marshall Arts, Aboriginal Fine Art, 1A Park Street, Hyde Park.

www.marshallart.com.au

Nganampa Music (Australia)

At WOMADelaide 2007 (9-11 March), thanks to a generous donation from Adelaide-based commercial property developer Ms Maureen Ritchie, the WOMADelaide Foundation will present a new project that has been rapidly developing since October last year.

The 'Nganampa Music' project involves a number of musicians from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands near the north-west border of South Australia, who recently participated in a series of music development workshops in the Lands, led by the renowned Aboriginal musician Kev Carmody and Adelaide's Dylan Woolcock.

The nine days of workshops in which they participated focussed on extracting the local stories of the musicians and honing their singer/songwriting skills, as well as giving them access to instruments, a recording studio and a performance at the end of October at the festival commemorating 25 years of freehold title in the APY Lands.

As a result of the October workshops, the stand-out 'star' from the APY Lands, Mark Burton, arrived in Adelaide in January to record Nganampa Music's debut CD. Mark and his partner, accompanist and interpreter Nadine Burton worked with Dylan Woolcock, Martin Butler and the Zephyr Quartet on arrangements for the brand new songs that Mark wrote during the workshops, which will feature on the CD.

Presented by the WOMADelaide Foundation in association with Ku Arts and with the support of Health Promotions SA.

Rebetiki (Australia/Greece)

Since 1986 Melbourne-based group Rebetiki have been playing urban Greek blues along with rural folk music from many regions of Greece. These songs dominated the music scene in Greece for decades during the 20th century and remain to this day a major influence in the direction of modern musical trends. With a variety of instruments including the traditional six string bouzouki, baglama, oud, lute, guitar and percussion Rebetiki present an acoustic passage through a musical style just as vibrant today as it was during its initial development.

Rebetiki Compañia is the off-shoot of two bands, the Aria award winning HaBiBis and the acclaimed Apodimi Compañia. The accomplished musicians have appeared on film in Anna Kokinnos cult hit *Head On* and have released two CD's. Their latest, *Peri Ousias* being one of the highest selling Greek Australian albums of recent years.

Rebetiki Compañia are: Argyris Argyropoulos; vocals & baglama, Tony Iliou; vocals, guitar, Achilles Yagouli; vocals, bouzouki & guitar, Takis Dimitriou; bouzouki, George Kyriakidis; piano, accordion, percussion.

Salif Keita (Mali)

Born in 1949 in Djoliba, Salif Keita is sometimes called the *Golden Voice of Africa*. He is a direct descendent of Sundiata Keita, the Mandinka warrior king who founded the Malian empire in the 13th century. Born an albino, a sign of bad luck, Keita was shunned and ostracized by his family and community alike. What reply could he give to face the hostility of his own caste when he, a Keita, chose to become a musician? The domain he was entering was strictly forbidden to the Mandingo nobles to whom he belonged.

In the Sixties, when he made his debuts in the Rail Band and the Ambassadeurs, African music was undergoing the greatest transformation in its entire history. Carried by the inspiration of cultural emancipation, and submitting to the outside attractions of modern trends from America and Europe, the music was changing all the more quickly due to the importing of new instruments, especially amplified guitars, and the new technology capable of recording them. Salif took to this unstable, breathtaking climate like a fish to water.

In 1972, it was under Kanté Manfila's wing, he was leading the Ambassadeurs du Motel band at the time, that Salif took refuge after leaving the Rail Band. Unlike the Rail Band, whose repertoire was made up mostly of traditional Mandingo songs, the Ambassadeurs flattered all kinds of genres, with a predilection for Cuban music even though they also favoured French and English pop, American soul, Argentinean tango or accordion-waltzes.

In 1979, still with Manfila, he went into exile in Abidjan and recorded *Mandjou*, the first Mandingo hit of the modern era. He then went to Washington where, with Manfila, he produced *Primpin*, a song whose words were as scandalous ('alcohol' and 'drugs' were in the lyrics) as the sound was revolutionary. It was an absolute smash hit. The renegade became a star, and in 1987 his album *Soro* established the Afro Pop concept. Four years later, *Amen*, showed how perfectly Salif had become acclimatised in the land of contemporary music's greatest musicians.

'My approach to rock, jazz or soul was a necessity. For someone self-taught like me, playing with Carlos Santana or Joe Zawinul meant rapid progress. Today, that's what allows me to play the music of my country with more control, more assurance and depth,' says Salif.

His 2002 CD *Moffou*, certified gold in France, sketched a return to Salif's roots, and this return is only now put into full effect with *M'Bemba*, the first of all his albums to be recorded in Mali, in the very studio that Salif had built for himself at home in Bamako. *M'Bemba* is the work of an artist who has been singularly mistreated by life without ever falling into resignation, for thirty-five years he has been striving to make peace with himself, and create unity, to solve his paradoxes; an artist declaring, with the immense sincerity that has always been with him, that this has finally been achieved.

Salif Keita will also perform at the Sydney Opera House.

www.saleifkeita.artistes.universalmusic.fr

SambaSunda (Indonesia)

Indonesia hasn't been the happiest of places in recent years as it struggles to keep its vast multi-ethnic territory unified and looking something like a nation whilst grappling with the often painful clashes between traditional values and modern life that are part and parcel of any rapidly developing society.

Samba Sunda are a group from Bandung, the capital of Western Java, who face the challenges of modernity with relish, imagination and more than a splash of courage. The aim of this 17-piece outfit is to update the venerable sound of a fully featured gamelan orchestra, that revered and mesmerising showpiece of Indonesia's rich musical traditions, by adding flavours from other parts of the Indonesian archipelago and from as far a field as Brazil too, hence the 'Samba' in the name.

The classic sounds of the traditional instruments evoke not only the past but also the urban energy of Bandung today, featuring a full sound palette from the deep resonance of the mighty gongs to the silvery eloquence of the bamboo flute. The result is a mesmerizing mix that manages, strangely, to be both relentlessly exciting and passively tranquil. A sound which is unique, modern and imaginatively faithful in its portrayal of the hustle and bustle of a 21st century Indonesian metropolis.

Samba Sunda are led by composer and multi-instrumentalist Ismet Ruchimat, who started his career in 1989 in Gugum Gumbira's famous Jugala Orchestra and has appeared on a number of international recording projects, with Spanish percussionist Vidal Paz (*Sunda-Africa*, Globestyle), Indian flautist Hariprasad Chaurasia (*Moon Magic*, BMG India), the Madagascan group Tarika (*Soul Makassar*, Sakay), and on the Kartini label with Sabah Habas Mustapha & the Jugala Allstars (*Jalan Kopo* and *So La Li*).

Every country and every traditional style of music needs musical pioneers to alleviate those unavoidable growing pains and blaze a path to modernity. Fortunately for Indonesia, Samba Sunda have taken up the challenge with style and gusto. With mesmerising melodies, palpitating percussion and the hypnotic, heavy bass of the big gongs, Samba Sunda are an intoxicating infusion of deep roots with fresh spices.

Samba Sunda will also perform in Brisbane, Sydney and Melbourne.

By arrangement with the Australia Indonesia AAS Alliance.

www.sambasunda.com

San Lazaro (Australia)

During the times of slavery in Cuba, praise to the African (Nigerian) Yoruba Orishas (saints) was often disguised as prayer to the Catholic saints. San Lazaro (Saint Lazarus in English) is the catholic parallel of the Orisha 'Babalu Aye' from the Yoruba religion called Santeria. San Lazaro is a deity of the sick and the poor and is considered a healer of physical and spiritual pain. As protectors of the most humble, the sick and the needy, Babalu Aye and San Lazaro hold a special place for all Cubans.

One of the main roads running parallel to the Malecon waterfront in Havana is named after San Lazaro. It is on this street that the band San Lazaro have found their name. Some of them have lived on this street, been treated for their own illnesses in hospitals there, studied music there, laughed, cried and sunk many a bottle of rum its in crumbling apartments.

In 2002 percussionist Lazare Agneskis returned from an extended stay in Cuba, where he had fallen in love with the raw swing and African soul of Cuban music. He returned to Australia determined to establish a band that would recreate these qualities. With this in mind a wealth of well-travelled multicultural Australians were recruited to San Lazaro. Together they lend the San Lazaro sound a timeless raw soul combined with a youthful freshness that is irresistible to dance to.

Elisha Maiyah, an Indian/Australian musician who initially trained as a vocalist to a high level before taking up the trumpet, plays with a piercing strength and sweet roughness well beyond his years. Lachlan McLean, an Australian Alto saxophonist who is a gifted improviser infamous for his experimentations with funk fusion band 12 Tone Diamonds, is the newest member of the group and his arrival to the band has expanded their songwriting possibilities with the incorporation of a sexy, punchy horn section. He plays with a boundary pushing and sophisticated sense of adventure, and a sultry, breathy tone.

Nasrine Rahmani, an Australian born Mauritian/Iranian, is a multifaceted percussionist. Her commitment to original music in Melbourne is evident through hundreds of appearances she has made with bands Tumberumba and the Oxo Cubans. Bob Knob, a talented Spanish/Australian bassist, is fluent on both the upright acoustic and electric bass. Renowned for his Hip-hop/Soul roots (Illzilla), his sound is raw and tough and his recent return from study in Cuba has brought to the band an invigorating drive, further enriching its tasteful rhythm section. He brings an urban sound to the band whilst remaining faithful to its Latin roots.

Sebastian Orellana was born in Chile where he played percussion in bands and venues around Santiago before he came to Australia to study music. He is fast becoming one of Melbourne's strongest conga players and his politically motivated rhymes in Spanish are a feature of San Lazaro's debut album *Mesizos Urbanos*. He is a powerful percussionist and an articulate MC with a rich background in Latin music.

Oscar Poncell, an Australian born Chilean who plays the vital 'montunos' on an instrument called the Tiple. He has a keen ear for the subtleties of many Latin influenced styles. He is a talented musician, a dedicated teacher and has played with many established traditional Latin bands throughout Melbourne including Sonora America and Tony Montuno. Lazare Agneskis is a Greek/Macedonian Australian from a celebrated musical family. The drum set is his first instrument but a trip to Cuba in late high school saw him manifest his newfound passion for Cuban music on percussion instruments and inspired the idea to form San Lazaro.

Steven Silk, originally from central Queensland, brings great harmonic scope to the band. He has an Associate Diploma in Jazz Guitar and Improvisation and has been working consistently throughout the East Coast of Australia for the last 6 years with Jazz duo Taylor and Silk. Together with Oscar, Steve played and travelled throughout Chile for four months in 2004. Francesco 'Keko' Viran, a Chilean born Australian and celebrated vocalist who has contributed to the popularization of Latin influenced music in Melbourne, completes the group.

San lazaro will be joined at WOMADelaide by guest dancer Aloy Junco Bell. In the Afro Cuban tradition, the relationship between the dancer and the live musicians creating the music is extremely sacred. The two are inseparable and like Aloy, most performers can all dance, sing and play percussion confidently. Since coming to Australia, Aloy has featured as both a musician and dancer for Cuban folkloric groups Ile Ashe and Eleggua.

www.sanlazaroz.com.au

Shivkumar Sharma & Rahul Sharma (India)

To state that Pandit Shivkumar Sharma has created history in the world of music, is an understatement, an inadequate attempt to capture the maestro's achievements and contributions. After all how many musicians can boast of single handedly bringing forth an obscure, almost unknown instrument to the level of being indispensable on the concert platform. Santoor, the folk instrument from the valley of Kashmir, owes its classical status to Pandit Shivkumar Sharma.

In the early decades of the twentieth century, Santoor (or Shata-Tantri Veena as it was called in the ancient times), was used as an accompaniment to a specific type of singing called Sufiana Mausiqi. When Pandit Uma Dutt Sharma, a renowned vocalist from Jammu, spotted it, he was convinced of the potentialities of the instrument. After extensive research on the instrument he bestowed the responsibility of establishing it on the concert platform on his only son Shivkumar. The rest, as they say, is history.

After several radio broadcasts and performances Pt. Sharma appeared for his national level concert in Mumbai in 1955, where he received mixed reactions. Santoor, according to some, was not a complete instrument on which one could play classical music. Pt. Sharma took these criticisms as a challenge and made some important modifications on this hundred stringed instrument, like a new chromatic arrangement of notes and increased the range to cover full three octaves. He also created a new technique of playing with which he could sustain notes and maintain sound continuity. Today Santoor is at par with any classical instrument, well established not just all over India, but across the globe.

Through his performance career of over a half century, Pt. Sharma has created millions of new listeners and ardent fans of Indian classical music. His performances are such a brilliant combination of rich knowledge, perfect skill and abundant spontaneous creativity, that all his listeners feel enriched. Pt. Sharma believes in the immortality of this great heritage of Indian classical music and wishes to leave no stone unturned to make it so. With this aim in mind, he has been imparting his knowledge to the next generation of musicians. So deep is his conviction that despite no institutional or government support, he has been teaching in the Guru Shishya tradition, without charging a fee from his students, who come to him from all the corners of India as well as different parts of the world like Japan, Germany, Australia and America.

He is among those rare musicians who have been able to create successfully in the world of film music as well. Now for over forty years Santoor is an indispensable part of Indian film music. His compositions for blockbusters like *Silsila*, *Lamhe*, *Chandni*, *Darr* and more, are all time favourites across the country. Various recording companies from India and overseas have tried to capture Pt. Sharma's genius for the last forty years. Today he has over 100 recordings to his credit in LPs, CDs, audio cassettes and even DVDs.

Naturally, a musician with such a vast spectrum of achievements has a long list of National and International awards conferred upon him like the Honorary Citizen for the City of Baltimore, USA (1985), Sangeet Natak Academy Award (1986), Honorary Doctorate from the University of Jammu (1991) Padmashree (1991), Ustad Hafiz Ali Khan Award (1998), and Padma Vibhushan (2001), to name a few.

'According to me music is not for entertainment. It was my life-long dream to play such kind of music which will make the listeners forget to clap, which will make them silent. My dream came true, once. I played one raga, while the listeners immersed deep into meditation and I experienced a state of thoughtlessness. This silence was so nourishing, so fulfilling, there was no need to play anything else.' Shivkumar and Rahu I (his son, who will also be his accompanist) will play 'jugalbandhi style' complementing and competing with each other. By arrangement with the Nataraj Cultural Centre and with support from the Indian Council for Cultural Relations.

They will also perform in Brisbane, Sydney and Melbourne.

www.santoor.com

Snuff puppets (Australia)

Snuff Puppets are a giant puppet company based in Melbourne, Australia. They combine the elements of puppetry, live music, visual and physical theatre to create a unique and idiosyncratic performance language; engineering puppet/audience collisions to leave both parties breathless.

Snuff puppets create theatrical experiences that are visceral and accessible. All that is taboo in our society they tackle, with a vulgar, irreverent, gratuitously violent and comic sensibility. They call upon the laws of cartoon humour to take the place of gravity and conjure up the spirits of the dead to keep the living in line.

Snuff Puppets have an anarchic sense of fun and a splendid sense of tragedy that unite to portray the foibles and flaws of human nature. They arrive like a circus, parading through the town using our outdoor and roaming performances to entice audiences inside the theatre.

They have expanded their possible audience to include performances at pubs, nightclubs, street events, festivals and rock concerts. All their work contains the trademark Snuff Puppet elements: a blackly dangerous humour, an incisive political satire, shamelessly handmade visual aesthetic; populist, free, joyous conflagration of art, audience and artist. They presented *Cows*, *Seagull* and *The Boom Family* at WOMAdelaide 2005 and in 2007 will bring the roving character's from their show *Nyet Nyet's Picnic*.

Nyet Nyet's Picnic is a giant puppet spectacle presenting indigenous bunyip stories and cautionary tales that have been collected from all over Victoria. Bunyips live in creeks, riverbeds, waterholes and swamps, emerging to terrify and sometimes devour animals and humans.

In the 1880s bunyip sightings were reported in the Australian press and lonely, isolated white settlers/invaders wondered and worried about the existence of these native Australian monsters. Today, the local indigenous people see bunyips as both real and as servers of important warning from the land.

The Snuff Puppets developed and presented the full show with a team of indigenous artists. *Nyet Nyet's Picnic* is an act of reconciliation for the artists and its audiences. The show features over a dozen huge puppets and original live music. Some of the stories are presented by the people who say they actually met bunyips in real life.

In *Nyet Nyet's Picnic* the world of bunyips comes to life through humour, terror and fun. The show premiered on the banks of the Yarra River as the cultural highlight of the City of Melbourne's Reconciliation Week in 2005.

The show gives voice to indigenous mythology, so often ignored in modern Australia. *Nyets Nyets Picnic* puppets and stories have also been presented as a roving act and also as an interactive schools workshop.

www.snuffpuppets.com

Southern Cross Tango (Australia)

Southern Cross Tango's Adrienne and Andrew Gill are recognized internationally for the artistry, elegance and romance of their tango, connection in the dance and innovative performance and teaching. Established in 1999, Southern Cross Tango is South Australia's original and only professional Argentine Tango School.

Adrienne and Andrew are highly experienced performers of Argentine Tango, with the ability to express the dance-form's most powerful and beautiful movements with control, aesthetic and stylistic integrity. Their exciting 2006 schedule featured performances in the USA and a 12-concert series tour through SA, VIC and NSW as feature performers in the Murray River International Music Festival. They perform in festivals around Australia and are artistic directors of the Buenos Aires at the Beach Summer Tango Festival, held annually on Victoria's Great Ocean Rd.

Adrienne and Andrew have performed at the Los Angeles Fireworks Tango Festival (USA), Sydney International Tango Festival, Australian Tango Festival, New Jersey Tango Extravaganza (USA), Adelaide Fringe, Perth Fringe, Cabaret Fringe, Womadelaide, Tangomania Festival, Tropicana Festivals and Musica Viva Concert Series. They directed, choreographed and performed in the *Tango on the Edge* Cabaret Tango Shows at the Weimar Room throughout 2003 and 04.

Southern Cross Tango presents the celebrated SA Milongas *Tango by the Sea*, *Tango on the Edge* and the prestigious *Tango on the Hill* Gourmet Dinner and theatrical tango show, this year featuring the premiere performance of their new Australian production *Meat Market Tango*. They conduct tango classes and structured courses in South Australia, workshops and master classes all over Australia. They also present specialised courses in primary and secondary schools, universities and rehabilitation centres.

During 2006, Adrienne and Andrew presented an exciting new Tango Dance Program designed for the patients and staff of Glenside Rehabilitation Hospital, promoting the physical and mental health benefits of learning to dance Argentine Tango in a structured social environment. They have taught Argentine Tango to the members of Restless Dance Company's youth ensemble. Adrienne has been a Tutor for the company's community workshop programs, such as the Restless Central 2 Community Dance Workshop Day Options Program for participants with a disability.

They have developed an exclusive new Southern Cross Tango program designed specifically for primary aged children to learn Tango and Milonga based improvisational dancing. The children develop and explore partner co-operation skills and participate in fun high-energy *Tango Games* to promote a healthy and active lifestyle through initiatives such as the Active After School Community Program.

Adrienne and Andrew's group classes are built on a strong foundation of technique, lead and follow, musicality and body awareness; empowering students to become improvisational tango dancers in the spirit of traditional and Nuevo tango. They have trained extensively overseas, refining their technique and style and connecting with the continually evolving trends in Argentine tango around the world.

Adrienne and Andrew dance with elegance and lithe grace presented with a strong physicality, which is distinctly Australian. Their tango is informed and inspired by the spirit of Buenos Aires and the tango that exists there today. They dance a universal tango that is for everyone and have made tango relevant and accessible to a new generation of dancers across Australia.

www.southerncrosstango.com.au

Stan's Café (UK)

Stan's Cafe is a team of artists from a variety of backgrounds, working under the artistic direction of James Yarker devising and touring original art works in a range of media, principally theatre.

Stan's Cafe was established in 1991 by James Yarker and Graeme Rose. Working from a base in Birmingham, the company gained prominence in the UK through the production of a series of highly original works that challenged theatre's comfortable conventions. These productions included *Canute The King* which was created for an Edwardian Swimming Baths, *Memoirs of An Amnesiac* which was presented at the ICA, *Ocean Of Storms* which won a Barclays New Stages Award and appeared at The Royal Court Theatre, *Still* a short opera commissioned by English National Opera and *Good and True*, which was presented at Birmingham Repertory Theatre and The Lindbury Studio at The Royal Opera House.

The company's first international hit came in 1998 with *It's Your Film*, a four minute long show for an audience of one which looks like a film but is performed live. This show has been performed over 4,000 times in 37 cities and 17 countries. *The Black Maze*, a sensory art installation built in the back of a lorry, exemplifies the company's knack of creating intelligent playful art that engages a wide range of people. Built in 2000 this piece has proved as popular in schools as contemporary Arts Festivals. It is a regular fixture in Birmingham's Arts Scene and has toured to 28 cities in 6 counties.

Of All The People In All The World finally marked the company's move beyond narrow art form classifications. In various sizes and versions this show has been presented in 23 cities over 9 countries on three continents. Stan's Cafe currently has five permanent members of staff and a large pool of associate artist. They mix high profile international touring with responses to one-off commissions and a continuous programme of education work in their home city. They have produced two CDs of pieces for the radio, the first of which contains *Love List* a track regularly played out at Big Chill festivals in Europe.

www.stanscafe.co.uk

Sweet Baby James & Rob Eyers (Australia)

Something triggered in Sweet Baby James, 31, when he heard Eric Clapton's song Cocaine at age 15. 'He was playing a sound I had never heard before and it had me transfixed. I later discovered it was called the Blues,' he says.

James' debut album *Rhythm 'n' Blues* is a cornucopia of assorted Blues styles played with an electric energy. There's delicate fingerpicking, growling slide guitar and sparse country Blues. The raw sound evokes wild nights at the traditional juke joints in America's south.

The album features renditions of Muddy Waters' *Can't Be Satisfied*, John Lee Hooker's *Boogie Chillun*, Blind Willie Johnson's *Nobody's Fault But Mine* and lesser known numbers, though just as noteworthy. James' original songs reveal his songwriting prowess.

The Adelaide-based Blues guitarist was recently appointed as the Official Ambassador of the 2007 Australian Blues Festival and has shared the stage with Blues-rocker Jeff Healy and Canadian Blues queen Sue Foley. Rob Eyers, originally from London and now living in Adelaide, completes the duo on percussion; theirs is a cornucopia of raw styles played with an electric energy; delicate fingerpicking, growling slide guitar and sparse country blues.

'Audiences respond to us because it's clear we're doing what we naturally do best: playing the Blues with obsession,' says James.

Tjanpi Desert Weavers (Australia)

In October 2006, Sandy Elverd, a respected Adelaide-based visual artist, visited the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Lands near the borders of South Australia, the Northern Territory and Western Australia, to begin an exchange of skills with Aboriginal fibre artists from a range of communities in the NPY Lands.

In February-March 2007, six NPY artists – some of whom were awarded the prestigious Telstra National Aboriginal and Torres Strait Islander Award in 2005 for a lifesize replica of a Toyota Troop Carrier made from grass – will visit Adelaide to present a series of weaving workshops over seven days, for up to 15 selected local artists, at the Parks Arts & Functions Complex.

The artists will create a number of large-scale woven forms – for example, camp dogs, or people - to be exhibited at WOMADelaide 2007. They will also host basket weaving demonstrations, workshops and displays during the three days of the festival. Presented by the WOMADelaide Foundation in association with Parks Arts & Functions Complex and the City of Port Adelaide Enfield.

www.tjanpiaboriginalbaskets.com

www.sandyelverd.com.au

www.portenf.sa.gov.au/site/page.cfm?u=313

The Twitchers (UK)

The Twitchers is a performance company based in London run by Trevor Stuart and Helen Statman, both of whom have extensive training in drama, clowning and mime. They are experienced performers, writers, producers, choreographers and designers for theatre, film and television. They also specialise in place-to-place performances and site specific work.

They are anarchic, eye catching, idiosyncratic, quirky and wildly funny street theatre. Look out for the 'birds nests heads' as the stroll through the park interacting with unassuming audiences. The Twitchers are intelligent, peripatetic performance, with a slant towards dark comedy.

The Waifs (Australia)

In 1985, dad taught me how to play guitar. I was 15 years old. He's a classic campfire style guitarist who can play any song with 4 chords. He's also a fisherman. The first song I ever learnt was Dylans' *The Times Are A Changing* and I was hooked.

My sister Vikki picked up the guitar in about 1988. She was 14 and playing *House of The Rising Sun*. She was hooked.

Josh lived on a farm in New South Wales and picked up his first guitar after seeing Michael J fox play Johnny be Good in *Back To The Future* in 1987. He was also self taught and got hooked at 15.

In 1992 Vik, and I bought a campervan and headed off from Albany W.A. to travel around Australia singing. It was just the two of us girls, singing in the front bars of pubs in resorts, gold mines, zinc mines, biker bars, beer gardens, markets and fishing towns playing our favourite songs to anyone that chose to listen. Music was only a means of making money to travel.and travel we did.

We met up with Josh in 1992 in Broome far up on the remote North West Coast of Western Australia. He was on tour and playing bass guitar for an all bloke Rock n Roll band. We jammed for about 10 mins and I asked him to join the band and he said 'ok' Just like that, and we became The Waifs. We toured around Australia now 3 of us living in the Van, for the next 3 years..

In 1996 we moved across the country and recorded an album with the help of Jen Anderson and Michael Thomas from Weddings Parties Anything. Our self-titled album *The Waifs* was released in 1996 Independently. We launched it in and around Melbourne and then hit the road again for another year touring.

In 1998 we released our 2nd album *Shelter Me* recorded in Adelaide. It was another Independent release. Again we launched it in the major cities and hit the road again for another year or so touring it.

In 2000 we Independently released our 3rd album *Sink or Swim* recorded in Melbourne, and our 4th album in 2002 *Up All Night*, recorded in Los Angeles and Melbourne (Aust) Again.....we launched it and hit the road again and have spent ever since touring with it. *Up All Night* went on to sell double platinum in Australia and managed to help us pick up a couple of pointy things at the Arias for best Blues and Roots album and Best Independent Band.

Up all Night consolidated the band's reputation through out the world as a major touring act especially on the international festival scene. Cambridge Folk Festival In UK, Newport Folk Festival and New Orleans blues festivals were all stand outs as well as opening for Bob Dylan through out the States.

In 2004 we put out our first Live album *A Brief History* recorded from many shows around Australia.

We seem to put out an album every two years. It's not planned, it just happens that way. We have a new one coming soon..... and will be out in 2007, somewhere between looking after the new babies and playing shows both back in Australia and around the world!

The Waifs (Donna)

From: www.thewaifs.com

Yasmine Levy (Israel)

Yasmin Levy was born in Bakaa, Jerusalem on 23 December 1975. A 'very small, beautiful neighbourhood', Bakaa is filled with narrow alleyways and warrens dating back many hundreds of years. The area is still a vital part of the history of this great city and, for Yasmin, her roots. She still lives in the flat into which her parents moved when they were first married. Family and roots are very important to Yasmin and juggling family and professional commitments made easier by the fact that her husband Ishay works and travels with her, playing darbuka in most of her shows and handling many of the logistical arrangements of touring. Whenever she has time off, she loves to return to Jerusalem and spend time with her mother, brothers and their families.

Yasmin's musical interests began as a child. At six years of age, she was taught to play piano and she continued with her studies until age eighteen. At twenty, she began singing seriously but it wasn't until a year later that she made her first public performance as a guest in a concert given by her mother. Other local concerts followed but it wasn't until WOMEX 2002 that she made her international debut and embarked on a singing career.

Her first album *Romance And Yasmin* focused on Ladino music and Turkish influences and was greatly influenced by the work of her late father Yitzhak Levy. He was born in Turkey in 1919 and, at the tender age of 3, moved with his family to Palestine. As a grown man he worked as both a composer and cantor. After the creation of the state of Israel he was appointed head of the Ladino department at Israel's national radio station. His life's work was devoted to the collection and preservation of the songs of Sephardic Jews: these songs had been passed down orally from generation to generation over a period in excess of 500 years. During his lifetime he published 4 books containing Sephardic romances and another 10 volumes of liturgical songs. He also recorded many of these same songs for the national radio. Sadly, Yitzhak Levy passed away when Yasmin was little over one year old. Nevertheless she grew up knowing her father's love for this music and his heritage as he had also taught her mother Kochava the Sephardic repertoire and she, in turn, passed the songs on to their daughter. When Yasmin was preparing her first disc *Romance And Yasmin*, she says: 'helped enormously by the books and recordings my father left behind'.

The songs and arrangements on this first album came very naturally to the singer, based on what she had learned from home. She says: 'The choice of songs was easy for me as they are all songs to which I have an emotional attachment'. With her second album, the highly acclaimed *La Juderia*, Yasmin has continued her work with the Ladino tradition but begun to mix this more with the flamenco influences that date back to her residence in Spain during 2002. In that year, she was awarded a scholarship by the Christina Herren Foundation to study flamenco in Seville. There she was influenced strongly by the unique singing style that she then added to her own Sephardic one.

Her deep, spiritual singing, passionate vocal delivery and striking good looks have entranced both new and old fans. She has twice been nominated for BBC Radio 3 World Music Awards and her appearance on BBC 2 TV's *Later... With Jools Holland* programme was one of the highlights of the series. In March this year, Yasmin was awarded the Anna Lindh Award for promoting cross-cultural dialogue, for her work with musicians covering three cultures and her connection with the history of Spain. More information about the foundation can be found at the website: www.euromedalex.org

The award reflects many of her hopes for the future. On a musical level, Yasmin has already begun writing and collecting songs for her next album to be released in 2007.

On a more global scale, she desires 'that people will have more compassion towards each other and learn to live in peace and harmony'.

www.yasminelevy.net