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SOUNDS OF THE PLANET 2008

Artist Information

The Beautiful Girls (Australia)

South Australian Exclusive

Several names and faces around singer-songwriter-guitarist Mat McHugh have changed since he started The Beautiful Girls in North Sydney and enjoyed big chart success with the cool acoustic hit *Periscopes* in 2002. Still, one thing has remained constant – the will and courage to embrace a unique meld of musical influences, from folk to post-punk.

Each of the band's albums have explored a different line: 2003's *Learn Yourself* cruised through a heady brew of roots, hip-hop, reggae, soul and blues, while 2005's *We're Already Gone* accented pop song crafting within a bluesy folk core. The Beautiful Girls' latest songs on the *Ziggurats* album have taken another dramatic turn, largely influenced by the powerful new rhythm section of Paulie B (bass) and Bruce Braybrooke (drums).

This only took shape after a deluge of US gigs through late 2006 was interrupted when several band members were denied re-entry to the country for a second tour. Contemplating where to head next, Mat headed back to Sydney with an aim of expressing himself differently on the next album, with wiry guitar, angular arrangements and a tougher, darker sound. This has translated to the beefy reggae rock of *Royalty, I Thought About You* and the driving ska-pop influence of *In Love*.

By arrangement with Handsome Tours

www.thebeautifulgirls.com

www.myspace.com/thebeautifulgirls

Beirut (USA/France)

Australian Premiere / WOMADelaide Exclusive

Beirut is a band that steps far outside convention, even though its ancient/modern music is immediately recognisable; the sort of folk music that transcends generations and nations, inhabiting a strange but beautiful place where French Gypsy music meets American pop in the mind of young American recording artist Zach Condon, who travels to Paris to make the music in his imagination truly come alive.

Condon recorded Beirut's internationally celebrated *Gulag Orkestar* album in 2006, at his parent's home shortly after quitting college. He'd recorded hundreds of songs since he was 15, but this first album release sparked a flood of online attention. To reach this new audience, Zach constructed a "ramshackle orchestra", new songs were written, album songs reworked, and Beirut's shows quickly reached dramatic heights.

Next came *The Flying Club Cup* album, paying homage to French culture, fashion, history and music, from Balkan folk to the songs of Francois Hardy, Charles Aznavour and Jacques Brel. Unlike the *Gulag* album's largely solo genesis, many instrumentalists were deeply involved in recording. Zach Condon is now living in Paris, while the "orkestar" has settled into a core group of eight members to replicate the album live.

By arrangement with Handsome Tours

www.berutband.com

Billy Cobham Septet (USA)

Australian Premiere

Drums became a true voice of innovative jazz expression in the hands of Billy Cobham, the Panama-born drummer who in the past 30 years has been an integral collaborator with such musical luminaries as Miles Davis, McCoy Tyner, Horace Silver, Stanley Turrentine, Oscar Peterson, George Benson, Ron Carter and Tito Puente. Audiences were reminded of his instrumental mastery

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when Cobham performed a riveting 50-minute unaccompanied drum solo at WOMADelaide 2007, and orchestrated inspired improvisations as musical director of the festival's joyous All-Star Gala.

Cobham returns to Adelaide for the Festival of Arts; his new septet joining the Adelaide Symphony Orchestra to revive the music of the Mahavishnu Orchestra – the innovative and highly influential jazz/fusion group that he formed with guitarist John McLaughlin and keyboardist Jan Hammer in 1970.

While none of the other original group members will be joining Cobham on this tour, the septet features a galaxy of jazz talent, with Australian-born guitarist Frank Gambale (long-time member of the Chick Corea Elektric Band), American saxophonist Ernie Watts and trombonist Marshall Gilkes, UK trumpeter Guy Barker, Jukkis Uotila from Finland on piano, and Stefan Rademacher from Germany on electric bass. At WOMADelaide, the septet will perform music from Cobham's soon-to-be-released CD.

By arrangement with the Adelaide Bank Festival of Arts.

www.billicobham.com

The Black Arm Band (Australia)

South Australian Premiere and Exclusive

In 2006, a veritable superband of Australian Indigenous talent was brought together to perform Murundak, a powerful musical event with accompanying film images. Murundak means 'alive' in the Woiwurrung language, and it was created to tell the contemporary Aboriginal story through songs and performance.

To bring Murundak to life, a 32-member ensemble - the Black Arm Band - was assembled by musical directors Shane Howard and David Arden, and performed during the Melbourne International Arts Festival in October 2006. Songs featured in Murundak were drawn from the contemporary Indigenous songbook, outlining the history of Indigenous struggle in Australia, though many of these anthems were re-orchestrated and coupled with gentle laments and infectious love songs to take audiences on a spiritual journey.

For WOMADelaide 2008, Murundak will be brought to life again by an all-star assembly of Aboriginal artists including Stephen Pigram, Archie Roach, Ruby Hunter, Lou Bennett, Joe Geia and Kutcha Edwards. The soundtrack they will perform is alive with expressions of joy, hope, struggle and compassion, celebrating music as an instrument of identity, resistance and resilience. Jan Chandler, writing in Melbourne Stage Online, captured the essential spirit of Murundak: "There are no stars here; the 'star' is the music and the stories it tells, the stories of Aboriginal Australians."

Presented in association with Arts House

Aboriginal & Torres Strait Islander people are warned that this production may contain images and voices of people that have passed away and that could cause sorrow.

www.myspace.com/blackarbandmurundak

Black Grace (New Zealand)

WOMADelaide Exclusive

Since 1995, as New Zealand's leading contemporary dance company, Black Grace have cut an imposing figure on the world stage. The robust athleticism of Neil Ieremia's dynamic troupe fuses Pacific dance traditions with contemporary movement and has won plaudits across North America, Europe and Japan. Ieremia brings to Black Grace an abiding belief in three key Samoan principles, Fa'amaoni (integrity, honesty and pride), Fa'amalosiloto Tele (perseverance and determination) and Fa'aloalo (humility and respect).

Black Grace will perform extracts from several of its most celebrated works at WOMADelaide 2008, including: *Minoi*, a signature work of Ieremia that premiered in 1999, where movement produces sound through the union of contemporary and Fa'ataupati (Samoan slap dance) traditional dance styles. *Human Language*, premiered within the inaugural Black Grace & Friends season in 2002, which saw the first appearance of female dancers with Black Grace.

Witty and surreal, *Human Language* is a dynamic conversation between feminine beauty and masculine strength, featuring a vibrant soundtrack by jazz musician Chico Hamilton and a rendition of the song *Drive*, written by Bic Runga.

Amata is an evocative new work that pushes the limits of physicality, passion and grace, choreographed by Ieremia. 'Amata' translates as 'begin' in Samoan, exploring our ability to love fearlessly, lose bravely, learn endlessly and ultimately embrace life by accepting change. It features a company of 12 women – the first all-female work presented by Black Grace.

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Fa'a ulutao is a brief section of Ieremia's larger work *Suttee*, with a six-man troupe expressing the cultural tradition of tattooing and its symbolism as a crucial male rite of passage.

Supported by



www.blackgrace.co.nz

Bob Evans (Australia)

The alter ego of Kevin Mitchell – vocalist/guitarist for enduring Australian indie pop band Jebediah – is enjoying a fulsome life of its own. In 2003, Mitchell issued a low-key solo project under the guise of Bob Evans – the *Suburban Kid* album, showing an intimate side of his songwriting. After a lengthy bout of recording and touring with Jebediah in 2005, Mitchell felt compelled to revisit Bob Evans, setting up a modest recording space at home to sketch 20 song demos that became the spine of his *Suburban Songbook* album.

Nashville-based Brad Jones was enlisted as producer (Josh Rouse, Yo La Tengo, Sheryl Crow), who shaped Mitchell's wide-eyed-and-gritty sound into a more refined album, recording with some of Nashville's tastiest players (such as ex-Wilco drummer Ken Coomer). It swept from orchestral epics and pop songs blasting with horns to thumping alt country pianos.

Lyrically, Mitchell focused on homespun intimacies. "I wanted to really push the idea that magic can happen in the suburbs every single day," he explained. Since the release of *Suburban Songbook* in July 2006, Mitchell has been doing Bob Evans shows at Australia's largest festivals, in Los Angeles, New York, London and throughout South Africa.

www.bobevans.com.au

www.myspace.com/suburbankid

Born in a Taxi (Australia)

Established in Melbourne in 1989, Born in a Taxi is recognised for producing highly original, physically driven work. The company incorporates diverse performance skills such as dance, mime, clown, character, music, bouffon and improvisation to create their trademark style which is physical, interactive and always humorous.

Born in a Taxi has produced many original works for arts festivals, street theatre festivals, performance seasons, organisations and corporate events and has touring widely nationally and internationally.

www.borninataxi.com.au

Cesária Évora (Cape Verde)

South Australian Premiere

Nicknamed the "barefoot diva" for her lifelong habit of performing without shoes, Cesaria Évora is the champion of morna – a raw, emotive folk music related to Portuguese fado and Brazilian modinha. Her rich musicality was nurtured far away from the eyes of the world in the Atlantic Ocean on one of the islands of Cap Verde - home to an evocative, passionate music where the sounds of Africa are assimilated with both American and European music – salsa, samba, quadrille, lundum and fado.

It was not until she was 47 that Cesaria recorded her first album, after travelling to France for the recording sessions. *La Diva aux pieds nus* (*The Barefoot Diva*) became a hit in 1988 and launched a stellar international performing career that soon had critics raving: "She belongs to the world nobility of bar singers."

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Cesaria, who has now sold over 5 million albums worldwide, has just released her tenth album, *Rogamar*, which features the rousing morna, coladera and saudade compositions of extraordinary songwriters from Mindelo. They tell Evora's life story in plaintive tones, evident on *Um Pincelada*, written by Teofilo Chantre and Vitorino Chantre: "This flower that wilts, this child that cries, this cloud that passes, it's nostalgia, it's sadness... The world changes, but my story continues."

www.cesaria-evora.com

Clube do Balanço (Brazil)

Australian Premiere WOMAdelaide Exclusive

Brazilian band Clube do Balanço has re-ignited the work of the masters of samba-rock – Jorge Ben, Luiz Vagner, Bebeto, Roberto Carlos and Erasmo, Branca Di Neve, Marku Ribas, Orlandivo – and introduced a willing new generation of dance audiences to this pulsating ballroom style. Two hit albums – *Swing & Samba Rock* and *Samba Incrementado* – have mixed jazz, rock and soul with an irresistible samba beat, starting a musical movement that has ignited across Brazil during the past six years.

The pivot of the group's success has been lively, fresh interpretations of old Brazilian ballroom classics such as D'Angelo's *Muito Incrementado*, Jorge Ben's *Nega Zula* and Luis Melodia's *O Morro Não Engana*, combined with their own rich original material. However, it is on stage that the band's legend has been cemented.

The ensemble of Marco Mattoli (vocals and guitar), Edu Salmaso (drums), Gringo Pirrongelli (bass), Tereza Gama (vocals), Fred Prince (percussion), Guto "Bocão" (percussion), Marcelo Maita (keyboards), Tiquinho (trombone) and Reginaldo Gomes (trumpet) have played thousands of concerts across Brazil, and in the ballrooms of the poorest neighbourhoods of São Paulo, where hardcore samba-rock fans have continued this style of dancing since the late 1960s, they are treated as kings. The dancing crowd has led them to the throne.

www.clubodebalanco.uol.com.br

www.myspace.com/clubedebalanco

The Cyclogists (Australia)

South Australian Premiere

The three cyclists, resplendent in lycra suits and helmets – Linsey Pollak, Ric Halstead and Brendan Hook – arrive in the most unexpected places with their bicycles, dismount, rest them on stands and start playing them like musical instruments. In snappy seven-minute cycling concertos, the trio conjure all sort of musical tricks from various parts of the bicycles: clarinets adapted from bicycle seat stems, bicycle pumps transformed into panpipes, tuned bicycle bells, handlebars that become a flute.

They play original music especially composed for the trio and a few witty nods to the classics (Is that part of the Ring Cycle, or a melody from George Frederic Handelbar, or perhaps Bella Biketok?). Then, as suddenly as they arrived, they remount and cycle off to a new location. This is the latest deliciously irreverent musical creation of Linsey Pollak, inventive Australian musician, instrument maker, composer and musical director.

Originally from West Australia, he spent time in Adelaide during 1988 as artist in residence for the Multicultural Artworkers Committee and organised Café Musica at the Adelaide Fringe, toured such original shows as *The Art of Food*, and is familiar to WOMAdelaide audiences through performing with his multicultural group Slivanje in 1992.

David D'Or (Israel)

Australian Premiere

As Israel's most celebrated modern singer, David D'Or has integrated elements of classical, pop, ethnic, Jewish and world music into his own unique music. His thrilling and emotive counter-tenor voice has made David internationally popular and in Israel he is deeply admired and loved. After studying at the Academy of Music in Jerusalem, and simultaneously playing numerous roles at the Habima National Theatre, David released his first album in 1991 to rave reviews and gold sales.

His second album, *Bagovah Mishtaneh*, earned platinum sales and seven subsequent albums have all been international hits. David represented Israel in the 2004 Eurovision competition with his song *Le Ha'amin* (To Believe) and the following year created the *Kemo Haruach* (Like the Wind) album with leading Israeli artists Arik Einstein, Arcadi Duchin, Shlomo Shabbat and Ehud Banai. Other notable collaborations include *David and Shlomo*, a hit world music album in 1995 with the band *Lahakat Habrera Hativeet* and Shlomo Bar, and with Eti Ankri in 1997.

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He has performed for esteemed audiences – including several performances for the Pope in Rome, and the King of Thailand's 60th anniversary celebrations – with his Israeli Ensemble, and with renowned orchestras, including the Philharmonic Orchestras of Rome, France, Vienna, London, Baltimore, Sweden, Las Vegas, Turkey and Budapest.

In May 2007, David's new symphony Hallelu was performed in Belgrade by 150 musicians and singers, featuring the Belgrade Symphony Orchestra under conductor David Eaton, director of the New York Symphony Orchestra. For WOMADelaide, David will perform the stunning set he premiered at WOMAD Charlton Park in the UK in July 2007; his interpretation of Jewish prayers collected from across the diaspora.



www.daviddor.com

Don McGlashan & the Seven Sisters (New Zealand)

WOMADelaide Exclusive

As a canny wordsmith, astute social observer and crafty musician, Don McGlashan stands tall among New Zealand's best contemporary songwriters, penning poignant pop music with a keen artistic edge. The rich texture of his songs reflects Don's diverse achievements, which began with English and Music studies at Auckland University, and playing French horn and percussion in the Auckland Sinfonia.

After stints in percussion ensemble From Scratch and drumming with Auckland agit-punk band Blam Blam Blam, Don formed the innovative music/theatre/film act The Front Lawn with Harry Sinclair in 1985, performing at the Edinburgh Festival, across Europe, the USA, Australia and New Zealand until disbanding in 1990.

Don's golden period was as singer and primary songwriter in The Mutton Birds from 1991 to 2002, touring around the world and releasing three strong albums. Don returned to New Zealand in 2000, and lives in Auckland with his wife, dancer/writer Marianne Schultz, and their children Louis and Pearl.

He wrote the score for Toa Fraser's debut feature film *No 2*, scored the TV series *Orange Roughies*, and issued an album in May 2006 – *Warm Hand* – with his new band The Seven Sisters, featuring Sean Donnelly on bass, John Segovia on pedal steel guitar, Chris O'Connor on drums and Dominic Blaazar on keyboards. The band was in Neil Finn's Roundhead Studios in late 2007 recording new tracks for another album release.

www.donmcglashan.com

dotComedy (UKAustralia)

Australian Premiere / WOMADelaide Exclusive

dotComedy was formed in 1998. Since their inception the company have developed an acclaimed style of working performance, which mixes realistic characterisation and situations with bizarre and surreal overtones to produce cutting edge street art shows, which delight and at the same time confuse their audience. They are renowned for their unique take on reality – creating installations, walkabouts and shows that mix the mundane and the absurd with hilarious results. DotComedy are true mavericks of the street scene.

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Dr Natesan Ramani (India)

Revered as the most eminent modern flute player in the Carnatic (South Indian) tradition, Dr Natesan Ramani mesmerised WOMADelaide 2001 audiences with the soaring power and piercing clarity of his simple bamboo soprano flute. Honoured by the Indian President with the coveted Padmashri award, Dr Ramani is a deeply religious man, who, like Mahatma Gandhi, observes silence one day in the week – “to improve my breathing” – and travels barefoot for three days once a year to offer prayers at his chosen temple in Kerala.

The highly sophisticated Carnatic music he performs has remained rooted in religious tradition (more than the better-known Hindustani music of north India that bears Persian traits through Muslim influence), and he renders the compositions of the three saint-composers of south India with devotional fervour.

Curiously, Dr Ramani also performs North Indian ragas on a larger, mellower sounding flute, often to conclude a concert. His ensemble includes his illustrious son Thiagarajan and brilliant grandson Athul on flutes, with percussionist V Raja Rao on mridangam (a tuned double-headed drum) and Trichy Murali on ghattam (a clay pitcher).

Revered as one of the most eminent modern flute players in the Carnatic (South Indian) tradition, Natesan Ramani mesmerises audiences with the piercing clarity of his simple bamboo soprano flute, accompanied by his flautist son Thiagarajan and grandson Athul, and percussionists Raja Rao and Murali Kannappa.

By arrangement with the Nataraj Cultural Centre and with support from the Indian Council for Cultural Relations

Farafina (Burkina Faso)

Australian Premiere / WOMADelaide Exclusive

Founded in 1978, Farafina immediately fascinated audiences with its virtuosity and ability to expand musical ideas without surrendering traditional instruments. The band weaves complex and forceful rhythms on djembes, tama and baras, which carries the melodic lines of balafons, flute and koras while adding contemporary sounds through guitar and keyboard. T

The group's radical sound led them to feature on recordings by such famed musicians as the Rolling Stones (on the *Steel Wheels* album), Ryuichi Sakamoto, Jon Hassel, Daniel Lanois and Brian Eno (on Hassel's *Flash of the Spirit* album), Billy Cobham and Joji Hirota, in addition to their own five albums. Revered as live performers, Farafina has played several times at the Montreux Jazz Festival, and before 72,000 people at Nelson Mandela's birthday concert in Wembley Stadium, London.

During its 20-year odyssey, the eight-member group has endured significant change – its founder Mahama Konaté left the group in 1991, many have drifted through, some have died – though exciting young musicians have continued to join the group, which even recently added a female vocalist/dancer in what was once an all-male ensemble.

The injection of fresh energy contributes to the richness of Farafina's work, as does the influence of music from Burkina Faso's neighbouring countries – the melodies of Mali, Niger and the legends of Kong, with the chants and drums of Ghana and Benin.

www.farafinakan.com

Highway 31 (Australia)

Highway 31 are Billy Hangan (Bass), Zac Kingston (Vocals & Guitar), Steve Pederson (Guitars, Mandolin & Pedal Steel) & Mel Horsman (Drums). Emerging from several Adelaide bands, the good mates in Highway 31 found themselves assembling regularly on Zac's porch for a jam and few quiet drinks.

Their debut EP is aptly titled “Songs From The Porch” & reflects the origins of the group, with a laid back countryfolk feel. The sounds of their musical heroes are evident with comparisons being made to Bob Dylan, Paul Kelly, Steve Earle and Wilco. During her time with the *Lift Dwellers* and the *American Public*, Mel has recorded 6 albums and crossed the country, whilst Billy has been performing up and down the West Australian Coast for years.

www.myspace.com/highwaythirtyone

The Idan Raichel Project (Israel)

Australian Premiere

This ensemble has changed the face of Israeli popular music since it emerged in 2002, offering a powerful message of love and tolerance within an entrancing blend of Ethiopian and Middle Eastern musical influences. Idan Raichel, a 29-year old keyboardist,

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producer and composer, started playing accordion when he was nine years old, attracted to the exotic sounds of Gypsy music and tango.

Later working as a counselor for immigrants, he was introduced to Ethiopian Jews and heard Ethiopian folk and pop music, then started going to Ethiopian clubs in Tel Aviv, synagogues and weddings, to learn more about Ethiopian music and culture. While working as a recording session player for some of Israel's most popular singers, he made demo recordings of his own material with more than 70 different singers and musicians.

For performing, Idan selected drummer and producer Gilad Shmueli with six other musicians, but chose not to be a front man, as songs on the recordings have different singers, hailing from Ethiopia, South America, South Africa and different parts of Israel.

Songs from the project's two Israeli albums were compiled as *The Idan Raichel Project* album for international release in 2006, sparking a busy international touring schedule that has included the US, Europe, Australia, and an emotional journey to Ethiopia, birthplace of two lead singers and inspiration to much of the group's music.

By arrangement with One Entertainment

www.idanraichelproject.com

www.myspace.com/theidanraichelproject

The John Butler Trio (Australia)

South Australian Exclusive

The energised, funky take on roots music by the John Butler Trio is resonating in the world's ears, having steadily grown from humble beginnings. Born in California, John moved with his family to Pinjarra in Western Australia when he was 11, and soon started playing guitar with family members, demonstrating enough discipline to inherit his grandfather's 1930s Dobro guitar. When he started busking at the Fremantle markets, experimentation with open tunings on music ranging from Celtic folk to Indian ragas, blues and reggae drew large crowds and inspired a self-funded cassette in 1996, *Searching for Heritage*, which sold more than 3500 copies.

By 1998, the first incarnation of the John Butler Trio had formed and released the *John Butler* album, then a shift in personnel saw the 2001 release of breakthrough album *Three*, which hit number one on the national alternative charts. In 2003, the *Sunrise Over Sea* album, recorded with new trio members Shannon Birchall on bass and percussionist Michael Barker, sold five times platinum, while the band won three ARIA awards and *Zebra* was named APRA's Song of the Year.

Grand National, released during 2007, continues this escalating success, winning ARIAs for best independent release and best blues and roots album. Butler sees this music as being more about love than injustice: "It's moving more towards a universal kind of music, the world as one. One grand nation of humanity."

www.johnbutlertrio.com

www.myspace.com/johnbutlertrio

Joji Hirota Trio (Japan)

WOMADelaide Exclusive

A lifelong study in percussion started at the age of 11 in North Japan for Joji Hirota, which evolved as he started composing at 13, then playing Japanese drums from his early 20s. After studying under the great master of Japanese Taiko drumming Itto Obha, he was invited to London by Stomu Yamashita as musical director of the Red Buddha Theatre.

In the late 1970s he became musical director and percussionist for the Lindsay Kemp Dance Company, which received the 1991 *Time Out* best dance company award for their production of *Onnagata*, with music composed and performed by Hirota.

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Since 1986, Joji has worked extensively for WOMAD as a solo percussionist and collaborated with many great musicians, touring extensively throughout Europe, Mexico, Canada and the USA, South America and Japan.

In 1991, he formed the group Trisan with Guo Yue and Pol Brennan, which earned a nomination in 1993 by Tower Records New York for best contemporary instrumental music. In 2004, Joji received a commendation for promoting Japanese culture in the UK through Taiko drumming and other musical activities, such as composing film and TV scores, working with classical ensemble Tozai, and releasing five solo albums with his London-based Taiko Drummers group.

Joseph Tawadros Trio (Australia)

South Australian Exclusive

He astonished audiences when he toured with the Australian Chamber Orchestra. He won the 2006 Freedman Fellowship for Classical music. He has been twice nominated for young Australian of the year. He has been twice nominated for an ARIA award. He appears at festivals and concert halls throughout the world, dazzling audiences with his brilliant technique, his passionate musicianship, and his joyous style of performance. Joseph plays the Oud, a fretless stringed instrument, the Egyptian ancestor of the lute.

Born in Cairo in 1983, Joseph came to Australia at 2 years of age. By the age of 12 he was a seasoned concert performer, playing alongside his teacher Mohamed Youssef. He was encouraged to explore the musical parameters of the instrument and the traditional Egyptian Taqasim, a performing style akin to modal improvisation.

But Tawadros has since developed a truly unique and distinctive personal style, and its freshness and virtuosity are both highly evident on his latest release *Epiphany*. "Taking the oud out of its traditional environments and into the modern concert hall is something that has been very important to me," says Joseph. He has toured with the Australian Chamber Orchestra and performed with Richard Tognetti, Slava Grigoryan, Zakir Hussain, Riley Lee, Katie Noonan and Neil Finn to name just a few.

www.josephtawadros.com

Master Kong Nay & Ouch Savy (Cambodia)

Australian Premiere / WOMADelaide Exclusive

Respectfully dubbed "The Ray Charles of Cambodia," Kong Nay is one of the most celebrated artists in the chapei tradition.

Accompanied by his own spirited strumming on the chapei dang weng (a Cambodian long-necked lute), Kong Nay uses his lively voice and tenacious word play to cleverly improvise poetry and song.

Blinded by smallpox at the age of four, Kong Nay began his studies on the chapei at 13. Coming from a musical family, he grew up with relatives who were masters of traditional instruments, copying religious manuscripts, Buddhist chanting, poetry and the chapei dang weng. Within two years of beginning his studies, at the age of 15, Kong Nay began to perform professionally. While he sometimes performs classical poems by the revered Phirum Ngoy, Kong Nay is best known from his incredible improvising, akin to hip hop's freestyling.

During the Khmer Rouge genocide in the late 1970s, during which about 90 per cent of Cambodian artists were killed, Kong Nay was miraculously spared and is one of the few surviving masters in the chapei tradition. He has performed in Belgium, France, Thailand, Vietnam and Africa. Now in his sixties, his stage presence, poetic gifts and imaginative improvisations reaffirm his stature as a precious gem in the crown of Khmer culture, and a source of pride for Cambodians across the world.

www.cambodianlivingarts.org/people/kungnai

Kora (New Zealand)

South Australian Exclusive

Kora is the family name of four brothers at the core of a quintet with huge live presence – soaring vocal harmonies atop powerhouse funky dub and reggae beats. Hailing from Wellington and Whakatane in New Zealand, Kora features Laughton Kora on vocals, guitar and keys, Francis Kora on bass and vocals, Stuart Kora on guitar and vocals, Brad Kora on drums and Dan McGruer on keys and bass.

Laughton and Brad Kora began playing in Aunty Beatrice, a band that won the National Rock Quest high school competition in 1991 and the East Coast region of the Battle of the Bands for three consecutive years. Later, McGruer hooked up with Laughton in Queenstown band Soul Charge, where they started writing their own music.

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In 2001, Laughton and Dan went out on their own, recording four tracks with guest artist Lilou from Madagascara, and the results inspired the creation of Kora. After topping NZ's alternative charts with their first single *Politician*, the band cut an EP in 2004 for release in NZ, Australia, the UK and Hawaii, paving the way for tours to Australia in 2005 and 07, and to London and Edinburgh in late 2007. It helped build a fan base that saw Kora's debut self-titled album hit the top of the NZ charts on release in October 2007.

By arrangement with Niche Productions

www.kora.co.nz

www.myspace.com/koraroots

Kutcha Edwards (Australia)

South Australian Exclusive

Born in Balranald, New South Wales and part of the Mutti Mutti people, Kutcha Edwards was taken from his family by authorities at the age of 18 months, along with five other siblings. After spending many years in institutions, Kutcha finally met his mother at the age of seven, though he was 14 before being reunited with his mother and family in Traralgon, Victoria.

Although an Australian Rules Football prodigy, captaining the Victorian Under 17 Aboriginal team, he focused on studying Koori Politics, Health, Black Studies and Radio & Video Production at Koori Kollij in Collingwood. It wasn't until 1991 that Kutcha was coerced to join Koori rock band Watbalimba as a singer, and two years later joined renowned Melbourne Koori band Blackfire, travelling extensively throughout Australia, Japan, Taiwan, China and Mexico.

Through this time, Kutcha maintained strong links with his community, working as a youth worker and teacher, earning him the NAIDOC Indigenous Person of the Year award in 2001. He released a solo album, *Cooinda*, in 2002, with tracks produced by friends Paul Hester, Paul Kelly and David Bridie. He has written, produced and performed his own theatre show, *Songlines of a Mutti Mutti Man*, and issued a new CD, *Hope*, in 2007, supported by a new six-man touring band.

Presented in association with Arts House

www.kutcha-edwards.com

www.myspace.com/kutchaedwards

La Compagnie Carabosse (France)

WOMADelaide Exclusive

Having twice before transformed Botanic Park after dark with spectacular candle installations – at WOMADelaide 2004 and 2005 – this innovative French company will create another surreal world of flame by lashing long lines of fire pots between trees and in giant freestanding iron frames. Since 1997, La Compagnie Carabosse (The Wicked Fairy Company, so named after the villainous spell-caster in *The Sleeping Beauty*) has travelled across Europe to present illuminating installations at festivals and major outdoor events, and found favour internationally after celebrated work in Canada, Greece, China, Japan and Australia.

The fire installation teams number anywhere from two to 40 artists, technicians, performers, metal construction workers and dreamers, varying according to each project and even embracing elements of theatre and musical performance to create ever more dramatic relationships with space, architecture, fire, the public and their emotions.

When the sun sets over a festival site, Carabosse get to work igniting their massed fire pots with great ceremony, creating a spectacular world of mesmerising amber glows through extraordinary flame sculptures. The company's innovative approach means that a location is never illuminated twice in the same fashion, ensuring Carabosse enjoys great artistic freedom to keep lighting up sites in myriad wondrous ways.



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with thanks to Maersk Line.

www.ciecarabosse.fr

Lowrider (Australia)

Lowrider emerged into the Adelaide music scene in early 2004 and quickly created a sound of their own. Their soulful, individual style, which has been described as "Dirty Hip Hop beats with a rugged soul vocal", comes from influences including Donny Hathaway, Marvin Gaye, Curtis Mayfield through to The Roots, Mos Def, Erykah Badu and the sounds of Neo-Soul.

In this short time they have created quite a buzz, recording their debut self-titled CD which has not only sold strongly across Australia but internationally through iTunes where the track *Riverside* was single of the week. All of this building the anticipation for their new album that will be released in March 2008 through Illusive, who just recently, have signed Lowrider to their record label.

Lowrider are receiving a lot of well earned national airplay on most major stations with their songs *Other Lovely Things* (featuring DJ Debris from the Hilltop Hoods), *Riverside* and *Inspire Me*, the latter two just receiving top ten and top 5 nominations respectively in the 2006 MusicOz Awards.

In July 2007 Lowrider were selected to support Christina Aguilera for the Australian leg of her world wide *Back to Basics* tour which not only put the band in front of over 150,000 people but took their fanbase to a now national level. With the first half of next year already offering a return spot at the sold out Pyramid Festival, main stage at Adelaide's Clipsal 500, A Day On The Green with Diesel and Thirsty Merc, new radio singles, film clips and then the much anticipated new album release and subsequent national tour, Lowrider are simply moving from strength to strength.

Taking their songs (and fans) to new places with solos, extended jams, whatever the moment calls for, a Lowrider live show is both captivating and unpredictable. Being that all sounds are played live, the songs on stage are limited only by the imagination and emotion of the band.

www.lowriderband.com

www.myspace.com/lowridermusic

Mamadou Diabate (Mali)

Mamadou Diabate was born in Kita, a Malian city long known as a center for the arts and culture of the Manding people of West Africa. Mamadou comes from a family of griots, or jelis as they are known among the Manding. Jelis are more than just traditional musicians. They use music and sometimes oratory to preserve and sustain people's consciousness of the past, a past that stretches back to the 13th century.

Mamadou began learning the Kora from his father at the age of 4. In Bamako, Mamadou studied with his famous cousin, Toumani Diabate who gave Mamadou the nickname "Djelika Djan" meaning "Tall Griot," a reference to Mamadou's impressive physical stature. The name has stuck.

Mamadou has played with the greatest world and jazz musicians in the world on stages across the globe including jazz luminaries Donald Byrd and Randy Weston, Zimbabwean legend Thomas Mapfumo, and blues masters Eric Bibb and Guy Davis. Mamadou Diabate's first solo album was nominated for a Grammy. At the present he is concentrating on his solo performances and his next solo album.

By arrangement with Top Shelf

www.mamadoukora.com

www.myspace.com/diabatemamadou

Manjiri Kelkar (India)

Adelaide Premiere

Manjiri Kelkar has recently shot into fame as India's finest classical young singer. This is not surprising, since she has a rare melodious voice and a fine sense of intonation - two essential gifts for a good singer. She has been selected as the first (2007) winner of the Bismillah Khan Award, named after India's greatest Shehnai player, by India's highest statutory Sangeet Natak (Music & Dance) Academy. No musical festival in India is complete without Manjiri.

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Within the last few years, Manjiri has been invited, more than once - to the envy of older masters - to all the 5 major Indian music festivals (ITC and Dover Lane in Kolkata, Sir Shankar Lal in Delhi, Sawai Ghandharv in Pune, and Har Vallabh in Jalandar), which rank with our international arts festivals like the Adelaide Festival and the Womadelaide.

Manjiri belongs to the Jaipur Atrauli gharana (style, tradition), started by the great singer Alladiya Khan. She has had extensive training from her guru M S Kanetkar, an eminent musician and Director of All India Radio, Jaipur. She has an MA degree both in English and Music. She has been honoured by a host of Indian music organisations, a tribute to her qualities as a rare singer.

Manjiri moves with graceful ease from the purely classical to the semi-classical forms like thumri. Manjiri combines maturity with depth of understanding and meticulous attention to the spirit of the raag she sings. Her style reminds her audiences of two great stalwarts of the past-Begum Akhtar in the semi-classical and Kesarbai Kerkar in the classical mode. Manjiri is accompanied on the tabla by Utpal Dutta and on the harmonium by Suyog Kundalkar.

By arrangement with the Nataraj Cultural Centre with the support of the Indian Council for Cultural Relations.

www.manjiriasanare-kelkar.com

Martin Hayes and Dennis Cahill (Ireland/USA)

South Australian Premiere and Exclusive

Irish fiddle virtuoso Martin Hayes and American guitarist Dennis Cahill possess a rare musical kinship, enabling them to push traditional Irish music to the very edge of the genre with slow-building, fiery performances that draw parallels with jazz masters. Indeed, *The New York Times* calls them "a Celtic complement to Steve Reich's quartets or Miles Davis' *Sketches of Spair*".

Martin, six-time All-Ireland fiddle champion, learned his craft in East County Clare beside his father, P.J. Hayes, leader of the famed Tulla Ceili Band, though he moved to Seattle in the 1980s. Dennis, a Chicago native born to parents from County Kerry in Ireland, has forged major breakthroughs for guitar in the Irish tradition, having also performed with renowned fiddlers Liz Carroll, Eileen Ivers and Kevin Burke.

Martin met Dennis in Chicago in the late 1980s and they formed jazz/rock/fusion band Midnight Court, but eventually returned to their traditional roots. After a series of solo recordings, they joined forces again in 1997 to release *The Lonesome Touch*, bringing a legion of new listeners to Irish music for its crafty shades of classical, jazz, blues and modern music. Their live performances weave tunes that can stretch up to 30 minutes long, working off each other like jazz masters to improvise what Martin describes as "a three-way conversation between the two of us and the music".

By arrangement with Seamus Finneren

www.martinhayes.com

Mavis Staples (USA)

South Australian Premiere and Exclusive

Through 40 years of singing, from sharing lead vocals in her family group The Staple Singers to powerful solo recordings, Mavis Staples has stamped her reputation as a legend in soul and gospel music. Her voice inspired Prince to call Mavis "the epitome of soul" and she has appeared with everyone from the Reverend Martin Luther King to Janis Joplin, Pink Floyd and Santana, recording with artists as diverse as Bob Dylan, Los Lobos, Aretha Franklin, The Band, Ray Charles, George Jones and Natalie Merchant.

Mavis joined her family group in 1950, initially singing at churches but also scoring a radio hit in 1956 with *Uncloudy Day*. When Mavis graduated high school, The Staple Singers took their gospel music on the road, earning eight Top 40 hits between 1971 and 1975 to wear the title of "God's Greatest Hitmakers".

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Mavis's long string of solo albums, which started in 1969, has included two albums produced by Prince – 1989's *Time Waits For No One*, and 1993's *The Voice*. Her voice has been sampled by hip-hop artists Salt 'N' Pepa, Ice Cube and Ludacris, though Mavis has been exploring her family's musical roots, recording deep gospel sounds on her 2004 album *Have A Little Faith*, and rousing songs of racial struggle on 2007's *We'll Never Turn Back*, produced by Ry Cooder and featuring the original Freedom Singers and Ladysmith Black Mambazo.

By arrangement with East Coast Blues & Roots Festival

www.mavisstaples.com

www.myspace.com/mavisstaplesmusic

Mista Savona (Australia)

Adelaide Premiere / South Australian Exclusive

Melbourne producer/musician Jake Savona, now more popularly known as Mista Savona, is arguably Australia's leading exponent of roots reggae and dancehall music, with international releases under his belt and the recent issuing in Australia of *Melbourne Meets Kingston* – the first album collaboration between Australian and Jamaican musicians.

Released to widespread critical acclaim, the 21-track album has been hailed as "one of the most important releases of 2007" due to its ambitious trans-national creation. Recorded in Jamaica and Australia, the album features the vocal talents of some of Jamaica's most renowned artists – Anthony B, Big Youth, Lisa Dainjah, Determine and more – blended with the bass-heavy instrumental backdrop and vocal skills of leading Australian musicians, including members of Bomba, Diafrix, The Cruel Sea, The Red Eyes, True Live, and Illzilla.

To perform this music live, Jake has brought together a 13-piece group including horns, African dancers and Melbourne vocalist Vida Sunshyne (who has worked with Nitin Sawhney and Lionel Richie). The result is the toughest and most exciting presentation of authentic, raw roots reggae and dancehall music yet seen in this country.

www.mistasavona.com

www.myspace.com/mistasavona

Mojo Webb (Australia)

Adelaide Premiere / South Australian Exclusive

Winner of The Australian Blues Music 'Chain' Award for Best New Talent 2006 and three 2007 Bluestar Awards, Best Australasian Instrumentalist - Acoustic Guitar, Best Australasian Solo Artist and Best Australian CD Release - Solo (*The Burden*); Mojo Webb is making waves in the Australian blues and roots scene. He is a versatile world-class electric and acoustic guitarist, and has a truly amazing voice.

Also a multi-instrumentalist, he played every instrument on his all-original debut album *The Burden*, including harmonica, saxophone, bass and drums. His is a unique talent which is equally at home in traditional blues settings and on pop festival stages. His charisma, naturally engaging stage presence and incendiary performances are making him a firm festival favourite and of course a local legend in his native Brisbane.

Webb has been a full-time professional musician for over 15 years. Whether in solo or full-band mode, Mojo transcends all age and fashion barriers, delivering heart-felt sounds which are utterly fresh while steeped in the tradition of true authentic blues. Make no mistake, Mojo is the real deal and it won't be long before the whole world knows.

www.mojowebb.com

www.myspace.com/mojowebb

Nickodemus (USA)

Born in the Bronx and raised in the Queens and Long Island districts, New York City's DJ Nickodemus has a unique hip hop flavour, incorporating break beats and brisk grooves with live congas and bongos. One of the original Giant Step DJs involved in famed street and warehouse parties in the mid-1990s, Nickodemus founded the legendary Turntables on the Hudson parties with DJ Mariano in 1998, held on a concrete deck on the edge of a pier, specialising in integrating DJs with live percussion.

The sound roamed a wide domain, from hip hop to funk, house to Latin, big beat to reggae, and this freedom from stylistic boundaries became a Nickodemus signature. From 1999 to 2001, Nickodemus went on the road, touring with the late great percussionist/songwriter Mino Cinelu and his band, playing beats through an eight-track and an MPC, and using twin turntables for scratching and

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delayed effects. Over the past decade he has carved a niche for himself in the world and dance music, with more than 30 original songs and 40 remixes for artists such as Thievery Corporation, Sultan Khan, Nina Simone and Boozoo Bajou.

In 2005, Nickodemus released his debut solo album, *Endangered Species*, embracing World, folk, funk, jazz, hip hop and dance music, all laced with a message of peace, awareness and love.

By arrangement with the Adelaide Bank Festival of Arts

www.nickodemus.com

www.myspace.com/nickodemusnyc

Pedson Kasume and Lawrence Lubega (Uganda)

Australian Premiere / WOMADelaide Exclusive

Born into a clan of musicians and dancers in the rural Mt Rwenzori area of Western Uganda, Pedson Kasume was taught by his father to dance and play instruments from an early age, and by six he was already proficient in music and dance. Despite Pedson's talents and reputation within the poor rural region, his father was anxious that his son should be educated, and sent him to join the Ndere Troupe - Uganda's top dance company - at its education campus near the major centre of Kampala, so that they would pay for his schooling.

With the Ndere Troupe, Pedson has travelled and performed throughout Africa, the UK, USA and Japan, presenting the music and dance of many of different Ugandan tribes. He has mastered various instruments, including the harp, fiddle, xylophone, drum and other percussion, as well as singing, and was named the troupe's Artist of the Year in 2003.

In addition to performing and studying both African and Western music at Makerere University in Kampala, Pedson is renowned for leading workshops in music and dance with people of all ages and backgrounds, helping them to appreciate a richer understanding of traditional Ugandan culture.

Pwanga Women's Enterprises (Australia)

South Australian Premiere / WOMADelaide Exclusive

The Tiwi Islands is comprised of two main islands, Bathurst and Melville Island and three smaller islands which are uninhabited. They are situated in the Arafura Sea about 80 km north of Darwin. Tiwi people have lived on these two islands for at least 20,000 years. They have their own distinct language and culture and a unique tropical environment.

Bima Wear has been operating since 1969 as a Tiwi womens enterprise. The venture, based in Nguiu, was established with the guidance of Sister Eucharua from Bathurst Island Catholic Mission. Bima Wear now known as Pwanga Womens Enterprise has been producing unique fabric prints and sewn garments over its 38 year existence.

The Tiwi women produce brilliant bold, timeless designs. Fabrics feature traditional symbols, structures, family & environmental representations central to Tiwi culture. Many leading Tiwi artists since the 1960s have designed for and in conjunction with Bima Wear/ Pwanga including Bede Tungutalum one of the two founders of Tiwi Design. Bede and Pwanga will be exhibiting new works together in mid 2008.

Sarah Blasko (Australia)

South Australian Exclusive

She has tiptoed amongst the shadows of people like Nick Cave, Jim Moginie and Neil Finn – people whose contribution to music stretches back into her suburban youth. Yet Sarah has emerged into the sunlight on the other side unflinchingly still herself.

Sarah Blasko began singing in the pews of a church and was conceived the youngest missionary in the French-speaking paradise of Reunion Island, before her parents returned home to Sydney. In her teens, Blasko started a band with her sister, and, as other girls

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were sneaking out at night to indulge in the sins of drinking and the company of boys, they began sneaking out to revel in the devilish sounds of live jazz and blues. One sacrilegious intervention, perhaps, in the eyes of her fellow parishioners, and Sarah's songbook no longer bore just hymns.

In the years that followed, Sarah and her young band found their musical feet by writing, recording and playing live. When the members went their separate ways, Blasko decided to continue as a solo artist and, eventually, set to work on her first EP, *Prelusive* - a six-track treasure of beats, guitars and vocals all homespun on a yarn that overlooked a suburban primary school.

Her next set of home recordings would form the basis of her debut album, *The Overture & the Underscore*, but she would venture far from home to fully realise them.

www.sarahblasko.com

Sharon Jones & the Dap-Kings (USA)

South Australian Exclusive

Hailing from Atlanta, Georgia, singer Sharon Jones has earned the title of America's Queen of Soul since collaborating in the late 1990s with Bosco Mann and the Dap-Kings – the star-studded house band of the Daptone Records label and icons of New York's Deep Funk scene. As a teenager, Jones moved to New York and soon progressed from singing in church to backup vocalist in recording sessions with funk and disco acts. When demand waned in the late 1980s, Jones worked at Rykers Island Jail as a corrections officer.

It was not until 1996 that another singing opportunity arose, when Desco Records teamed her with its house-band, the Soul Providers, for songs that became hits in the New York funk scene.

Daptone stepped in and recorded Jones's first full-length album in 2002 – *Dap Dippin' with Sharon Jones and the Dap-Kings*. A hit US television campaign for "I Love NY" featuring Jones & the Dap-Kings' version of *This Land is your Land* boosted their appeal, which escalated with the hit 2005 album *Naturally* and 267 shows through 14 countries to promote it. A new album – *100 Days, 100 Nights* – was released in late 2007 to critical acclaim, while artists including Kanye West and Jurassic 5 sampled the band's grooves, and Jones contributed her soulful voice to projects for Lou Reed, Rufus Wainwright and They Might Be Giants.

By arrangement with Billions Australia

www.myspace.com/sharonjonesandthedapkins

Snuff Puppets (Australia)

Snuff Puppets are a giant puppet company based in Melbourne, Australia. They combine 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.

They create theatrical experiences that are visceral and accessible and tackle all that is taboo in society with an irreverent, gratuitously comic and sometimes violent sensibility.

The 'Snuffies' as they are fondly known, 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. They 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.

Snuff Puppets have performed at pubs, nightclubs, street events, festivals and rock concerts. All of 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. The "Snuffies" will this year introduce Kareem the African Elephant, who will perform tricks with the help of his tamer.

www.snuffpuppets.com.au

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Soul Jazz Sound System (UK)

South Australian Premiere

For the past 20 years, Soul Jazz Records has been a stridently independent operation running shops, labels and club nights. Since 1991, it has issued more than 250 releases under four labels - Soul Jazz, Universal Sound, Microsolutions and Yoruba - featuring such musical exotica as Nu Yorica (1970s experiments in Latin music from New York), Batucada & Capoeira (1960s and 1970s Brazil samba school recordings), the 100% Dynamite series (roots, dub, dancehall, ska and reggae) and Tropicalia (funky psychedelia and folk from late-1960s Brazil that the government tried to ban).

Soul Jazz Records started in Camden, North London in 1987, selling second-hand soul, jazz, Latin and funk records, then moved to inner London four years later and became a focal point for DJs and producers. In 1998, the shop name changed to Sounds of the Universe, to reflect the diversity of music it now sells.

The Soul Jazz Sound System DJs and MCs who have run the 100% Dynamite club in London for the past nine years include Stuart Baker, Scott Bethell, Pete Reilly, Oxman, Dean Atkins, Karen Tate, Abi Clarke, Karl Shale, Jon Burnip and Kris Jones. Their popularity has seen the Sound System crew booked into venues around London and overseas, mixing eclectic sets that even includes electro, reggae, punk, acid house, disco and hip hop. Appearing at WOMADelaide will be DJs Pete Reilly and Stuart Baker with MC Oxman.

Susana Baca (Peru)

Australian Premiere / WOMADelaide Exclusive

Afro-Peruvian music had little respect within Peru, despite the prevalence of Afro-Peruvian culture, until the beautiful songs of Susana Baca won widespread international acclaim. Raised in the poor servants' quarter of Chorrillos, a fishing village near Lima, Susana's black heritage set her apart in Peru as she strived to be a professional singer. "I realised, after many years, that no one was interested in what I was singing, which was poetry. I was black, singing black music. It was a big problem."

Mixing traditional and contemporary music with lyrics written in collaboration with many of Latin America's leading poets, Susana finally began recording in 1987, though her international popularity took root after the compilation CD *The Soul of Black Peru* was released in 1995 by David Byrne's Luaka Bop record label. Her ensuing albums, including 2006's *Travesias*, travel a broad musical path, based on traditional forms such as the landó or vals but also embracing elements of Cuban and Brazilian music.

Her backing band uses acoustic guitar and double bass with such traditional Peruvian percussion instruments such as the cajón (originally an upturned wooden fruit crate), guapeo (clay pot) and quijada (jawbone of a burro), while Susana sings with such heartfelt delivery that it evokes spiritual passions, even in her songs that aren't expressly religious.

www.myspace.com/susanabaca

Taraf de Haidouks (Romania)

South Australian Premiere / WOMADelaide Exclusive

From Europe's largest Gypsy community comes the "band of honourable brigands" – a dozen respected lautari (traditional musicians) from the village of Clejani in the Valachian countryside that range in age from early 20s to late 70s. These spirited characters present a rich tapestry of musical colours and textures, sweeping the gamut from medieval ballads to Turkish-flavoured dance tunes from the Balkans, with irresistible rhythms propelled by twin accordions and a rocking slapped bass, offset by fiddles, cimbalom (dulcimer) and passionate vocal pyrotechnics.

Taraf de Haidouks, which formed in 1989, was brought to the attention of the wider world by Swiss musicologist Laurnet Aubert, who stumbled upon the village musicians during travels through Romania in 1986, and Belgian musician Stephane Karo, who recorded the troupe in 1991, gave them a name and introduced them to European touring. Smitten by Taraf's vivaciousness, crowds delighted in their energetic performances and embraced their recordings.

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The gypsy troupe's uniqueness also attracted famous collaborators; from filmmaker Tony Gatlif who featured Taraf in his influential film *Latcho Drom*, to recordings and concert performances with Kronos Quartet, and even participation as models-cum-musicians in fashion designer Yohji Yamamoto's Paris and Tokyo shows. Actor Johnny Depp, who befriended the band when they worked together on the set of director Sally Potter's movie *The Man Who Cried*, summed up the allure of Taraf best: "They have this gift to make you feel alive."

www.tarafdehaidouks.calabashmusic.com

www.myspace.com/tarafdehaidouksbandofgypsies

Tenzin Choegyal &

The Tashi Lhunpo Monks of Tibet (Australia/Tibet)

South Australian Premiere and Exclusive

Audiences will enjoy uniquely beautiful and moving music and be treated to the intricate art of the sand mandala. Their experience will be enhanced by attending workshops to learn how to make sand art, how to sing traditional Tibetan folk songs. Music includes the famed multi-phonic chanting of the Tashi Lhunpo monks and the extraordinary voice and sounds of Tenzin Choegyal.

Workshop participants will be treated to watching the creation of an intricate and beautiful sand mandala. Participants in these workshops will learn about the meaning and history of the sand mandala. The Tashi Lhunpo monks will teach them traditional techniques using the chak phur to create designs with the colored sand, allowing them to truly experience the beauty and difficulty of the art form.

Tenzin Choegyal leads an innovative workshop in the Tibetan style of vocal projection sharing his knowledge of the technique and the stories told through songs of Tibet's nomadic people. Participants learn simple Tibetan folk songs and investigate the ancient Tibetan art of Lama Mani dating from the 12th century. The Lama Mani tradition is the telling of Buddhist parables through song. The songs were performed by wandering storytellers who traveled from village to village, drawing on their own often humble origins to relate to people from all backgrounds.

By arrangement with the Compassionate Mandala

www.tenzinchoegyal.com

Tecoma (Australia)

South Australian Exclusive

With songs born in the desert and shaped in the city, Tecoma's sound defies easy categorisation, seamlessly combining country, jazz and roots music, mixing it up with drum'n'bass rhythms, spaghetti western themes and sampled beats. Amira Pyliotis is the musician behind the name Tecoma. Growing up in Melbourne, she started playing trumpet at the age of 11 after falling in love with the sound of Louis Armstrong.

After years of performing with countless lo-fi, jazz, blues, roots and rock outfits, Amira moved to the Central Australian desert, prompting a refocus of her music around a new solo incarnation, Tecoma, with compelling songs showcasing her haunting, distinctive voice. Since 2005, her star has been on the rise, with the *City Folk* EP and *Air To Me* single gaining national airplay, and winning APRA songwriting awards.

The first Tecoma album, *Home Brew*, has attracted widespread interest, being labelled everything from a fresh take on alternative roots music to "post trip-hop". Becoming a favourite at Australia's top festivals, Tecoma has shared the stage with acts including Ben Lee, Sarah Blasko, Lior and End of Fashion. Her touring band now includes long-time studio collaborator Ben Wheeler on drums and programming, and Lucas Taranto (cohort of Mia Dyson and Gotye) on upright and electric bass.

www.tecomamusic.com

www.myspace.com/tecoma

Terem Quartet (Russia)

WOMADelaide Exclusive

Injecting fresh life into traditional Russian folk music, Terem Quartet laces its performances with humour, theatrical showmanship and vivacious energy while running the gamut from gypsy melodies to Tchaikovsky. Formed in 1986, the St Petersburg quartet of Andrey onstantinov and Alexey Barshchev playing dorma (Russian lute), Andrey Smirnov on accordion and Mikhail Dzyudze on the gigantic double-bass balalaika, has pioneered a new way of playing music on folk instruments, combining academic conservatory training with elements of improvisation inherent in folk creativity.

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The ensemble's repertoire includes more than 200 pieces – original transcriptions based on popular themes from Bach and Mozart to Bizet and Rimsky-Korsakov – that embraces Old Russian folk art principals of celebrating music as a miraculous force. Having visited 56 countries to stage more than 2000 concerts, Terem has performed with such diverse musicians as Peter Gabriel, Bobby McFerrin, the musicians of Led Zeppelin, violinist Nigel Kennedy – even playing in the Vatican before the Pope and Mother Teresa. In 2003, the musicians founded their own annual Terem-Festival of World Music in St Petersburg.

They delighted audiences at the 1993 and 1997 WOMADelaide festivals and, significantly, acknowledge WOMAD as a crucial platform for presenting their idiosyncratic sound: "Through WOMAD we can bring our large Russian soul to the entire world."
www.terem-quartet.ru

Titi Robin (France)

Australian Premiere / WOMADelaide Exclusive

Hailing from western France, Thierry "Titi" Robin presents an original interpretation of Gypsy music. A self-taught musician who has grown as an artist through a 20-year career that has spawned 600 live performances and seven albums that have amassed almost 100,000 sales, Titi plays oud, bouzouki and guitar, borrowing from disparate musical sources.

Shunning stylistic tags, he says he has built a personal musical universe by borrowing instinctively from various sources – the most prominent being music from India and North Africa, gleaned inspiration from the influence of both Gypsy and Eastern cultures without ever simply copying them. Two main instrumental masters greatly influenced Titi's playing style – the flamenco cantaor Camaron de la Isla, and Iraqi oud master Munir Bachir – though he says that simply combining music from different parts of the world has no value in itself. Instead, he strives to translate the feeling at the heart of creation, either by echoing purely traditional styles or by transforming established codes.

While the mainstream music scene in France did not initially appreciate his hybrid sound, Titi reached an enthusiastic audience through community celebrations, earning plaudits and devotion for an exotic stage presence that has been hailed as a Gypsy party of exuberance and improvisation.



www.thierrytitirobin.com

www.myspace.com/thierrytitirobin

Toumani Diabate's Symmetric Orchestra(Mali)

South Australian Exclusive

More than any other kora player, Toumani Diabate is responsible for bringing this unique 21-string West African harp to audiences around the world. As an instrumental virtuoso, band leader, teacher, musical conservationist and composer, he is at the vanguard of a new generation of Malian griots modernising their musical tradition while still honouring it.

Born into a family of exceptional griots – 71 generations of kora players from father to son – Toumani was a self-taught child prodigy, playing kora at the age of five, making his public debut at 13, and at 21 he recorded the first ever solo kora album, *Kaira*, without retakes in a single afternoon in a London studio. His influences are sourced from many cultures – from Indian classical music he derived "jugalbandi" (musical dialogue between two instruments), he collaborated with Spanish flamenco group Ketama, and cut the radical album *MAL/cool* with American free jazz trombonist Roswell Rudd, playing Thelonius Monk's *Hank* and a wild take on Beethoven's *Ode to Joy*.

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Toumani has recorded with Ali Farka Touré (winning a Grammy for Best Traditional World Music Album with *In the Heart of the Moon*), Salif Keita, Kasse Mady Diabaté and US bluesman Taj Mahal, and in 2003 he received the Tamani d'or, a prize awarded to the best kora player in the world.

www.myspace.com/toumanidiabate

Victor Valdes & The Real Mexico Mariachi Band (Meixco/Australia)

South Australian Exclusive

Victor Valdes has been a professional musician, singer and dancer for almost two decades. As a solo harpist he has performed concerts in over 25 countries across four continents. For 10 years, he was a member of the highly acclaimed Tien Huicani from Veracruz, who were named best folk group in Mexico by the union of music and theatre critics.

Victor is a specialist in the guitars of Latin America as well as being somewhat of an expert in its percussion instruments including conga, bongo, timbale, maracas and more. He is also a powerful and passionate singer and a well-regarded dancer. In 1998, he relocated permanently to Sydney where he assembled the local talent from leading Mexican and Latin American bands, and other professional musicians from other backgrounds, to put together Australia's first 'authentic' Mexican Mariachi band, the Real Mexico Mariachi Band.

Victor also taught Latin dance at the Sydney Dance Company for four years. He is a member of the Harp Society in Sydney and has performed at their annual concert at Government House and led many workshops on the techniques of playing the Jarocho Harp. As a choreographer, Victor creates all the dance routines for the Real Mexico Dancers as well as designing and sewing some of the costumes! At WOMADelaide Victor will perform a solo instrumental set with the harp, and a second set with the Real Mexico Mariachi Band.

www.therealmexico.com.au

Watussi (Australia)

South Australian Exclusive

The distorted rock riffs and funk-ed Afro-Cuban rhythms of Watussi isn't the sound you'd expect from Sydney's Bondi beach, yet it has quickly set Australia's music festival culture and club gigs alight. Led by Colombian-born singer/guitarist Oscar Jimenez, this eight-piece band conjures wild live shows, with its energetic original compositions and ability to dissolve genres helping it to gain a huge audience.

Watussi's mix of rhythmic Afro-Cuban percussion with raw guitars and bass, topped by a blasting three-piece horn section, brings a unique edge to this fresh contemporary sound that pays homage to everyone from Manu Chao and Ozomatli to Red Hot Chili Peppers, and unleashes a spirited sense of improvising that can even lead to jamming on stage with a Samba drumming group or guest MC.

The band's first album, *Tequila, Sangre y Fuego*, produced by Scott Horscroft (Silvershair, The Presets, The Panics and Sleepy Jackson), presents a deliciously rich snapshot of Australian multiculturalism, featuring tracks sung in English, Spanish and French, as well as fusing musical styles as diverse as cumbia, rock, funk, and reggae. Stylistically mature but also very accessible, this studio album presents an exciting development that complements Watussi's legendary live shows.

www.myspace.com/watussimusic

Zic Zizou (France)

Australian Premiere

After 20 years of international performances, the cast and crew of Zic Zizou, from Amiens in France, has remained unchanged – quite a feat for an alternative company that mixes music with comedy, balancing a tricky line between street and indoor theatre. The nine musician-actor-singers play multiple instruments and found objects – the legs of a chair, a handful of hammers, a dozen glass bottles – though essentially they are a spirited brass band that experiments with punk, funk, rock'n'roll and the element of surprise.

Zic Zizou's most-loved shows include *The Animal in the City* (1988), *The Fantastic Ride* (1994), *Ze Show* (1995), *In a Thousand Pieces* (1998), *Le Kiosque* (2000), *Second Hand Sound* (2004) and *Off the Rails* (2006).

womadelaide

SOUNDS OF THE PLANET 2008

At WOMADelaide they will present *Le Kiosque*, which has been performed at more than 120 cities and festivals across Europe. This funny, poetic show – where an abandoned kiosk comes to life - pays homage to brass bands, shamelessly plundering Verdi, funk riffs, choral music and Eastern music via a concert for hammers and saws, and a musical to Java!



With thanks to Maersk

All details correct at the time of printing. WOMADelaide reserves the right to change the program without notice.

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More information available online at www.womadelaide.com.au

March 7-9 Botanic Park ADELAIDE

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