



La Compagnie Transe Express
WOMAdelaide 2010



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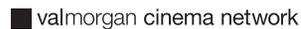
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**MUSIC FROM
AROUND THE
WORLD.
BEER FROM
AROUND THE
CORNER.**



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MESSAGE ◀ FROM ▶ THE PREMIER



It's a great thrill to welcome people from all around the world to WOMADelaide 2013.

This global celebration of music, arts and dance in a beautiful parkland setting is one of my favourite music events.

I've been coming to WOMADelaide since the early 90s and now I'm pleased to say that my young daughters love coming too.

That's the wonderful thing about WOMADelaide – the diversity of the musical offerings and the welcoming, friendly feel of the whole event.

This year's line-up of acts has something for everyone to enjoy.

South African favourites The Soweto Gospel Choir bring us their unique sounds.

Also from South Africa is Hugh Masekela whose poignant music gave voice to the troubles of the apartheid years.

The Godfather of roots-reggae, Jimmy Cliff from Jamaica brings us 40-year-old hits and exciting new music.

One woman orchestra, cello player and live loop artist Zoe Keating is here from the United States.

The Cat Empire and The Herd are among the Australian favourites playing their distinctive styles.

There's a series of environmentally-focussed discussions and panels with The Planet Talks program, which will include some of our brightest minds and social advocates.

Gardening Australia host Costa Georgiadis, CSIRO scientist Dr Graham Turner, Australian Conservation Foundation president Professor Ian Lowe and Adelaide chef Simon Bryant are among the speakers.

And let's not forget the sumptuous array of international tastes on offer in one of the great picnic locations.

Exotic foods from around the world and more home-grown delights - like my personal favourite, the delicious organic donut - are all part of the experience that is WOMADelaide.

Thank you for joining us for this celebration of music, culture and diversity.

Enjoy the sounds, tastes colour and atmosphere of this spectacular event.

I look forward to catching up with as many of you as possible around this wonderful music festival.

Jay Weatherill

Premier Jay Weatherill
Minister for the Arts

Happ^Y
21st birthda^Y
Womad.

Now, where's a y or two?



The Y Series

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~ Artists ~

[w] = Workshop [AIC] = Artist in Conversation



ABIGAIL WASHBURN & KAI WELCH

USA

Nashville-based singer-songwriter Abigail Washburn is a fascinating conundrum. Steeped in Chinese culture, an expert at clawhammer banjo, respectful of old-time Americana yet equally driven to make contemporary music, she creates songs that feel both strangely familiar and unlike anything anybody's ever heard before. Her early recording work from 2004 included songs sung in Chinese that married venerable folk elements with far-flung sounds; it hinted at her earliest ambition, to become a lawyer that specialised in improving US-Chinese relations. But for her important 2011 album release *City of Refuge*, Abigail found two crucial new collaborators – respected indie-rock producer Tucker Martine (The Decemberists, Tift Merritt, Mudhoney) and singer-songwriter-multi-instrumentalist Kai Welch. Where Tucker conjured sounds that sat comfortably between folksie roots and raw indie soundscapes, Kai provided an essential foil for Abigail. He became her co-writer and singing partner, and although his sensibilities are closer to AM radio pop his ideas instinctively meshed with hers to provide extremely beautiful and appropriate results. There are no songs in Chinese on *City of Refuge*; instead there are more catchy hooks and grooves, a sublime marriage of old-time and indie-pop. If American old-time music is about embracing earlier, simpler ways, Abigail Washburn provides a revelation to that tradition.

By arrangement with the Blue Mountains Folk Festival.

- * Saturday @ 7.00pm ~ Moreton Bay Stage
- * Sunday @ 4.00pm ~ Speakers Corner Stage 7
- * Sunday @ 7.30pm ~ Speakers Corner Stage 6 [w]



ADNAAN BARAKY

Syria/Australia

The oud has fascinated Adnaan Baraky since his childhood in Syria. He taught himself to play at the age of 14 and a year later began studying oud with Faye Zahreddin. When he was 19, Adnaan moved to Damascus to study civil engineering, but fell deeper under the spell of the oud and swapped to the prestigious Syrian High Institute of Music, chosen as one of only four from hundreds of applicants to study Western Classical, Arabic and Middle Eastern music. He played with the Syrian National Symphony Orchestra as an oud soloist on several occasions, including its tenth anniversary concert and the opening ceremony of the Syrian Opera House. After completing his degree in 2008, Adnaan moved across the world to Australia, where he has composed many original songs for the oud and in 2011 released his debut album *Dinaan*. Adnaan has also developed his own oud, with new dimensions, surface areas and wood thicknesses to enhance the sound. This design, which he named DoLaMiRe in tribute to his sweetheart, produces an amazing tone that sits at the heart of his compositions, based on both Arabic and Western classical influences to sound modern, yet maintain the essence of traditional Arabic music.

- * Monday @ 2.00pm ~ Moreton Bay Stage



THE ALAEV FAMILY

Tajikistan/Israel

It's a percussion extravaganza when the Alaev family perform traditional songs from Tajikistan in Central Asia, yet the sound takes on a more complex texture with the input of talented musical producer Tamir Muskat (of BBB - Balkan Beat Box - notoriety). In the recording studio during 2011, he transformed these songs into world beats shimmering with the energy of eastern gypsy music. The rhythms are driven by 80-year-old Allo Alaev, respected as a great master of percussion and deeply connected to the old music of Tajikistan and the Jewish music of Buchara. He took up the doyra (a Bukharian frame drum with metal rings inside) at an early age and rose to become first percussionist of the Folk Opera Company of Dushanbe in Tajikistan, where he performed for 50 years. He moved the entire Alaev family to Israel in 1991, where Allo continues to compose pieces for percussion, and performs on up to nine drums at a time. This virtuosity has passed to his children and grandchildren, and three generations now share the stage. They are creating a groovy buzz in the hottest music clubs with exotic, flighty melodies atop Turkish clarinet, accordion, violin, Armenian horn and vocals – though the true stars remain the incessant drums.

With the support of the Embassy of Israel in Canberra.

- * Friday @ 6.00pm ~ Internode Stage 1
- * Sunday @ 5.00pm ~ Taste the World
- * Sunday @ 9.00pm ~ Stage 3
- * Monday @ 7.00pm ~ Zoo Stage [w]



ALIM QASIMOV ENSEMBLE

Azerbaijan

His sounds of devotion are directed towards the heavens and scale the dizzyest heights. Alim Qasimov is Azerbaijan's best known and most beloved singer, recognised among the most thrilling, unashamedly emotional performers on the planet. He is also the finest exponent of mugham, a sophisticated form of dramatic sung poetry and music that is comparable to the thrilling exaltations of the late Nusrat Fateh Ali Khan's qawwali singing. In exquisite duos with his daughter Fargana, performing meditations on the spiritual agonies of unrequited longing, their voices pierce like darts, high and ethereal. With one hand clamped to his ear and the other clutching his heart, or raised ecstatically to the heavens, Alim's body trembles like a leaf as the music pours out of it. The higher he soars with his sinuous gymnastics, the more solidly his band places its soft carpet of harmonic stability. Each song takes a while to unfold, leading to a climactic cry of triumph and delight. David Harrington of the Kronos Quartet says: "When I first heard him sing, I realised his voice was as unique as Nusrat Fateh Ali Khan's, or Bessie Smith's in St Louis Blues. There's a special quality to that voice, a connection between it and his inner life."

- * Friday @ 11.30pm ~ Stage 3
- * Sunday @ 3.00pm ~ Internode Stage 1



AMPARO SÁNCHEZ

Spain

After 11 years with her pivotal Spanish roots band Amparanoia, vivacious singer Amparo Sánchez has embarked on striking a solo course. Expanding on her former Catalan band's roots/reggae/Cuban style, she called her own album *Tucson-Habana* – highly appropriate, considering the dry Americana influence of her collaborators Joey Burns and John Convertino from seminal Americana band Calexico. They saw her potential as a solo artist at the 2006 Montreal Jazz Festival, when several Amparanoia members missed plane flights and Amparo had to perform only with a drummer and double bass player. It lit a spark of new possibility, and led to her dissolving the band in 2008, after more than 1,000 concerts and seven albums. As a solo artist, she embarked on a more personal and original album. Half was recorded in Calexico's Wavelab Studio in Tucson, Arizona, during October 2007 with Basque producer Kaki Arkarazo, but another personality emerged in May 2009, when Amparo recorded in Havana's legendary EGREM studios, including a duet with Omara Portuondo, the 79-year-old singer of Buena Vista Social Club. The resulting new body of work comprises heartfelt little stories about real life, joy and sorrow, smiles and tears.

- * Friday @ 7.00pm ~ Stage 2
- * Saturday @ 4.00pm ~ Taste the World
- * Sunday @ 5.00pm ~ Zoo Stage [w]
- * Monday @ 1.00pm ~ Internode Stage 1



ANTIBALAS

USA

The pulsing Afrobeat legacy of the late Fela Kuti remains alive in the sound of Brooklyn-based Antibalas. This sensational 12-piece has mastered the insistent, distinctive rhythms that propel Afrobeat. Fourteen years after its first gig – and five since the release of its previous album *Security* — Antibalas (Spanish for 'bulletproof') came back together in 2012 to record a new self-titled album at Daptone's House of Soul Studios. It was highly appropriate, as Antibalas has shared past and present members with several outfits in the Daptone stable, including Sharon Jones & the Dap-Kings, Menahan Street Band and The Budos Band. Individual players had certainly not been idle in the interim, playing with Amy Winehouse, Mark Ronson, The Roots, Angélique Kidjo, Ornette Coleman, David Byrne, The Black Keys, Patti Smith, Amadou and Mariam and Fela's son Femi Kuti. Such respect rings true with the group's original intentions. Conceived in 1998 by baritone saxophonist Martín Perna as a cross between the New York Latin funk grooves of Eddie Palmieri, Harvey Averne and Mandrill with the Afrobeat jams of the late Fela Kuti, Antibalas gradually shifted towards Fela's seminal Africa 70 band. It qualified Antibalas as pioneers in the second wave of Afrobeat, defined by blazing horns and unrelenting bass and percussion.

By arrangement with Billions Australia.

- * Saturday @ 7.00pm ~ Stage 2



ARPAKA DANCE COMPANY

Australia

Dennis Newie, whose 20-year dance career included co-founding the AIDT Company in 1989 and dancing with Bangarra in the 1990s, returned home to the Torres Strait Islands in 1999 and formed Arpaka Dance Company in March 2003 at St Paul's Village, Moa Island. Arpaka is Western Island Language for the dawning of a new day, reflecting Dennis's aim of creating a fresh opportunity to expose and promote one of Australia's unique indigenous cultures. Arpaka performs traditional songs and dances from St Paul's Village, sung in Kala Lagau Ya and Miriam Mir language. New material is also composed by Dennis and performed by 20 professional singers and dancers, comprising members of Dennis's family. They are also skilled in traditional arts and crafts that have been passed through successive generations, with all Arpaka costumes and props designed and made by the group members. The group is financially self-sufficient, with members having initiated their own fundraising activities to finance their travels. Inside its own community, Arpaka actively promotes dance as a recreational activity for Torres Strait Island people, nurturing the wider participation of traditional dance and musical performance as lifestyle, health and wellbeing activities, with a focus on maintaining traditional culture.

With the support of the Torres Strait Regional Authority, Culture, Art & Heritage Program.



- * Saturday @ 1.00pm ~ Speakers Corner Stage 7
- * Sunday @ 2.00pm ~ Moreton Bay Stage
- * Monday @ 5.00pm ~ Zoo Stage [w]



AYARKHAAN

Siberia

Female vocal group Ayarkhaan are leaders in the growing revival and preservation of traditional music from Yakutia, the largest province of north-east Siberia. Albina Degtyareva, Alisa Savvinova and Natalia Fedorov accompany their flighty vocals that master the glottal ensemble singing style with the khomus – an instrument akin to the Jew's harp that legend says was made by gods and possesses a magical voice. Indeed, in the hands of the three women of Ayarkhaan, the simple khomus becomes a mighty force – much louder than a conventional Jew's harp - as it evokes the sound of a cello, saxophone or electric guitar while occupying a sonic space stretching across three octaves. It conjures an eerie, haunting tone that is ancient, transcendent and utterly unique. Established in 2002 by Degtyareva, Ayarkhaan has been inspired by traditions handed down through centuries but also reflects modern musical thinking. The group draws inspiration from the powers of nature and the ancient traditions and wisdom of the Yakut people to create songs about the timeless question of a human being's place in the universe. Despite the singers' Russian-sounding names, all three are Asiatic in appearance, illustrating the great diversity of the Yakutia people.

- * Friday @ 7.00pm ~ Moreton Bay Stage
- * Sunday @ 9.00pm ~ Moreton Bay Stage



BARNABY GIBBONS PRESENTS 'CHARLIE O'TANEY, THE BROOKLYN HEALER' UK

After receiving the healing gift from a dying Chinese oracle, Charlie O'Taney has transformed himself from a Brooklyn Mafia hit man into a mystic healer. It's a rather peculiar transformation, especially considering the vicious qualities of Charlie's former profession, but the Brooklyn tough guy is taking the transition in his stride. His trusty aide in this venture is a five-door saloon that trawls festival sites to presents Charlie O'Taney's Medicine Show, a veritable cabinet of miracles proffering authentic and somewhat bizarre remedies for a world desperately in need of miracles. Inside this mobile therapy room, Charlie may be able to provide assistance to the willing by having their warts charmed, encouraging them to undergo psychic surgery or simply have their aura spring-cleaned. This is the latest show from Barnaby Gibbons, a globetrotting street theatre performer, who takes a curious look at our attitudes to medicine. It spans the gamut of healing beliefs, from both alternative and orthodox, and through the timeless figure of the quackery-practising charlatan he explores the larger question of health and wellbeing – and what that really means to each of us.

- * Friday @ 5.30pm ~ near Zoo Stage
- * Saturday @ 1.30pm & 5.00pm ~ near Zoo Stage
- * Sunday @ 1.30pm & 5.00pm ~ near Zoo Stage
- * Monday @ 1.30pm & 5.00pm ~ near Zoo Stage



BASSEKOU KOUYATÉ & NGONI BA

Mali

The ngoni is a stringed instrument found throughout West Africa – but this ancient style of lute only became a lead instrument in the hands of virtuoso Bassekou Kouyaté. He hails from a proud line of traditional musicians. His father Moustapha was brilliant on the large lute but never made any recordings, despite several approaches from Radio Mali, fearing that God would punish him if his recordings were played after his death. Bassekou, taught to play ngoni by his father, defiantly broke this mould, moving to the city as a teenager after his father's death and winning fame as backing musician for star female griot singers in the mid-1980s. He soon crossed paths with extraordinary kora player Toumani Diabate and eventually joined his landmark Symmetric Orchestra. Accommodating elements of western harmony and jazz, Bassekou added three additional strings to his ngoni to provide a wider melodic range. Notable collaborations with American bluesman Taj Mahal, Mali's Ali Farka Touré, Amadou & Mariam and Senegal's Youssou N'Dour gave Bassekou the confidence to start his own ensemble, Ngoni Ba: a quartet of different sized ngonis that finally presented the ngoni as a lead instrument. International success for Ngoni Ba has led to a revival of a long-neglected instrument and renewed interest in Mali's Bamana music.

* Friday @ 8.00pm ~ Internode Stage 1

* Saturday @ 4.00pm ~ Zoo Stage [w]

* Monday @ Midday ~ Stage 2

* Monday @ 5.00pm ~ Taste the World



THE BIRD

Australia

When live meets electronic, new realms of dance music emerge. This is what The Bird has discovered through forging organic electronica – a seemingly confused yet powerfully accurate descriptor of furious live beats and keyboard effects in union with electronic production and sampling. During the past 12 years, The Bird has established a solid reputation as one of Australia's finest live electronic dance outfits, a cross-genre act that has continually pushed musical boundaries through its six albums. The Bird's core members are Simon Durrington (keyboards) and Ben Walsh, a drumming dynamo noted for working in many high-energy acts including popular trio Pablo Percusso, Tom Tom Club, The Crusty Suitcase Band, Circle of Rhythm, Japanese drumming group Taikoz and Indian percussion outfit Dha. As a unit, The Bird creates an organic interpretation of computer-generated forms of music, combining live dubstep, drum'n'bass, breakbeats and electro synth lines, with sounds from the Asian Underground, and heavy dub vibes. Most importantly, it's executed with a high-energy performance aesthetic, masterfully switching between genres and tempos while putting on an excellent display of their musical prowess. The Bird has toured Australia and overseas extensively, playing at many venues and festivals from Glastonbury to the Falls Festival and the Sydney Opera House.

* Sunday @ 11.00pm ~ Speakers Corner Stage 7



BOXWARS – THE ART OF DESTRUCTION

Australia

From humble beginnings in a Melbourne backyard, Boxwars is fast becoming a global phenomenon. A group of creative minds gather together to construct elaborate costumes, vehicles, armour and visual art all out of reclaimed cardboard. The simple cardboard box, something that so many people discard, is the greatest untapped resource in terrestrial knowledge, and it's recyclable! Boxwars events happen on a regular basis and they are very energetic spectacles; full of excitement mixed with absurdity. The warriors of Boxwars have become infamous on the fields of war and within the bowels of the cardboard forge. These said warriors will be running a series of workshops for little and big kids (adults) to learn about how marvellous it is to work with cardboard. Participants will need all of their powers of creative thinking to make the best hat or device possible. Hat users will be encouraged to modify their designs in the most elaborate ways known to man then show off their creation to the envious masses! Let's take the battle out of the field and into the workshop and take playing with corrugated boxes to the next level. These workshops will get you thinking INSIDE the box and unravel the world of cardboard.

* Friday @ 5.00pm ~ behind WoShop

* Saturday @ 1.00pm & 4.30pm ~ behind WoShop

* Sunday @ 1.00pm & 4.30pm ~ behind WoShop

* Monday @ 1.00pm & 4.30pm ~ behind WoShop

~ Artists ~



THE CAT EMPIRE

Australia

Eleven years and 800 shows into its grand musical adventure, the Cat Empire returns to WOMADelaide in 2013 with a brilliant new album. This dazzling Melbourne band continues to forge a sound “where hip-hop meets reggae, where jazz is played with dirty hands, where a Cuban line meets an Aussie rule”, as they put it. That creed was written when the group formed, and has persisted. The group surfaced due to the determination and design of frontman Felix Riebl, after he met pianist Ollie McGill, drummer Will Hull Brown and bass player Ryan Monro at a youth jazz project in Melbourne. He then recruited frontman-trumpeter Harry Angus and DJ Jamshid Khadiwala (affectionately known as Jumps) and the line-up clicked, sparking with creativity. Their irresistible albums – The Cat Empire in 2003, Two Shoes (recorded in Havana) in 2005, So Many Nights in 2007, Cinema in 2010 – attracted a massive international following, culminating in the sale of more than three quarters of a million albums and DVDs. Considering they are still all under the age of 30, The Cat Empire’s stature as a world class Australian band on the international touring circuit is phenomenal. Yet when asked about their biggest achievement after a decade as a band, their simple answer is unanimous: “Staying together”.

* Friday @ 10.00pm ~ Internode Stage 1

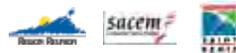


CHRISTINE SALEM

Réunion

A powerful and charismatic performer, Christine Salem’s arresting and deep voice offers one of the most distinctive musical signatures from the island of Réunion. Driven by pulsing percussion, her sound breathes vibrancy into a mix of Creole, Malagasy, Comorean and Swahili songs that subtly mix Indian Ocean music with African rhythms. This fusion represents a brave departure from the accepted flavour of maloya, one of Réunion’s traditional music forms. It comes from Christine’s exhaustive cultural research into the complex genealogy of languages and forms that comprise maloya, representing Réunion’s melting pot of nations and races. A self-taught artist, Christine sang séga, blues and maloya in the streets from the age of eight. By 12, she had composed her first song (a blues number in English). Along her musical journey, Christine received valuable guidance from Réunion’s most famous singer Danyèl Waro, and formed her own group, Salem Tradition, at the age of 30. Most of her songs are born on stage during moments of intense creativity, lyrics flowing from musical trances or laments inspired by intense rhythms laid down by her backing trio of David Smith, Harry Perigone and David Abrousse, on traditional percussion instruments – the kayamb, roulèr, congas, djembé, dumdum and tama.

With the support of Région Réunion, SACEM and Ville St Denis.



* Saturday @ Midday ~ Internode Stage 1

* Sunday @ 9.00pm ~ Speakers Corner Stage 7

* Monday @ 3.00pm ~ Zoo Stage [w]

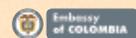
* Monday @ 8.30pm ~ Taste the World



CIRCOLOMBIA

Colombia/UK

It stands as one of the most exciting new circus companies in the world, yet Circolombia’s new show Urban transcends the expectations of conventional circus in bold, ingenious ways. Urban is a circus opera, infused with live reggaeton and Latin hip-hop with a blast of volcanic, wild but perfectly mastered acrobatics. It’s a potent mix of high energy with high attitude, confronting for its physicality and raw, rough-and-ready power. The show also carries a pertinent theme and weighted message, being a freestyle portrait of society that incorporates both joy and violence, where dance and music are the safety valves of a gritty everyday life. Circolombia is a production company based in London to promote and provide international access to a dynamic breed of decidedly different Colombian performers. The company started in 2006 as a professional outlet for graduates from Circo Para Todos in Colombia, a circus school specifically created for disadvantaged youth, which has since become Colombia’s National Circus School. Through uniting youth and celebrating their achievements in a winning succession of excellent and innovative productions, Circolombia has triumphed in helping a host of young performers gain entry to the world stage.



* Saturday @ 2.00pm ~ Internode Stage 1



CLAIRY BROWNE & THE BANGIN' RACKETTES

Australia

From heart-wrenching doo-wop wailing to drunken pianos, party hysteria and tough, hard-hitting soul, Clairy Browne embraces it all with her harmonising girl group the Bangin' Rackettes. They formed in 2009 as a consequence of their mutual love of 1990s dance videos, early rhythm 'n' blues records and big hair. Teaming up with a group of lovable rogue musicians, they started rehearsing and recording in a barely standing former coffin factory in the suburbs of Melbourne. The resulting music was a spin cycle of mad, joyous influences; soul, jump blues, doo-wop, ska and R&B, all projected through the warm, ballsy voice of power diva Clairy. On stage, the presentation has evolved as a modern adaptation of the big stage show, featured from the Forum Theatre for Melbourne Festival to the Big Day Out and Falls Festival. Performances can start with a marching band playing outside the venue, processions through the room and performer cameos emerging from within the crowd. The group's highly accomplished first album *Baby Caught the Bus* was two years in the making and voted Album of the Year on ABC Radio National and listed sixth in *The Age* newspaper's album of the year list.

- * Friday @ 9.00pm ~ Speakers Corner Stage 7
- * Saturday @ 9.00pm ~ Stage 2

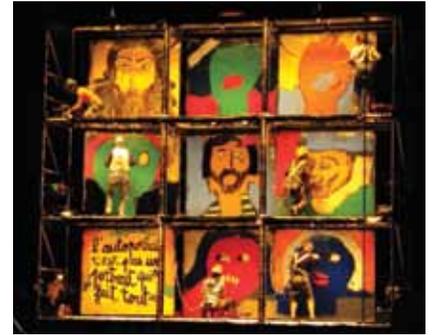


COMPAGNIE L'ÉLÉPHANT VERT - 'MAN'S BEST FRIEND'

France

Three men kept on a very tight leash – literally – forms the essence of Compagnie L'Éléphant Vert's deliberately confronting and devilishly witty street theatre show "Le Meilleur Ami de l'Homme" (Man's Best Friend). Three well-dressed and quite polite fellows are taken out on a shopping expedition but are collared and kept on a lead by their mistress, and are actually treated no better than dogs. While shopping and running around, they're looking for some form of gratification, so they sniff out things, search for more pats and caresses, beg for more food in their dish and just crave more pleasure of any sort. Of course this means they disturb other people as much as they can, playing with the moment and stirring up hysterical laughter. But their antics also pose questions about how human beings relate to each other, especially when their behaviour is out of the ordinary. Compagnie L'Éléphant Vert (The Green Elephant Company) was founded in 1982 and this versatile theatre troupe works in as many different environments as possible, from stage productions to roving performances in urban and natural spaces. This provocative satirical show was devised in 2009 and has since been performed almost 100 times in 31 cities through six countries.

- * Friday @ 6.00pm ~ Roving
- * Saturday @ 3.00pm & 6.00pm ~ Roving
- * Sunday @ 3.15pm & 6.30pm ~ Roving
- * Monday @ 2.30pm & 6.00pm ~ Roving



COMPAGNIE LUC AMOROS - 'BLANK PAGE'

France

Through an extraordinary performance a giant blank page comes alive in a singing painting. Six artists clamber aboard a 10-metre high scaffolding clad in clear perspex panels and create wild messages – accompanied by a live soundtrack with constantly changing colours, signs, sentences, shadows and lights. Blank Page (Page Blanche), has something of a historical attachment to its evolving artwork, reviving the practice of Middle Ages parchments scratched out and written upon again, or Cuban school exercise books having their lead pencil writings erased at the year's end so they can be re-used. It even echoes graffiti art in modern cities, where aerosol murals are only visible a few days, even a few hours, before being painted over by other artists. Blank Page plays with the disappearance and the revelation of images. Through this constantly evolving artwork, Luc Amoros poses questions on the disappearance of civilisations and languages, history and the art we sell and consume. His crew voices these thoughts through the alchemy of different disciplines – painting, dance, singing, writing, drawing – and it doesn't remain static. The poetry, symbolism, sound and movement provides a stunning kaleidoscope invented on the spot, with the watching audience invited to dream with their eyes open.

With the support of Institut Francaise.



- * Friday @ 9.00pm ~ next to Stage 3
- * Saturday @ 9.00pm ~ next to Stage 3
- * Monday @ 8.15pm ~ next to Stage 3



THE CORRESPONDENTS

UK

Mr Bruce and Chucks revamp vintage sounds for the modern ear. Their dancefloor amalgamation of electro, drum 'n' bass, swing and boogie woogie resuscitates sampled relics with squelchy synths over dusty drum loops. Their musical partnership came together in London during November 2007, having sowed the seeds of fresh musical ideas while completing their individual university studies. In Leeds, Mr Chuckles had been tinkering with the sounds of hip-hop, jazz and dance music for several years, while in Edinburgh Mr Bruce fashioned his own his searing vocal stylings over drum 'n' bass, breaks and funk. As a team, they delved deeper as Chucks began to explore the longer history of dance music, from early jazz to 1960s 'beat', electro to dubstep. It took time before this unlikely pair cut their teeth as performers, appearing at a few parties before entering the recording studio. Their debut EP, *What's Happened to Soho?*, was issued in April 2011, backed by live shows that explode the conventional structure of a DJ/MC set up. With Mr Bruce in fully flamboyant costume and incredulous dance moves on a conveyor belt dance platform, The Correspondents' show has earned them plaudits as a highlight of the Glastonbury Festival in consecutive years.

* Saturday @ 9.00pm ~ Speakers Corner Stage 7
* Sunday @ 6.20pm ~ Stage 2



DHAFER YOUSSEF

Tunisia

In bringing the oud to modern jazz, Dhafer Youssef has formed an exotic new sound and a dynamic, challenging body of music. Born in the Tunisian city of Teboulba, Dhafer began his musical career in the Koranic school, and served as a Muezzin, calling his community to prayer. Having bought his first oud at 19, he moved to Vienna and fell in with members of the Vienna jazz scene. At the Porgy and Bess jazz club, Dhafer invited Europe's experimental jazz community for monthly gigs, and his debut CD *Malak* (enja) from these performances established him as an internationally acclaimed artist. He kept moving, living in various European capitals, in Dakar, Senegal, and New York, where in 2001 he recorded *Electric Sufi* with Dieter Ilg, Wolfgang Muthspiel, Doug Wimbish, Will Calhoun and Mino Cinelu. Next came two albums from plugging into the Norwegian Nu-Jazz scene. Restless and energetic, he was performing live with different line-ups – his Norwegian trio, the Koehne String Quartet from Vienna, tabla player Jatinder Thakur and drummer/percussionist Satoshi Takeishi, or a combination of them all. In 2008, Dhafer refocused on acoustic jazz, forming a classic piano, double bass and drums combo to support his vocals and oud. It resulted in his 2010 CD *Abu Nawas Rhapsody*, notable for Dhafer's voice echoing the immensity of divine bliss.

By arrangement with ANIMANAGEMENT.

* Saturday @ 3.00pm ~ Stage 3
* Sunday @ 11.30pm ~ Stage 3



DJ CLICK

France

This is electro drum 'n' bass from across international time zones. The 'worldtronica' created by French Dj Click has paved the way for a truly global league of cultural diversification, as indicated by his *No Visa* music released on prestigious compilations. He scours the world for sounds and inspiration to fuse a universal, communicative and festive musical language, with over-energised tempos that make bodies talk. These colliding cultural worlds conjure his own unique categories: French gypsy dub step, Indian Sufi breakbeats, deep Sevilla soul, Rajasthani dub gypsy. It's contained in more than a dozen CDs he has produced in his Paris studio, along with numerous remixes for artists including Manu Chao, Warsaw Village Band, Mahala Rai Banda, Burhan Öçal, Boogie Balagan and Rachid Taha. Dj ClicK has also been an accomplice for such exotic music projects as Rona Hartner's tsigane traditions as well as the gnawas of Essaouira, working with DJ Dolores on brasileiro or African mixes with Issa Bagayogo. Frequent collaborations on stage or in the studio have been forged with such diverse identities as DJ Panko (from Ojos de Brujo), Transglobal Underground, Marcelinho da Lua, Dhoad, Smadj and Hamadcha of Fés – a truly global electro community.

* Monday @ 10.30pm ~ Speakers Corner Stage 7





EAST JOURNEY

Australia

East Journey has emerged from the Yirrkala community in North East Arnhem Land with a fresh take on Aboriginal music. It embraces the flavour of contemporary Aboriginal culture while simultaneously remaining true to traditional Yolngu clan influences. The band's first single, Song of Arnhem Land, states this powerfully, explaining their apprehension at leaving home to tour and perform, but ultimately being drawn back by family, country and culture, set against a lush saltwater reggae sound. More of their musical inspiration and material is drawn from ceremonial song poetry, traditional melodies and instruments including the yidaki (didgeridoo) and bilma (clapping sticks). Driving this union is frontman Rrawun Maymuru, a songwriting talent who penned Bayini for Gurrumul Yunupingu's platinum selling Rrakala album, and picked up the emerging talent award at the 2011 National Indigenous Music Awards. He fronts a big outfit including PJ White (guitars), Ngalkanbuy Mununggurr (yidaki, bilma and dancer), Maharrngu Marawili (bass), Malngay Yunupingu (vocalist and dancer), Arian Pearson (guitars), Witiyana Mununggurr (drums), Dimitaya Burrarwanga (guitar), Makungun Marika (keyboards) and Marshall Gurruwiwi (dancer). Encouraged by elders including Yothu Yindi's Mandaway Yunupingu, this exciting combination finds harmony and cohesion in a vibrant new direction for Australian Indigenous music that shares language, culture and country.

* Friday @ 8.00pm ~ Zoo Stage [w]

* Saturday @ 3.00pm ~ Stage 2

* Monday @ 3.00pm ~ Internode Stage 1



GOLONKA

Australia

Five talented and richly experienced musicians coming from diverse backgrounds, having played in symphony orchestras, at festivals and on the streets of the world – but together as Golonka they make beautiful music with a wild gypsy heart. The Adelaide-based Golonka features the well-known musicians Belinda Gehlert on violin, Dylan Woolcock on vocals, guitar and mandolin, Quincy Grant on clarinet and guitar, Gareth Chin on accordion and Harley Gray on double bass. While they have all played across a vast range of musical styles, taking them around Australia, Europe, the Americas and Asia, they have also been playing gypsy tunes and the folk music of Eastern Europe for many moons. Indeed, their songs tell of the stars and the moon, of love and of death, of pussycats and preachers, sometimes baleful and romantic in a somber way, and sometimes making an audience want to dance with mad abandon. The group's hot instrumentals are born out of a love for this passionate music, conjuring a contemporary urban sentiment that still has something of a feisty gypsy spirit. Golonka's most recent recording, Travellers' Song, released in October 2012, is a distillation of those rich Eastern European influences into 11 original compositions.

* Sunday @ 4.00pm ~ Moreton Bay Stage



GORAN BREGOVIC & HIS WEDDINGS & FUNERALS ORCHESTRA

Serbia

Hailing from war-torn Yugoslavia, Goran Bregovic conjures emotive, emblematic anthems of the Balkans. The son of a Serbian mother and Croatian father, he stands tall as a unifying symbol by meshing ambitious musical, cultural and thematic ideas through more than 30 albums over 30 years. He started on rock guitar in his own band White Button at 16 – which helped him to attract women, he cheekily admits – and initially took him on a contemporary path significantly influenced by Led Zeppelin and Black Sabbath, although his respect for traditional Balkan music remained. What followed was a prodigious outpouring of music for theatre, soundtracks for film and recording collaborations with everyone from Iggy Pop to Ofra Haza and Polish star Kayah. Now, with his Weddings & Funerals Orchestra, Goran fuses European classicism and raucous Balkan rhythms, driven by his lyrical electric guitar and a feisty Gypsy brass band. His musical statements also carry a political sting; Goran's new album *Champagne for Gypsies* is a reaction to the extreme pressure gypsies are experiencing across Europe, being expelled from France and Italy, with houses burned in Hungary. "It seems unfair to cover real problems with invented problems," says Goran. "Gypsies are not a problem. They are the talent of this world."

* Monday @ 9.30pm ~ Internode Stage 1



HEATHER FRAHN & THE MOONLIGHT TIDE

Australia

Treasured as one of South Australia's most outstanding female singer songwriters, Heather Frahn has been performing since the mid 1990s and prolifically issuing recordings since 1998. Central to her appeal has been her extraordinary range of vocal approaches, from overtone harmonic singing, acappella, jazz scatting, Sanskrit mantra and beatboxing, often accompanied by her custom made eight-string acoustic baritone guitar. Heather and The Moonlight Tide come together in an eclectic embrace of funky folk with dashes of world, roots and reggae. Heather's lyrical and musical heart aspires to promote a stronger, more unified global community – which she promotes online through the Conscious Music Movement that she founded to promote peace and raise the human consciousness through music. She is listed in Who's Who of Australian Women for her multi-dimensional work in music, performance and community arts. Heather is also acclaimed for her work with sound healing arts in health care settings, and for conducting music and meditation events with Australian outfit Harmonic Project. She has performed around Australia, Europe and United Kingdom, and in The Moonlight Tide is joined by Daniel Seymour (drums), Dylan Ferguson (bass), Kat Stevens (violin), Neil Underwood (keyboards), Michelle Byrne (backing vocals) and Michaela Burger (backing vocals).

* Saturday @ 1.00pm ~ Moreton Bay Stage

* Monday @ 3.00pm ~ Speakers Corner Stage 6 [w]



THE HERBALISER DJS

UK

More than 18 years into its sinuous musical journey, jazz/rap innovators The Herbaliser DJs are riding high on the strength of their eighth album There Were Seven. They have progressed a long way since the mid 1990s, when West London duo Jake Wherry and Ollie Teeba took their shared passion for hip-hop, rare groove, James Brown's soul music, funk and jazz into the recording studio. The avid vinyl collectors began coupling their sampling techniques with Jake's ability on guitar and bass, and their 1995 debut album, Remedies, offered a very London flavour of funky beats packed with samples, scratches and chopped-up rhythms. After the second album, Blow Your Headphones (1997), Jake and Ollie took a seven-piece band on tour, which included Tatham, Lamb, Andrew Ross, Micah Moody Jnr and percussionist Patrick Dawes. It provided a crucial synthesis between samples and explosive live energy. As The Herbaliser progressed, guest vocalists began appearing on records, including What? What? (aka Jean Grae), Roots Manuva, MF Doom, Seaming To, Rakaa Iriscience of Dilated Peoples, Blade, Phi Life Cypher, Bahamadia Dream Warriors and Insight. Beyond their own discs, The Herbaliser DJs have produced music for Motorola, soundtracks to Guy Ritchie's Snatch and the PlayStation 2 game Tony Hawk's Underground and leading artists T Love and Princess Superstar.

By arrangement with Mad Heckler.

* Friday @ 11.00pm ~ Speakers Corner Stage 7



THE HERD

Australia

The Herd are the definition of full Aussie hip-hop. Coming hot off the streets of Sydney, The Herd's fiery live reputation has been embellished by controversial, outspoken songs that strike a chord with audiences – from the popular Aussie backyard anthem Scallops and feisty, controversial anti-racism statement 77% to a poignant revision of Redgum's anti-war anthem I Was Only 19. The Herd formed in 2001 after core members of the Elephant Traks record label decided to collaborate rather than submit individual tracks for a compilation. They retreated from the city for weekends to record at a lakeside house on the New South Wales Central Coast. What resulted was a self-titled album, and the individuals developed into a tight, cohesive band. It's a big crew – Traksewt (Kenny Sabir), Rok Poshtya (Dale Harrison), Ozi Batla (Shannon Kennedy), Urthboy (Tim Levinson), Unkle Ho (Kaho Cheung), Toe-Fu (Byron Williams), Sulo (Richard Tamplenizza) and vocalist Jane Tyrrell – which has now produced six albums. The Herd's unconventional streak extends to performing with MCs, singers, acoustic and electric guitars, accordion, clarinet, laptops and MPC 1000s – and has led the group to extend far beyond the hip-hop audience. Performing at the Cannot Buy My Soul concerts in 2009 with Kev Carmody, Paul Kelly and Tex Perkins proved The Herd's adaptability and popularity across music genres.

* Monday @ 8.15pm ~ Stage 2

~ Artists ~



HUGH MASEKELA

South Africa

His trumpet gave a plaintive voice to black South Africa's deep troubles during the apartheid years – a voice that the whole world heard and understood. Hugh Masekela and his signature Afro-jazz sound remains poignant, rousing and inspirational after more than half a century of performing. Such strength stemmed from him taking on the mantle of anti-apartheid activist in addition to musical statesman, a role that saw him leave South Africa in May 1960, headed for London and, ultimately, New York. As his homeland's most famous musician in a generation, he galvanised anti-apartheid support both domestically and on an international level. Playing tunes of defiance and hope, he opened the borders of jazz to include anything from kwela, African township jive and Afro-beat into the sound, meshed with messages of black South Africa's struggles. While Hugh has seen better times dawn in South Africa, he is no complacent soul. His list of studio albums, live performances and collaborations shows no signs of slowing as he moves through his 70s, and the purpose of his mission and deep responsibility towards the continent he loves still has not waned. "My biggest obsession," he says, "is to show Africans and the world who the people of Africa really are."

- * Saturday @ 2.00pm ~ Speakers Corner Stage 6 [AIC]
- * Saturday @ 10.00pm ~ Internode Stage 1



HUGO MENDEZ

UK

As a founder of London's legendary Sofrito Tropical Warehouse parties, DJ Hugo Mendez sits at the forefront of Europe's tropical funk dance scene. Through extensive global research, he has updated vintage African, Caribbean and Latin rhythms with contemporary club sounds. Growing up in London, Hugo immersed himself in Latin and jazz music and the underground sounds of pirate radio. He was digging Tito Puente and Art Blakey at home before sneaking out to seminal clubs The Blue Note, Club Labyrinth or to a Jah Shaka session to soak up the sounds of 1990s London. It laid a strong foundation for Hugo's distinctive approach as a DJ, blending UK club culture with tropical rhythms. Based on and off in Paris, he has assembled albums including the genre-defining Tumbélé! compilation for Soundway Records and Tropical Funk Experience album for Nascente. These came from digging trips across the Caribbean, scouring warehouses and shacks for forgotten vinyl treasures and painstakingly tracking down vintage artists and producers. Hugo also produces the cult Rhythmagic Orchestra project with Nostalgia 77, and runs the Sofrito Specials label that releases everything from Nigerian acid boogie to raw Gwo Ka rhythms and heavy Latin sounds from Colombia's Pacific coast. His resulting signature is a percussive explosion of heavy Afro grooves, mambo, tropical disco, samba, calypso funk and cumbia.

- * Saturday @ 11.00pm ~ Speakers Corner Stage 7



ILLAPU

Chile

Since 1971, Illapu has forged an entirely new flavour of Chilean music, boldly mixing ancestral and new sounds that are both experimental and unpredictable. Formed by the brothers José Miguel, Jaime, Andrés and Roberto Márquez Bugueño, they have fused their Andean roots with elements of improvisational jazz, the counterpoint of classical music and the complex polyrhythms of Afro-Caribbean music within their terrestrial force of rock music. Illapu, which means lightning in Quechua, an Indigenous language of the Andes, boasts an unequalled mastery of the instruments and rhythms of the Andes. Illapu's use of traditional Andean instruments such as zampoñas (panpipes) and quenás (Andean flute) is set against a range of rhythmic instruments, from African djembe to the kultrun of the Mapuche people from southern Chile, congas and drum kits. Beyond this, they also incorporate influences from their world travels, such as the 12 metal-stringed tiple from Colombia, the cavaquinho from northeast Brazil, the Venezuelan cuatro, Bolivian charango, electro-acoustic guitars and synthesizers. Illapu address the problems of Chile, Latin America and humanity in songs that talk about daily life, justice, the preservation of ancient Latin American culture, infusing their own lyrics with lines from celebrated poets Pablo Neruda, Mario Benedetti and Roque Dalton.

- * Friday @ 9.00pm ~ Stage 2
- * Saturday @ 8.00pm ~ Zoo Stage [w]
- * Sunday @ 7.30pm ~ Taste the World
- * Monday @ 2.00pm ~ Stage 2



JIMMY CLIFF

Jamaica

The Godfather of roots reggae refuses to mark time as a creative artist. Jimmy Cliff's new album *Rebirth* is produced by punk rock icon Tim Armstrong from the band Rancid, an unlikely project that has nevertheless revived the feisty spirit of the 64-year-old Jamaican's uplifting music. It marks yet another fascinating chapter in Jimmy's long, rich musical tale. Leaving the small Jamaican town of St James, Jimmy was only 14 when headed to Kingston and convinced record store proprietor Leslie Kong to produce his first hit, *Hurricane Hattie*. After representing Jamaica at the 1964 New York World's Fair, he signed with Island Records and moved to London, enjoying such hits as *Waterfall* and *Wonderful World, Beautiful People*, before his music for the 1972 film *The Harder They Come* brought him unprecedented renown. He topped international charts with the songs, *You Can Get It If You Really Want*, *Many Rivers to Cross* and, in 1993, his version of Johnny Nash's *I Can See Clearly Now*. His legion of fans extends to Paul Simon, who went to Jamaica to record *Mother and Child Reunion* with Jimmy's band, and Bob Dylan, who declared Jimmy's 1970 song *Vietnam* as the greatest protest song ever written – a poignant anti-war anthem that Jimmy still sings to reflect current armed conflicts.

- * Sunday @ 3.00pm ~ Speakers Corner Stage 6 [AIC]
- * Sunday @ 10.00pm ~ Internode Stage 1



JORDI SAVALL – THE CELTIC VIOL

Spain

A 30-year devotion to rediscovering abandoned early music treasures has placed Jordi Savall as the principal architect of Europe's historical music reevaluation. His revival of essential repertoire with his *viola da gamba* and in three ensembles – *Hespèrion XXI* (featuring the talented soprano Montserrat Figueras, his late wife), vocal ensemble *La Capella Reial de Catalunya* and orchestra *Le Concert des Nations* – is catalogued through more than 170 CD recordings. Jordi began his musical studies when he was six years old, singing for the children's choir in his Catalonia hometown of Igualada before learning the cello and studying at the Barcelona Conservatory and in Switzerland. His dogged belief in the beauty and value of Western early music saw Jordi emerge in the 1970s as a major figure, largely responsible for bringing the viola back to life on the stage. His repertoire ranges from medieval to renaissance and baroque music, and has even included performances with the Savall family ensemble, beside his late wife Montserrat Figueras and their two children, Arianna on harp and vocals, and Ferran on bass lute and vocals. It sits within his busy schedule of 140 concerts and six recordings a year, providing assessability and proving that early music does not have to be elitist. The Celtic Viol ensemble features Savall, Andrew Lawrence-King on Irish harp and psalterium and Frank McGuire on bodhran.

With the support of the Spanish Consulate in Melbourne.

- * Friday @ 8.00pm ~ Speakers Corner Stage 6 [AIC]
- * Saturday @ 5.00pm ~ Moreton Bay Stage
- * Monday @ 8.15pm ~ Moreton Bay Stage



KINGFISHA

Australia

The weighty reggae and dub of bass heavy Brisbane band Kingfisha has emerged as one of the powerhouse sounds of the Australian roots scene in the past five years. The six-piece band crafts distinctive modern reggae bound by tight melodies, rhythms and complimentary effects, creating a plush contemporary sound that is comparable to the likes of Fat Freddy's Drop. Taking the essence of Jamaican rhythms and a love of songcraft, Kingfisha wears its influences proudly – *Groundation*, *Midnite*, *Sly* and *Robbie* – yet also creates its own signature sound. Frontman Anthony Forrest's slick vocals and defining guitar skanks sit atop lush grooves, overdubs and effects laid down by Drew Stephens (guitars/synth), Jason Leca (keyboards), Michael Howes (effects/sound engineering), Shannon Green (bass) and David Bell (drums). The sum of these strong parts produces a new smooth style of reggae, so understated it verges on a rich, soulful sound. Having won Triple J's *Unearthed Roots* competition and toured Australia's East Coast and New Zealand several times to rapturous audiences, Kingfisha built up significant momentum for the May 2012 release of its impressive self-titled debut album, recorded in Brisbane and produced by PaulieB (of *Beautiful Girls* and *George* fame).

- * Saturday @ 5.00pm ~ Stage 2
- * Monday @ 2.00pm ~ Speakers Corner Stage 7

~ Artists ~



LA-33

Colombia

Within Bogotá's fiery music scene, LA-33 has emerged as Colombia's most famous touring salsa orchestra. The sound is modern yet authentic, embracing retro salsa dura (hard salsa), classic cumbia, ska, Latin jazz and old school New York Boogaloo. Significantly, the band is named after Calle 33, their home street in Bogota, because it captures an essential urban take on salsa, connected directly to the streets. The 12-piece band was founded in 2000 by Sergio and Santiago Mejia, with the brothers calling on college friend Guillermo Celis to sing lead vocals. As the trio began to shape the group by playing in low-rent bars, they assembled a diverse range of musicians from rock, funk, ska, folk, classical music, fusion and jazz backgrounds, and for the past eight years this solid line-up has become like a family. LA-33 came to mainstream attention through its first album containing the wildly popular La Pantera Mambo, a frenetic mambo take on Henry Mancini's theme from The Pink Panther. From there, LA-33 quickly became darlings of the contemporary salsa scene, with its three albums (LA-33, Gozalo and Ten Cuidado) topping the Colombian charts. Returning to its true cultural roots, LA-33 celebrates life and has fun with gritty urban dance music propelled by clattering Latin percussion and massed horns.

Presented in association with PuraVida Roadshow.

* Saturday @ 4.00pm ~ Internode Stage 1

* Saturday @ 8.00pm ~ Taste the World



LAU

Scotland

This generation's most inventive folk band formed around a kitchen table in Edinburgh in 2004. Martin Green (accordion), Aidan O'Rourke (fiddle) and Kris Drever (guitar and voice) – three star instrumentalists of the Scottish folk scene with formidable solo reputations – decided to join forces as LAU and try something fresh, a sound that was still built on the bedrock of folk tradition yet surging with new energy and youthful vigour. Rather than draw on the traditional songbook, LAU began writing and performing its own compositions, meshing elements of slow build and wild abandon. As their performances became willful celebrations, the trio quickly accumulated armfuls of accolades, being crowned Best Group at the BBC Radio Two Folk Awards from 2008 to 2010, and spawning collaborations with such diverse artists as Cream's Jack Bruce, Scottish singer-songwriter Karine Polwart and London-based creative force Adem. While LAU grew as a group, so did the precocious spark of their individual talents – Martin's wildly inventive approach to lacing accordion with effects, the searing beauty of Aidan's delicate fiddle playing, Kris's sweet guitar providing the perfect melodic foil for his honeyed baritone voice. Its fan base steadily grew far beyond the roots music scene as LAU stretched folk beyond its humble origins and brought the genre kicking and screaming into the 21st Century.

* Friday @ 10.00pm ~ Zoo Stage

* Saturday @ 3.00pm ~ Moreton Bay Stage

MACNAS
- 'THE BOY EXPLORER'

Ireland

As Ireland's most prolific street art and processional company, Macnas has a 26-year history of presenting thought-provoking and eye-catching spectacles on a grand scale. The Boy Explorer is its latest production – and the first it has brought to Australia. It involves a gallant eight-year-old boy explorer who is five metres high setting out on a quest for adventure. What starts as his pursuit of a beautiful and rare butterfly, unfolds as a magical, enduring tale that looks at life through a child's eye view. Will the boy explorer catch the butterfly, and if so what schemes will unfold? It's a walkabout event to excite, ignite and invite the child within us all to come out to play. Macnas (an old Gaelic term that combines mirth, passion and energy) was founded in 1986 in Galway and has created outdoor spectacle street art, participatory and site-responsive theatre for international audiences. Artistic Director Noeline Kavanagh drives an eclectic team of visual artists, composers, performers, designers, engineers, pyro technicians and puppeteers to fashion bespoke aesthetics to each distinctive production. Macnas has performed in more than 20 countries, including Britain, Russia (for a St Patrick's Festival), the US and South America – and alongside U2 as part of their Zooropa 1993 world tour.

With the support of Culture Ireland.



* Saturday @ 2.15pm & 5.15pm ~ Roving

* Sunday @ 2.15pm & 6.00pm ~ Roving

* Monday @ 1.15pm & 4.00pm ~ Roving



MANJIRI KELKAR

India

Hindustani classical vocalist Manjiri Kelkar has shot to fame as India's finest young singer, moving with graceful ease from purely classical to semi-classical forms such as thumri and tappa. Her melodious voice and fine sense of intonation belongs to the Jaipur Atrauli tradition, started by the great singer Alladiya Khan, and her talent has flourished through extensive training from her guru M S Kanetkar, an eminent musician and director of All India Radio, Jaipur. Manjiri combines maturity with depth of understanding and meticulous attention to the spirit of the raga she sings. Her style reminds audiences of two great singers of previous eras – Begum Akhtar in the semi-classical mode and Kesarbai Kerkar in the classical mode. Since her previous WOMADelaide performance in 2008, Manjiri has been invited to all five major Indian music festivals; ITC and Dover Lane in Kolkata, Sir Shankar Lall in Delhi, Sawai Ghandharv in Pune, and Har Vallabh in Jalandar. Her soaring vocal performance is enhanced by Vishwanath Shirodkar on tabla and Seema Shirodkar on harmonium. She will also give an additional performance at WOMADelaide 2013 with fellow Indian singer Sudha Raganathan.

SPIRIT OF INDIA: by arrangement with the Nataraj Cultural Centre and with the support of the Indian Council for Cultural Relations.

* Friday @ 9.00pm ~ Moreton Bay Stage

* Sunday @ 4.00pm ~ Stage 2
with Sudha Raganathan



MARA! & MARTENITSA CHOIR

Australia

Recognised immediately by WOMADelaide as the cream of Australia's world music offerings, Mara! played at the first festival in 1992 and again in 1997 – a springboard for performances at WOMAD festivals in Singapore, Auckland and Reading. The group's unique roots and modern jazz expression provided a perfect fit for the expectant WOMAD audience, smitten by a lush, exotic sound that embraces everything from rock to Anglo-Celtic, Middle Eastern, Balkan and Mediterranean traditions. Mara!'s original, innovative and virtuosic music has, through three decades, been performed before concert audiences in 21 countries, producing eight albums that include two ARIA winners and two final nominees. Such accomplishments have been achieved due to the sum of its parts: a most eclectic gathering of gifted musicians led by Mara Kiek on vocals and percussion. Beside her, she has collected some of Australia's finest jazz and world musicians – Llew Kiek on guitars, bouzouki and baglama; Paul Cutlan on clarinets, saxophones and recorder; Sandy Evans on tenor and soprano saxophones, and Steve Elphick on double bass. Charismatic and flighty in performance, Mara! is defined through some of its unique collaborations, such as the aerial spectacular Homeland with death-defying acrobats Legs on the Wall and the Martenitsa Choir at the 2000 Sydney Olympics. At WOMADelaide this year they will perform Tra Parole e Silenzio, a song cycle based around mid 20th century Italian poetry.

* Saturday @ 2.00pm ~ Zoo Stage [w]

* Saturday @ 7.00pm ~ Stage 3

* Sunday @ 1.00pm ~ Internode Stage 1



MARI BOINE

Norway

Brave and distinctive, Mari Boine's soaring voice has defined a new musical language in Norway. Her beguiling talent for weaving other sounds into joik, the traditional music of her native Sámi people, incorporates rich seams of other folk music, jazz and rock. Raised in Gámehisnjárga, a village in Norway's far north, she grew up among the strict Laestadian Christian movement discriminating against her people by declaring that singing in the joik style was the devil's work. Her rebellion came via Radio Luxembourg, then Otis Redding records, but she also explored her own culture, despite obstacles: not a single book existed about Sami history. When she emerged as an artist in the early 1980s, Mari was angry about oppression of the Sámi language and culture. The strident, groundbreaking music she sang in native tongue on her 1989 breakthrough album Gula Gula was nothing like any artist from Norway had demonstrated. Peter Gabriel heard it and issued the recording on his Real World label. Mari continued to take musical risks with subsequent albums, collaborating with Norwegian new jazz producer Bugge Wesseltoft to explore the burgeoning Norwegian techno/house scene, then recording with choirs of South African singers. Throughout all this, she remains a force to be reckoned with in rousing, intense performances.

* Saturday @ 1.00pm ~ Stage 2

* Saturday @ 6.00pm ~ Speakers Corner Stage 6 [AIC]

* Monday @ 6.00pm ~ Speakers Corner Stage 7

~ Artists ~



MIA DYSON

Australia

Mia Dyson worked hard for a decade to get her whisky-tinged voice and ballsy take on rockin' blues heard across Australia. She cut three records, received plenty of radio play, earned nominations four times for ARIA awards – winning one – and toured with Eric Clapton, Bonnie Raitt and Stevie Nicks. Then in 2009 she chased a dream to strike out in America, starting from scratch all over again. Through the following three years, she separated from her long-time partner, went broke, lost her band, had management try to change her name and sell her out to reality television – but Mia persevered. The sum of her experiences has subsequently been distilled in her new album *The Moment*, a very brave, very liberating body of music. The songs frame a journey into the mythic American landscape and the depths of uncertainty. Performed with a ferocity and focus that is immediately arresting, it is an album about grabbing hold of what scares you most and letting go of trying to control your own fate. And it translates easily to the stage with her new band – Danny McKenna (drums/vocals), Tim Keegan (bass/vocals) and Simon Burke (guitars/vocals). With all these pieces now in place, Mia says it feels like a new era for her has arrived.

- * Saturday @ 7.00pm ~ Speakers Corner Stage 7
- * Sunday @ 2.00pm ~ Stage 3



MORIARTY

France

A maverick band of childhood friends that grew up in Paris – from America, Peru, Vietnam and Switzerland – started playing music together in 2007 and began to create a delicious bohemian sound. Enhancing their maverick spirit, this ramshackle, old-world acoustic outfit with a theatrical bent named their band after Dean Moriarty, the hero of *On the Road* by Jack Kerouac. With a tendency to dress like 1930s Prohibition outlaws, they also all use the surname Moriarty – Rosemary (singer, xylophone, thumb piano, spoons, tambourine, scotch-tape trumpet), Zim (double-bass, acoustic guitar, music box, suitcase drum), Thomas (harmonicas, kazoo, Jew's harp), Charles (electric and resonator guitars), Vincent (drums, double-bass) and Eric (drums). Their mad, eclectic polyglot of personal tastes surface in the resulting band performances and recordings, from raw blues to The Cure, Debussy, American folk songs, Philip Glass and The Rolling Stones. In France, their debut album *Gee Whiz But This* is a *Lonesome Town* sold 70,000 copies and was certified gold, leading this mesmerising band onto a global touring schedule that has now included 300 shows in more than 20 countries. Not surprisingly, the members of Moriarty are fans of the surreal and into Lewis Carroll, which makes perfect sense, or rather nonsense.

By arrangement with Cartell Music.

- * Saturday @ Midday ~ Taste The World
- * Saturday @ 5.00pm ~ Stage 3



NIDI D'ARAC

Italy

Southern Italian folk music has been reconstructed for sharp modern ears by Nidi d'Arac. Lacing the rural tarantella musical traditions with rock, electronica and contemporary dance beats, singer Alessandro Coppola has led this quartet through a decade of innovative recordings and performances. The style is built upon the rapid-fire staccato of tambourine triplet rhythms from the Salento pizzica (local tarantella) dance tradition driving against the pulse of modern club sounds. It has sparked a small revolution in Italian music, although Alessandro explains the innovation in modest terms. "We simply interpret the Mediterranean traditions for how young Italians living in metropolitan realities perceive the culture now," he says. With five albums issued since 1999, the music of Nidi d'Arac bridges several contrasting personalities, involving sturdy acoustic passages of Alessandro's vocals backed by his guitar work, violin and accordion, and then thunderous bursts of folk-rock, electronica and dub. This pulsating soundtrack is fuelled by Elena Floris on violin, drummer/percussionist Philip Schininà and Edward Targa on bass, then augmented on stage by Claudio Prima (accordion), Daniele Tortora (DJ dub master, affectionately known as the group's sound manipulator) and Vera Di Lecce (vocals). At WOMAD they will also be joined by a guest pizzica dancer.

With the support of Puglia Sounds.



- * Friday @ 6.00pm ~ Taste The World
- * Saturday @ 8.00pm ~ Internode Stage 1
- * Sunday @ 7.30pm ~ Zoo Stage [w]
- * Monday @ 4.00pm ~ Speakers Corner Stage 7





NOVALIMA

Peru

Internet connectivity was the catalyst behind this new blend of traditional Afro-Peruvian rhythms and melodies. Novalima was started in 2001 by four Peruvian musicians living in four corners of the world: Ramón Perez Prieto in Lima, Grimaldo Del Solar in Barcelona, Rafael Morales in London and Carlos Li Carrillo in Hong Kong. The four became friends at high school in Lima, and shared a fascination for rock, pop, salsa, reggae, dance and electronic music. More significantly, they also wanted to rediscover and revitalise Afro-Peruvian music and started emailing song ideas to each other. These long-distance experiments resulted in the 2002 debut album, *Novalima*, with the recording enriched by contributions from some of Peru's most famous folkloric musicians, including Milagros Guerrero, Juan Medrano (Cotito), Mangué Vásquez, Pier Padilla Vásquez, Marcos Mosquera and Constantino Álvarez. The resulting mesh of traditional folk blues with cutting edge grooves of dub reggae, chilled-out electronica and funky Latin was taken to a new level on the group's third CD in 2008, *Coba Coba*, which delved further into the African roots of Afro-Peruvian music, embracing strains of reggae, dub, salsa, hip-hop, Afrobeat and Cuban son. For its first tour of Australia, the seven-piece Novalima will bring the spirit and soul of Peruvian blues into the 21st century.

Presented in association with PuraVida Roadshow.

* Sunday @ 6.20pm ~ Stage 3

* Monday @ 3.00pm ~ Taste the World



PAUL UBANA JONES

UK/Nigeria/NZ

A fleet-fingered acoustic guitar ace like no other, Paul Ubana Jones brings together a sweeping hybrid of ideas, cultures and influences. Born in London to a Yorkshire mother and a Nigerian father, Paul was playing guitar by the age of 11. After graduating from a London music college, where he studied guitar and cello, he began forging a unique solo acoustic style that has developed over the years to push the boundaries of acoustic guitar possibilities. His virtuosic playing is augmented by warm raspy vocals, like an amalgam of Ritchie Havens, Andre Segovia and even with a dash of Ravi Shankar's feisty ragas added to the mix. His three-decade career has seen Paul travel prolifically and record seven albums of mostly original songs. In the late 1970s, he was based in Provence, Southern France, and toured all over Europe, North Africa, Canada and the US. In the late 1980s, Paul and his family moved to New Zealand, although he continues to perform internationally. He has opened concerts for Bob Dylan, Patti Smith and toured with Taj Mahal, Keb Mo', Tuck and Patti, Crowded House and Norah Jones, while enjoying gigs at the Dublin Blues Festival, Byron Bay Blues Festival, Vancouver Folk Festival and Blues at Bridgetown.

* Saturday @ 10.00pm ~ Zoo Stage

* Monday @ Midday ~ Speakers Corner Stage 7



POLYGLOT THEATRE - "TANGLE"

Australia

What appears at first glance to be not much more than a tangled mess of various colourful threads lashed between tall poles can also be a marvellous, magical playground – provided you let your imagination run wild and explore with the freedom that a child would. This is the essence of *Tangle*, a performance installation for WOMADelaide's KidZone presented by Polyglot Theatre, one of Australia's leading children's theatre companies for the past 30 years. Polyglot creates interactive experiences for children and families, turning simple things into extraordinary creations with great success, having played to more than 60,000 children annually on four continents. Polyglot's theatre is inspired by the artwork, play and ideas of children, and as a consequence they encourage active participation from audience members through touch, play and encounter. The Polyglot creative team – artistic director Sue Giles, construction designer Michael Baxter, sculpture construction by Tim Wells and Trina Gaskell, sound design by Ania Reynolds and costume designer Nick Barlow – are especially diverse in their output (hence the company name) which embraces puppet theatre, large-scale interactive installation work and participatory workshop programs. Through encouraging an imaginative interpretation of the world, Polyglot proves that theatre is child's play.

* Saturday @ 12.15pm, 2.30pm & 4.45pm ~ Zoo Stage

* Sunday @ 12.15pm, 2.30pm & 4.45pm ~ Zoo Stage

* Monday @ 12.15pm, 2.30pm & 4.45pm ~ Zoo Stage



PSARANTONIS

Greece

He has devoted his life to mastering the Cretan lyra, a bewitching bowed string instrument of medieval origins, and now, in his early 70s, Psarantonis is more exciting as a performer than ever. Antonis Xylouris, nicknamed Psarantonis, is a Greek composer, singer and lyra virtuoso who has transformed Cretan musical traditions. He has deconstructed the music, never playing a tune the same way twice – insinuating a melody rather than merely playing it. Rhythm is a vital element of his style, but he is also a master of dynamics, dropping the music to a whisper before exploding in great surges of energy. Raised in a musical family and playing his first wedding gig at 13, he continues a stoic musical heritage, with his grandfather, uncles, brothers, children and grandchildren all performing. His own compositions fit within traditional structures in a wild, innovative sound, featured at such festivals as All Tomorrow's Parties, curated by Nick Cave & The Bad Seeds in Australia during 2009. At WOMADelaide 2013, Psarantonis will perform with his son George Xylouris, his accompanying lute player with whom he developed his unique style, along with Jim White, drummer with Dirty Three. Psarantonis's second WOMADelaide show will also feature his grandchildren Nick, Adonis and Apollonia Xylouris.

By arrangement with Feel Presents.

* Sunday @ 4.00pm ~ Stage 3

* Monday @ 6.00pm ~ Stage 2



SALIF KEITA

Mali

He is known as the 'Golden Voice of Africa', yet Salif Keita has risen so high only by prevailing through great adversity to pursue his distinctive brand of Afro pop that blends West African groove, jazz, funk, Europop and R&B influences. Born to royal lineage, with ancestral roots to Soundjata Keita (founder of the Malian Empire in 1240), Salif was ostracised by his community because of his albinism, then disowned by his father after announcing his plans to play music – a role demeaning to royals in Mali's caste system. His dreams, however, were too strong to be shattered. Moving to the capital city of Bamako in 1967, he was soon playing in nightclubs, joined the influential Rail Band, then formed Les Ambassadeurs Internationaux, conjuring a lively fusion of Cuban, Zairean and Malian influences. To pursue a solo career, Salif moved to Paris in 1984 and became the darling of more than 15,000 transplanted Malians with his first solo album, *Soro*, in 1987. It sparked his entrée to the international stage, where a succession of hit albums and tours precluded his return to living and recording in Mali from 2001. His new album, produced by Philippe Cohen-Solal of Gotan Project, features guests including Bobby McFerrin and Roots Manuva.

* Saturday @ 8.00pm ~ Speakers Corner Stage 6 [AIC]

* Sunday @ 7.30pm ~ Internode Stage 1



SAVOY FAMILY CAJUN BAND

USA

Respected as the finest Cajun player of his generation, 71-year-old accordion maestro Marc Savoy maintains an honest down-hominess in his music and devotion to preserving Cajun culture. Born and raised in the small Cajun prairie town of Eunice, Louisiana, Marc drew his initial musical inspiration from bals de maison (house dances) staged in his father's outdoor kitchen. As a consequence, Marc started playing button accordion at 12 and proceeded to perform with the finest Cajun musicians, from the Balfa Brothers, DL Menard and Doc Guidry to early fiddle masters Dennis McGee and Wade Fruge. Playing the accordion led to Marc repairing and eventually building the instruments, then opening the Savoy Music Center in Eunice in 1965, which became a gathering place for local musicians, especially for its famous Saturday morning jam sessions. Beyond this, the draw of playing with his talented musical family was stronger still. Together with his wife Ann Allen Savoy – a celebrated singer, guitarist, photographer, record producer and writer – they drive the Savoy Family Cajun Band, with their sons Joel on fiddle and Wilson on accordion and other keyboards. Together they play with a plaintive, unvarnished delivery that plucks the heartstrings of true Cajun spirit.

* Friday @ 7.00pm ~ Speakers Corner Stage 7

* Saturday @ 6.00pm ~ Zoo Stage [w]

* Sunday @ 1.00pm ~ Taste the World

* Monday @ 2.00pm ~ Stage 3



SETH LAKEMAN

UK

The sweet tenor voice, inspired fiddle, guitar and mandolin playing of Seth Lakeman brings contemporary sparkle to folk roots. Drawing deep from the history of his native Devon, Seth has reached beyond heavy UK and European touring to perform everywhere from Libya to Texas. Seth began his musical career early, playing music in Devon with his parents and two brothers (one of them his twin). He then formed the successful band Equation with his brothers and two female singers, but chose to pursue a solo career from 2001. It took him on a new musical course and the basic immediacy of this style was first captured on *Kitty Jay*, the kitchen-table album that cost only £300 to make yet shot him to fame and won him a Mercury Music Prize nomination in 2005. Seth's current album *Tales From The Barrel House* confirms his innate knack for writing foot-stomping sing-alongs and tender, poignant ballads. Recorded inside the cooperage and smithy workshops at the derelict Morwellham Quay mining port in Devon – and even deep within the adjacent copper mine for one track – the album was entirely written, performed, recorded and mixed by Seth. His fiddle and guitar playing is often breathtaking, while Seth's soaring vocals are at the forefront, beguiling and haunting.

By arrangement with the Byron Bay Blues & Roots Festival.

* Monday @ 6.00pm ~ Moreton Bay Stage



SHUNSUKE KIMURA & ETSURO ONO

Japan

Virtuoso players Shunsuke Kimura and Etsuro Ono are powerful innovators of the tsugaru-shamisen, an ancient Japanese banjo that demands dexterous, richly percussive playing. Originating from northern Japan, this elegant form of traditional music is now taking a contemporary turn, with its refined sense of dynamic rhythm providing a springboard for improvisation, like jazz. Tsugaru-shamisen was originally played by wandering blind artists who performed in front of people's houses for their living, especially in the Tsugaru region of Northern Japan. By the middle of the 19th century, Tsugaru-shamisen was used simply to provide background music for folk singers, although much later it came to be appreciated as a distinctive solo or ensemble instrument. The Tsugaru-shamisen requires very accomplished technique for speedy playing, a refined sense of dynamic rhythm and a spark of bold creativity for improvisation. In the contemporary music scene, the dynamic, powerful but soulful and sensitive sound of Tsugaru-shamisen fascinates many people in Japan. Curiously, it has become popular again with the younger generation, especially due to the performances of Kimura and Ono, who present both traditional pieces and new material that fuses original folk sounds with the soul and blues rhythms of the West.

* Saturday @ 1.00pm ~ Stage 3

* Saturday @ 6.00pm ~ Taste the World

* Sunday @ 6.20pm ~ Moreton Bay Stage

* Monday @ 7.00pm ~ Speakers Corner Stage 6 [w]



SING SING

Australasia

Sing Sing concerts embrace the longstanding Oceania tradition of meeting in a battle of dance, colour and song. The Wantok Musik Foundation has staged Sing Sing concerts since the mid-1990s, bringing together the most important Oceania singers, musicians, drummers and dancers, embracing traditional, contemporary, choral and stringband music. A recent Sing Sing was performed on the Oceania Stage at the BT River of Music during the London Olympics. With singers, drummers, musicians and dancers on stage, Sing Sing explores the shared cultural and differences of Pacific cultures – from songlines of the West Papua highlands, across the Micronesian and Polynesian Islands to the rainforests and deserts of Australia. A Sing Sing concert presents an exhilarating wall of sound with accompanying visuals and aural soundscapes atop pulsating slit log drumming, dynamic choral vocals and sublime world fusion grooves, from Samoan street hip-hop to a solitary bamboo flute or solo traditional vocal gently floating above the sound of chirping insects. Musical director David Bridie established Wantok with like-minded artists to support the finest Pacific region talent. This includes Albert David from Australia's Bangarra Dance Company, Tonga's Bull Sisters, a trans Pacific Island drum extravaganza featuring Aireleke Ingram, PNG's musical patriarch George Telek and PNG up and comer Richard Mogu.

With thanks to Wantok Music.

* Monday @ 7.00pm ~ Internode Stage 1



SOUAD MASSI

Algeria/France

Massi creates a beguiling atmosphere that nestles somewhere between rock and traditional Arabic music – and that’s just the tip of what lies beneath. Driven by her acoustic guitar, Algerian singer/songwriter Souad Massi embraces a compelling mix of Western folk, rock, country, Algerian traditional song and Portuguese fado, combining electric and flamenco guitars, Arabic lute, battery, gumbri (Saharan acoustic bass), karkabous (Saharan metal castanets), the oud and even African rhythmical stylings. The resulting harmonious Algerian folk rock is often laced with activist lyrics – and Souad’s courage to be outspoken has made her an iconic figure. It began in the early 1990s, performing in the politically charged Berber rock band Atakor for seven years. It caused waves for a young woman to sing such strident messages and she became a target, even attracting death threats. For a while, Souad disguised herself by cutting her hair and dressing in male clothing, but in 1999, she left the band and relocated to Paris. There, she found a new audience and more influences to embrace within her music. However, Algeria has remained at the heart of her rich, expressive songs. Her eclectic talent has her singing in Algerian Arabic, French, occasionally English and the Berber language Kabyle – often employing multiple languages within the same song.

* Saturday @ 5.00pm ~ Speakers Corner Stage 7

* Sunday @ 3.00pm ~ Taste the World

* Sunday @ 4.00pm ~ Stage 2

* Monday @ 4.00pm ~ Stage 3



SOWETO GOSPEL CHOIR

South Africa

One of the world’s great uplifting vocal ensembles, Soweto Gospel Choir formed in 2002 at the behest of Australian promoters Andrew Kay, David Vigo and the late Clifford Hocking. They encouraged South African choir director Beverly Bryer and musical director David Mulovhedzi to draw together the very best musical talent from the many churches in and around Soweto. The group aimed to share the joy of their collective faith through music with audiences around the world, although importantly they also traversed cultural divides by performing both traditional and contemporary music, and singing in six of South Africa’s 11 official languages. Soweto Gospel Choir’s music of generosity, joy and richness had immediate consequences, and within only eight weeks its first album sat atop Billboard’s World Music Chart. As the touring ensemble blossomed under Beverly Bryer’s tutelage, it fused an energetic, enthusiastic blend of African gospel, Negro spirituals, reggae and American popular music, bringing together a vibrant carnival of singing, dancing and musicianship. They have performed with and been praised by such musical luminaries as Bono, Queen, Celine Dion, John Legend, Peter Gabriel, Josh Groban, Aretha Franklin and Stevie Wonder.

By arrangement with Andrew Kay & Associates.

* Sunday @ 5.00pm ~ Internode Stage 1

* Monday @ 5.00pm ~ Internode Stage 1



SUDHA RAGUNATHAN

India

As the most eminent singer in the south Indian devotional Carnatic tradition, Sudha Ragunathan is the most highly regarded disciple of legendary singer M L Vasanta Kumari. Carnatic music, untouched by secular Muslim influences, has remained devotional in nature. It is much more highly structured than Hindustani (north Indian) music, with a stricter rhythmic system. It usually omits the Alaap – the slow beginning – and is not restricted by time and seasons. The heart of this music style is the Kritis, comprising short bursts of vigorous singing. Sudha’s pure singing style and charming stage presence is adored by both audiences and critics, resulting in her receiving more than 200 awards, including Padma Shri from the President of India. She has proved herself to be a diligent and talented student of much more than just Carnatic music, having obtained a Master’s degree in Economics from the University of Bangalore, and she also devotes most of the money she earns to social and educational causes. On stage, Sudha will be accompanied by Neyveli Skanda Subramanian on the mridangam (percussion) and B V Raghavendra Rao on violin, and she will give an additional performance at WOMADelaide 2013 with fellow Indian singer Manjiri Kelkar.

SPIRIT OF INDIA: by arrangement with the Nataraj Cultural Centre with the support of the Indian Council for Cultural Relations.

* Saturday @ 9.00pm ~ Moreton Bay Stage

* Sunday @ 4.00pm ~ Stage 2
with Manjiri Kelkar



SWAMP THING

NZ

In the best tradition of two-man blues and roots, Swamp Thing brings together extraordinary drummer Michael Barker (ex John Butler Trio, Vika & Linda Bull) and Grant Haua, a local legend in New Zealand with his rough and tough street fighter approach to music. In just two days, Swamp Thing made its first album, *Balladeer*, at Roundhead studio in Auckland. With no overdubs and no production wizardry, the album distills the inspired energy of two guys playing their hearts and souls out on songs that talk of love, loss, hope and salvation. The swiftness of the recording reflects the combined experience and talent of the two performers. Since 1999, Grant has won acclaim playing lively blues and soul with the trio Moss and as a solo artist, earning a reputation for his ferocious, no-nonsense approach to performing. While jamming with friends in 2011, Grant met Michael Barker, soon after he had returned to NZ from living in Melbourne. While Michael, with his wealth of overseas experience, and Grant have just started their journey together as Swamp Thing, they have already won acclaim for their great debut album and put together a powerful, high-energy live act.

By arrangement with Sureshaker.



THE TALLEST MAN ON EARTH

Sweden

Kristian Matsson returns to the essential core of folk music: an acoustic guitar, an arresting voice and tales shaped by sharp, deftly penned lyrics. Since the 29-year-old Swede emerged on the European circuit in 2006 as *The Tallest Man on Earth* – a name chosen with deliberate irony, as he's actually quite short at 1.7 metres – he has stood especially tall among his contemporaries for charismatic and captivating live performances. With an inescapable nod to Bob Dylan, this striking songsmith from Dalarna in Sweden has also issued a compelling set of acoustic-based recordings – *Shallow Grave* in 2008, *The Wild Hunt* in 2010 and the EP *Sometimes The Blues Is Just a Passing Bird* in late 2010. It's part of an interesting creative canon he has so far delivered, having previously fronted the band *Montezumas*, toured with *Bon Iver* and co-composed material and performed frequently with his wife, fellow Swedish singer-songwriter Amanda Bergman, who performs under the name of *Idiot Wind*. His 2012 album, *There's No Leaving Now*, offers a departure, going electric and embracing a different, more raw slant on songwriting. It underlines that *The Tallest Man on Earth* offers something more than folk: it's acoustic rock 'n' roll from a man with engaging stories to tell.

By arrangement with Billions Australia.



TIM ROGERS & THE BAMBOOS

Australia

It started with just one song. Sparks flew when iconic rock singer Tim Rogers (from *You Am I*) collaborated in the studio with Australia's greatest funk-soul exports *The Bamboos*. It resulted in one of the biggest songs of 2012, *I Got Burned*, which was included on the Bamboos' ARIA-nominated album *Medicine Man*. This special track, written by Bamboos bandleader Lance Ferguson, was championed by Triple J, ABC Radio and Triple M, and was further catapulted into the limelight after a legendary live performance on ABC TV's *Adam Hills In Gordon St Tonight*. Now the spark has burst aflame, with Tim Rogers performing an entire set with *The Bamboos* at WOMAdelaide 2013. It's an exciting development, especially as WOMAdelaide audiences hold fond memories of a roaring soul set from *The Bamboos* in 2010, where they conjured an intense modern take on the classic soul revue. The injection of Tim Rogers into this mix – a 25-year veteran of Australia's indie scene as the prolific singer, songwriter and frontman for *You Am I* – may seem unlikely, but it works beyond question. Together they will be whipping up a raucous blend of soul and rock'n'roll, peddling both new musical elixirs alongside hand-picked classic covers.

* Saturday @ 3.00pm ~ Speakers Corner Stage 7

* Monday @ 4.00pm ~ Stage 2

* Friday @ 7.00pm ~ Stage 3

* Sunday @ 9.00pm ~ Stage 2



TUBA SKINNY

USA

Dixieland has been jolted back to life. Evoking the rich musical history of New Orleans, Tuba Skinny embraces the vibrant blues music and street jazz of the 1920s and 1930s, performing not only with authenticity but also a great youthful vigour. The seven-piece brass band –comprising tuba, trombone, cornet, guitar, tenor banjo and washboard – is propelled by the big voice of Erika Lewis, who belts it out like Mae West and sets the tone for a roaring, raucous time. Since coming together as a loose collective of street musicians in 2009, Tuba Skinny has since consolidated as a band and become darlings of the emerging international swing dance circuit. Its explosive performances on stage – and many impromptu street performances – transport audiences to another era, of snappy glad rags, sharp suits and sassy skirts. Yes, the band always attracts the best dancers in town, and has become an internet sensation thanks to snatches of video footage taken at their freewheeling concerts. But it's not all about excitement and antics; the musicians are of the highest order, referencing a genre steeped in history, all the while remaining free of imitation through four albums that bristle with original material that create a whole new Dixieland vocabulary.

By arrangement with Top Shelf Productions.

- * Sunday @ 10.00pm ~ Zoo Stage
- * Monday @ 1.00pm ~ Taste the World
- * Monday @ 6.00pm ~ Stage 3



TUBULAR BELLS FOR TWO

Australia

Multi-instrumentalists Daniel Holdsworth and Aidan Roberts ambitiously tackle more than 20 instruments to present Mike Oldfield's Celtic-folk-rock opus Tubular Bells in a unique, often acrobatic performance. In 1973, Oldfield painstakingly recorded each instrument and layered them on multi-track tape; Daniel and Aidan have arranged the entire score to be played live in 52 minutes. The duo turn their hands to electric, acoustic and bass guitars, keyboards, percussion, drums, mandolin and, of course, the tubular bells, to create a theatrical experience of wit, skill and just the right measure of chaos to get it all done. The two performers come to this ambitious project with rich experience. Daniel has composed music for film, theatre and dance and toured in many Australian bands – guitarist-singer-songwriter of The Saturns (2006 BMA Award for Best Rock Band), folk-psych-country outfit The Maple Trail, plays lead guitar in acoustic trio Ten Thumb Tom and is writing music for a William Yang show. Aidan Roberts is a songwriter and guitarist for psychedelic band Belles Will Ring, joins Holdsworth in The Maple Trail, and as a solo artist, has toured Australia and the US, releasing the albums Sounds of Planes (2000, produced by Holdsworth), Dirty Echo Spark (2007) and Radio Twilight Lost (2008).

- * Saturday @ 11.15pm ~ Stage 3



VIEUX FARKA TOURÉ

Mali

Having built upon the guitar playing legacy of his late father Ali Farka Touré, the precociously talented guitar virtuoso Vieux Farka Touré now represents a mighty generational bridge connecting American and African blues music and culture. Vieux is the Malian blues prince who has ascended to the throne, evident on his landmark 2011 album *The Secret*. The title song has been pulled from the last session Ali cut before heading to a French hospital, where he would later die of bone cancer. This important track set a tone for the intrinsic sound of the album, which was to serve as a link between the past and the future, with echoes of Ali's wiry technique but also an element of Vieux's wildness and exploration. Produced from a bold combination of recording sessions in Mali and Brooklyn, this album was originally conceived as an extended family-style project, though the guest list narrowed to only feature stars, such as Dave Matthews, Derek Trucks, John Scofield and Ivan Neville. Significantly, though, these American collaborators come to Vieux's music, not the other way around. Moreover, many of the one-take recordings capture the spontaneity and spark that has become such a revered feature of Vieux's live shows.

By arrangement with Top Shelf Productions.

- * Saturday @ 6.00pm ~ Internode Stage 1
- * Sunday @ 2.00pm ~ Stage 2



THE VOLATINSKY TRIO

Russia/Australia

The sounds of Russia and the Balkans reach out and embrace the world in the capable hands of The Volatinsky Trio. This exciting group constructs an innovative sound through combining an exotic combination of instruments – cimbalom, cello, domra and guitar. It features Lucy Voronov from Minsk, recognised as one of the great players of cimbalom, a Russian hammered dulcimer with 78 strings. In the Volatinsky Trio, she teams with cellist Anatoli Torjinski from Odessa, also well known as a masterful improvising cellist with leading Australian ensembles Monsieur Camembert and the Eddie Bronson Trio. Guitarist Stephen Lalor completes the ensemble, straddling the folk and classical worlds with his virtuosic talent on stringed instruments. He frequently features as guest mandolinist with symphony orchestras in many countries, and went to Kiev to be trained in playing the domra, a Russian mandolin. He also plays with a host of world music groups at festivals in Australia, Europe, Russia and the United States, working with an incredibly diverse array of artists from Vladimir Ashkenazy to Bryn Terfel, Andy Irvine, Shen Yang, Taraf de Haidouks and The Stiff Gins. This combined trio of masterful performers is a new festival circuit darling, being a headline act at the National Folk and Fairbridge Festivals in 2012, and has released its exciting debut album Troika.

* Sunday @ 2.00pm ~ Speakers Corner Stage 7

* Monday @ 4.00pm ~ Moreton Bay Stage

~ Artists ~



ZOË KEATING

USA

Zoë Keating transforms a cello and a foot-controlled laptop into a one-woman orchestra. She has brought technology to strings, recording layer upon layer of cello to create intricate, haunting and compelling music – and in the process of altering convention, she has also smashed boundaries on making, distributing and performing music. Born in Canada and classically trained from the age of eight, Zoë spent her 20s working in software while moonlighting as a cellist in rock bands. Eventually she combined these influences with live-layered music while improvising for late night crowds at her San Francisco warehouse. In 2003 Zoë quit her comfortable tech job to focus on her layered cello music, a project that drew little interest from anyone in the music industry and so she released her music online, believing that listeners were out there but just had to be found. It has worked spectacularly well, with 45,000 copies of her self-released albums sold while she slowly toured North America with her young baby in tow. Her dogged self-belief has led her to speak regularly on artist empowerment, sustainable careers and the concept of artist-as-entrepreneur, and was named a Young Global Leader by the World Economic Forum – but most importantly her DIY ethic has resulted in transforming solo performances into multipart masterpieces.

By arrangement with Top Shelf Productions.

* Sunday @ 6.20pm ~ Speakers Corner Stage 7

* Monday @ 9.30pm ~ Zoo Stage



“ ...I can close my eyes hear the many styles of music in my ears, along with the children running, and know that only in WOMAD can I live this experience... ”

Jacques Hasson
Manager, Nortec Collective
Mexico





WOMAD

THE WORLD'S FESTIVAL

Charlton Park, UK
25th-28th July 2013

www.womad.co.uk

WOMAD Delelaide



Real Music.

Real Cider.



Made from 100% fresh Adelaide Hills apples or pears. A refreshing supporter of local businesses and the 2013 WOMADelaide Festival.

Drink responsibly. Socialise adequately.



FREE YOGA CLASSES

To wake up your body, well-known Adelaide yoga teachers Youngblood Roche and Karen Gunter will run two free yoga classes. Classes are supported by lululemon athletica, suitable for all ages and levels, and include mats, free coconut water and rubdowns.

* Sunday @ Noon ~ Speakers Corner Stage 7 and Moreton Bay Stage

THE MUSIC SHOW

Join ABC Radio National's The Music Show at Speakers Corner on Saturday 9 March for a live broadcast with Andrew Ford and festival artists Mari Boine, Ayarhkaan and Jordi Savall.

 **RadioNational**

* Saturday @ 9.30am ~ Speakers Corner Stage 7

NOTE: Speakers Corner entry via Frome Road gate only from 9.00am.

THE HEALING VILLAGE

Feel the need to escape the exciting hubbub of WOMAdelaide and relax? Professionals from various private practices have been selected to offer an harmonious blend of massage, clairvoyance and healing. Book early!

THE GLOBAL VILLAGE

The Global Village features more than 100 food, retail and charity stalls, five bars, merchandise, CDs, books and plenty of space and shade to relax.

ANGUS WATT FLAGS

Visual artist Angus Watt's huge and magnificent decorative flags have flown above the heads of festival-goers across Europe, Australia and New Zealand for over a decade. In recent years, the flags have been made using only wind and solar power at his yurt home in the mountains near Granada in Spain.

INTERNODE LOUNGE

Presenting sponsor Internode helps festival-goers stay connected with their relaxing lounge and internet hub next to the Cibo pop-up café. Escape from the hubbub, update your status, or get snapped with your friends in the retro photo booth.

With thanks to Pro AV Solutions.



RINGBALIN - RIVER STORIES

The Internode Lounge's computers host a unique online documentary by goodmorningbeautiful films; invitations from Traditional Owners to take a fascinating 'digital journey' 2,500km along the Murray-Darling river. This is the Murrundi Ruwe Pangari Ringbalin, a drought-breaking ceremony undertaken each year by the indigenous peoples of the river.

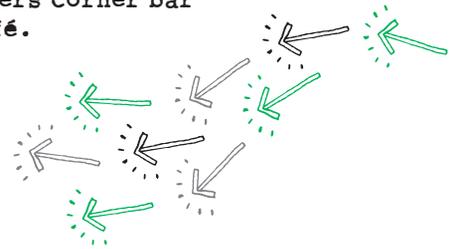


A late night chillout lounge featuring four of Adelaide's best electronic music artists. Enjoy ambient electronica as you stretch out in the tent, with the convenience of the Speakers Corner bar nearby, alongside new tasty snack stalls and a café.

RIPITUP
PUBLISHING

Electrolounge

brought to you by Rip It Up/Beats



sanso-xtro



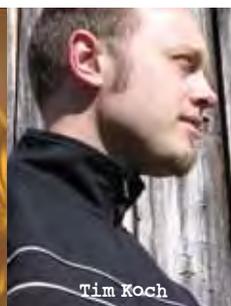
DJ TRIP



Oisima



Lost City Co



Tim Koch



Young Black Youth

Friday

sanso-xtro

* 10.00pm @ Speakers Corner Stage 6

Saturday

DJ TRIP

* 10.00pm @ Speakers Corner Stage 6

Sunday

Oisima & Lost City Co

* 10.00pm @ Speakers Corner Stage 6

Monday

Tim Koch & Young Black Youth

* 9.30pm @ Speakers Corner Stage 6



NYLON ZOO

Canada/Australia

Evelyn Roth's Nylon Zoo hosts storytelling, theatre and dress-up sessions, each ending in a mini-procession in costumes for ages 2–12. It's a choreographed event where kids become the dancers and performers, and enjoy interactive stories in a truly unique heatre.

www.evelynroth.com

- * Friday @ 4.30pm ~ KidZone
- * Saturday @ Midday ~ KidZone
- * Sunday @ Midday ~ KidZone
- * Monday @ Midday ~ KidZone

KIDZONE

Kidzone is one of WOMADelaide's greatest features - how many other huge music festivals offer so many entertaining and FREE activities for the whole family to enjoy?

Choose from festival favourites – Carclew Youth Arts workshops, storytelling in Evelyn Roth's Nylon Zoo, free face painting from Adelaide Face Painters – or leap into something new and fresh!

In 2013 the South Australian Museum Explorers' Tent, Polyglot Theatre's "Tangle" and Boxwars (located outside of KidZone next to the WoShop).

BOWERBIRD - WORKSHOPS AND PARADE

Australia

At each WOMADelaide hundreds of kids join a colourful 20-minute procession around the park. This year the parade will be a 'Flutter' of butterflies!

Artist Amanda King will lead butterfly-making workshops on Friday, Saturday and Sunday. Participants will be making colourful costumes and butterflies to carry in the Flutter Parade on Sunday at 6pm.

Amanda has created parades and installations for festivals throughout Australia and across the world including the USA, India, Dubai and with WOMAD in Spain, Singapore and the UK.

Assemble for the Flutter Parade in KidZone at 5.30pm on Sunday for a 6pm start. The Parade features Macnas's "The Boy Explorer" and his giant butterfly net and a troupe of over 50 percussionists and horn players from Adelaide's Raiders Drum Corp.

- * Friday @ 4.30pm ~ KidZone
- * Saturday @ Midday ~ KidZone
- * Sunday @ Midday ~ KidZone
- * Sunday @ 5.30pm ~ Parade Assembly
- * Sunday @ 6.00pm ~ Parade



ADELAIDE FACE PAINTERS

Australia

Bring your kids along for free face painting on Saturday, Sunday and Monday between noon and 6pm – two areas are available; one for under 5s and the other for children aged 6 and above.

Please note that this service is for children only!



POLYGLOT THEATRE - "TANGLE"

Australia

See artist details on page 24.

- * Saturday @ 12.15pm, 2.30pm & 4.45pm ~ KidZone
- * Sunday @ 12.15pm, 2.30pm & 4.45pm ~ KidZone
- * Monday @ 12.15pm, 2.30pm & 4.45pm ~ KidZone



BOXWARS - THE ART OF DESTRUCTION

Australia

See artist details on page 11.

- * Friday @ 5.00pm ~ behind WoShop
- * Saturday @ 1.00pm & 4.45pm ~ behind WoShop
- * Sunday @ 12.15pm & 4.30pm ~ behind WoShop
- * Monday @ 12.15pm & 4.30pm ~ behind WoShop



SOUTH AUSTRALIAN MUSEUM EXPLORERS' TENT

A world of discovery awaits!

With experts from the Museum as your guides, unearth some amazing fossils from South Australia's backyard, be inspired by the wonders of the natural world, perform with Professor Flint, listen to Tell Me A Story and find the connections between art and science.

- Collect, research and discover!
- Listen to experts about science and our natural world
- Speak with a Scientist, enquire and ask questions. Use microscopes for self-discovery
- Get involved and explore the wonders of nature, what impact it has on us and why it's important. See, touch, feel, experience and discover a variety of collection items, including bugs, insects, fossils, bones and more
- Tools of the trade display
- Dig pits – dig to unearth fossils each day.

www.samuseum.sa.gov.au



Saturday

- * Midday ~ Touch Table Activities
- * 12.45pm ~ Tell Me A Story (Recommended 3-6 years)
- * 1.20pm ~ Dinosaurs Down Under – Michael Mills
- * 2.00pm ~ Tell Me A Story (Recommended 3-6 years)
- * 2.30pm ~ Information Centre – Touch Table Activities
- * 3.00pm ~ Explore the Sea Shore – Thierry Laperousaz
- * 3.45pm ~ Touch Table Activities
- * 4.30pm ~ Weird Wonderful Wire Insect – Judith Sweetman

Sunday

- * Midday ~ Touch Table Activities
- * 12.45pm ~ Explorer's Journal – James Parker
- * 1.20pm ~ Explorer's Journal – James Parker
- * 2.00pm ~ Volcanoes – Prof Suzanne Miller, Director South Australian Museum
- * 2.30pm ~ Information Centre – Touch Table Activities
- * 3.00pm ~ Explore the Sea Shore – Thierry Laperousaz
- * 3.45pm ~ Touch Table Activities
- * 4.30pm ~ Weird Wonderful Wire Insect – Judith Sweetman

Monday

- * Midday ~ Touch Table Activities
- * 12.45pm ~ Dinosaurs Down Under – Michael Mills
- * 1.20pm ~ Information Centre – Touch Table Activities
- * 2.00pm ~ Tell Me A Story (Recommended 3-6 years)
- * 2.30pm ~ Information Centre – Touch Table Activities
- * 3.00pm ~ Explore the Sea Shore – Thierry Laperousaz
- * 3.45pm ~ Touch Table Activities
- * 4.30pm ~ SciWorld Science Shows



CARCLEW YOUTH ARTS WORKSHOP PROGRAM

Established in 1971, Carclew Youth Arts covers the broad spectrum of youth arts and creates opportunities for children and young people from many backgrounds, from urban centres and sometimes isolated areas of South Australia, to discover and explore their creativity and to develop a fuller awareness and appreciation of themselves, the arts and society.

At WOMADelaide, Carclew will present an exceptional program of FREE workshops, incorporating a broad range of culturally diverse and inclusive arts activities.

- * Children should be wristbanded with their parent's mobile phone number (wristbands are available at the Frome and Hackney Road gates, in KidZone and at the Info Booth)
- * Sessions cater for up to 20 participants aged 5–16 years
- * Children must be accompanied by an adult; **KidZone is not a creche**
- * Children's clothes may get dirty in some workshops

**All workshops
are FREE!**

CARCLEW
YOUTH ARTS
www.carclew.com.au

SATURDAY

- * 12.30pm ~ Karagiozis: Greek Shadow Puppets – Niki Sperou (Greece)
- * 1.45pm ~ Drum Creation – Sam Oshodi (Africa)
- * 3.30pm ~ Ngarrindjeri Weaving – Stephanie Gollan (Australia)
- * 4.45pm ~ Bandana Belt – Sally Heinrich (Jamaica)

SUNDAY

- * 12.30pm ~ Rakhi Braids – Sally Heinrich (India)
- * 1.45pm ~ Balinese Soap Carving – Wayan Dudug (Indonesia)
- * 3.30pm ~ Columbina Half-mask – Jodie Russian (Italy)
- * 4.45pm ~ Origami – Yoko Gadd (Japan)

MONDAY

- * 12.30pm ~ Balinese Soap Carving – Wayan Dudug (Indonesia)
- * 1.45pm ~ Karagiozis: Greek Shadow Puppets – Niki Sperou (Greece)
- * 3.30pm ~ Drum Creation – Sam Oshodi (Africa)
- * 4.45pm ~ Rakhi Braids – Sally Heinrich (India)



WORKSHOPS

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FRIDAY

SUN OF AFRICA

African Dance Workshop

Dance artist, choreographer and musician Jean-Marc Agbogba arrived in South Australia from West Africa in 2010 and established his Sun of Africa dance company. Previously a joint director and performer in Ivory Coast's Munlato Dance Company, Jean-Marc now conducts African dance and Afrotonic fitness classes in conjunction with Ausdance Dance Studio SA.

* Friday @ 6.00pm ~ Zoo Stage

EAST JOURNEY

Ngalkanbuy Mununggurr, Malngay Yunupingu, Rrawun Maymuru, PJ White and Arian Pearson will talk about the oldest instrument used today in Aboriginal ceremony and music, the yidaki (or didgeridoo), how it is made, how the sound is created, and what significance it holds to Aboriginal people of Arnhem Land. The audience will be invited to participate and to learn to play.

* Friday @ 8.00pm ~ Zoo Stage



SATURDAY

LA BOMBA

Salsa Dance Workshop

The authentic salsa spirit has pulsed in Adelaide since La Bomba began presenting Latin entertainment and dance tuition in 1999.

La Bomba's diverse crew of dance instructors and performers reflect a vibrant multicultural mix, hailing from Chile, Colombia, El Salvador, Brazil, Argentina, South Africa, the Philippines, Serbia, Italy and Australia.

* Saturday @ Midday ~ Zoo Stage

MARA! & MARTENITSA CHOIR

'The Big Dance' – let expert Balkan dance master Gary Dawson guide you around the dance floor with his impeccable skill and witty charm, and be transported by the exhilarating virtuosity of the Mara! Band and some of the thrilling voices of the Martenitsa Choir.

* Saturday @ 2.00pm ~ Zoo Stage

BASSEKOU KOUYATÉ & NGONI BA

Ngoni Ba will demonstrate the sounds of the ngoni and Bassekou Kouyaté will recount the history of it and how it is the signature instrument of the griot praise singers of the Manden culture. He will play a piece that was composed 400 years ago for a Bambara Emperor and show how it has been adapted to the current day.

* Saturday @ 4.00pm ~ Zoo Stage

SAVOY FAMILY CAJUN BAND

The Savoy Family Cajun Band will discuss different aspects of Cajun music, from twin fiddles, open tuned fiddles, vocal styles, guitar styles, to the Cajun accordion (Marc Savoy has been building this instrument for decades and is a master craftsman as well as musician). Also a brief mention will be made of the Cajun language and the song themes.

* Saturday @ 6.00pm ~ Zoo Stage

ILLAPU

Illapu will demonstrate different rhythms from Peru, Venezuela and Uruguay and explain the importance of the instrumentation and the different string, wind and percussion instruments used to create these particular rhythms. The audience will experience how the flavour 'grows' as they add different instruments; it will be like a journey to Latin America through music!

* Saturday @ 8.00pm ~ Zoo Stage



SUNDAY

THE SWING SESH

Dance Workshop

Overwhelming interest around Adelaide in swing dance – especially the Lindy Hop, set to swingin' jazz from the 1920s to the 1940s – prompted Chris Harm to start teaching weekly classes in 2004. Now directed by Luna Godfrey, the Swing Sesh is the only swing school of its kind in South Australia.

* Sunday @ 1.00pm ~ Zoo Stage

PARADE MUSICIANS

Workshop

Join around 60 percussionists from Adelaide's stellar Raiders Drum Corps for this final 'mass rehearsal' for this year's festival parade (assemble in KidZone at 5:30pm for a 6-6:20pm parade around the park on Sunday). "Flutter" will feature hundreds of kids, butterflies and Macnas's giant puppet "The Boy Explorer".

* Sunday @ 3.00pm ~ Zoo Stage

AMPARO SÁNCHEZ

Amparo and her musicians will explain and demonstrate with their instruments the roots and influences of alternative Spanish music, from flamenco to rumba and Cuban influences. Amparo will also tell the story of where her lyrical influences come from and how vital social engagement is for her.

* Sunday @ 5.00pm ~ Zoo Stage

NIDI D'ARAC

A journey through the traditional music and dance from Salento, known as *pizzica* ('sting' in Italian), which is the local version of the Southern Italian *tarantella*. Musician Alessandro Coppola will explain the roots of pizzica folk music while Anna Cinzia Villani will teach you how to dance it in a *ronda*.

* Sunday @ 7.30pm ~ Zoo Stage

ABIGAIL WASHBURN

Abigail Washburn will share the magic of old-time Appalachian music including murder ballads, fiddle tunes, blues, a cappella gospel as well as several styles of banjo (claw hammer, two-finger and three finger). By the end you'll be dancing the basics, Appalachian clogging style!

* Sunday @ 7.30pm ~ Speakers Corner Stage 6



SOUL CAPOEIRA

Dance Workshop

Capoeira is a 400-year-old Brazilian artform that fuses dance, martial arts, music, acrobatics and culture. Soul Capoeira is an

Adelaide-based community organisation that formed in 2000 to teach this exhilarating hybrid dance in more than 100 schools, universities, community groups and kindergartens, and maintains a Capoeira academy in Adelaide.

* Monday @ 1.00pm ~ Zoo Stage

CHRISTINE SALEM

Christine Salem explains the story of La Réunion and the story of maloya, the island's traditional music. Key percussion instruments will be demonstrated and select members of the audience can try them out. The spirit of the workshop is to learn about trance, history and the customs and to play together!

* Monday @ 3.00pm ~ Zoo Stage

HEATHER FRAHN

Have you ever listened with your 'third ear'? Heather Frahn explores the sounds of vocal harmonic overtone singing, along with Himalayan singing bowls and Chinese gongs. A keen student of these instruments under various teachers in the UK, USA, Europe and Australia, Heather offers a fascinating look into harmonic sounds.

* Monday @ 3.00pm ~ Speakers Corner Stage 6

ARPAKA DANCE COMPANY

Artistic Director Dennis Newie will talk about the history of Arpaka and join dancer Hans Ahwang to teach a 'sit down dance' (Apaniyai Sagul) and a 'stand up dance' (Kadai Sagul). Both of these are playful dances that are taught in the group's community on Moa Island in the Torres Strait.

* Monday @ 5.00pm ~ Zoo Stage

THE ALAEV FAMILY

Three percussionists from The Alaev Family will show rhythms unique to their Bukhara (Central Asia) origins and tell the story of their grandfather's musical career, which started when he was 10. The workshop will include a beautiful piece where three doyras (frame drums) are played and the audience will also learn a Bukharian song.

* Monday @ 7.00pm ~ Zoo Stage

SHUNSUKE KIMURA & ETSURO ONO

Kimura and Ono, innovators of Japanese folk music, present the history, musical structure and technique of Tsugaru Shamisen (three string banjo) and Fue (traverse bamboo flute). The audience is encouraged to join in and learn a song and clap along to keep the beat of the unique Tsugaru rhythm.

* Monday @ 7.00pm ~ Speakers Corner Stage 6



THE PLANET TALKS

A brand new, stimulating and inspiring program tackling environmental issues, this legacy of the WOMAD Earth Station 2011 event is hosted by Robyn Williams (ABC Radio National The Science Show) and Bernie Hobbs (ex ABC TV The New Inventors).

SATURDAY

FOOD SECURITY & SUSTAINABILITY

Taking care of our own patch

Hosted by Robyn Williams

With agricultural land being lost to urbanisation, climate change threatening productivity and the costs of production rising, we can no longer take the food we enjoy for granted. But is there anything we can do as individuals? By reducing wastage, selecting local and seasonal produce where possible, and even growing our own veggies, the panel discusses how a happier and healthier society might be as simple as taking care of our own patch.

Speakers: Simon Bryant, Ronni Kahn and Costa Georgiadis.

* Midday @ Speakers Corner Stage 6

Food Security & sustainability

Hosted by Bernie Hobbs

Is there enough food to feed the world's growing population? What impact might climate change, water shortages, poor soils and crop disease have on Australian agriculture in the future? Does science have the answers to these questions or do we need to change our attitudes and behaviours toward food? Join our expert panel as they examine the pressing issues which underpin global food security.

Speakers: Dr Dana Cordell, Prof Randy Stringer and Graham Brookman.

* 4.00pm @ Speakers Corner Stage 6

SUNDAY

ACTIVISM & CHANGE

Can government rise to the challenge of climate change?

Hosted by Robyn Williams

Our politicians have available to them most of the good advice and information that they need to be able to address a coherent response to climate change. Yet the response thus far has been slow and piece-meal, with both ideology and fear of the political consequences of radical action de-railing or holding up key policy initiatives. How can we play politics with the very future of the planet and human civilisation on the line? What are the barriers to decisive action? Can the democratic system actually deliver the necessary response in time? Our panel probes the most confronting policy issue facing leaders around the world.

Speaker: Giles Parkinson, Prof Ian Lowe and Anna Rose.

* 1.00pm @ Speakers Corner Stage 6

Activism & 'Slacktivism'

Hosted by Bernie Hobbs

How can you draw attention to, and fight for, the issues you care about? Can a social movement or a change to government policy come about by simply 'liking' something on Facebook, or is that a feel-good, slacker's form of activism? This session's panellists have used their powers of persuasion in many diverse ways; through books, music, docs, the internet and social media. They will talk about engaging, successful and modern forms of activism and advocacy.

Speakers: Anna Rose, Miranda Gibson and Urthboy (The Herd).

* 5.00pm @ Speakers Corner Stage 6

MONDAY

POPULATION GROWTH

Population & consumption

Hosted by Robyn Williams

For the first time an array of interconnected problems is moving a global civilisation toward collapse. Driven by increasing overpopulation and overconsumption by the rich, these dilemmas include climate disruption, loss of ecosystem services, global poisoning, depletion of resources (especially soils and groundwater), and the threat of vast famines, epidemics and resource wars.

This will be a one-on-one 'In Conversation' between Prof Paul Ehrlich and Robyn Williams.

* 1.00pm @ Speakers Corner Stage 6

The elephants in the room: The limits to growth

Hosted by Bernie Hobbs

214 years ago Malthus wrote: "The power of population is indefinitely greater than the power in the earth to produce subsistence for man". In 1972 the Club of Rome commissioned The Limits to Growth. This landmark report, using a sophisticated model to simulate the interactions between the Earth's systems and mankind's relentless development, proposed that unchecked population and economic growth would lead us to exceed the planet's carrying capacity. Recent updates by the authors and others, along with analysis advanced by writers such as Jared Diamond (Collapse) have led to grave concerns that we are heading for a precipice of societal collapse. Are population growth and a commitment to endless economic growth not the twin 'elephants in the room' of the sustainability debate?

Speakers: Prof Paul Ehrlich, Dr Graham Turner and Prof Corey Bradshaw.

* 5.00pm @ Speakers Corner Stage 6



With thanks to Simon Devecha, Stephan Kern and Rob Brookman, David and Claire Paradise and with the support of The Environment Institute, University of Adelaide.

ARTISTS < IN > CONVERSATION

Five of the festival's major artists will feature in a series of Artist in Conversation sessions, giving the audience a unique opportunity to get up close and ask questions in an intimate setting in Speakers Corner.

Friday

Jordi Savall

* 8.00pm @ Speakers
Corner Stage 6

Saturday

Hugh Masekela

* 2.00pm @ Speakers
Corner Stage 6

Mari Boine

* 6.00pm @ Speakers
Corner Stage 6

Salif Keita

* 8.00pm @ Speakers
Corner Stage 6

Sunday

Jimmy Cliff

* 3.00pm @ Speakers
Corner Stage 6



TASTE THE WORLD

Local foodie Rosa Matto hosts the festival's unique Taste the World program in Speakers Corner.

For many years Rosa ran popular cookery classes in Adelaide, drawing on her Italian upbringing and passion for good, fresh food. When she wasn't teaching, she catered for events, spreading joy through her delectable food! Her delightful personality and extensive knowledge of food and other cultures creates a real buzz across the hotplates as she chats to the artists.

This year, Rosa hosts 13 sessions with festival artists from Italy, Spain, Algeria, Chile, France, Tajikistan and more, as well as two sessions with local chefs Dennis Leslie (Executive Chef, Hilton Adelaide) and Peter Clarke (Vintners Bar & Grill).

Supported by  smeg
technology with style

Friday

6.00pm ~ Nidi d'Arac

8.00pm ~ Dennis Leslie (Hilton Adelaide)

Saturday

12 noon ~ Moriarty

2.00pm ~ Peter Clarke (Vintners Bar & Grill)

4.00pm ~ Amparo Sánchez

6.00pm ~ Shunsuke Kimura & Etsuro Ono

8.00pm ~ LA-33

Sunday

1.00pm ~ Savoy Family Cajun Band

3.00pm ~ Souad Massi

5.00pm ~ The Alaev Family

7.30pm ~ Illapu

Monday

1.00pm ~ Tuba Skinny

3.00pm ~ Novalima

5.00pm ~ Bassekou Kouyaté & Ngoni Ba

8.30pm ~ Christine Salem



ARTIST:

MORIARTY: FRANCE

RECIPE:

WALNUT TART

Ingredients for a 26cm tart

Ingredients

For the topping

250g sugar

2 or 3 tablespoons honey

250g walnuts

200ml cream

For the crust

Pâte brisée or shortcrust pastry

375g wheat flour

150g sugar

180g butter

1 egg

a pinch of salt

a small amount of lemon zest



ARTIST:

BASSEKOU KOUYATÉ & NGONI BA: MALI

RECIPE:

TIGADEGUENA, PEANUT BUTTER SAUCE

Ingredients for 4-6 persons

Method

For the crust...

Mix it all with your hands then add the egg, salt and lemon zest. Make sure the dough is nice and smooth. Put it in the fridge, covering with a damp cloth for 30 minutes.

For the topping...

Caramelize the sugar. Add the honey then the walnuts (cut into small pieces) and mix. Add the cream; let it simmer for a short while then let it cool down.

Use 2/3 of the dough for the bottom of the tart, pour in the mix, cover with the remaining dough

Cook 45 to 60 minutes in a 180° C oven and voila!

Ingredients

500 g beef (rump steak)
 200 g smooth peanut butter, not sweetened
 200 g tomatoes, peeled and seeded
 80 g tomato paste
 1 large onion
 2 pieces of garlic
 1 stock cube
 50 g smoked fish, or 2 anchovies
 2 large African aubergines, or European variety if African ones are not available
 1 scotch bonnet pepper
 1 teaspoon of peanut oil
 Salt, pepper

White rice, to serve.

Method

Peel and mince the onion and garlic. Wash aubergines and cut into chunks. Cut the meat into regular-sized small cubes. Wash the scotch bonnet pepper, cut in two and de-seed.

Bring a litre of water to boiling point in a large saucepan. Add the aubergines and meat reduce the heat and allow it to simmer for 15 minutes. Add the fresh tomatoes the tomato paste and then the minced onion and garlic.

Crush the smoked fish (or anchovies) and the stock cube using a pestle and mortar, add the peanut oil and transfer the mixture to the saucepan, leave to simmer for 10 minutes, then add the peanut butter. Continue cooking on a low heat for 30 minutes. Season with salt and pepper.

Serve the sauce hot with plain white rice, cooked without salt.



Bassekou Kouyaté

ARTICLE ► MALI'S MUSICAL HEART BEATS ON

An extraordinary succession of world-renowned musicians have emerged from Mali, that vast West African country that - until just a year ago - was held up as model of democracy and secular tolerance.

Three such musicians grace WOMAdelaide: the superstar singer Salif Keita, the Grammy nominated ngoni player Bassekou Kouyaté and the rock-and-blues-loving guitarist and singer Vieux Farka Touré, scion of the late great Ali Farka Touré.

Three very different icons from a country whose ancient musical traditions are derived from poets and musicians known as griots. Music is Mali's heart and soul, the golden thread that connects its many ethnic divisions. The entire country sways to a musical soundtrack.

"Musicians in Mali are not just entertainers," says 32-year-old Touré, who hails from Niafunké in northern Mali, on banks of the River Niger and the edge of the Sahara. "They are educators and communicators. For Malians who don't know how to read or write, musicians can function as newspapers."

Only recently the music of Mali's north - including that of Niafunké, where Ali Farka Touré was mayor until his death in 2006 - had turned silent.

A military coup in the Malian capital of Bamako in March destabilised the country, paving the way for Islamist militants to impose a strict social code of sharia law that plunged the north into cultural darkness.



Bassekou Kouyaté was recording his acclaimed new album *Jama Ko* in Bamako with his band *Ngoni Ba* when he heard gunfire: “To our surprise we were told it was a coup d’état,” says the man who would go on to wield his instrument along Sir Paul McCartney at London’s Africa Express event in September.

Jama Ko – a phrase that means ‘a big gathering’ in Bambara, the language that Kouyaté grew up speaking in Segou, southern Mali – immediately took on a political hue. Kouyaté and his musicians (who include his wife, singer Amy Sacko, and two of his sons) responded with an impromptu anthem ‘Ne me Fatigue pas’ (‘Don’t Wear me down’), a plea for a return to a tolerant Mali.

“Mali is an open place,” says Kouyaté, 46. “There are Christians, Muslims, animists, all living together.” Many of Mali’s musicians see music as a way of bridging these divisions. “The bandits want to destroy us, but they will not succeed. Vive le Mali!,” he adds. “Vive la France!”

Earlier this year French combat troops joined the Malian army in taking back control of the major towns of northern Mali, liberating their people and their music. With a shaky peace restored, and with transparent democratic elections targeted for July 31, Malians are at least singing and dancing again.

And many are singing and dancing to *Talé*, the new electro-acoustic album by their beloved Salif Keita, the pale, self-contained man known variously as the White Horse, the Malian Caruso and the Golden Voice of Africa.

Born an albino and descended from a line of kings, Keita left his village of Djoliba in western Mali an outcast. Today, having collaborated with the likes of Bobby McFerrin and Carlos Santana, and with some 20 wildly varied albums under his belt, he is globally acknowledged as one of Africa’s greatest singers. His 2010 album *La Difference* is dedicated to the struggle of the world albino community, for which Keita has been crusading all his life.

Before the coup in Bamako, where Keita owns a nightclub and recording studio, he set about making a dance album with Philippe Cohen Solal of the Paris-based nuevo tango outfit *Gotan Project*; an album that would breathe new life into his Mandinka traditions: “I wanted to get my African identity grooving,” Keita says.

After the coup, *Talé* took on new, urgent meaning.

“I don’t want people to shut themselves into sadness,” says Keita, 63, who is here with an attacking band featuring everything from electric guitars to the long-necked *kamel n’goni* lute. “In times of crisis dancing can save souls and free the body. Dancing can help the mind forget.”

At a time when Mali still faces many challenges, WOMADelaide is delighted to welcome three of its musical titans. Each of whom, through individual and no doubt unforgettable performances, will be celebrating their musical heritage and expressing their defiance of oppression.

By Jane Cornwell



Salif Keita



Vieux Farka Touré

INTERVIEW

At the ripe age of 73, South African horn player Hugh Masekala relentlessly produces music that is especially compelling - for its quantity, diversity and quality. His 2010 album *Jabulani* was nominated for a Grammy Award in December 2012, his first such honour since his auspicious American debut 44 years ago. Adding to a catalogue of more than 40 albums issued through his 55-year career, Hugh's 2011 jazz musical *Songs of Migration* sets the tales of itinerant South African workers to song, followed by his current double-disc release *Playing @ Work*. These have been interspaced with such disparate projects as performing at the 2010 Football World Cup in South Africa, and with the Birmingham Symphony Orchestra and Birmingham Children's Choir. "No, there is no slowing down," Hugh offers with a soft chuckle. "Why would I want to?"



HUGH MASEKELA

Such milestones serve to underline the title chosen for Hugh's compelling 2004 autobiography, *Still Grazing: The Musical Journey of Hugh Masekela*. Named in honour of Hugh's breakthrough 1968 US hit *Grazing in the Grass*, it says more about his voracious musical appetite and his determination to remain innovative.

Hugh says his prolific output is a mix of his own creativity and a long procession of people approaching him with ideas. Having his own studio now gives him the opportunity to put these into action swiftly. "An exchange of ideas has always been important to me, ever since I entered music when I was five years old," he explains. "I have always collaborated – and music is always at its strongest with collaborations. Now, I've reached an age and have the facilities where I get to do them at my leisure. There are lots of offers, lots of ideas, so I can pick and choose – but I still have a long list of who I want to work with, which I don't think I will be able to fulfill in my lifetime."

Although respected as the father figure of South African jazz, Hugh has visited an extraordinary array of musical compass points – from being inspired by Dizzy Gillespie and Miles Davis, to deep African explorations, to teaming with David Crosby of The Byrds and landing on the bill of the famed 1967 Monterey Pop Festival alongside Jimi Hendrix, The Who and Janis Joplin – all of which have been embraced and accepted by global audiences. "I've always been fascinated by people who are good at what they do, rather than just any one category of music," says Hugh.

A crowning achievement of this diversity was Hugh's participation as a feature artist in Paul Simon's mercurial Graceland tour in 1987. In 2012, he reunited with Simon and the original tour participants for a series of reunion concerts that played to sellout crowds. Did this feel like revisiting a timepiece, or did Hugh recognise something contemporary and fresh to this music?

"It's timeless," says Hugh, thoughtfully. "There is no such thing as new music. I listen to Chopin and Verde and Bach and Beethoven – all of which are hundreds of years old, yet sparkling new. Similarly, I've never felt there is any difference between Miles Davis and Ravi Shankar and Yo-Yo Ma. They are all just playing music to me. All good music is ageless."

Within this context, he includes the recent performances of his current band, which he says has been "demolishing" crowds across the world, playing a mix of old hits and new pieces. He says it's a music that speaks easily to many people.

It also suggests a certain internationalism to his sound and style, despite much of his most important work created in exile from South Africa during the 1960s to the 1980s that was inexorably linked to the anti-apartheid movement and call for South Africa's political freedom.

Hugh now divides his time between three houses, in Los Angeles in the United States, Accra in Ghana (birthplace of his wife since 1999, Elinam Cofie) and Johannesburg in South Africa – and while he carries the deepest affection for South Africa, he's no nationalist. "Well, South Africa is free now. The whole world was very passionate about seeing the country change, and the elected administrators now have the responsibility to steer it in the right direction – but I find frontiers very insulting.

They are only brought about by selfish interest. And in Africa this disturbs me, because we sit within borders that were not created by us. People fight each other over territories and I find that very wrong. It's too controlling; it causes conflict.

"I'm disinterested in territory. I'm more interested in the restoration of heritage. We spend so much time staring at screens, and we've become globalised. When people come to Africa these days, they come to see the geographical sites or the animals, but they don't come to see the people, because the people have become globalised.



My grandchildren hardly speak the mother tongue except in their home, and when they ask 20 years from now who are they, they might only be able to answer that they used to be Africans a long time ago – and that is a scary thought."

So, rather than carrying a nationalistic tenor, Hugh defines his music as a potpourri of the music of the African Diaspora – something that captures and defines the essence of Africa. "I look at the world as I look at music. You should be able to go to any place, any time that you want to."

By David Sly

* Saturday @ 2.00pm ~ Speakers Corner Stage 6 [AIC]

* Saturday @ 10.00pm ~ Internode Stage 1

GREENING AUSTRALIA

WOMADelaide, in partnership with Greening Australia, has taken a number of steps to make the festival Carbon Offset (previously known as Carbon Neutral). WOMADelaide offsets all carbon emissions generated by the four day event through local biodiverse tree plantings.

Greening Australia provides expertly managed, large-scale tree planting, which has proven to offset CO2 emissions, recover landscapes and nurture biodiversity. By offsetting the carbon generated by the festival, WOMADelaide is not only reducing the carbon footprint but also building biodiversity in South Australia's unique and threatened landscapes. \$2 from every ticket sold for WOMADelaide 2013 will go towards this replanting scheme.

The carbon offsets are determined by an average travel and utilities cost for the delivery of the WOMADelaide event. Greening Australia, when calculating this, take into consideration transport, waste, energy (including fuel and electricity), food and beverage production, all of the artists' flights, the audiences travel and the production of materials including flyers, brochures and paper materials.

www.greeningaustralia.org.au

POWER

All of WOMADelaide's mains power is 100% accredited GreenPower through Origin Energy. Consequently, all mains power used at WOMADelaide will be purchased from an accredited renewable source and fed back into the national power grid.

WATER MINIMISATION

Toilets at WOMADelaide use water saving technology for flushing to minimise the water usage.

WASTE MINIMISATION

Since 2001, WOMADelaide has adopted a waste management strategy that sees festival goers producing predominantly biodegradable and recyclable wastes. All cups, plates, crockery, serviettes and any items sold in packaging at WOMADelaide are fully biodegradable, meaning they will break down over time and be returned to the earth. After WOMADelaide 2012 a record 83% of all waste produced at the event was diverted from landfill, being either recycled or composted.

For more information, check the 'Green and Global' page at womadelaide.com.au

DON'T PARK YOUR BUTT IN THE PARK!

We would prefer that you do not smoke. If you must WOMADelaide has a number of designated Smoke Free areas including the Global Village, KidZone, Taste the World tents and defined viewing areas in front of all stages. If you smoke, respect the crowd around you by doing so away from the defined Smoke Free Areas and disposing of your cigarette butts in the butt bins provided.

KESAB provide cigarette 'Butt Bins' throughout the site which help keep the park free from cigarette butts. The festival also sells portable ashtrays at the WoShop to further reduce waste.

HELP US LOOK AFTER THE PARK

Botanic Park is the 'green heart' of Adelaide – 34 hectares of century old trees, vast lawns and endangered flora. WOMADelaide is in the enviable position of having the privilege to stage the festival on these grounds.

Please do not climb the trees, hang anything from the branches or damage other flora.

FREE BIKE PARKS

WOMADelaide encourages everyone attending the event to ride a bike or use public transport. There are bike parks located adjacent to both the Hackney Road and Frome Road entrances, accommodating around 700 bikes.



ARTS PROJECTS AUSTRALIA

Arts Projects Australia - the Event Manager & Producer of WOMAdelaide, produces, presents and tours a wide range of international performing arts projects.

Tours planned for 2013 include Circolombia, The Royal Shakespeare Company's production of The Rape of Lucrece starring Camille O'Sullivan, Kronos Quartet & Laurie Anderson, LEO, Goran Bregovic, Jordi Savall and Kneehigh Theatre's BRIEF ENCOUNTER.

Recent tours have included Sasha Regan & Ben de Wynter's production of PIRATE'S OF PENZANCE (Canberra, Mt Gambier, Renmark, Adelaide, Perth, Wollongong & Sydney), Grupo Corpo (New Zealand & Perth Festivals), Peter Brook's production of A Magic Flute (Perth Festival) Karibido's THE TABLE (Perth, Adelaide & Melbourne), Ponydance theatre (Adelaide Fringe), Pan Pan Theatre's PLAYING THE DANE (Melbourne & NZ Festival), Kneehigh Theatre's THE RED SHOES, Isango Ensemble's MAGIC FLUTE / IMPEPE YOMLINGO, Groupe F, & TRACES, Les Sept Doigts de le Main.

Other major projects have included WOMAD Earth Station festival, the Australian Performing Arts Market (1998-2012), the Australian International Documentary Conference (2005-12), Adelaide Film Festival (2003-09) & the Cultural Program of Melbourne's 2006 Commonwealth Games.



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WOMAD

From the office nestled in the rolling hills of Wiltshire WOMAD Ltd is busy preparing for another year of WOMAD festivals, both close to home and across the globe.

Since 1982, the year of the first ever WOMAD festival, WOMAD has brought artists from across the world to the festivals for the WOMAD audiences to discover, enjoy, learn from and be inspired by. To date there has been over 170 WOMAD festivals in 27 countries - which amounts to a whole lot of discovery.

Over the past few years WOMAD has travelled from green fields of Wiltshire, to the historic tower of London, the sunny climes of Adelaide, the medieval town of Caceres and as far as Abu Dhabi in the Middle East.

All of WOMAD's festival work is achieved through collaboration with partners both in the United Kingdom and throughout the world. In Australia, we are proud to work together closely with Arts Projects Australia in the presentation of WOMAdelaide, and the festival here is sustained by creative and trusted relationships which have developed over years of work together.

Each year WOMAdelaide has managed to exceed its own expectations and draw in an outstanding artistic line up, this year will certainly not disappoint. We must thank Ian Scobie, Annette Tripodi and all of the APA staff and crew who work so hard and with such passion to make this festival happen.

As always, and most importantly, we hope you make some amazing discoveries and have a great weekend.

Best wishes from the WOMAD team.



Millside, Box, Wiltshire, SN13 8PN
www.womad.org

WOMADELAIDE FOUNDATION

The WOMAdelaide Foundation Ltd is the non-profit body established in 2004 to present the WOMAdelaide festival.

The Foundation is listed on the Commonwealth Governments Register of Cultural Organisations (ROCO), enabling donations to its Donations Fund to be fully tax deductible and such funds have been directed to foster and develop long-term educational activities and cultural exchange, particularly with indigenous artists.

Over previous festivals since 2007 this fund has been able to produce and present a range of indigenous & special projects including - Nganampa Music, where artists from the APY Lands undertook singer-songwriter workshops with Kev Carmody, The Tjanpi Desert Weavers, where traditional weaving artists joined forces with Adelaide contemporary textile artist Sandy Elverd, the fabric artworks by Tiwi women screen printers, The Three Anangu Stories archival project and the commissioning of 60 unique hand-painted artworks per year exhibited as 'Flags of the APY Lands' subsequently flown at WOMAdelaide, WOMAD NZ, and WOMAD in the UK, Womad Earth Station festival presented in Belair National Park in October 2011 by the Foundation.

WOMAdelaide Foundation Board

* Rob Brookman * James Douglas
* Ian Scobie * Mike Large

The Foundation gratefully acknowledges the generous support of donors to the fund:

* Daniel & Danielle Besen * Cate Blanchett & Andrew Upton * Rob Brookman & Verity Loughton * Ian Darling * Kerry Gardner & Andrew Myer * Jayco * Michael Kantor * David & Claire Paradise * Maureen Ritchie

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Arts Projects Australia

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Felicity Dennis

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Wei Ning Ho

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Francoise Piron
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Terri Dichiera

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Greg Blunen
Sammy Riley

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Gary Green
Billie Joe Van Dam

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Students from
Adelaide College of
the Arts

Backline Management

James Sweeney
Sarah Ferguson

Backline

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Didier Cappieuw

Roger Clark
Mehdi El Aquil
Noni Esponiosa
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Mariah Vladimirov
Robbie Vorell

Lighting
Jayden Sutherland
Sam Hopkins
Nathan Luscombe
Michael Blundell
Daniel Nagel
Bodine Winterburn

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Event Technology
Mosaic Audio Visual
Big Cactus
Adelaide Festival
Centre
Jiro Stage
SA Staging
Dispex
Supscaf Pty Ltd

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James Sacca
Grant Walsh
Dave Usher
Luke Hueppauff
Harlie Taladucon

Luke Nagel
Craig McCowat
Belinda Scheward
Evan James
Dyllan Brooks
Matt McHugh
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John Hall
Justin Mok
Ashley Burns
Nick Gates

Lighting

Jayden Sutherland
Sam Hopkins
Nathan Luscombe
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Production Suppliers

Novatech Creative
Event Technology
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Sally-Anne Biggs

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Pittstop Catering
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Treasury

Marg Winterhalder

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MTA Travel
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David Sly
Jerry Pendleton

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Orbit Design Group
Jerry Pendleton
Jack Kirwan

Print

Print Solutions
Chris & Phil Doak

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Katalyst Web Design
Camilla Scales

Event Photographer

Tony Lewis

Signage

OPTION [a]

~ THANK YOU ~

ABC 891 * The Adelaide Zoo * The Advertiser Arts Team * Adelaide Festival * The Botanic Gardens of Adelaide
* WOMAD Ltd * Hilton Adelaide * Arts Centre Melbourne * Chris Ryan, AQIS * Department of Transport, Energy &
Infrastructure * Hitaf Rasheed & Mandy Milligan, SATC * Melbourne Recital Centre * Maureen Ritchie * iSeek Computing *
Jane Cornwell * Media Entertainment Arts Alliance * Department of Immigration and Citizenship * Australian Customs
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YHA * Australian Entertainment Logistics * Jacky Smith * Auckland Festival * The Environment Institute
* Sydney Opera House * Hong Kong Arts Festival * Port Fairy Folk Festival * Esplanade Singapore *
Wavals Hire * Temporary Fence Hire * Apollo Lighting * Coates Hire * All volunteers & interns