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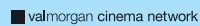
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WOMADelaide 2012

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MESSAGE FROM THE PREMIER



Twenty years ago, the Adelaide Festival of Arts presented a totally new kind of event – the first WOMADelaide.

Staged amongst the magnificent trees and graceful setting of Botanic Park, WOMADelaide has brought music, arts and dance from across the globe to our city. And South Australians embraced it from the first.

Whether it has been artists of the international standing of Youssou N'Dour – or indigenous artists from our local community or alternative voices from around the world – we've flocked to enjoy the music, soak up the atmosphere, and learn more about the stories behind the songs.

The sheer variety of performers that we've seen over the last two decades has given us a new understanding of many different cultures and art forms. This year's program is no different. From Staff Benda Bilili, whose incredible rise from the streets of Kinshasa is a story in itself, to the ancient Mongolian sounds of Anda Union and the incomparable voices of Senegal's Baaba Maal and our own Geoffrey Gurrumul

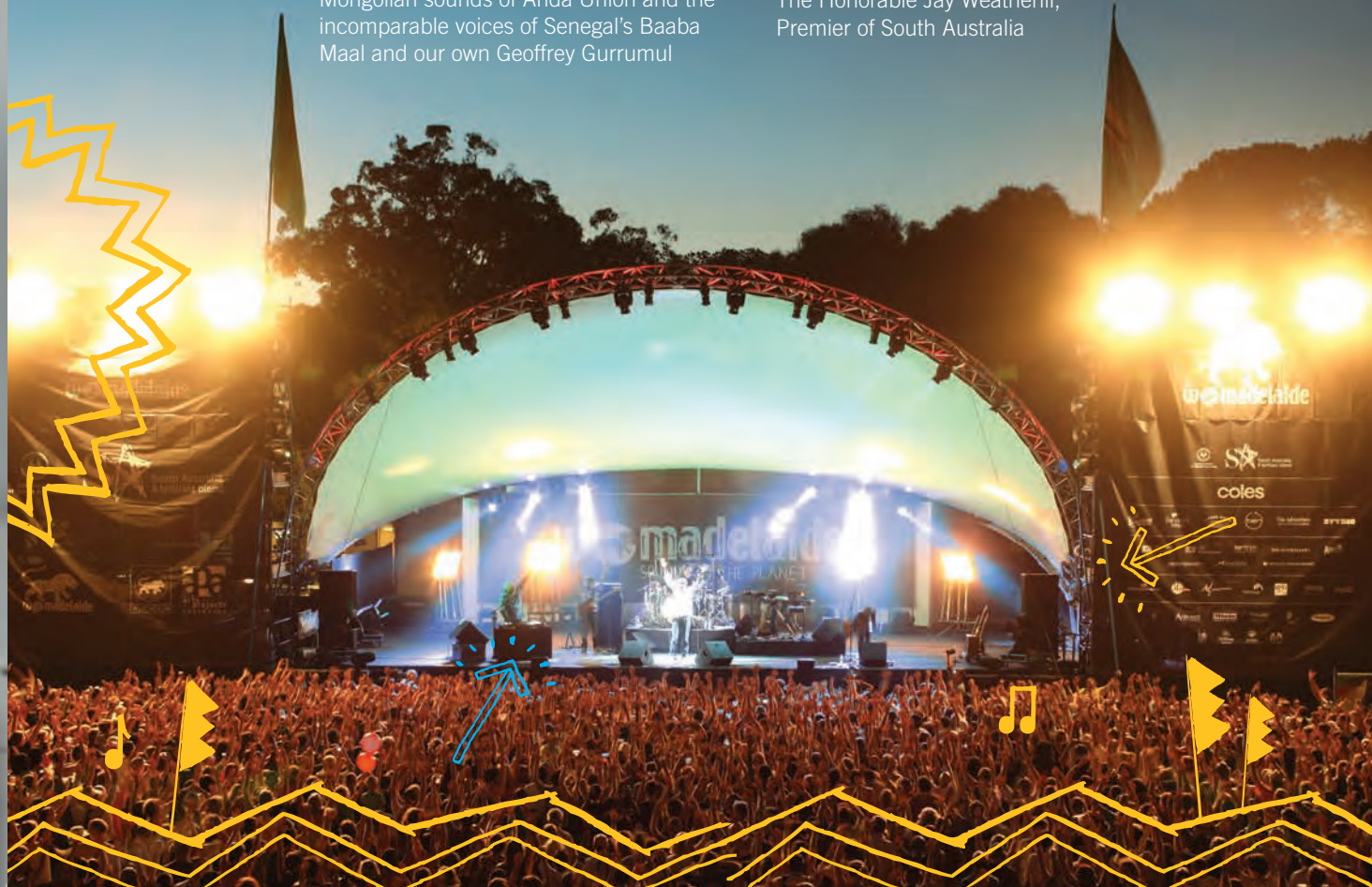
Yunupingu, the 2012 program is brimming with discoveries and delights for people of all ages. And, as always, the people of Adelaide will share this fabulous event with visitors from around the nation and the world.

Since it began in 1992, WOMADelaide has grown to be one of our State's most loved festivals – it's certainly a favourite time of year for my own family.

The South Australian Government has been proud to support WOMADelaide since its beginning, and I look forward to seeing it flourish in the decades to come. I hope that you truly enjoy the very special birthday celebration that is WOMADelaide 2012!

Jay Weatherill

The Honorable Jay Weatherill,
Premier of South Australia



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WOMADelaide

2012

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WOMADELAIDE BEGAN IN 1992
A GLOBAL PUPPY, FULL OF CURIOSITY,
HOPE AND ENTHUSIASM.

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MESSAGE FROM PETER GABRIEL

(founder, WOMAD Ltd)

With the bold ambition and daring spirit of a wonderful team – WOMADelaide created a new type of cultural festival that embraced the spirit and cultural richness of musicians and performers from throughout the world. It was exciting to dream of all the wonderful possibilities at the outset, to shape what this global celebration of music art and dance might become.

The following year, when I performed at WOMADelaide and sat beneath the beautiful Moreton Bay Fig trees in Botanic Park, I knew that it was really something special. As this festival has grown and matured through a dynamic 20-year journey, it has become an incredible meeting-place of the world's most inspiring performing artists, reaching out to mix cultures and ideas in exciting new forms. This commitment has never wavered – nor has the commitment of its devoted audience who seem determined to travel into the future side-by-side with their much-loved WOMADelaide.

Happy Birthday to WOMADelaide and all who sail in her!

Peter Gabriel





ARTISTS



WOMAD reminds me that that music is a far richer, more magical and essential presence on this planet than the top 40 would suggest and that human beings can relate to it and find joy and comfort in it, no matter where they're from.
Long may it run.

Neil Finn, New Zealand (Crowded House 1992, with Liam & Elroy Finn 2009)

ANDA UNION

★ China



Describing themselves as music-gatherers that dig deep into Mongol traditions, Anda Union is a 10-piece group dedicated to unearthing bygone music from across the ancient Mongolian tribes. Formed in 2000, the band comprises members trained in traditional Mongolian music from a young age, many coming from musical families and sharing a fierce passion for their cultural heritage. Appropriately, their name translates to a band of blood brothers. As with all nomads, the Mongols have an oral culture largely passed through generations by songs; Anda Union therefore sing of their nation's history. The primary instrument used by the group, the morin huur or horse head fiddle, pays homage to Mongolia's most revered animal, the horse. The acoustic group also embraces the range of traditional Mongolian instruments – tobshur, morin huur, hoomei, urtyn du, moadinchur, hoomei, with drums and percussion – and the majesty of throat singing. Keenly aware of the threat to age-old Mongolian culture, Anda Union has attached a strident political edge to its art and declares, "Our culture is broken and needs to be mended". Through keeping the essence of the old music alive, the group is influencing a young generation within Mongolia to embrace traditional music, which is now flourishing in the Mongolian capital, Hohhot.

With the support of the Chinese Ministry of Culture.

- * Friday @ 6.15pm ~ Zoo Stage [W]
- * Saturday @ 1.00pm ~ Stage 3
- * Sunday @ 9.30pm ~ Speakers Corner Stage 6 (Doc)
- * Monday @ 7.00pm ~ Taste the World
- * Monday @ 10.45pm ~ Stage 3

BAABA MAAL

★ Senegal



Hailing from the tiny river village of Podor in Senegal, Baaba Maal inherited the essence of music from his singer/songwriter mother, which flourished with his frequent collaborator, guitarist Mansour Seck. But beyond Senegalese traditions, Baaba also forged an exciting hybrid, influenced by the sounds of Black America, from James Brown, Otis Redding, Wilson Pickett and Etta James, to Jamaica's Toots Hibbert, Bob Marley and Jimmy Cliff. Since 1988, Baaba has released 16 albums, as a solo artist and with his group Daande Lenol (Voice of the People). While influential as one of West Africa's greatest musicians, Baaba is also Youth Emissary for the United Nations' Development Program, to help disadvantaged young people whose future is threatened by illiteracy, poverty and HIV/AIDS. His diversity is reflected in the reach of his musical projects, from the Nelson Mandela 46664 Concert in Cape Town in South Africa, to performing at the Nobel Peace Prize Concert for Kenya's Dr Wangari Maathai, to headlining a BBC Proms Concert at London's Royal Albert Hall, but also Glastonbury festival, collaborating with Damon Albarn's Africa Express project, and even creating soundtracks for Oscar-winning Ridley Scott movie *Black Hawk Down* and the popular Playstation game *Far Cry 2*.

- * Sunday @ 7.30pm ~ Zoo Stage [AIC]
- * Monday @ 9.15pm ~ Internode Stage 1



THE BARONS OF TANG

★ Australia



In the winter of 2007, a handful of down and out Melbourne musicians conjured a mad musical experiment, lashing together the wild fury of disparate influences – tango, rockabilly, Latin and gypsy music with breaks, hard hitting guitar riffs, blast beats and massive horn arrangements. But what started as a joke, self-described as “gypsy deathcore” while the band thrashed out initial rehearsals in an inner-city squat, quickly spiralled into one of Melbourne’s most enigmatic and absorbing live acts. With vocals spread between Carlos Parraga (accordion), Julian Cue (double bass), Annie Pfeiffer (percussion) and Sean Wyers (drums), the big sound of The Barons of Tang is augmented with Aviva Edean (bass clarinet), Jules Brunton (guitar) and Anna Gordon (saxophone). Having cut their teeth with performances for local underground theatre and circus troupes, the band developed a taste for travel and chaos, embarking on a heavy international touring regime to support a pair of EP recordings released during the past two years. While critics scramble for adequate descriptions – citing such bizarre reference points as Frank Zappa in gypsy mode to channelling Nick Cave and the Bad Seeds’ manic energy – audiences just prefer to dance with wild abandon.

- * Friday @ 10.30pm ~ Zoo Stage
- * Saturday @ 4.00pm ~ Speakers Corner Stage 6 [W]
- * Sunday @ 1.00pm ~ Taste the World
- * Sunday @ 9.45pm ~ Zoo Stage

THE BEARDED GYPSY BAND

★ Australia



From out of the Adelaide Hills, four gifted young musicians (without beards) have embraced the feisty spirit of the gypsy muse. Channelling the energy and verve of Django Reinhardt and Andrew Bird, they have written a batch of original tunes that also embrace the influence of Celtic, jazz, blues, gypsy and roots music, forging a furious modern dancefloor pulse that reflects the raucous new folk of VulgarGrad and Paprika Balkanicus. Kiah Gossner (bass), Tom Boehm (violin and mandolin), Tom Kneebone (guitar) and Max Tulysewski (drums) came together in December 2007 for a school performance, then were asked shortly afterwards to play at the 2008 Tour Down Under Stirling Street Party, which led to an Adelaide Fringe gig in 2008, all while they were still at school. Now, their ambition is flying higher. After launching their debut album, the Bearded Gypsy Band has toured Victoria, played at the Adelaide Fringe, Fuse Festival, Cool Summer Festival and Snowy Mountains of Music Festival in Perisher NSW, while juggling studies at the University of Adelaide’s Conservatorium of Music, in geo-science and with one member still completing high school. Their incredible musicianship at such a tender age is indeed a delight to witness.

- * Monday @ 3.00pm ~ Zoo Stage

BLUE KING BROWN

★ Australia



This is urban roots music empowered with fiery social messages. Blue King Brown takes a solid stance built on the rock-steady foundation of reggae, although Afro-beat, world and Latin influences also shape a distinctly original sound underscored by the fiery vocals and political lyrics of Natalie Pa’apa’a. It started in most humble fashion, with bass player Carlo Santone and Natalie busking on the streets of Byron Bay as a percussion duo, before transforming into an eight-piece band after they relocated to Melbourne in 2004. Blue King Brown qualified its powerful sound and lyrical stance with its first single *Water*, which won an APRA songwriters’ award and earned the band Best Alternative Artist Award in the 2005 National Musicoz Awards. Success has been compounded with the albums *Stand Up* and *Worldwise*, recorded in Jamaica alongside legendary reggae rhythm section Sly & Robbie, Queen Ifrica and Jah Mason. Power-packed live shows has tracked through Europe, UK, Canada, US and Japan, opening for the likes of Santana, Damian Marley, Julien Marley, Spearhead, John Butler Trio, The Cat Empire and Lauryn Hill. Indeed, Carlos Santana hailed Blue King Brown as “The voice of the street and the band of the future!”

- * Friday @ 7.15pm ~ Stage 2
- * Sunday @ 7.30pm ~ Internode Stage 1



THE BOMBAY ROYALE

★ Australia



Funky, bizarre and mysterious music from vintage Indian cinema productions is being affectionately revived by Melbourne band The Bombay Royale. Dedicated to dusting off relics from 1960s and 1970s Bollywood soundtracks by such iconic Indian musicians as RD Burman, Anandji-Kalyanji, Asha Bhosle and Mohammed Rafi, the ensemble recreates an unusually broad and eclectic spread of musical styles, from slammin' surf sounds to extravagant disco and funk tunes. The cinematic nature of this music and the many genres it borrows from produces a heady cocktail of eastern and western influences. Coming together in early 2010, the band is fronted by Parvyn Singh and Shourov Bhattacharya, who sing largely in Hindi. The rest of the band is drawn from the cream of Melbourne's live music scene, featuring key members from such notable bands as LABJACD, The Public Opinion Afro Orchestra, San Lazaro, Mr Savona, Vulgargrad and Illzilla, together with guest tabla player Sam Evans, and Josh Bennett on sitar, dilruba and tabla. Their excitement in discovering a sweep of music that is relatively unknown or performed outside of India has inspired them both to respectfully reinterpret this material and to compose new works drawing on this sparkling era of Bollywood for inspiration.

* Saturday @ 1.00pm ~ Stage 2

* Sunday @ 5.00pm ~ Speakers Corner Stage 6 [W]

* Monday @ 6.00pm ~ Speakers Corner Stage 7

BONOBO

★ UK



Hailed as a new downtempo pioneer, Simon Green has taken trip-hop to the masses. Raised in rural Hampshire, Simon fell into Brighton's jazz/hip hop/funk/soul scene at the age of 18. An accomplished teenage musician, he soon began producing his own tracks, with *Terrapin* included on Robert Luis' *Tru Thoughts* 1999 compilation *When Shapes Join Together*. Green released *Animal Magic*, his debut album as Bonobo, in 2000 – a self-produced and largely self-played landmark in chilled club sounds. While Simon simultaneously focused on DJing, playing hard dancefloor sets of hip hop, funk and drum 'n' bass throughout Europe, he also explored more diverse areas in the recording studio as Bonobo, sourcing a wide variety of samples built around complex bass lines. His boldness was reflected by his penchant, since 2004, to perform with a live band, playing bass guitar atop vocalists, guitar, saxophone, a string section, electronics and drummer. *Days To Come* followed in 2006, with Green opting for a lush, more live sound – and it scooped the Gilles Peterson listener's poll for Album of The Year. At the award ceremonies, he met talented UK soul singer Andriya Triana, who has made superb contributions to Bonobo's current album, *Black Sands*.

By arrangement with Niche Productions.

* Saturday @ 9.00pm ~ Stage 3

BUNNA LAWRIE

★ Australia



Bunna Lawrie is the Aboriginal singer who dared to announce black pride in 1984, when his band from the Western Desert, Coloured Stone, released the groundbreaking single *Black Boy*, which sold 120,000 copies and became the number one song in Fiji. "Black boy, black boy, the colour of your skin is your pride and joy," sang Bunna, declaring a revolutionary sentiment for Australian Aboriginals in the 1980s. Coloured Stone, hailing from Koonibba Mission, west of Ceduna, went on to have a telling effect on Australia's music scene. Comprising three brothers – Bunna Lawrie (drums and lead vocals), Neil Coaby (guitar) and Mackie Coaby (bass) with their nephew, Bruce (Bunny) Mundy (lead guitar) – their rocking desert hybrid of reggae thump with funk feel embraced unique Indigenous Australian qualities, from the sound of the didjeridu and bundawuthada (gong stone), to playing traditional music such as the haunting *Mouydjengara*. Coloured Stone's album *Human Love* won a 1987 ARIA Award for Best Indigenous Release, and in 2011 Coloured Stone was inducted into the Hall of Fame at the National Indigenous Music Awards. Bunna is a respected elder of the Nullabor's Mirning Aboriginal tribe. He has also performed with the Black Arm Band since 2009.

* Saturday @ 4.00pm ~ Zoo Stage [W]

* Sunday @ 4.00pm ~ Moreton Bay Stage

ARTISTS



CAMBODIAN SPACE PROJECT

★ Cambodia/France/Australia



Since the 1970s decimation of Cambodia's music community under the Khmer Rouge, a new generation of diaspora bands like Dengue Fever has emerged – but nothing quite like this outfit playing psychedelic Khmer-rock from the jungles of Cambodia. The Cambodian Space Project (CSP) formed in December 2009 when Khmer vocalist Srey Chanthy was heard singing in a karaoke bar by expat Australian music producer Julien Poulson, who was enthralled by her voice. Srey, who also volunteers as a goodwill ambassador for UN Women's UNiTE (a campaign to end violence to women), now heads this Phnom Penh-based band featuring Cambodian, French and Australian musicians. Its sound is a cross-cultural mesh faithful to the spirit of 1960s and 1970s Cambodian pop music that itself was a fusion of traditional Khmer songs and the rock'n'roll imported by American GIs. Recorded in Cambodia, the CSP's debut album *2011: A Space Odyssey* was made as a tribute to musicians of Cambodia's musical golden-age, such as Ros Sereysothea, Sin Sisamouth and Pan Ron. In Cambodia, the CSP performs anywhere and everywhere, from chic city clubs to rural villages, schools, orphanages and even an elephant's 50th birthday party – but has also travelled to Hong Kong, Australia, Thailand, China, Macau and the USA.

- * Friday @ 9.30pm ~ Stage 2
- * Saturday @ 6.00pm ~ Zoo Stage [W]
- * Sunday @ 5.00pm ~ Taste the World
- * Monday @ 4.00pm ~ Speakers Corner Stage 7

CHAPELIER FOU

★ France



This one man band of the 21st century cuts a strikingly different figure on stage. Louis Warynski is a youthful violin virtuoso, classically trained and adept as a concert performer, yet in the guise of Chapelier Fou (The Mad Hatter) he also embraces an array of technology, cleverly harnessing samplers and digital delay loops to create intricately layered and compelling sound textures. He strikes a rare balance between genres – a nod to formal classical structure, yet in harmony with a distinctive brand of sweet, quirky electronica. On the classical side, his sensitivity and tunefulness recall the influences of Yann Tiersen, Gavin Bryars, Penguin Cafe Orchestra and Stokhausen. His electronic influences span from the ambient explorations of Boards of Canada and Brian Eno, through Animal Collective to the rhythmic precision of Amon Tobin and Four Tet. His great skill is to conjure luscious electronic landscapes at will during live performance, though there is also a poignancy to the message behind his music; his latest album is titled 613, the exact number of pellets contained in a grenade. Combining purpose with an air of romantic grandeur, the gifted 26-year-old composer and performer stands as a musical alchemist of rare intelligence.

By arrangement with Top Shelf Productions.

- * Sunday @ 4.00pm ~ Speakers Corner Stage 7
- * Monday @ 9.15pm ~ Zoo Stage

CHIC

★ USA



Since 1976, Chic has been the defining act of new soul. Call it disco if you will, but its creators are steeped in the deep funk and jazz traditions, and they've given this sound an irresistible edge that just can't stop people from dancing. It started in 1975, when guitarist Nile Rodgers and bassist Bernard Edwards went from being New York City's soul session players of choice to driving their own band. From the outset, they created a dance sensation, turning old school soul into a more feisty new groove with such tracks as *Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)* and *Everybody Dance*, then producing the Sister Sledge hit *We Are Family* before topping international charts with *Le Freak* in 1979. Equally significant for steering the sound as producers, for acts as diverse as Diana Ross (*Upside Down*) and David Bowie (*Let's Dance*) to the super-band Power Station, and for providing the foundation samples of the emerging hip-hop generation, Chic has survived the quirks of fashion to still be playing. While his leading cohorts Bernard Edwards and Tony Thompson (drums) have both died in the past decade, Rodgers keeps the Chic flame alive with the cream of US funk players to perform timeless dance hits.

By arrangement with Playground Weekender.

- * Friday @ 10.30pm ~ Internode Stage 1



ARTISTS

CHRIS FINNEN

★ Australia



The raw honesty of the blues is the lifeblood coursing through Chris Finnen's music. A virtuoso of the guitar, he started playing at the age of eight and has been an icon of Adelaide's music scene for more than 40 years now, having fallen in love with this adopted home after formative years of troubadour travelling. In addition to his dazzling technique on all manner of guitars, banjo and stringed instruments, Chris brings a wry twist to his original blues songwriting, adding sly humour to lyrics focusing on the musings of everyday experiences. His restless musical curiosity has also seen him embrace a tapestry of varied cultural influences, weaving the sounds of India, Celtic traditions and African nations into his music. This has resulted in a career rich in variety and encompassing diverse opportunities, from film scores, theatrical productions and musical therapy to performances for the Dalai Lama, recording and touring with Chain, Phil Manning and Jeff Lang, and sharing the stage with the world's best, including Buddy Guy, Bo Diddley, Jimmy Witherspoon, Eric Burdon, Keb Mo, Bob Brozman and Mavis Staples. Little wonder Chris was inducted into the South Australian Music Hall of Fame in 1995.

* Sunday @ 1.00pm ~ Zoo Stage

DIEGO GUERRERO Y EL SOLAR DE ARTISTAS

★ Spain



Singer, guitarist and producer Diego Guerrero looks beyond convention and history to fuse the passionate music and songs of flamenco with Afro-Cuban rhythms and the added spice of contemporary jazz – a blend reflected in the personnel of his septet. With his Spanish compadres of flamenco guitarist José Fernández and singer Naike Ponce is a skilled Cuban rhythm section – bassist Dany Noel, pianist Luis Guerra and drummer Pico Miliám – and flamboyant percussionist Nasrine Rahmani, of Persian and Mauritian heritage, who recently relocated to Spain from Australia. Diego, born in Andalusia and now living in Madrid, is recognised as a ground breaking young innovator, twisting strains of tango and copla, salsa and jazz into flamenco, yet remaining faithful to the purity of the music's essence. Diego became recognised by Spain's musical elite after becoming arranger and director of the first 'flamenco big band' on the invitation of legendary percussionist Rubem Dantas, from the Paco de Lucia Septet. His projects are innovative, boasting collaborations with flamenco flute player Jorge Pardo on the *Huellas* album and performing live with Israeli singer Idan Raichel (Diego will produce the next Idan Raichel Project album), although his voice carries the raw, grainy expressiveness that characterises the gritty passion of true flamenco.

* Sunday @ 3.00pm ~ Internode Stage 1

* Monday @ 1.00pm ~ Zoo Stage [W]

* Monday @ 6.00pm ~ Stage 3

DIRTY THREE

★ Australia



Such a compelling soundscape is conjured by an unlikely instrumental trio. Violinist Warren Ellis, guitarist Mick Turner and drummer Jim White came together in Melbourne as Dirty Three in 1992, creating a provocative, raw and challenging instrumental tapestry that is both sparse and melancholy but also tense and menacing. By the time their 1994 debut album *Sad and Dangerous* had arrived, the trio already had leading musicians among their most ardent fans. As their prowess escalated, though, ironically their time spent as Dirty Three has been sparing. Demand for their individual talents has seen them work with diverse artists: Jim has recorded and toured with Bonnie Prince Billy, Bill Callahan and Cat Power and contributed to albums by PJ Harvey and Marianne Faithfull; Mick has held exhibitions of his paintings, played solo shows, created soundtracks for film and television, and toured with Will Oldham; Warren has recorded and toured with the Bad Seeds, formed Grinderman and recorded soundtracks for films with Nick Cave. As a consequence of all this – and the attention of raising families – Dirty Three haven't recorded a new album since *Cinder* in 2005, though they come together for performances that are memorable for their rich improvisation. As Warren Ellis explains: "On a good day, there's nothing quite like us on the stage".

* Saturday @ 10.15pm ~ Internode Stage 1



DJ JUMPS (THE CAT EMPIRE)

★ Australia



Long before he started scratching wicked rhythms on the turntables, JUMPS was a dedicated collector of records. First influenced by hip-hop DJs as he grew up in Melbourne, Jamshid Khadiwala became captivated by the scratching and mixing skills of turntable specialists everywhere. Soon he discovered the funk foundations behind so much of the hip-hop he was listening to and began to expand his collection. Taking to the stage as DJ JUMPS, his passion for the craft of DJing and scratching led him to join The Cat Empire on decks and percussion in 2001. Little did he expect that this union would take him all over the world, playing more than 800 shows in the past decade. These exciting new experiences have pushed JUMPS – both as a performer and as a listener – to explore more styles of music driven by funky drums and percussion, and indulge his passion for dance music from around the globe, focusing mainly on Latin and African rhythms. Now, having played at WOMADelaide twice with The Cat Empire, it's fitting that JUMPS is the first Australian DJ to grace the Speakers Corner DJ stage.

By arrangement with Mad Heckler.

* Friday @ 11.30pm ~ Speakers Corner Stage 7

DJ KRUSH

★ Japan



The pioneer of Japanese hip-hop celebrated his 25th anniversary behind the turntables with a world tour and increasing recognition for his atmospheric instrumental productions, blending sounds from nature with jazz and soul samples. Inspired by the movie *Wild Style* in the early 1980s, Hideaki Ishi took the name DJ Krush and formed Krush Posse in 1987, winning recognition as the best hip-hop act in Japan. When the group split in 1991, Krush began a solo career and grabbed attention as the first DJ in Japan to use turntables as live instruments, doing freestyle sessions with bands on stage. Having released nine solo albums since 1994 – *Zen* won Best Electronica Album at the 2002 AIFM Awards in the US – he has also collaborated with musicians from Black Thought (The Roots), to remixing Herbie Hancock and k.d. lang. In 1998, he formed production unit RYU with DJ Hide & DJ Sak that involved Nigerian percussionists, then formed JAG Project questioning 21st Century global issues, and in 2009 he joined Bill Laswell's Method of Defiance project along with Bernie Worrell and Toshinori Kondo. Having performed before more than four million people in 296 cities through 49 countries. DJ Krush is leaving distinctive footprints as an international artist.

By arrangement with Mad Heckler.

* Sunday @ 11.30pm ~ Speakers Corner Stage 7

DOBET GNAHORÉ

★ Ivory Coast



She stands poised on the global stage as a complete artist – a singer, dancer, percussionist and songwriter who has enjoyed a rapid and steadfast rise to the frontline of West African music since being shortlisted for Best Newcomer at BBC Radio 3 World Music Awards in 2006. Dobet Gnahoré merges African roots with the European influence of her French guitarist, partner and co-writer Colin Laroche de Féline, capturing a rare power in the delivery and purpose of her songs. They evoke not just the spirit of Ivorians but, like Miriam Makeba, Dobet has become a champion of Africa. She sings in many African languages and French, explaining her people's love, their will to live and their suffering through disease, drought, war and exile, projecting her voice from a whisper to a roar. Her father, Boni Gnahoré – a famous percussionist – was influential in fostering her talent, allowing her to stay in the vibrant artists village of Ki-Yi outside Abidjan in the Ivory Coast rather than attend primary school. Absorbing the Bete cultural traditions of song, dance and performance has made Dobet a star in Africa and also in the west. Notably, she won a 2010 Grammy Award for Best Urban/Alternative performance with *Pearls*, her duet with India.Arie.

* Saturday @ 3.00pm ~ Stage 2

* Saturday @ 9.30pm ~ Taste the World

* Sunday @ 8.30pm ~ Stage 2

* Monday @ 5.00pm ~ Zoo Stage [w]



EDDI READER

★ Scotland



A vocalist of rare ability, Eddi Reader has enjoyed a greatly varied output: from punk outfit Gang of Four, harmonising with Annie Lennox on world tours with the Eurythmics, to fronting eighties band Fairground Attraction with its hit single *Perfect* before embarking on a solo career. Eddi has brought joyous life to all forms of song, from traditional to contemporary, in her solo albums *Mirmama*, *Eddi Reader*, *Candyfloss & Medicine*, *Angels & Electricity* and *Simple Soul* before deciding in 2001 to move home to Glasgow. There she recorded the classic *Songs of Robert Burns* album, released to international acclaim in 2003. Awarded an MBE in 2006 for services to singing, Eddi took her Burns songs on tour all over the world and found connections to the Scottish bard everywhere from Kolkata to Sydney. Constant touring with her band has created a magical chemistry between Eddi and her colleagues on stage, though her performing ability has even stretched to a Hollywood movie debut, featuring in Richard Linklater's 2010 film *Me And Orson Welles*. While the perfection of her vocal technique is widely acknowledged, what sets Eddi apart is the depth and quality of her emotional performance – an ability to move listeners and connect her experience intimately to the audience.

By arrangement with Maverick Arts.

* Friday @ 7.15pm ~ Stage 3

* Saturday @ 9.00pm ~ Moreton Bay Stage

ELECTRIC WIRE HUSTLE

★ New Zealand



Developing their own twist on modern soul, Electric Wire Hustle comes sliding out of Wellington with big looping grooves that echo sweet soul signatures beside Hip-Hop and psychedelica. Since forming in 2007, the trio of evocative vocalist Mara TK (also on guitar and bass), Myele Manzanza (drums and percussion) and Taay Ninh (keyboards, mpc, bass) have quickly won international acclaim. Their track *They Don't Want* skyrocketed to No 1 on the Hype Machine (www.hypem.com) music and blog aggregator, and was selected by BBC Radio1 DJ Gilles Petersen for his most recent Brownswood Bubblers compilation. After collaborating with US recording artist Georgia Anne Muldrow, Atlanta-based Stacy Epps, NZ blues legend Billy TK (Mara's dad) and UK future soul exponent Steve Spacek (of Spacek and Space Invadas), Electric Wire Hustle launched its 2010 debut album amid a highly successful European tour – providing a notable highlight of the 2010 Australasian World Music Expo. With their mix of Maori, African and Vietnamese roots to draw from – both musically and culturally – the trio intertwines their influences in a deep sound, thick with drums and percussion then layered with synth lines, hints of Fender Rhodes, sweet nylon-stringed guitars and rich, soulful vocals.

By arrangement with Niche Productions.

* Friday @ 9.30pm ~ Moreton Bay Stage

FIRST AID KIT

★ Sweden



Young Swedish sisters Klara and Johanna Söderberg have embraced the plaintive new folk idiom, popularised by the likes of Fleet Foxes and Joanna Newsom. Emerging in 2007 after a home-recorded demo of their song *Tangerine* became a hit on Swedish radio, the duo struck a chord with audiences for their clean harmonies and simple instrumentation of guitar, autoharp and keyboards. Their debut First Aid Kit album, *The Big Black & The Blue*, released when Klara was aged only 17 and Johanna aged 19, earned inclusion on several influential music websites' 'best of 2010' lists and triggered extensive concert dates across the US and Australia. In 2011, they spend formative time in the US, recording with Mike Mogis, acclaimed producer and member of indie group Bright Eyes, at his ARC Studios in Nebraska. Beyond their original compositions, the sisters' portfolio has been defined by several telling cover versions: Buffy Sainte-Marie's *Universal Soldier* (made famous in 1965 by Donovan), Fleet Foxes' *Tiger Mountain Peasant Song*, which attracted a huge YouTube audience, and the blues standard *It Hurts Me Too* (made famous by folk-blues singer Karen Dalton in 1969), which First Aid Kit recorded with Jack White at his Third Man Studios in Nashville.

By arrangement with Penny Drop.

* Saturday @ 5.00pm ~ Stage 3



FRIGG

★ Finland/Norway



Welcome to the world of acoustic 'Nordic powerfolk'. Emerging in 2002 with a debut album that set the folk world on its ear, Frigg has redefined what Nordic string bands can achieve. Featuring the premier talents of a young generation, the eight-piece group's fearless fiddlers are Academy-trained folk musicians from Finland and Norway. Encouraged to compose, arrange and produce music that goes far beyond conventional limits, they have absorbed melodies and rhythms from styles such as Americana, Celtic and Balkan. As a result, Frigg has developed its own musical blend – 'Nordgrass' - a playful mix of Nordic traditions with American bluegrass, grassroots attitude and a dash of energy, fun and humour. Frigg also proves that age-old Finnish fiddling traditions are alive, especially from the village of Järvelä that gives its name to the country's most renowned fiddling family. Frigg features three Järveläs – frontman Antti and his cousins Alina and Esko – along with multi-instrumentalists juggling upright bass, cittern, mandolin, Estonian bagpipes, Jew's harp, guitar and dobro. With five successful albums and extensive tours in the US, Canada and across Europe, Frigg has tasted performance joys from shady clubs to the bright lights of concert halls and prestigious art festivals such as Austria's Glatt und Verkehrt.

* Sunday @ 4.00pm ~ Stage 3

* Monday @ 2.00pm ~ Speakers Corner Stage 7

GRACE BARBÉ

★ Seychelles/Australia



The tiny Indian Ocean nation of the Seychelles is home to a unique culture that fuses Africa, Europe and Asia – and singer/songwriter Grace Barbé captures this heady cultural mix in her music. Now living in Western Australia, Grace celebrates the diverse influences of her upbringing in songs that mix island roots and contemporary sounds – a sound she describes as "Afro-Kreol". It's a fresh and powerful blend of pop, reggae, funk and afrobeat with fresh Indian Ocean styles unheard in the mainstream world music, such as traditional sega, maloya and seggae (a mixture of sega and reggae), together with Moutya and Tingé rhythms specific to the Seychelles. Leading her band both on bass and guitar, Grace sings in Kreol, English and French, digging deep into her heritage to retell ancient tales and present her culture to the wider world. Hitting the road after releasing her debut album *Kreol Daughter* in late 2008, Grace and her band has become a favourite on the Australian festival circuit, and toured to La Reunion, Indian Ocean. In March 2010, Grace performed at the opening ceremony of the inaugural Carnival International de Victoria in her native Seychelles, where she was officially appointed Seychelles tourism ambassador.

* Saturday @ 1.00pm ~ Moreton Bay Stage

* Saturday @ 6.00pm ~ Taste the World

* Monday @ 1.00pm ~ Speakers Corner Stage 6 [W]

* Monday @ 6.00pm ~ Moreton Bay Stage

GRAMOPHONE MAN

★ Australia



A relic frozen in time – that's what the Gramophone Man appears to be, with his genuine His Master's Voice wind-up gramophone player and a big stack of classic 78 discs. And indeed he is. It was in the spring of 1947 that the Antarctic supply ship HMAS Figment got stuck in the shelf ice on its way to Mawson Base, and the ship's cook and bon vivant Richard "Dick" Frensey lagged behind the party trudging towards the base as he stubbornly hauled his "picnic special" gramophone player and collection of jaunty 78s through the blizzard. He was never seen again – until geologists found a frozen figure in 1999, embedded in an ice wall close to Mawson Base, Antarctica. They uncovered a frozen man, his 78s and gramophone. When the ice finally thawed, the music started – and Dick and his gramophone haven't stopped since. Gramophone Man has entertained people of all ages and persuasions with his crazy boogie woogie antics as he resurrects great songs from the 20s, 30s and 40s. Combined with his over-excited dancing and suave patter, his mobile gramophone cart revives tunes that you didn't know you love, and some you wish you'd never heard.

* Friday @ 6.45pm ~ R

* Saturday @ 1.00 & 5.00pm ~ R

* Sunday @ 1.15 & 4.00pm ~ R

* Monday @ 3.30 & 6.45pm ~ R



GROUNDATION

★ Jamaica/USA



While capturing the essence of true roots reggae, Groundation also takes the genre to a new height by blending elements of jazz and dub to the sound. What started as a campus-based musical experiment at the Sonoma State University's jazz program in California during 1998 has taken singer and composer Harrison Stafford, keyboard player Marcus Urani and bass player Ryan Newman on a fascinating musical journey through seven albums. They have remained at the helm of a floating nine-piece line-up focused on collective improvisation within a respectful reggae framework. Above all, they are jazz musicians but are also prepared to venture into funk-inspired horn lines and heavy Latin and African-based polyrhythms. It allows Groundation to play complex arrangements with the utmost precision and lush orchestration, adding texture and verve to the raw spirit of roots reggae. Born into reggae, having travelled with his Rastafari parents extensively in Africa and in Jamaica at a young age, Stafford's way of seeing the world reflects Rastafarian culture – indeed, the name Groundation is a subtle pun on the Rastafari term *grounation*, referring to a holy day celebrated by believers. Appropriately, Stafford's lyrics deliver a potent message of pacifism, audacity and spirituality.

* Sunday @ 1.00pm ~ Internode Stage 1

* Sunday @ 7.30pm ~ Taste the World

* Monday @ 5.00pm ~ Internode Stage 1

GURRUMUL

★ Australia



Respected as one of the Northern Territory's most experienced musicians, Geoffrey Gurrumul Yunupingu gave modern Australian music a distinctive new voice with the release in 2008 of his brave solo debut, *Gurrumul*. After more than seven years touring the world as a member of hit-making rock band Yothu Yindi, and more recently as a pivotal member of the Saltwater Band, Gurrumul recorded his own songs with a sparse, almost classical backing of acoustic instruments – guitar, piano, double bass and violin – that highlighted the soaring purity of his voice. Hailing from Elcho Island in North East Arnhem Land, Gurrumul was born blind, but has never let this inhibit his abilities, from learning multiple instruments to riding a bicycle. Quiet and painfully shy by nature, his music speaks volumes for him, evoking rich images of his Gumatj country by being sung in his native Yolngu tongue. Gurrumul has gained due recognition by winning multiple awards at the National Indigenous Music Awards, Deadly Awards and ARIA Awards, and generating rich international kudos, earning such celebrated fans as Elton John and Sting. Importantly, this success has been reinforced with swift gold album status for sales of his beautiful *Rrakala* album, released in April 2011.

* Sunday @ 5.00pm ~ Internode Stage 1

JAY HOAD BAND

★ Australia/Fiji



Multi-instrumentalist Jay Hoad pulls together an eclectic sound of global proportions. Born in Fiji, Jay completed an Adelaide university degree in jazz performance on acoustic and electric bass before venturing on an international music odyssey. Following the sun and his inspiration for music, Jay has spent the last six years touring throughout the Caribbean, South East Asia, Fiji, Canada and North America and Australia, keeping up a relentless touring schedule while passionately learning about third world culture and every style of music he can sink his teeth into, from reggae to Latin, Celtic to funk and tribal. The result is a funky, high-energy hybrid of styles that comes alive in live performance, with Jay sitting in a cockpit of instruments, surrounded by didgeridoo, Weissenborn lap steel, dulcimer, guitar, bass, harmonica, ocarina, djembe and hand percussion, while he also creates delay loops and takes lead vocal duties. For WOMADelaide, Jay has pulled together his favourite six-piece backing unit, with guitarist Mat Long, vocalist Ria Loof, Tim O'Brien on saxophone and flute, drummer Henry Moncrieff, percussionist Miles Sly and US trumpeter Jim Miller. Jay is currently supporting the release of his second independent album, *Stories For The Soul*.

* Saturday @ 3.00pm ~ Speakers Corner Stage 7



JINJA SAFARI

★ Australia



In less than 18 months, Jinja Safari has trekked from forest shows to major festivals, growing large on the Australian musical landscape with happy irreverence as a legion of fans push feathers into their hair, mix'n'mash their face-paint and dance. Singer/guitarists Marcus Azon and Cameron "Pepa" Knight met at a beach party in early 2010, kept exchanging ideas via email, then spent four weekends recording in Pepa's home studio. After performing their first show for friends in a coastal forest on the New South Wales Central Coast in May 2010, Jinja Safari went to Sydney for a support gig at the Manning Bar. Within a month, they were one of the hottest bands in the country, receiving airplay on Triple J and UK's BBC6 for the song *Peter Pan*, before winning the Triple J Unearthed competition in July 2010. Success kept snowballing as this prize earned them a spot at Splendour In The Grass 2010, taking to the stage with a live band including Joe Citizen (bass), Alister "Stral" Roach (percussion) and Jacob Borg (drums). The band's two EPs – *Forest Rock*, and *Mermaids & Other Sirens* – are ripe with infectious songs pulled through a haze of psychedelica mantras, a whiff of Californian folk-rock harmonies, sea-shanty choruses and a blitzkrieg of jungle drums.

* Saturday @ 5.00pm ~ Speakers Corner Stage 7

* Monday @ 4.00pm ~ Moreton Bay Stage

JOE BATAAN & THE I LIKE IT LIKE THAT ORCHESTRA

★ Philippines/USA/Australia



The feisty Latin soul of Joe Bataan has set dance floors alight for four decades. Joe tasted his first US hit in 1969 with *Crystal Blue Persuasion* and was touted as the King of Latin Soul, reflecting his heady mix of salsa and pop, Latin jazz and R&B, though his taste and range of dancefloor music has proved far more eclectic. In the 1970s, he grafted the Afro-Filipino sound, reflecting his African-American/ Filipino parents and having been raised in New York's Spanish Harlem district. The versatile singer/pianist/songwriter/producer's first LP in 1975 featured a hit instrumental version of Gil Scott-Heron's *The Bottle*. Then, in 1980, Joe delivered *Rap-O Clap-O*, probably the first Rap record heard in Europe, which became a chart-topping hit across the continent. Joe left the business in the 1980s to concentrate on raising his family, but in 1995 was lured back into performing and recording. By 2005, Joe had reinvented his sound again at the famed Daptone Studios, releasing the boogaloo-influenced single *Chick-A-Boom*. He continues to set turntables and dance floors ablaze, having toured with Marc Ribot & Los Cubanitos Postizos, and recorded the hot 2009 album *King of Latin Soul* with Barcelona nu-boogaloo group Los Fulanos.

* Sunday @ 8.30pm ~ Stage 3

JOHNNY CLEGG

★ South Africa



Long before Paul Simon went to Graceland, Johnny Clegg flouted apartheid laws in South Africa by forming the seminal mixed-race band Juluka in the 1970s. Teaming with Spho Mchunu, Johnny's sensational cross-cultural concept established the template for fusing Western pop with Zulu rhythms – English vocals fixed to an African heartbeat. The idea formed when Johnny was lecturing Anthropology at the University of the Witwatersrand in Johannesburg, and took flight when South African producer Hilton Rosenthal became a champion of the project. Having broken through all racial and political barriers in his own country through persistent touring, Johnny reached out to the world from 1986 with his second band, Savuka, then as a solo artist. He can now boast more than five million album sales, though his influence has been most telling in France, where he enjoys a massive following and is fondly called Le Zulu Blanc – the White Zulu. English-born but raised in Zimbabwe and South Africa, Johnny has now enjoyed three decades of prominence as a singer, songwriter, dancer, anthropologist and musical archivist, performing across the world and remaining outspoken on issues of apartheid, racism and perspectives on migrant workers in South Africa.

By arrangements with Lennard Promotions.

* Monday @ 1.00pm [AIC]

* Monday @ 7.00pm ~ Internode Stage 1



KIMMO POHJONEN

★ Finland



With his mohawk, billowing trousers and metallic vests, performing on stages bathed in coloured lights and a fog of dry ice, Kimmo Pohjonen smashes the conventional image of an accordion player. He also pushes the sound to extremes: in his hands the instrument can sound like a pipe organ or a full orchestra, with a little electronic help adding an octave of foundation-shaking bass. Since the 1990s, Kimmo has created thick avant-garde electronica meant for dancing and confused listeners through conjuring unlikely sounds, creating loops and rhythmic patterns from tapping on the body of the instrument, overlaid with growling voice and primal accordion. While embracing modern ideals, having collaborated with sampling master Samuli Kosminen and Kronos Quartet to perform original compositions in the Uniko project, Kimmo also respects accordion folk traditions – even reviving bizarre Finnish wrestling showcases from the early 1900s, where accordion was included as musical accompaniment for wrestling matches. Through it all, Kimmo enjoys freewheeling musical exploration, from King Crimson and Frank Zappa-tinged technical epics to a whole globe of ethnic influences, through folk, classical, black noise and disturbingly primeval sounds. The resulting music is a sonic theatre, punctuated by a visual image that evokes high Gothic drama.

Kimmo Pohjonen - accordion voice, Tuomas Norvio - sound design, Antti Kuivalainen - light design.

- * Friday @ 8.15pm ~ Speakers Corner Stage 6 (Doc)
- * Friday @ 9.45pm ~ Speakers Corner Stage 6 [AIC]
- * Saturday @ 7.00pm ~ Speakers Corner Stage 7
- * Sunday @ 8.30pm ~ Speakers Corner Stage 7

LA VOCE DELLA LUNA

★ Australia/Italy



This is a sassy group of Italian women who have made Australia their home, singing joyous, raucous songs in the Italian popular and folk tradition. Brought together in Melbourne during 1996 as an inter-generational group, the choir is lead by its founder and musical director Kavisha Mazzella, who also accompanies the group with guitar and accordion. Bringing together soaring harmonies, the choir's lively songs are drawn from a 500-year-old repertoire that traverses the length and breadth of Italy. The subject matter charts the human journey from the cradle to the grave, reflecting on the harvest, the factory and the bedroom, of feasts and celebrations. The live performances strive to be a true celebration of life: comic, passionate, moving, raucous, sweet and moving, as their name The Voice of The Moon implies. At times swelling in number up to 40 participants, La Voce Della Luna has performed at festivals throughout the country, including the Woodford, Port Fairy and Brunswick festivals, the Festival of Voices in Tasmania, and the National Folk Festival in Canberra. The choir has also sung for new Australian theatre shows, and issued two acclaimed CDS – *Stepping Out*, in 1997, and *Luna Yarra*, in 2007.

By arrangement with the Adelaide Festival.

- * Sunday @ 3.00pm ~ Taste the World
- * Monday @ Midday ~ Stage 2
- * Monday @ 7.00pm ~ Speakers Corner Stage 6 [w]

LE TRIO JOUBRAN

★ Palestine



The oud holds outstanding importance in Palestinian culture, and three gifted brothers – Samir, Wissam and Adnan Joubran, hailing from Nazareth – bring new life to this ancient instrument through a repertoire filled with magnificent improvisations and rich, subtle melodies. The eldest brother, Samir, began performing as a solo artist, releasing two albums before Wissam, a stringed-instrument maker, joined his sibling to record the album *Tamaas*. Two years later, in August 2004, the trio took shape when Adnan joined his brothers, releasing the acclaimed *Randana* album. Now performing on stage with the great Yousef Hbeisch on percussion, the band is a symbol of Palestine's rich culture and has been applauded from Carnegie Hall to Switzerland's Paleo Festival, WOMAD events and the Dubai International Film Festival. Their fame even prompted Mexican guitarists Rodrigo y Gabriela to compose a piece in tribute to the trio, and invited them to play with them at the Olympia, Casino de Paris and New York's Radio City Hall. Le Trio Joubran are now touring their fifth studio CD, *AsFâr* (an Arabic reference to journeys and travels), which captures beautiful traditional melodies with sounds as compact and hard hitting as anything in rock music.

- * Saturday @ 3.00pm ~ Stage 3
- * Sunday @ 6.20pm ~ Speakers Corner Stage 7
- * Monday @ 5.00pm ~ Speakers Corner Stage 6 [w]

ARTISTS



LO'JO

★ France



Brought together 30 years ago by charismatic French poet and philosopher Denis Pean in partnership with violinist Richard Bourreau, Lo'Jo has looked far beyond its homeland for musical and performance inspiration. Originally formed in Angers as a collective of musicians, artists and actors, Lo'Jo has restlessly travelled the world and developed into one of France's great musical families that combine charm and poise, passion and flirty romance. Through a dozen records, Lo'Jo has explored many musical cultures, bringing together such elements as gypsy fiddle, chanson, African talking drums and even elements of Caribbean groove, embracing the mindset of punk, jazz and rock in their spirited and adventurous delivery. The striking presence of vocalist sisters Yamina and Nadia Nid el Mourid, of Berber heritage, also brings a rich North African flavour to the group. Denis's lyrics take a flighty path, flitting between griot fables and humanist aphorisms, mingling French, Spanish, Arabic, Creole and English languages into an exotic and evocative hybrid. It all comes together as a bewitching and generous cocktail that translates to powerful stage performances, having mesmerised WOMADelaide audiences in 1999 and 2005 and earned esteemed fans from Peter Gabriel and Argentinean tango masters Quarteto Cedron to Led Zeppelin's Robert Plant.

- * Saturday @ 2.00pm ~ Taste the World
- * Saturday @ 6.00pm ~ Internode Stage 1
- * Monday @ 3.00pm ~ Speakers Corner Stage 6 [W]
- * Monday @ 8.15pm ~ Stage 3

MAD PROFESSOR

★ UK



Dubbed by schoolmates 'Mad Professor' for his fascination with electronics, Guyana-born Neil Fraser has become dub music's king of engineering and production. What would you expect of a guy who built his own radio and telephone system at the age of 10! He has contributed to almost 200 albums, from Lee "Scratch" Perry, Sly and Robbie, and Horace Andy, to Sade, Massive Attack and The Orb. Starting with a four-track recording studio in the living room of his London home in 1979, Mad Professor developed the magic touch for combining reggae and recording studio trickery. His early work remained faithful to traditional Jamaican dub characterised by few vocal tracks with heavy echo, reverb and phaser effects on instrumental riffs – best identified on *Dub Me Crazy*, the first of a 12-part album series, which become a beacon for his Ariwa label. By the 1990s, his sound began to change, gaining international notoriety for its dub, roots and techno/drum and bass catalogue – mostly through Mad Professor's sensational remixing of Massive Attack's second album, *Protection*. After being invited to play at the Greenpeace festival in Manaus, Brazil in 2003, Mad Professor has become a regular performer in South America, Australia, New Zealand, Estonia, Portugal, Seoul, Bangkok, Goa and Dakar, at the Senegalese Government's Back to Africa festival.

By arrangement with Origin Music.

- * Saturday @ 11.00pm ~ Speakers Corner Stage 7

MAHALA RAÏ BANDA

★ Romania



Ancient gypsy campfire tunes distilled into the raucous din of Balkan Mafia clubs – this is the sound and setting conjured by racy Romanian roots rockers Mahala Rai Banda. The 11-piece band kicks serious brass ass with fierce 21st century gypsy funk, rooted in tradition but with hints of dub and soul, Turkish and Arabic assimilated into a roaring dance mix. This unique Eastern groove took shape in the gypsy ghettos outside Bucharest, when musicians from the southern village of Clejani (home to legendary gypsy orchestra Taraf De Haidouks) jammed with brass players from the Moldavian village of Zeci Prajine (home to Balkan brass blasters Fanfare Ciocarlia). Quickly, this became the hottest wedding band in Bucharest, and fame soon spread as tapes began circulating around Berlin, Brussels, Barcelona and Vienna. An acclaimed 2005 debut album shot the band from shantytown to the soundtrack of international hit movie *Borat*. Having initially toured the world as house-band for Gypsy Queens & Kings, Mahala Rai Banda went out alone after its 2009 album *Ghetto Blasters*, proving that Romanian funk has fangs. With punchy scat singing, rough-edged rhythms and larger-than-life energy, they make dancers feel as though they've gatecrashed the Romanian wedding of the year.

- * Saturday @ 2.00pm ~ Zoo Stage [W]
- * Sunday @ 2.00pm ~ Stage 3
- * Monday @ 8.15pm ~ Speakers Corner Stage 7



ARTISTS

MASTER DRUMMERS OF BURUNDI

★ Burundi



Considered among the world's best percussion ensembles, Burundi's former royal drummers have been touring internationally since the 1960s. They have mesmerised western audiences, having appeared on Joni Mitchell's 1975 album *The Hissing of Summer Lawns* and inspiring Thomas Brooman to set up the first WOMAD festival in 1982, though the percussionists remain a tight-knit ensemble intimately linked to their nation's rural-based culture. The vibrant power and precision of 20 drums beat in unison originally accompanied the kings of this central African nation, providing a soundtrack linked to regeneration and fertility. Ancient and compelling, the drummers' complex polyrhythms can last through an entire night of ceremonies. The drums, each carved from d'umuvugangoma trees and topped by a skin of stretched cowhide, are deemed sacred. Carried to the stage on the percussionists' heads, these massive instruments are lowered to the floor and arranged in a semi-circle before the drummers begin to play and dance. One by one they leave the circle to play a larger, decorated central drum, called the inkiranya. Gyrating frantically and leaping high into the air, they appear to be battling each other for its possession, building the intensity and spectacle behind this complex percussive music. This is their first trip back to WOMADelaide since 1999.

- * Friday @ 6.15pm ~ Internode Stage 1
- * Sunday @ Midday ~ Speakers Corner Stage 7 [W]
- * Monday @ 3.00pm ~ Internode Stage 1

MELBOURNE SKA ORCHESTRA

★ Australia



Fronted by Nicky Bomba, livewire drummer with John Butler Trio, the 29-piece Melbourne Ska Orchestra is a big band experience that revives ska's golden period with the hits of the Skatalites and Wailers from 1963, through to the British Two-Tone revival of the 1980s, and modern classics. Founded in 2003 to celebrate this uplifting music, the MSO brings together musicians from some of Australia's best ska and reggae bands. Live performances have also featured international reggae greats such as Carlos Malcolm, Dawn Penn and Stranger Cole. It's no surprise that Nicky is the catalyst behind this ensemble, with his wild arm-waving conducting style. He has been a flag bearer for reggae music in Australia and is active in collaborating with musicians from many cultures: Ethiopian hybrids, dub albums, calypso expeditions, Middle Eastern boogie and big band orchestra styles. Now exploring the steel pan music of Polynesia, Nicky is attached to 14 different musical projects, from Maltese traditional songs with his father Nicol, to his long-time reggae funk outfit Bomba. The MSO's first international invitation was to perform with Jamaican singing legend Owen Gray, which resulted in Nicky and Owen recording the track *Inna One Yard*.

- * Saturday @ 1.00pm ~ Speakers Corner Stage 7 [W]
- * Saturday 7.00pm ~ Stage 3
- * Sunday @ 4.00pm ~ Stage 2

MO'HORIZONS

★ Germany



Wanting to add a groove cocktail of bossa nova, jazz, soul and boogaloo to their DJ sets, Hanover-based producer-DJs Ralf Droesemeyer and Mark Foh Wetzler created Mo'Horizons in 1999. Their extensive use of sampling and modern production techniques in Latin jazz became a defining signature of the 'loungue era', with Mo'Horizons tracks appearing on more than 500 compilations. Delving deep into the sounds of Brazil, Latin, jazz, soul, Afro and funk from the 1950s to the 1990s, they turned out such nu'club classics as *Yes Baby Yes* and *Foto Viva*, creating a kind of dancefloor introduction between Maceo Parker with Tito Puente. Their brilliant mix of sunny songs with jazzy attitude even began creeping into the public subconscious through TV documentaries and advertisements for Ikea, Renault and Kia Motors. By 2002 Mo'Horizons were performing as a full live band, with shows in Italy, Greece, Spain, Austria, Switzerland, South America and Australia. This passion for including an array of vocalists and musicians was underlined by the 2011 CD release and live shows of Mo'Horizons & the Banana Sound System. At WOMADelaide, Ralf will present a solo DJ set with accompaniment from Melbourne percussionist Elvis Aljus – a regular member of the Banana Sound System.

- * Monday @ 10.15pm ~ Speakers Corner Stage 7

NANO STERN & THE SINDICATO

★ Chile



At only 26, Nano Stern is Chile's rising world music superstar. He has firmly placed his stamp on the Latin folk scene with his emotive vocals and guitar playing technique, rich musicality and authentic delivery of tender, delicate love poems, political and anthemic tributes to his homeland. Credited widely as a creator of the new Chilean sound, Nano fuses traditional Latin American and European folk music with modern rock, folk and jazz. His talent extends well beyond his voice and guitar, as he incorporates piano, violin, Swedish flute and mandolin with effortless style, energy and power. His songs that are sung mainly in his traditional Chilean Spanish are also entwined with stories eloquently delivered in English, reaching out to include compositions by Chile's Victor Jara, English folk legend Sydney Carter and Chilean group Inti Illimani in his repertoire. Performing on stage with his four-piece band or as a solo artist, Nano has enthralled festival crowds and filled concert halls throughout Chile, Australia and Europe. Nano's fourth studio album, *The Towers of Salt*, caused an instant sensation in Chile upon release in June 2011, with the title track embraced as an anthem for the recent popular protests sweeping Chile.

By arrangement with Brian Dubb.

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

* Saturday @ 7.00pm ~ Moreton Bay Stage

* Sunday @ 6.20pm ~ Stage 2

NARASIRATO

★ Solomon Islands



The Narasirato Are'are Panpipers come from the neighbouring villages of Oterama, Pipisu and Ta'aruamanu, from Malaita Island in the Solomon Islands, playing ancient tribal music that has been the main medium for communicating Are'are tradition and culture through 75 generations. Indeed, Are'are culture was not recorded in writing until the early 1960s. Narasirato started performing as a band to export their local culture and made its first venture overseas to Fuji Rock Japan in 2010, followed by performances in Europe during 2011, including the Glastonbury and Roskilde festivals. Although the group comprises only traditional panpipes, the songs have a fresh and modern feel, being the local equivalent of pop music. The Are'are people live close to nature, with bird and animal calls, the sounds of oceans and rivers being reflected in the panpipe tunes, which sound very reminiscent of contemporary Drum and Bass, and dance music. The costumes worn by Narasirato during their performances are called kapiroto and are made from the bark of a tree, complemented by body painting, strands of shell beads worn on the forehead, bracelets woven from bush creeper and chest pieces made from pearl shell.

* Saturday @ 5.00pm ~ Stage 2

* Sunday @ 1.00pm ~ Speakers Corner Stage 6 [W]

* Monday @ 1.00pm ~ Internode Stage 1

PAJAMA CLUB

★ New Zealand



When their sons left home to pursue their own musical careers, Neil and Sharon Finn found themselves making a different kind of music together in early 2011 – evening jam sessions in their pajamas, just noodling some grooves with Neil playing drums and boutique owner Sharon playing bass. The music had a certain charm, and from out of this, a new band was formed – Pajama Club. For Neil, after a career of writing songs and strumming guitars as a solo performer and with Crowded House, it was liberating to be behind a drum kit, with Sharon evoking pure feel on the bass guitar. Inspired, they felt compelled to take it further, inviting Auckland songwriter and musician Sean Donnelly to help shape the jams into songs more diverse and dynamic than they had imagined. Then Pajama Club took to the stage, with Neil jumping between guitar, keys, occasional drums and vocals, Sharon on bass and vocals, Sean on keyboards, guitar and harmonies, and Alana Skyring (formerly of The Grates) on drums. Having toured Australia and the US between June and August 2011, including joining Wilco at their Solid Sound Festival, the Pajama Club debut album was released in September 2011.

Saturday @ 7.00pm ~ Stage 2



PASCALS

★ Japan



Tapping into our inner child, French avant-garde composer Pascal Comelade created music for toy instruments to heighten its sense of playfulness and innocence – an idea explored more fully on stage by Japanese group Pascals. This unique 16-piece acoustic orchestra was formed by Rocket Matsu in January 1995, bringing together music fans rather than formally trained musicians to engender the right flighty spirit for performances. With a whimsical array of instruments including toy piano, pianica, recorders, accordion, ukulele, violin, banjo, guitars and toy percussion, the group initially played and interpreted the tunes of Henry Mancini, Nino Rota, Brian Eno, Jonathan Richman and Comelade, though Pascals now roam the widest possible musical terrain. The repertoire embraces everything from Western-tinged ballads to toy piano sambas, to waltzes, polkas and pop songs, to strange Japanese songs in which the chanting suggests we all had tails and fins before we were born. Laced with whimsy, the Pascals style is full of wit and humour, reminiscent of the late, lamented Penguin Cafe Orchestra. Wacky? Yes. Playful? Yes. Through five albums released since 2000, Pascals have conjured the most unlikely type of ballroom fanfares that are fanciful and frivolous, yet also amusing and uplifting.

* Saturday @ Midday ~ Internode Stage 1

* Saturday @ 4.00pm ~ Taste the World

* Monday @ Midday ~ Speakers Corner Stage 7 [W]

* Monday @ 4.00pm ~ Stage 2

PENGUIN CAFE

★ UK



Bringing together nine talented musicians from every walk of musical life, Arthur Jeffes has successfully continued his late father Simon's original concept of the Penguin Cafe Orchestra, (who performed at the first WOMADelaide in 1992) and proved to be an outstanding composer himself. The new group, formed in 2009, remains true to the vision that Simon Jeffes shaped in 1972. Disillusioned with the rigidities of classical music and the limitations of rock, he forged a musical world and language that was entirely unique, built on playful minimalist concepts shot through with whimsy. Penguin Cafe now stand as one of Britain's most jauntily eccentric bands, with upbeat folk strums, north African strains, a little blues, some classical minimalism, elements of Nyman, Glass, folk, swing, dance, a hint of Calypso and a touch of Celtic fire, together with reworkings of Simon Jeffes' signature pieces *Telephone And Rubber Band* and *Music For A Found Harmonium*. This sound is at once familiar and new, initially appearing deceptively slight by combining acoustic power with a unique mix of ukuleles, strings, percussion, electric bass, piano and even such quirks as a reverberating piece of toughened glass. It's a recipe that makes the unlikely blend of African rhythm, folk fiddle and classical cadences become a sweet sound to relish.

Arthur Jeffes will also perform a solo concert under the name Sundog – see page 26.

* Saturday @ 2.00pm ~ Internode Stage 1

* Sunday @ 7.30pm ~ Speakers Corner Stage 6 [W]

* Monday @ 4.00pm ~ Stage 3

THE PICTURE BOX ORCHESTRA

★ Australia/UK/Pakistan



Hypnotic, evocative and exquisite, the sound of The Picture Box Orchestra mashes and melds wildly diverse cultural strains into a completely new type of harmony. Indian and Pakistani classical techniques combine with hip-hop, jazz and Western classical strains, gently bridging modern and ancient influences. At the centre of this sound is South Australian composer, violinist and producer Alies Sluiter. Mostly known for her film and television scores, and playing violin for artists as diverse as Nitin Sawhney, Natalie Imbruglia, Akram Khan, Hugh Jackman, David Helfgott and Sidi Larbi Cherkaoui, Alies began The Picture Box Orchestra as a side project in 2008. Since the release of the ensemble's debut album in 2011, Alies brings the music to life on stage with the talents of acclaimed classical singer Faheem Mazhar (UK/Pakistan), cellist Tim Blake (a member of Melbourne's Little Yarra Ensemble, who also performs with Nitin Sawhney and Melbourne hip-hop band True Live) and tabla virtuoso Jay Dagbar, who started learning tabla at the age of five. Collectively, these respected artists conjure an emotional language with the power to transcend cultural barriers and momentarily provide humanity with a sense of unity through sound.

* Friday @ 8.15pm ~ Zoo Stage

ARTISTS



PIGRAM BROTHERS

★ Australia



Broome's Pigram Brothers have conjured the essence of the saltwater country sound that identifies Western Australia's great Kimberley coast. The seven-piece band of brothers produce an infectious mix of earthy harmonies with acoustic stringed instruments, easing life into songs about their saltwater lifestyle and homeland. The group has a rich music history and catalogue of success to draw from. From 1983 to 1995, Alan, Stephen and Phillip Pigram were part of the Scrap Metal band, a Broome group that recorded four albums, toured nationally with Midnight Oil and won the Best Indigenous Act award from the West Australian Music Association in 1992. The boys were also part of the original backing band performing *Bran Nue Dae*, Australia's first Aboriginal musical written by Jimmy Chi that premiered at the Festival of Perth in 1990 and become a national hit. Songs from the Pigram Brothers albums *Saltwater Country* (produced by Shane Howard of Goanna), *Jiir* (produced by Kerry Tolhurst of Dingoes fame) and *Under the Mango Tree* have become anthems of the Kimberley region in northwestern Australia. Indeed, Alan and Stephen Pigram's achievements have seen them become the first indigenous artists inducted into the West Australian Music Industry's Hall of Fame.

- * Saturday @ 3.00pm ~ Moreton Bay Stage
- * Sunday @ Midday ~ Stage 3
- * Sunday @ 6.20pm ~ Moreton Bay Stage [w]

THE PITTS FAMILY CIRCUS

★ Australia



The Pitts are a small circus family from Tasmania that fuse highly skilled acrobatics with unusual juggling, bizarre contortion and offbeat humour. Cirque du sibling, if you please. Brought up in Cox Bight, a dauntingly remote part of southern Tasmania, the brother and sister duo of Cessil (self-proclaimed master magician) and Sandy Pitt (South-West Tasmanian long jump champion of 1992) have a rare ability to twist themselves into knots as their audience doubles over with laughter. Taking their inspiration from comedy, slapstick, theatre and circus traditions, the energetic Pitts Family Circus creates a non-stop stream of spectacular acrobatics, feats of comical contortion and screwball sight gags. The show even introduces the Incredible Underage Acrobat Wee Pitt as an occasional guest star. With more than 15 years' experience performing in circus, stage and street theatre, The Pitts have now performed in 14 countries, wowing everyone from festival crowds in Europe, across Australia and at the Melbourne International Comedy Festival, to busking hoards amused by their unique comic stylings. This spectacular and side-splittingly funny circus, modestly produced from out of a suitcase, provides a stunning and hilarious show for all the family to enjoy.

- * Friday @ 6.15pm ~ Roving
- * Saturday @ 1.30 & 6.00pm ~ Roving
- * Sunday @ 1.30 & 5.00pm ~ Roving
- * Monday @ 1.45 & 5.45pm ~ Roving

PONYDANCE THEATRE COMPANY

★ Ireland



Ponydance isn't interested in delivering just another piece of dance or theatre. The four-member Irish troupe is on a mission to deliver unique comic dance to its audience, specific to each location, but always served with a healthy dose of wit and anarchic energy. Unashamedly brash, ponydance have a preference for site-relevant performances, having staged their shows in town halls, cafes, bars, on the street and even on a barge. PreVNext Founded in 2004 by Leonie McDonagh and Paula O'Reilly, then joined by Carl Harrison, Neil Hainsworth and Oona Doherty, ponydance has swiftly grown in size and stature. In 2005 they had 1 show with 2 performances on 31square feet of lino in 1 town hall to a total audience of 53. By 2011, they were staging more than 40 performances of two different shows, featured at eight festivals and one outrageous stadium event with 75 dancers to an audience of 15,000. Their show *Anybody Waitin'?* is built around the loose structure of trying to find a man for Paula – a 30-minute whirlwind of movement and mirth, with a generous pinch of audience participation. So you probably won't get away with hiding in the background; there's no fourth wall. In fact, with ponydance, there are no walls at all.

With the support of  Culture Ireland
Cultúr Éireann

- * Friday @ 6.15pm ~ Speakers Corner Stage 6 [w]
- * Saturday @ 9.00pm ~ Main Bar
Saturday @ 2.00pm ~ Roving
- * Sunday @ 9.15pm ~ Main Bar
Sunday @ 3.00pm ~ Roving
- * Monday @ 8.45pm ~ Main Bar
Monday @ 2.15pm ~ Roving



SHANE HOWARD

★ Australia



In 1982, Shane Howard's powerful song *Solid Rock* resonated across Australia and beyond, eloquently and poignantly broaching the issues of racism, colonial dispossession and genocide. Now, 30 years after it was written, Shane and his band will revisit the song *Solid Rock-Sacred Ground (Puli Pulka)* with a special performance at WOMADelaide, incorporating traditional Aboriginal dancers and song, didjeridu from Mark Atkins, Uilleann pipes from Jack Brennan and strings. The album that *Solid Rock* sprang from, *Spirit of Place*, recorded with Howard's former band Goanna, had a profound influence on the Australian psyche, selling almost half a million copies. Ironically, as Howard tasted commercial success, he was also drawn deeper into the wonder of Aboriginal culture, spirituality and lore, as well as the maelstrom of Aboriginal despair. These spiritual and practical awakenings eventually led to a further journey of discovery, to the roots of Shane's own Celtic bloodlines in ancestral Ireland. Eventually, the distillation of these twin experiences led him to an even greater appreciation of what celebrated Australian historian Manning Clark referred to as the "spirit of place" in Australia. They now stand as the strong cultural threads that bind his artistic expression, underpinning Shane's unique creative contribution to a modern sense of Australian identity.

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

* Sunday @ 2.00pm ~ Speakers Corner Stage 7

* Monday @ 2.00pm ~ Stage 2

SHANTALA SHIVALINGAPPA "GAMAKA"

★ India



Born in Madras and brought up in Paris, Shantala is the child of East and West influences whose dance career started very young, thanks to her dancer mother Savitri Nair. Since the age of 13, she has worked with such great artists as Maurice Bejart, Peter Brook, Bartabas and Pina Bausch. Inspired by Master Vempati Chinna Satyam's pure and graceful style, Shantala has dedicated herself to Kuchipudi, a classical dance form of South India. This is derived from the Natya Shastra, a 2000 year-old treaty outlining a precise and highly developed codification of dance, music and theater. Kuchipudi is a harmonious combination of two techniques: pure dance, nrta, which is rhythmic and abstract, and expressive dance, abhinaya, which is narrative and uses each part of the body to bring alive the emotions and meaning of each song, based on Hindu mythology. It's a style that is highly evolved and structured, but also vibrant, lively, extremely intricate and utterly graceful. Kuchipudi performances are accompanied by a classical orchestra, featuring singing, flute, veena and percussion. The dance, music and rhythm are closely entwined – and Shantala complements this by combining perfect technique with flowing grace and fine sensitivity.

* Saturday @ 9.00pm ~ Stage 2

* Sunday @ 5.00pm ~ Zoo Stage [W]

* Monday @ 8.15pm ~ Stage 2

SHARON SHANNON BIG BAND

★ Ireland



The queen of the accordion from Ireland is squeezing fresh sounds and new inspiration from a rather prim traditional instrument. Sharon Shannon has achieved legendary status through two decades of brave and exciting collaborations, not just in Irish traditional music but through the genres of hip-hop, cajun, country and classical music. Her fame has been consolidated by having recorded and toured with Bono, Sinéad O'Connor, Jackson Browne, Steve Earle, The Chieftains, The Waterboys, Willie Nelson, Nigel Kennedy, Alisson Krauss and Shane MacGowan – many having featured as guests in her eight-piece Big Band. With its powerhouse rhythm section holding down the beat, roaring Hammond organ and the likes of Richie Buckley on saxophone and Dezi Donnelly on fiddle, the Big Band has highlighted Sharon's fearless writing and arranging capacity, drawing rock, funk, Cajun, blues and world music influences into the mix, topped up with jazz overtones. The Big Band complements Sharon's many other recording projects that she produces at her own Poets Corner studios outside Galway in Ireland, such as an album of traditional tunes arranged for full concert orchestra, dance collaboration with various DJs and a Number 1 hit in Ireland with the Steve Earle song *The Galway Girl*, recorded with Irish rock singer Mundy.

By arrangement with Seamus Finneran
with the support of



* Sunday @ 6.20pm ~ Stage 3

* Monday @ 6.00pm ~ Stage 2



SHIVKUMAR SHARMA

★ India



Eminent among Indian classical musicians, Shivkumar Sharma has stepped far outside conventional bounds to reinterpret the role of the santoor, a folk instrument from Kashmir that is traditionally used to accompany sufi music. To make this ancient hammered dulcimer with 100 strings suitable for classical music, Shikumar introduced a chromatic arrangement of notes and increased its range to three octaves. He also developed a technique to sustain notes and maintain continuity that is characteristic of Indian music. Training in vocal music and tabla has helped Shivkumar strike a perfect balance between melody and rhythm, expressed through an extensive repertoire that includes ragas dealing with divine and secular love in all its various manifestations. Still, Shivkumar insists that Indian classical music must reach beyond pure entertainment to also attain spiritual bliss, declaring that music is food for the soul. He has won many awards, including the Padma Vibhushan honour from the Indian President in 2001, and took the champion prize at Reza Shah Pehlvi's World Festival of Santoor conducted in Teheran. Having been a celebrated festival performer since 1994, Shivkumar makes a welcome return to WOMADelaide with heralded tabla master Yogesh Samsi and Takahiro Arai on tanpura, the long-necked lute.

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

- * Friday @ 7.15pm ~ Speakers Corner Stage 7
- * Sunday @ 8.30pm ~ Moreton Bay Stage

SIVOUPLAIT

★ Japan



This curious Japanese couple are always talking about love – yet they never use words. Think of mime like Manga and you get a feel for the sharp, animated performance of this highly skilled Japanese duo. Through a series of witty and brief scenarios, they use an unusual but highly expressive style of mime to portray the perfect couple in love. In a show that loosely translates as “A silent couple in humorous white”, the audience is introduced to an elegantly groomed and highly stylish couple dressed in perfectly clean white attire – but is it really a perfect scenario? Is their perfect love dazzling and pristine, or do they encounter the same doubts, troubles and irritations that befall us all in relationships? Created by Nozomi Horie and Takeshi Shibusaki, this radical form of mime program took the couple outside of conventional theatre and into street performance. Sivouplait began conducting their romantic mime vignettes in the streets of Tokyo during 2008, which quickly translated to invitations and successful appearances on the international festival circuit. Drawing on the disparate influences of silent movies, pantomime, comic book animation, dance and physical comedy, Sivouplait have found an amusing new means of explaining and examining the mood of Japanese love.

- * Friday @ 6.30pm ~ KidZone
- * Saturday @ 12.25pm ~ Zoo Stage
- * Saturday @ 3.30pm ~ KidZone
- * Sunday @ 6.20pm ~ Zoo Stage
- * Sunday @ 2.15pm ~ near Internode Stage 1
- * Monday @ 12.25pm ~ Moreton Bay Stage
- * Monday @ 4.25pm ~ KidZone

STAFF BENDA BILILI

★ Democratic Republic of Congo



This group of once homeless and polio-afflicted musicians, who lived on grounds near the Kinshasa Zoo, has become a global sensation. The core members of Staff Benda Bilili (it means “look beyond appearances”) are singer/guitarists Ricky Likabu, Coco Ngambali and Theo Nsituvuidi, who perch on spectacular customised tricycles, occasionally dancing in them as they perform. Their music is an energetic polyglot of styles, with the eternal pulse of Congolese rumba propelled by a young acoustic rhythm section that also embraces the sounds of Havana, Kingston and Harlem. Soprano singer Theo is a fan of James Brown and Bob Marley, while Roger Landu is a 17-year-old prodigy who plays a satonge, a one-string electric lute he designed and built from a tin can. These extraordinary street musicians were discovered in 2005 by French filmmakers who made them the subject of a feature film. In 2007, they met British and US musicians who visited Kinshasa as part of the Africa Express trip, winning fans in Massive Attack and Damon Albarn. Soon after, producer Vincent Kenis recorded their first album, *Tres Tres Fort* in the grounds of Kinshasa Zoo. Its immediate success led to the band's first European tour in 2009.

- * Friday @ 8.15pm ~ Internode Stage 1
- * Saturday @ 8.00pm [AIC]
- * Saturday @ 10.15pm ~ Zoo Stage (Doc)
- * Sunday @ 9.45pm ~ Internode Stage 1



SUNDOG

★ UK



In 2010, Arthur Jeffes began some solo piano concerts under the name Sundog as a way to explore his sometimes more romanticist-minimalist ideas outside the framework of the Penguin Cafe (page 22). This is music which can work happily under any number of names – be it classical, minimalism, chamber, electronica or film music.

★ Friday @ 7.15pm ~ Moreton Bay Stage

TENZIN CHOEGYAL & MONKS OF TIBET

★ Tibet/Australia



The Tashi Lhunpo Monastery, re-established in South India during 1972 by Tibetan monks in exile, now houses more than 250 monks, keeping their spiritual and cultural rituals alive through studied practice. At WOMADelaide 2012, a contingent of monks will give audiences an insight to many of their devotional artistic practices. These will include Mantra Meditations – at noon on Saturday, Sunday and Monday, to help festivalgoers start their day with a clear and alert mind – and workshops presenting the simple, symbolic mechanics of 'Namka', or Sky Weaving, which cross-threads wool or silk in brilliant colours to symbolise the elements. Musician Tenzin Choegyal will perform with the monks, drawing on his traditional Tibetan roots to create striking original compositions. Raised in a Tibetan refugee community in Dharamsala, India, Tenzin has collaborated with many Australian and international performers to experiment with the rhythm and structure of traditional Tibetan musical norms. In March 2011, he performed in the Tibet House Concert at Carnegie Hall, New York, alongside Philip Glass. He will join the monks at WOMADelaide for chanting and music performances which on Monday will also incorporate Tibetan ritual dance. The monks will also teach a simple Cham, a solemn sacred dance described as meditation in action.

★ Saturday @ 8.00pm ~ Speakers Corner Stage 6

★ Monday @ 8.15pm ~ Moreton Bay Stage

TÉTÉ

★ Senegal/France



Power folk meets quirky pop meets delta blues – this is the beguiling musical mix of French Creole singer songwriter Tété. Through a 10-year career, the guitar-toting troubadour has played more than 1,000 gigs and sold more than half a million copies of his four albums. The key to his muse is the accessibility of his melodies, an easy flow of West Indian rhythms (his mother is from Martinique, his father from Senegal) melding with the Beatles heritage he grew up listening to in North Eastern France. His mother gave him a guitar, he assembled bands with friends and experimented with songwriting, composing mainly in English. In 1998 Tété moved to Paris, playing cafés and busking before forming a successful trio that signed a Sony/Epic recording deal in 2001, although Tété also maintained a busy solo performing schedule. A year later, Tété's second album and international touring took him from the underground to the mainstream market. After collaborations with Jeff Lang, Bob Brozman and John Butler, Tété's most recent album *Le Premier Clair de l'aube* has opened doors in the UK, Japan, Australia and the US, where Tété tours regularly – while reserving time for hosting TV shows on French television, directing videos, drawing, acting in short films and riding his longboard in Parisian streets.

By arrangement with Top Shelf Productions.

★ Sunday @ 2.00pm ~ Moreton Bay Stage

★ Monday @ 7.00pm ~ Zoo Stage



TINARIWEN

★ Mali



Emerging from the sands of the Western Sahara desert, the soundtrack of the 1990s Touareg revolution was made with electric guitars. Tinariwen gave us a new rebellious strain of 'desert blues', with rhythms inspired by the gait of the camels and lyrics that raged against indifference, tinged with nostalgia for the disappearing freedoms of their ancient nomadic lifestyle. Now, after four albums and more than 700 concerts around the world, Tinariwen has taken a different tack for its latest musical offering. For the first time since launching its international career, Tinariwen has put down electric guitars and returned to acoustic instruments, recording in the Sahara Desert with guest performers including Nels Cline from Wilco and Dirty Dozen Brass Band. Tinariwen returning to WOMADelaide since their 2004 Australian debut, is now touring a show that draws on the new acoustic album and old electric favourites. It's a combination that has drawn fans including Led Zeppelin's Robert Plant, Thom Yorke of Radiohead, Chris Martin of Coldplay and Damon Albarn, who says: "They're proper rebels, and what a wonderful way to advertise a problem to the world: through music. You don't have to understand the words to hear something deeper in it. It's the mood that says it all."

- * Friday @ 11.45pm ~ Stage 3
- * Saturday @ 8.00pm ~ Internode Stage 1

TONINHO FERRAGUTTI & BEBÊ KRAMER

★ Brazil



Brazilian culture and popular music is inexorably tied to the accordion. Known by many different names, such as sanfona, concertina and harmonica throughout the different provinces in Brazil, it is the most versatile and adaptable of melodic instrumental voices. It has progressed from the folk music of the European immigrants who arrived in Brazil during the early 20th century, through to contemporary compositions. Alessandro Bebê Kramer is acknowledged as a champion of the music from southern Brazil. With his dexterous accordion playing, he masters the distinctive rhythms from the Rio Grande do Sul state; mazzurcas, xotes, vaneroes and chamames. Toninho Ferragutti, born in south eastern Brazil but a long-time resident of Sao Paulo, embraces a completely different expression of the same instrument. He has learned the scope of accordion possibility, from the soundtrack of gypsy parties to orchestral performance. Together, the duo presents a comprehensive picture of where the accordion sits in Brazilian music today.

With the support of the



- * Saturday @ 5.00pm ~ Moreton Bay Stage
- * Sunday @ 2.00pm ~ Stage 2
- * Monday @ 2.00pm ~ Moreton Bay Stage [w]

TORI ENSEMBLE

★ Korea



'Tori' is a term that explains "local style" in Korean traditional music, although the Tori Ensemble seeks to fuse its particularly haunting musical dialect with other toris in music through bold collaborations and improvisation. The quartet, founded in 2007, is led by Heo Yoon-Jeong, a master of geomungo (a Korean six-string zither). She is capably supported by Min Young-chi, who plays the daeguem (Korean transverse bamboo flute) and janggu (Korean hourglass drum) with exceptional artistic skill and feeling. Vocalist Kang Kwon-soon has been designated Korea's "official successor of the Intangible Asset" for performing the jeongga, Korea's revered classical lyric song. Lee Suk-joo is a descendant of a traditional musician family and plays the piri (a bamboo oboe), exhibiting great skill in traditional, contemporary music and also improvisation. Indeed, this focus on improvisation as an important aspect of Korean traditional music and attempts to create a unique language through Asian intuition and musical idioms. TORI Ensemble have taken this notion a step further by embracing other musical nuances into the Korean sound, and also by performing in the United States as TORI Project, working in collusion with American free jazz artists Ned Rothenberg (clarinet & saxophone), Satoshi Takeishi (percussion) and Erik Friedlander (cello).

With the support of the



- * Friday @ 9.30pm ~ Stage 3
- * Saturday @ 8.00pm ~ Zoo Stage [w]
- * Monday @ 2.00pm ~ Stage 3



ARTISTS

TWO PIANOS "CANTO OSTINATO" BY SIMEON TEN HOLT

★ Australia



Developing new repertoire for two pianos in the minimalist style, Elizabeth Drake and Caroline Almonte come together to perform *Canto Ostinato* by Simeon Ten Holt. This complex work, composed in 1979, carries a distinctly European flavour as the players work around a music score to shape the hypnotic repetition of a simple theme. Therefore, no two performances of this curious piece are ever alike – effusively described as the musical love child of Philip Glass and Rachmaninov. Indeed, every performance of *Canto Ostinato* becomes an intriguing event as the piece lends itself to imaginative presentation in public spaces, from art galleries to parks, to concert halls – and including the Adelaide Railway Station in February 2011. This piece has developed into a phenomenon in Europe with a cult following, and been fondly embraced by Elizabeth Drake, who composes and performs music for film (including *Japanese Story* and *Road to Nowhere*), theatre, radio and live performance. Winner of an AFI Award for Best Original Music Score for a Feature Film, she collaborates for this work with prominent Melbourne pianist Caroline Almonte, alumni of the Juilliard School in New York, who has commissioned new works in Australia as part of Duo Sol.

The work will be staged with the two pianos on the ground enabling

* Sunday @ 5.00pm & 7.30pm ~ Stage 2

UKULELE ORCHESTRA OF GREAT BRITAIN

★ UK



What began as a one-off fun gig in 1985 has grown in an all-singing, all-strumming ukulele collective presenting a collision of post-punk performance with toe-tapping oldies. Over 26 years, the Ukulele Orchestra has given thousands of concerts, TV and radio appearances, collaborating with the likes of Madness, The Kaiser Chiefs and The Ministry of Sound. The players have varied backgrounds but complementary expertise, featuring strong individual voices and instrumental abilities. Using ukuleles both small and large, in high and low registers, they play intricate melodies, simple tunes and complex chords, strumming up to 32 instrumental notes and eight vocal notes simultaneously. Sitting in chamber group format and dressed in formal evening wear, the orchestra surpasses the supposed limitations of the ukulele to reveal unsuspected musical insights, from pompous and trivial to moving and amusing. Sometimes its treatment of a foolish song can touch an audience more than high art; sometimes music that takes itself too seriously is revealed to be hilarious. Going from Tchaikovsky to Nirvana via Otis Reading and Spaghetti Western soundtracks, the Ukulele Orchestra takes audiences on a world tour with only hand luggage at their disposal, giving the listener "one plucking thing after another".

* Saturday @ 4.00pm ~ Internode Stage 1

* Sunday @ 3.00pm ~ Speakers Corner Stage 6 [W]

* Sunday @ 11.00pm ~ Stage 2



WOMADelaide is a very powerful experience. It is a celebration that fittingly takes place on very sacred country and is done in the right way culturally – which speaks volumes in this country. Bringing old spirit and culture together from all over the world, to share what has been shared between cultures since the beginning of time. A special event in our modern world and one to be respected for sure! Thanks again for a wonderful experience.

Xavier Rudd, Australia
(2004, 2010)

DOCUMENTARY FILMS



BENDA BILILI!

★ Democratic Republic of Congo

Benda Bilili! captures five years of the moving journey and lives of Staff Benda Bilili. The band was discovered by French filmmakers Renaud Barret and Florent De la Tullaye, who delved into the lives of these musicians with intimacy and humour. Benda Bilili! premiered at the prestigious "Director's Fortnight" event at the 2010 Cannes Film Festival.

* Saturday @ 10.15pm ~ Zoo Stage



ANDA UNION: FROM THE STEPPES TO THE CITY

★ China

Anda Union: From the Steppes to The City is a rare insight into a forgotten land on the furthest edges of China. Anda Union, a ten strong group of young musicians, make a 10,000km journey across the vast steppes of Inner Mongolia revealing the roots of their haunting and beautiful music. This touching documentary is a tribute to their contemporary interpretations of traditional Mongolian music.

* Sunday @ 9.30pm ~ Speakers Corner Stage 6



SOUNDBREAKER

★ Finland

This excellent documentary, directed by Kimmo Koskela about Finnish accordionist/musician/composer Kimmo Pohjonen, will have its NZ premiere in February at the NZ International Arts Festival, and its North American premiere in March at the FIFA Film Festival. Featuring interviews, music, video and archival material from Pohjonen's 35 year career, "Soundbreaker" screens at WOMADelaide on Friday 9 March and will be followed by a Q&A session with Pohjonen.

* Friday @ 8.15 ~ Speakers Corner Stage 6

AS ADELAIDE'S MOST CHERISHED MUSICAL
FESTIVAL CELEBRATES A MAJOR MILESTONE
IT IS TIMELY TO CONSIDER JUST HOW
FAR IT HAS COME SINCE 1992 WHEN THAT
STRANGE ACRONYM WAS FIRST WELDED ON
TO OUR CITY'S NAME — AND WOMADELAIDE

→ ARRIVED → →



WOMADelaide

20 Years in the World

Rob Brookman had programmed this weekend of something called World Music as part of his Adelaide Festival, and he (and Administrator Ian Scobie) negotiated with UK organiser Thomas Brooman to bring together a range of artists few of us had ever heard of, but were soon to be amazed by.



2012

2011

2010

2009

2008

2007

2006

2005

2004

2003

2001

1999

1998

1997

1996

1995

1993

1992

Driven by singer Peter Gabriel's Real World record label the fledgling idea of WOMAD – World of Music, Arts and Dance – took particular hold in Adelaide's Botanic Park where it has flourished ever since. And when we revisit the 1992 line-up it is not hard to see why it has been so providential – the Afrobeat showbands of Senegalese singer Youssou N'Dour, and Tanzanian activist Remmy Ongala reminded us that electric rock music was not merely a Western style but a global phenomenon, while Indian violinist Dr L Subramaniam, vocal stylist Sheila Chandra, eclectic electronica exponents the Afro Celt Sound System and Trio Bulgarka – all variously opened the ears and minds of the delighted audience.

The unexpected highlight, though, was the entrancing Qawwali vocals of Nusrat Fateh Ali Khan and his fellow Pakistani musicians. Performing until past midnight on a balmy night under an open Adelaide sky, the ensemble's intricately mesmerising vocals – and the connection they made with an audience, for the most part unfamiliar with this ecstatic music form – came to epitomise the WOMADelaide experience.

Even though the 1992 audience was modest in number and the program small compared to the current format, many key elements were established at that first gathering. Botanic Park itself instantly became an essential ingredient, as has the layout of the soundstages and the excellent production values they continue to maintain. WOMADelaide has morphed and mutated in many ways over twenty years, but it has also maintained seamless continuities. It is the familiarity of its rituals and protocols which has meant a high percentage of the audience have attended year after year – filing through the gates and instantly resuming that collective spirit of affable curiosity and openness to new cultural experiences.

WOMADelaide, with its orderly, self-regulating ambience, is like an exhilarating social experiment where friends meet and picnic under the Moreton Bay figs, the weary over-worked and the worried well take a relaxing deep breath, and parents and their kids feel free and safe to roam and have fun. And, of course, those who were young children in the 90s are now part of that evolving generation who have supported the new sounds and directions of a myriad of Womad's DJ's, dubsters and assorted other sonic pioneers.

The WOMAD audience is unique in its inclusive benevolence and its willingness to explore each new program in all its facets. There is support for the social issues that are part of the festival's charter – whether for AIDS awareness in the early years, gender and racial equality, or most recently (particularly with the Earth Station project) resource sustainability and environmental action on Climate Change. In its cultural programming WOMAD has been an avid supporter of Aboriginal rights (and rites) and featured numerous musical talents from Jimmy Little to Tiddas to this year's return of the Pigram Brothers.

2012 brings yet another intriguing line-up – the welcome return of Baaba Maal, a showcase for the inventive trio Dirty Three and the haunting voice of the extraordinary Gurrumul. WOMADelaide director Ian Scobie announced that Youssou N'Dour could not attend this anniversary year because he was preparing his campaign to run for President of Senegal. What an amazing thought. And it tells us so much about the synergy between culture and political and social change – that, from the little green shoots of music, all manner of big things grow.

Murray Bramwell

HERE



We're famous for our reds and whites. And now our greens.

Everyone knows Yalumba for its great reds and whites, but what they probably don't know is how committed we are to the environment and its sustainability.

Our focus has always been on making spectacular wine with minimal intervention, on the land and in the winery.

And our organic collection is no exception.

Beautifully nurtured to reflect the personality of the region and ensure the grapes remain in perfect condition.

Just as Mother Nature intended.

Meticulously maintained, family owned and organically certified, the vineyards from which we source our fruit are what set us apart.

Only the very best is chosen to become part of the Yalumba organic collection.

It's not surprising that after 163 years we know wine making, but we also understand the importance of the environment in which we do it.

Sustainability never ends, that's why we continually strive to reduce our impact and ensure we'll be making great tasting wine for generations to come.



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YALUMBA
AUSTRALIA'S OLDEST FAMILY OWNED WINERY

SPECIAL EVENTS

WEAVING THE WORLD

Australia/Tibet

Artists from the isolated Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in South Australia form the core of Better World Arts, an organisation created by Carolyn Wilson in 1996. She saw the potential to combine original works from Australian Aboriginal artists with fine quality handicrafts she was already sourcing from the remote Himalayan region of Kashmir. There are currently more than 45 artists participating in this project, creating more than 110 different designs. For WOMADelaide's 20th anniversary, the APY artists join Tenzin Choegyel & Monks of TIBET for the unique Weaving the World project. Their tent will include a sand mandala by the indigenous artists, morning meditation and weaving workshops from both cultures.

- * Friday @ 4.30pm–7.00pm ~ near Charity Stalls
- * Saturday @ Midday–7.00pm ~ near Charity Stalls
- * Sunday @ Midday–7.00pm ~ near Charity Stalls
- * Monday @ Midday–7.00pm ~ near Charity Stalls

MONKS MORNING MANTRA

- * Saturday @ Midday ~ near Charity Stalls
- * Sunday @ Midday ~ near Charity Stalls
- * Monday @ Midday ~ near Charity Stalls

FLAGS OF THE APY LANDS "TJUKURPA MULAPA TJUKARITJA" - SACRED STORIES FROM AUSTRALIA

Australia

A unique exhibition of 60 dreaming story flags/artworks by artists from the Anangu Pitjantjatjara Yankunytjatjara Lands of the far north of South Australia. The idea to create and build over time a unique outdoor gallery of original indigenous artworks began in 2008 with an approach to Angus Watt, the UK visual artist, and Better World Arts, an arts and craft enterprise gallery based in Port Adelaide. The overarching ambition was not only to create an open-air gallery but to provide ongoing work for the artists.

THE GLOBAL VILLAGE

To satisfy the appetite and curiosity of the festival audience, more than 100 stalls offer a vast array of international food, five bars, amazing retail and display stalls, merchandise, CDs, books and plenty of space and shade to relax.

- * Open throughout the festival

THE HEALING VILLAGE

Feel the need to escape the exciting hubbub of WOMADelaide and relax? The Healing Village is a sanctuary within Botanic Park where people can be revitalised when they need a boost during the festival's hectic four-day program. Professionals from various private practices have been selected to offer an harmonious blend of massage, clairvoyance and healing. Book early!

- * Open throughout the festival

THE MUSIC SHOW

Join ABC Radio National's The Music Show at Speakers Corner on Saturday 10 March for a live broadcast with Andrew Ford and festival artists Lo'Jo, Pigram Brothers, Shivkumar Sharma and Eddi Reader.

 RadioNational

- * Saturday @ 9.30am ~ Speakers Corner

Speakers Corner entry via Frome Road gate only from 9.00am



KIDSZONE

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 old favourites – Carclew Youth Arts workshops, storytelling in Evelyn Roth's Nylon Zoo, crazy shows by the Amazing Drumming Monkeys, free face painting from Adelaide Face Painters or the bouncy playpen – or leap into something new and fresh!

For the 20th anniversary, KidZone features hip hop and breakdance workshops by local experts Da Klinik, thrilling drumming and dance workshops with African Soul & THE TELEMA ENSEMBLE and performances by Rebound, the festival's youngest group (aged 6-12), as they play their enormous recycled percussion instruments.

And don't forget the Insect Parade – join Amanda King's crafts workshops between Friday and Sunday to make something bright and beautiful to wear or carry in the Parade through Botanic Park on Sunday evening.

INSECTS PARADE

At each WOMADelaide hundreds of kids and adults join a colourful 20-minute procession around the park... Assemble for the **Insects Parade** in KidZone at 5:30pm on Sunday for a **6pm start!**

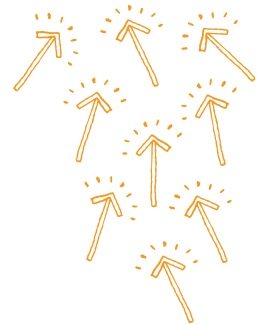


ADELAIDE FACE PAINTERS

★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!



AFRICAN SOUL & THE TELEMA ENSEMBLE

★Ghana/Australia

African Soul and THE TELEMA ENSEMBLE, a vibrant troupe led by Master Drummer Bortier Okoe, bring to life the music and dance of Ghana and West Africa, with a cultural and rhythmical richness, entertaining participants with high-spirited drumming, dynamic dances and charming traditional songs. They are passionate about nurturing children and encouraging them to express themselves

through music. Everyone loves to drum, and these energetic workshops are stimulating, great exercise and fun, helping to improve any child's confidence, co-ordination, self-awareness and listening skills.

* Saturday @ 2.00pm ~ KidZone

* Monday @ 3.00pm ~ KidZone



THE AMAZING DRUMMING MONKEYS

★Australia

Since premiering at WOMADelaide 2005, the Amazing Drumming Monkeys (aka puppeteers Xavier Beaubois and Troy Moore) have delighted audiences aged 2-8 – and their parents – with their entertaining variety show. Bongo and Congo are two fun-loving monkeys that play the drums, sing and dance, perform magic and tell funny stories with positive messages.

www.amazingdrummingmonkeys.com

* Sunday @ 1.00pm ~ KidZone

* Monday @ 5.00pm ~ KidZone



DA KLINIC - HIP HOP & BREAKDANCING WORKSHOP

★Australia

Da Klinik have been on the Australian hip hop scene for more than 10 years. Here you can learn breakdance or hip hop basics from two of Adelaide's best B-boys/B-girls. The workshops are on foam flooring and include stretching at the beginning and end. Kids will be split into a breakdancing group (of 10) and a hip hop group (of 10). After 30mins another 20 children can begin. The hip hop dance workshops are suitable for ages 6-12 and the breakdance workshops for 9-12 year olds.

Bookings will be taken in advance at the Carclew Youth Arts bookings counter in KidZone from Friday 4.30-7pm, on Saturday from 11.00am-midday and Sunday from 11.00am-5.00pm (unless already booked out).

* Saturday @ Midday ~ KidZone

* Sunday @ 5.00pm ~ KidZone



NYLON ZOO

★Canada/Australia

Evelyn Roth's giant inflatable animals have become one of the most-loved features of the festival and this year they celebrate their 15th anniversary. The 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 theatre. This year will see the story of Baba Yaga meeting a Beluga whale on a journey through the north

west passage. Baba Yaga is a Russian story – Baba lives in a house with chicken legs! A giant chicken house and a new series of inventive stories will premiere at the festival.

www.evelynrothoz.com

* Friday @ 4.30pm ~ KidZone

* Saturday @ Midday ~ KidZone

* Sunday @ Midday ~ KidZone

* Monday @ Midday ~ KidZone



PARADE WORKSHOPS

★Australia

Artist Amanda King will lead craft workshops on Friday, Saturday and Sunday. Participants will be making colourful costumes and props, this year with an Insects theme. The parade will wind its way through the park on Sunday evening at 6.00pm, accompanied by the big (or should that be 'bug'?!) band sound of over 50 percussionist and horn players from Adelaide's Billy Hyde Raiders Drum Corp. 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. Crowd participation is the key to the success of her visually dynamic projects.

www.chocolatestudio.com.au

* Friday @ 4.30pm ~ KidZone

* Saturday @ Midday ~ KidZone

* Sunday @ Midday ~ KidZone



REBOUND

★Australia

Rebound is a group of young musicians aged 6-12 from the Adelaide Hills. The band formed at the beginning of 2011 and has so far performed at a number of community events and festivals and in Rundle Mall. They play soul, Cuban, Flamenco and even techno music on huge tuned percussion instruments made by Queensland artist and musician Steve Langton. Currently there are nine different custom-made instruments – two octaves of tuned mag wheels, a thongaphone, Baxter-phone, metalaphone,

marimbas, 'Dr Who-aphones', subvibes and doofs – made from scrap aluminium from BAE systems army tanks, recycled and new poly-pipe and mag wheels, timber, recycled pool filters and recycled chemical drums. They look and sound extraordinary and the kids will be performing six 20-minute shows in WOMADelaide's KidZone.

* Saturday @ 4.00 & 4.40pm ~ KidZone

* Sunday @ 3.00 & 3.40pm ~ KidZone

* Monday @ 1.00 & 1.40pm ~ KidZone

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!

FREE

KIDS WORKSHOPS

**SATURDAY
10 MARCH**

UPCYCLED JEWELLERY
Ewa Skoczynska

RECYCLED UGANDA BEADS
Juju Haifawi

MALAYSIAN MOON KITES
Swee Wah Yew

AFRICAN PAPER CHICKENS
Sarah Casson

THUKURI, THE BONY BREAM
Nikki Carabetta

**SUNDAY
11 MARCH**

**CONNECTING CULTURE & STORY
THROUGH FILIPINO WEAVING**
Jelina Haines

EXOTIC BIRDS OF THE WORLD
Carey Burke

**BEAUTIFUL RUSSIAN
MATRYOSHKA DOLLS**
Theofania

MEXICAN METAL TOOLING
Aleksandra Antic

**WOODEN HUNGARIAN
BOOKMARK ILLUSTRATION**
Fruzi Kenez

**MONDAY
12 MARCH**

**CONNECTING CULTURE & STORY
THROUGH FILIPINO WEAVING**
Jelina Haines

RECYCLED UGANDA BEADS
Juju Haifawi

MALAYSIAN MOON KITES
Swee Wah Yew

MEXICAN METAL TOOLING
Aleksandra Antic

AFRICAN PAPER CHICKENS
Sarah Casson

WORKSHOP TIMES

Midday-12.45pm * 1.15-2.00pm * 2.30-3.15pm * 3.45-4.30pm * 5.15-6.00pm

CARCLEW
YOUTH ARTS
www.carclew.com.au





ANDA UNION

A Journey To Inner Mongolia

Intent on preserving the essence of Mongolian musical cultures from Inner Mongolia in China, Anda Union brings you the story of their search for ancient music, forgotten songs, throat singing and longsong from the Mongol tribes that were unified by Ghengis Khan.

* Friday @ 6.15pm ~ Zoo Stage

PONYDANCE THEATRE COMPANY

Dance Workshop

Join 'the ponies' for some not-so-serious hoofing, starting with a short warm-up with rehearsal director Paula to turn on your dancing brains. You'll then learn a routine to impress your pals at the club from dancing diva Duane. Wear something loose and sparkly, don't forget your trainers and bring a bottle of water.

* Friday @ 6.15pm ~ Speakers Corner Stage 6



DAVID CRONIN

Laughter Yoga

If you missed last year's fantastic and fun introductory session with Adelaide's David Cronin, this year we give you twice as many chances to try it! Laughter Yoga is a revolutionary idea – simple and profound. An exercise routine, it is the brainchild of Dr Madan Kataria, an Indian physician from Mumbai who started the first laughter club in 1995 with just 5 people. There are now 6,000 clubs with free membership in 60 countries. Laughter Yoga combines

unconditional laughter with yogic breathing (pranayama). Anyone can laugh for no reason, without relying on humour, jokes or comedy. Laughter is simulated as a body exercise in a group but with eye contact and childlike playfulness, it soon turns into real and contagious laughter. The concept is based on a scientific fact that the body cannot differentiate between fake and real laughter; one gets the same physiological and psychological benefits.

* Saturday @ 11.30am ~ Speakers Corner Stage 7

MELBOURNE SKA ORCHESTRA

Madness!

Melbourne Ska Orchestra gives you the chance to sit in on their rehearsal/workshop as they flesh out their WOMADelaide set list with explanations, breakdowns and anecdotes. Have fun as conductor Nicky Bomba (John Butler Trio) steers the ramshackle mayhem of an orchestra into a musical liferaft of madness. Audience heckling and suggestions welcome!

* Saturday @ 1.00pm ~ Speakers Corner Stage 7

MAHALA RAI BANDA

Urban Gypsy Music From Romania

Mahala Rai Banda will show how they keep traditional music alive, at a time where Western influences are strong, and mass-produced *Manele* (Romani fusion music that uses electronic instruments) abounds. They will explain how they have brought the traditions they grew up with to a young 21st Century audience, and they will also teach a traditional wedding dance.

* Saturday @ 2.00pm ~ Zoo Stage

NANO STERN & THE SINDICATO

Latin Music Through Time

Nano conducts a workshop on the history of Latin American music, from indigenous times, through the influence of the Spanish Conquistadors and the arrival of African slaves. He explains the songs, stories and styles that he has learned from his winding travels across Latin America, from his home of Chile, up to Cuba and

demonstrates his unique percussive guitar playing style.

* Saturday @ 2.00pm ~ Speakers Corner Stage 6

BUNNA LAWRIE

What Inspires You?

In this interactive session, the multi-award-winning Bunna Lawrie will talk about the people and the things that have motivated and encouraged him throughout his long career as an Aboriginal composer and musician. Bunna will also make suggestions about how to dig deep and find your own personal inspiration to write songs and music.

* Saturday @ 4.00pm ~ Zoo Stage

THE BARONS OF TANG

Obscure Axes & Tangents

'The Barons' will discuss the history of their instruments and conduct an instrumental 'what not to do, and why we love doing it' panel of sorts. They'll talk about how they write their songs using Roma, tango, *manouche*, punk and other styles and how to count out rhythms and jam on some of their more complicated time signatures.

* Saturday @ 4.00pm ~ Speakers Corner Stage 6

SHANE HOWARD

Celebrating 30 Years

In this intimate workshop, you will have a glimpse into the creative world of one of Australia's finest singer-songwriters and storytellers. 2012 marks the 30th anniversary of the release of *Spirit Of Place* and *Solid Rock*, by Shane Howard's iconic band Goanna, and Shane will captivate you with his vibrant commentary of his extraordinary career and life.

* Saturday @ 6.00pm ~ Speakers Corner Stage 6

CAMBODIAN SPACE PROJECT

You Can Kill The Singer, But You Can't Kill The Song

Srey Thy talks about her life growing up in war-torn Cambodia and what music meant to her as a child travelling with her father, an army tank driver, around the conflict zones. At 19, she left her village, finding work as a



karaoke singer and struggling to survive. In 2009, she teamed up with Australian music producer Julien Poulson and formed The Cambodian Space Project (CSP) and today, The CSP is at the forefront of an important cultural revival in Cambodia. The Khmer Rouge has set about destroying all existing culture and many musicians vanished during the 'Killing Fields' period. Srey Thy demonstrates through her unique songs and dance, why music culture is so vital in re-building communities and restoring hope.

* Saturday @ 6.00pm ~ Zoo Stage

TORI ENSEMBLE Korean Traditional Music

Korean traditional music is based on the human voice; a distinct voice arising out climate, nature, religion and the ideology of the Korean people. It can be broadly divided into *Jeong-ak* (court music), which has an intellectual emphasis and is associated with the royal family and the upper-classes, and *Minsog-Ak* (folk music), which is full of emotion and linked to 'everyday people'. The ensemble will introduce their instruments and some traditional rhythms and teach a Korean folk song.

* Saturday @ 8.00pm ~ Zoo Stage

DAVID CRONIN Laughter Yoga

If you missed last year's fantastic and fun introductory session with Adelaide's David Cronin, this year we give you twice as many chances to try it! Laughter Yoga is a revolutionary idea – simple and profound. An exercise routine, it is the brainchild of Dr Madan Kataria, an Indian physician from Mumbai who started the first laughter club in 1995 with just 5 people. There are now 6,000 clubs with free membership in 60 countries. Laughter Yoga combines unconditional laughter with yogic breathing (pranayama). Anyone can laugh for no reason, without relying on humour, jokes or comedy. Laughter is simulated as a body exercise in a group but with eye contact and childlike playfulness, it soon turns into real and contagious laughter. The concept is based on a scientific fact that the body cannot differentiate between fake and real

laughter; one gets the same physiological and psychological benefits.

* Saturday @ 12.15pm ~ Speakers Corner Stage 7



MASTER DRUMMERS OF BURUNDI

Pounding Percussion

The Drummers' long term manager, Gabriel Ntagabo, will discuss the history of these important and powerful drums, including their role in daily life and special ceremonies. Members of the 12-strong group will play the drums as Gabriel describes the different meanings associated with the different rhythms.

* Sunday @ Midday ~ Speakers Corner Stage 7

NARASIRATO My Island Home

The band, from a remote village called Oterama in the Solomon Islands, will talk about their island and the massive impact that environmental change is having on their home. They will also provide a vivid explanation about how they find the materials to make a magnificent panpipe – big or small!

* Sunday @ 1.00pm ~ Speakers Corner Stage 6

PARADE MUSICIANS The Beat Goes On

Join 50 members of the Billy Hyde Drum Corps and some bonus horn players for this final 'mass rehearsal' for the festival's huge family-friendly parade. Until now, the musicians had only had one other rehearsal. The musicians will pound out the heartbeat of this year's insect-themed parade (assemble in KidZone 5.30pm, parade 6-6.20pm).

* Sunday @ 3.00pm ~ Zoo Stage

THE UKULELE ORCHESTRA OF GREAT BRITAIN

One Plucking Thing After Another!

The UOGB has been performing worldwide for 27 years, touring "with only hand luggage". They are the original ukulele orchestra, and probably the premier ukulele show in the world. Before the festival, the UOGB picked three songs which they've not played together before to work on with the live audience – witness the results and join in!

* Sunday @ 3.00pm ~ Speakers Corner Stage 6

THE BOMBAY ROYALE Bollywood Dance

Discover the colour, music and dance of the Bollywood film industry with live Indian instruments and drums. Learn how to move your body and twirl your hands to the exotic sounds of India in a simple, fun and energetic dance routine led by The Bombay Royale's dynamic Parvyn Singh.

* Sunday @ 5.00pm ~ Speakers Corner Stage 6

SHANTALA SHIVALINGAPPA An Introduction To Kuchipudi Dance

This beautiful South-Indian classical dance form will be described and performed by Shantala, accompanied by her musicians. The session, facilitated by Stephen Page from Bangarra, will demonstrate the key features of the style, from footwork and use of rhythm, to the symbolism of hand gestures, facial expressions and storytelling, as well as the close relationship between the dance and the music.

* Sunday @ 5.00pm ~ Zoo Stage

PIGRAM BROTHERS Singing Up Songs From Buru (Country)

... High above the mangrove down
Burrigoogoon hunting for my family
You know the tide right, just look at the moon
Yellow wattle flower smell 'em, tell 'em that the
mullet must be fat today
Sliding in, glide on the wind of the late
afternoon ...



WORKSHOPS

(from the Pigram Brothers song "My Land"). Through their songs, the Pigram Brothers reveal deep connections to their Saltwater Country homelands and share how their buru (country) inspires and informs their songwriting and musical journeys.

* Sunday @ 6.20pm ~ Moreton Bay Stage

PENGUIN CAFE

Introducing The Next Generation

The Penguin Cafe band members will show off their more 'out of the ordinary' instruments (such as their whistles, ukuleles, cuatros, harmonium and toy percussion), demonstrate the nuances of playing them and how they fit in to their compositions.

* Sunday @ 7.30pm ~ Speakers Corner Stage 6



PASCALS

A Taste Of Pascals

The 14-piece Pascals 'orchestra' is an aggregate of various directions in music. Named in honour of French avant-garde composer Pascal Comelade who created music for toy instruments, Pascals will introduce each instrument – from saws to melodicas, Jew's Harps to violincellos – and give a broad description about their unique philosophy, outlook and aims.

* Monday @ Midday ~ Speakers Corner Stage 7

GRACE BARBÉ

Sega

Grace Barbé will talk about the *sega* and other rhythms from the Indian Ocean islands of Seychelles and Mauritius, while her band plays the typical, traditional instruments; the triangle, the *ravanne* and the *maravanne*. The audience will learn to sing a traditional *sega* from the Seychelles and master the accompanying dance.

* Monday @ 1.00pm ~ Speakers Corner Stage 6

DIEGO GUERRERO Y EL SOLAR DE ARTISTAS

Fiesta Rumba Flamenca

Here's your chance to learn singing, popular party songs from the home of flamenco, Andalusia, with one of the region's rising young stars, Diego Guerrero, guitar and cajon. The audience will learn choruses in Spanish (lyrics provided) and the workshop will culminate in a call and response song circle typical to most Spanish celebrations.

* Monday @ 1.00pm ~ Zoo Stage

TONINHO FERRAGUTTI & BEBÊ KRAMER

The Brazilian Accordion

Toninho Ferragutti and Bebê Kramer will play and talk about their instrument, the accordion, and its place in Brazilian music traditions in the different regions of Brazil. They will demonstrate traditional *farró*, *choro*, *maxixe*, *milonga* and other typical rhythms of the accordion in Brazil and discuss the instrument's origins, influences and traditions.

* Monday @ 2.00pm ~ Moreton Bay Stage

LO'JO

From The Streets To The Big Stages

The members of Lo'Jo, who experiment with everything from French chanson to Berber 'desert music', will delight the audience with stories about how the group came to be, how they work together with so many musical styles to create a sound that is distinctly their own, and enlist the help of the audience for some songs.

* Monday @ 3.00pm ~ Speakers Corner Stage 6

LE TRIO JOUBRAN

Characteristics Of Middle Eastern Music

The three immensely talented brothers in Le Trio Joubran – Samir, Wissam and Adnan – will unveil the mysteries of the oud in this workshop, focussing on Maqamat (modes), rhythms, improvisation, the history of the oud – including how one

is crafted – and its development through different periods of history.

* Monday @ 5.00pm ~ Speakers Corner Stage 6

DOBET GNAHORÉ

Ivorian Song & Dance

This workshop will provide a snapshot of West African culture through vocals and dance with the talented Dobet Gnahoré. Dobet learned music, dance and theatre from her local community and her father, who was a master percussionist. Get to know her in a relaxed atmosphere – you'll feel as though you were at home in her village of Ki'Yi M'bock in Abidjan (Ivory Coast).

* Monday @ 5.00pm ~ Zoo Stage

KAVISHA MAZZELLA (LA VOCE DELLA LUNA)

Italian Folk Songs

Since 1981, Kavisha Mazzella, Choir Director of La Voce Della Luna, has been unearthing the Italian folk songs that lie within Australian-Italian migrants' cultural history. In 1993 she featured in the award-winning documentary *The Joys of the Women*. Kavisha will share some of the styles from the different regions of Italy and invite the audience to join in.

* Monday @ 7.00pm ~ Speakers Corner Stage 6

ARTISTS IN CONVERSATION

Four 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.

FRIDAY

KIMMO POHJONEN

★ Finland

9.45pm ~ Speakers Corner
Stage 6

SATURDAY

STAFF BENDA BILILI

★ Democratic Republic
of Congo

8.00pm ~ Taste the World

SUNDAY

BAABA MAAL

★ Senegal

7.30pm ~ Zoo Stage

MONDAY

JOHNNY CLEGG

★ South Africa

1.00pm ~ Taste the World

IN EIGHT MOUTH-WATERING
YEARS, TASTE THE WORLD HAS
INTRODUCED MUSICIANS, CELEBRITY
CHEFS AND DELICIOUS
DISHERS FROM ACROSS THE WORLD
TO A HUNGRY FESTIVAL AUDIENCE,
THROUGH ITS FABULOUS
OUTDOOR KITCHEN

TASTE THE WORLD

This year, we welcome a brand new Taste the World host, local foodie Rosa Matto.

Rosa runs in-demand cookery classes from her Goodwood kitchen, drawing on her Italian upbringing and passion for good, fresh food. When she's not teaching, she caters for events, from corporate evenings to birthday parties, spreading joy through her delectable food!

Rosa's delightful personality and extensive knowledge of food and other cultures is bound to create a real buzz across the hotplates as she teases stories and music out of the artists and oversees their kitchen shenanigans.

The Taste the World kitchen, now located in Speakers Corner, will host a record 15 sessions this year, serving up food from countries including Mongolia, the Seychelles, Morocco, Cambodia and Jamaica.

Supported by **Miele**
IMMER BESSER

Friday

- * 8.15pm ~ Simon Bryant
- * 10.15pm ~ Zed Wondimu

Saturday

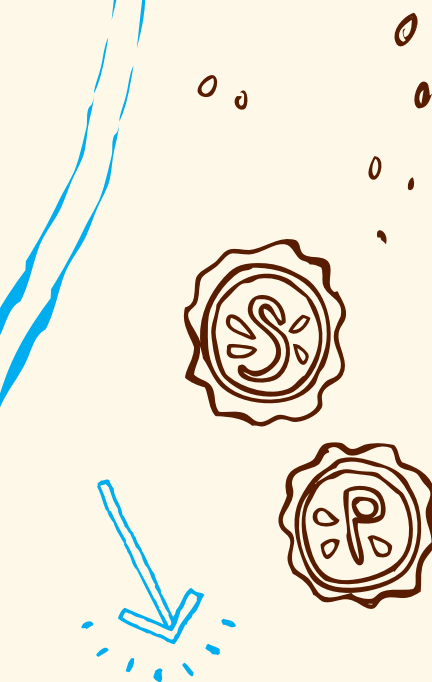
- * 12.00pm ~ Mohammed Bartaouch
- * 2.00pm ~ Lo'Jo
- * 4.00pm ~ Pascals
- * 6.00pm ~ Grace Barbé
- * 9.30pm ~ Dobet Gnahoré

Sunday

- * 1.00pm ~ The Barons of Tang
- * 3.00pm ~ La Voce Della Luna
- * 5.00pm ~ Cambodian Space Project
- * 7.30pm ~ Groundation
- * 9.30pm ~ Ragini Dey

Monday

- * 3.00pm ~ Amanda Blair
- * 5.00pm ~ Salvatore Pepe
- * 7.00pm ~ Anda Union



SEYCHELLES-CREOLE COCONUT FISH CURRY & CHUTNEY SERVED WITH RICE!

As Presented by
Grace Barbé (Seychelles)



INGREDIENTS

500g any fish fillet
20ml coconut milk
3 fresh chillies
2 small onions
3 garlic cloves
2 pieces of peeled ginger
5 curry leaves
Nutmeg
Cumin powder
Turmeric
Salt
Spring onions
Olive oil

METHOD

Chop up onions and fry in olive oil adding finely chopped ginger, chillies, garlic and tsp of cumin powder to the mixture.

When the onion mixture is soft and browned add the coconut milk, curry leaves and the fish fillet to the aromatic mixture.

Add 1 teaspoon of turmeric.

Add 1 tsp nutmeg.

Check the seasoning until the fish is to your liking.

Cook on a medium heat until the coconut milk reduces and the gravy becomes thick, golden and deliciously aromatic.

Switch off the heat.

Top the curry with the finely chopped spring onions and / or fresh coriander.

CHAKIN-ZUSHI: SUSHI RICE WRAPPED IN A THIN OMELETTE

As Presented by
Pascals (Japan)



INGREDIENTS

(Makes 10 pieces)

100g shiitake mushrooms
50g Renkon (lotus root)
50g carrots
100g salmon flakes
4 Ingen (string beans)
1 tbsp white sesame seeds
450g Japonica rice
540cc water
5cm x 5cm Kombu (tangle)

For the thin omelette

8 eggs
½ tsp salt
15ml Katakuri-ko (potato starch) with water

For the sushi vinegar

60ml rice vinegar
78g sugar
12g salt

For the broth

360ml Dashi (Bonito Broth)
30ml soy sauce
30ml sake
30ml mirin (sweet sake)

For the topping

50g Ikura (salmon roe)

METHOD

Remove hard tip of the shitake and slice the rest of the mushroom. Cut lotus roots into slices. Cut carrots into thin strips.

Boil Ingen (string beans) and cut into thin slices.

Wash rice and cook with 540ml water and Kombu (tangle).

Boil shiitake mushrooms, lotus roots and carrots with 360ml of broth, 30ml of soy sauce, 30ml of sake, 30ml of mirin.

When vegetables are boiled, drain them in a colander.

Put cooked rice into a large bowl and dress rice with sushi vinegar. The rice grains must not be crushed.

Mix previous two steps.

Add salmon flakes, white sesame seeds and Ingen (string beans) into the mixture

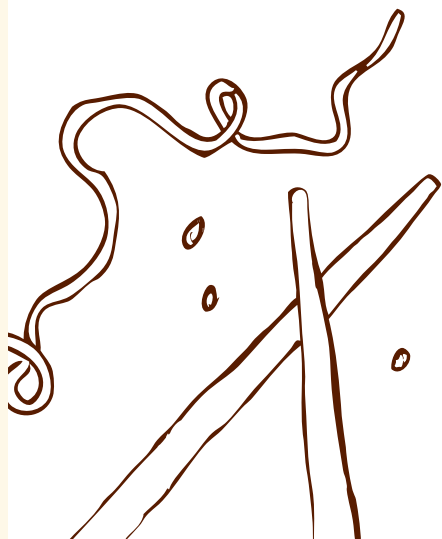
Mix 8 eggs, 1/2tsp salt and Katakuri-ko (potato starch) with 15ml water.

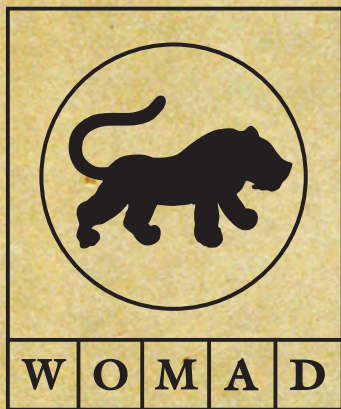
Heat 15 cm lightly oiled frying pan, cook egg mixture in the same way as a crepe on a very low heat. Spread all over the pan, do not bake until browned. Cook both sides and spread them until cool. Make 10 sheets.

Spread omelettes on cellophane film on dish.

Put the rice on top of the thin omelettes and roll up tightly. Place the rolled up sushi seam-side down on the dish.

Slice the sushi rolls and decorate with Ikura (salmon roe).





Real music.



Real cider.

The **Hills Cider** Company proudly supports the 2012 WOMADelaide Festival.

INTERVIEW

BAABA MAAL

Senegal

The sounds of West Africa have permeated global consciousness – a powerful cultural fact that is not lost on Senegal’s masterful songman Baaba Maal, as David Sly reports.



WHAT was once exotic is now familiar. The world grooves to the sounds of Senegal, especially thanks to 16 albums released since 1988 by Baaba Maal. Looming large on the international stage, and presenting everything from ancient griot song traditions to irresistible stomping rhythms, this most esteemed African artist greatly appreciates the sweeping pan-cultural embrace he enjoys. “Humans are basically inquisitive and now it seems the whole world of music is just a click away,” says Baaba. “Radio and TV shows can no longer dictate what people listen to. Once it was trade routes that spread musical styles; now it is the Internet.”

Bringing the rest of the world closer to African culture has also spawned reciprocal influence, as western ideals became entwined with widespread social change in Africa. Throughout 2011, the Arab Spring of political and social upheaval in several northern African countries sent a powerful signal across the continent – something Baaba has paid keen attention to. “It was a big wake up call for all our leaders. We need more democracy – and of course a lot of the dissent has been about food prices, which are very high at the moment.

Let’s hope all the changes are for good, and thankfully we have seen the back of a few nasty and corrupt governments who long ago forgot about caring for their people.”

Music is an integral element of this change, and Baaba appreciates that his art form is an especially powerful political tool. “When I met Nelson Mandela at a concert in Trafalgar Square, London, a few years ago, he said something that was very profound: that the role of musicians is so important, because a lot more people listen to the words and songs of musicians than they do to the politicians. He said that we should use this gift that we have for good and for change.”

Change lays at the seed of Baaba’s music – both in ideological lyrics and strident social messages, and that he is always embracing new musical ideas, bridging his great respect for the past with opportunities presented by new collaborations. He has been especially busy in the past year: recording a song for Harry Belafonte’s project about the US civil rights movement, recording with English musician Sam Duckworth (they met while collaborating in Damon Albarn’s Africa Express), and writing songs with talented young UK musician Jamie Woon – an electronic sound that is also rich and soulful. Baaba is also part of a collective from the US called Playing For A Change, has issued a song for the new film *A Life In A Day*, directed by Kevin MacDonald, and released a new album just for West Africa, called *Souvenir*.

“It is very much the style of African music to collaborate with other musicians and through this we all learn something new,” Baaba says. “It helps the music grow, but we must not forget that it was from African music that all other forms of music developed.”

Despite drawing great inspiration from these projects, Baaba also understands that collaborations infect the youth culture of Africa – though he doesn’t believe it is affecting wholesale cultural change, nor does he feel that baseball caps, gangsta rap and western slang will overtake African traditions.

“The way that culture evolves and its influences is very interesting to me and it is I think it is a circular pattern. Rap can trace some of its influences back directly to the spoken word of griots, which came to America with slavery.

Now it’s returned to West Africa and has been absorbed again into African culture, which you can hear in the very distinctive and very African rap/hip hop groups of Nigeria, South Africa and Senegal, like Daara J and the Kwaito movement in South Africa. The African rap groups have very much mixed it into their culture. It has not been just a straightforward copy of American Hip Hop; we use our own slang and languages. The youth, I think, are proud of their African culture and want to keep it, but like all young people the world over, they love to follow the fashion.”

Baaba is very comfortable with this. “The future of Africa is in the hands of the youth. We have to respect this and work to make the continent a better place for all to live in.”

Much of his work to promote such harmony is through live performances, and Baaba recently finished an extensive African and European tour for the 25th anniversary of his band Daande Lenol. His own cultural festival – The Blues du Fleuve – is scheduled for the end of this year, and he will be in London as part of the cultural Olympics, programming the Africa Utopia festival at the South Bank Centre just before the opening of the Olympic Games.

Even within such a busy schedule, he fondly remembers great moments of celebration and joy – such as his first Australian visit, to perform at WOMAdelaide in 1999. “I remember after the concert we played a big football match backstage, with my band versus a band from Ireland called Kila and lots of other musicians from all over the world. I can’t remember who won, but I can’t wait to return – though I’m not sure I can play a football match any more.”





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GREEN & GLOBAL

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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 2012 will go towards this replanting scheme which has to date planted more than 7000 native plants.

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

Specially-designed cubes keep the urinals clean and hygienic without the need for water. This saves a great deal of water over the course of the four days of the festival.

Also many of the toilets on site use low flush pans to minimise the amount of water needed.

All toilets use recycled toilet paper.

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 2011 a record 75% 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!

WOMADelaide has a number of designated Smoke Free areas including the Global Village, KidZone, the Taste the World tents and defined viewing areas in front of all stages. If you smoke, respect the crowd around by doing so away from the defined Smoke Free Areas and disposing of your cigarette butts in the butt bins provided.

KESAB has assisted WOMADelaide for many years by providing 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 on 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 more than 700 bikes.

WOMADelaide
Environmental Partners



Greening Australia

VEOLIA
ENVIRONMENTAL
SERVICES

KESAB
Environmental
Solutions



WOMAD

From the office nestled in the rolling hills of Wiltshire WOMAD Ltd is busy preparing for another year of WOMAD festivals.

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 165 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 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.

Now the full annual circle has been completed and WOMAD 2012 commences with WOMADelaide, in its 20th year and will also see WOMAD in UK celebrate its 30th year. Each year this festival 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.

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

Best wishes
The WOMAD team



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

ARTS PROJECTS AUSTRALIA

Arts Projects Australia – the event Manager & producer of WOMADelaide, produces, presents and tours a wide range of international performing arts projects and tours.

In 2012 APA is producing tours by Brazil's Grupo Corpo Dance Company (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 (NZ Festival) & Sasha Regan & Ben de Wynter's production of PIRATE'S OF PENZANCE (Canberra, Adelaide, Wollongong & Sydney).

Recent tours have included 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 include 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.

APA
arts projects australia

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Email apadmin@artsprojects.com.au
www.artsprojectsaustralia.com.au

WOMADELAIDE FOUNDATION

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

WOMADelaide Foundation Board

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

The Foundation is listed on the Commonwealth Government's 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.

At the 2007 festival this fund was able to produce and present Nganampa Music, where artists from the APY Lands undertook singer-songwriter workshops with Kev Carmody, and the Tjanpi Desert Weavers, where traditional weaving artists joined forces with Adelaide contemporary textile artist Sandy Elverd.

It has also exhibited fabric artworks by Tiwi women screen printers, the Three Anangu Stories archival project and over the past 3 years commissioned 20 unique hand-painted artworks per year exhibited as 'Flags of the APY Lands' subsequently flown at WOMADelaide, WOMAD NZ, and WOMAD in the UK with the full 60 being flown at this year's festival.

In October 2011 the Foundation presented the new festival of music and ideas exploring our relationship with the planet – WOMAD Earth Station, at Belair National Park.



STAFF LIST



<p>WOMAD Ltd Director of Operations, Real World Holdings Mike Large Operations & Event Director, WOMAD Chris Smith Commercial Director, WOMAD Claire Wrightson Artistic Consultant Paula Henderson Assistant to the Operations Event Director Janine Kelly Marketing Coordinator Rebecca Jones Executive, WOMAD Foundation Annie Menter Mandy Adams Arts Projects Australia Event Director Ian Scobie Operations & Program Manager Annette Tripodi Administrator Di Farrell Marketing Nicola Prime Camilla Scales Associate Producer Paul Champion Executive Producer Lee-Anne Donnelly</p>	<p>Assistant Producer Kim Allchurch Publicity Leigh McGrane Lindsay Ferris Kimberley Dorrell Madeleine Cronin Travel Daniel Vorrasi Jane Baird Volunteers Dan Hales Administration Tess Appleby</p> <p>Production Team Production Management Nicholas Filsell Beth Whiting</p> <p>Production Crew Geoffrey Tarr Emily Sweeney Michael Whitmee</p> <p>Stage Management Melanie Selwood Lani Gibb Brigid Prain Matt Creamer Megan Whitmee Meagan Coulter Belinda Warnes Liz Follett Paul Cowley Danielle Mullins Rosie Moroney Sarah Jennings Andy Harris Sophie Edwards</p>	<p>Lucie Balsamo Celena Hayward Francoise Piron Laura Smans</p> <p>Artist Check In Melanie Burge Terri Dichiera</p> <p>Hospitality Team Malcolm Filsell Helen Filsell Michael Tons Lenin Simos Sammy Riley Jess Fisher</p> <p>Backstage Logistics Team Tom Hayward Craig Hawkins</p> <p>Van Person Catherine Oates</p> <p>Onsite Artist Transport Rob Henderson Billie Joe Van Dam</p> <p>Production Work Experience Students from Adelaide College of the Arts</p> <p>Backline Management James Sweeney</p> <p>Backline Team Letisha Ackland John Puskas Jose Leon</p>	<p>Owen Love Fabien Oliver Simon Basey Roger Clark Noni Espinosa Emma Hawkes John Hastwell Sarah Ferguson Richard Hooper Vikki Tembi Cheri George Kingsley Stewart Mehdi El Aquil Rob Scott Liv Bafille John Eustace Galen Heta Jefferson Curtis Mariah Vladimorov Eben Love Maisie Ferguson Dylan O'Brien Nim Jayawardhana Tim McBeath Nic Owen Ria Loof Jay Jackson Phil Noel Matthew Thorne Yuri Poetzl Rod Bolton Julien Foale Dean Heta</p> <p>Sound Team Michael Wilkie Andrew Gayler Adam Cox Hayley Forward Des O'Neill Craig McCowat Garry Hall</p>	<p>Ian Miller Frank Castel Tim Dodd Toby Peart Don Eickhoff Sally Hansen Julien Gibson Tom Wroblewski Matt Curtis Alan Maurant Max Duncan Dave Bunny Paul Ryan</p> <p>Lighting Designer Ben Shaw</p> <p>Lighting Crew Andrew Gough Justin Accatino Tim Osborne Daniel Gosling Michael Hatcher Daniel Barber Scott Bigg</p> <p>Sound Supply CODA Audio S1 - S3 AJS Sound Lighting Event Solutions S4 - S7</p> <p>Lighting Supply Osmond Electronics</p> <p>Staging Supply Adelaide Festival Centre Trust SA Staging JP Entertainment Group Dispex</p>	<p>Backline Supply Big Cactus</p> <p>Audio Visual Supply Mosaic Audio Visual</p> <p>Scaffolding Supply Supscat Pty Ltd</p> <p>Engineer Joe Rossi</p> <p>Rigging Mr Rigger</p> <p>Site Management Adam Hornhardt Ben Snodgrass</p> <p>Site Crew Klaus Frohlich Nemo Frohlich Matthew Miller Ryan De Lange Stuart Crane Toby Peart Gary Green Tim Dodd Brad Sheppard</p> <p>Site Office Manager Simon Tait</p> <p>Stallholder Coordinators Marg Crompton Halley Jean Buckham Celeste Aldhan</p> <p>Bar Manager Sally-Anne Biggs</p>	<p>Site Lighting Coordinator Sam Chamberlain</p> <p>Safety Officers Jen Bichard Jerry Gresham</p> <p>Travel Moves Travel Lyndsey Wah</p> <p>Souvenir Guide David Sly Annette Tripodi</p> <p>Design Orbit Design Group Jerry Pendleton Jack Kirwan</p> <p>Print Print Solutions Chris & Phil Doak</p> <p>Website Katalyst Web Design Camilla Scales</p> <p>Event Photographer Tony Lewis</p> <p>Signage OPTION [a]</p> 
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THANK YOU

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Kate Welsman
The Age

