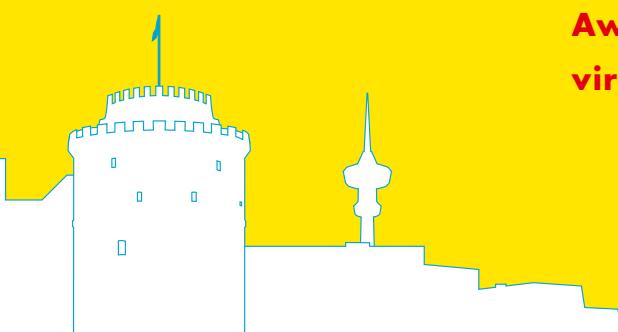


# 12) WOMEX

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**World & Jazz Networking  
Trade Fair  
Showcase Festival  
Conference  
Film Market  
Awards  
virtualWOMEX**



**Thessaloniki, Greece  
17 – 21 October 2012  
[www.womex.com](http://www.womex.com)**

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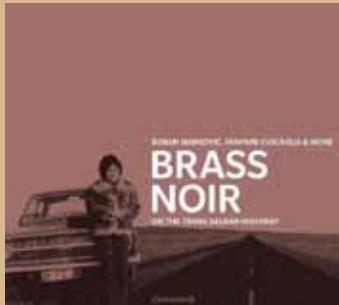
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Film Screening in presence of the artist  
**SISTER FA (Senegal)**  
**SARABAH**  
*A portrait of the singer-activist for a social change against female genital cutting.*  
Room B (Pav. 8)  
Thursday, Oct 18 (14:15 - 15:15)

Showcase  
**BOBAN i MARKO MARKOVIĆ ORKESTAR (Serbia)**  
*The stars of Balkan brass dance music live on stage!*  
Stage: Club Globalkan (Pav. 16)  
Saturday, Oct 20 (23:00 - 23:45)

((piranha))  
BERLIN SINCE 1987

TRADE FAIR

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339 Credits

TRADE FAIR

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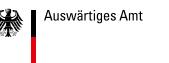
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30<sup>TH</sup> OF MAY - 2<sup>ND</sup> OF JUNE 2013

INFORMATION: AFRO PROJECT E.V., FRIEDENSTR. 5, D-97072 WÜRZBURG, PH: +49-931-15060, [www.africafestival.org](http://www.africafestival.org)



Media Partner:



# WOMEX Hours

## Wednesday 17 October

- 10:00 – 18:00** Early Bird Registration and Badge Pick-Up at Helexpo  
**14:00 – 18:00** Trade Fair at Helexpo  
**19:30 – 00:00** WOMEX Opening at Megaro: My Sweet Canary – A Tribute to the Life of Legendary Singer Roza Eskenazi

## Thursday 18 October

- 09:00 – 18:00** Trade Fair/All-Day Registration and Badge Pick-Up at Helexpo  
**11:00 – 17:55** IMZ Film Screenings in Room B (Pav. 8)  
**12:00 – 16:45** Networking Meetings & Presentations in Room A + D + VIP (Pav. 8)  
**12:00 – 17:00** Conference Sessions in Room A + C + D (Pav. 8)  
**13:00 – 14:00** Daycase 1 at Daycase Stage (Pav. 4)  
**14:15 – 15:15** Daycase 2 at Daycase Stage (Pav. 4)  
**16:00 – 16:30** Round-Table Mentoring at Agora (Pav. 6)  
**21:00 – 01:30** WOMEX Showcase Festival: Official Selection, Club Globalkan and offWOMEX at Helexpo

## Friday 19 October

- 10:00 – 18:00** Trade Fair/All-Day Registration and Badge Pick-Up at Helexpo  
**10:30 – 18:00** IMZ Film Screenings in Room B (Pav. 8)  
**11:00 – 16:45** Conference Sessions in Room A + C (Pav. 8)  
**11:00 – 16:45** Networking Meetings & Presentations in Room D + VIP  
**11:30 – 13:00** One-to-One Mentoring at Agora (Pav. 6)  
**13:00 – 14:00** Daycase 1 at Daycase Stage (Pav. 4)  
**14:15 – 15:15** Daycase 2 at Daycase Stage (Pav. 4)  
**16:15 – 18:00** Southeastern European Matchmaking at Agora (Pav. 6)  
**21:00 – 01:30** WOMEX Showcase Festival: Official Selection, Club Globalkan and offWOMEX at Helexpo  
**01:00 – 04:00** WOMEX DJ Summit at Kitchen Bar

## Saturday 20 October

- 10:00 – 18:00** Trade Fair/All-Day Registration and Badge Pick-Up at Helexpo  
**10:30 – 18:15** IMZ Film Screenings in Room B (Pav. 8)  
**11:00 – 15:45** Networking Meetings in Room D (Pav. 8)  
**11:00 – 17:45** Conference Sessions in Room A + C (Pav. 8)  
**11:30 – 13:00** One-to-One Mentoring at Agora (Pav. 6)  
**13:00 – 14:00** Daycase 1 at Daycase Stage (Pav. 4)  
**14:15 – 15:15** Daycase 2 at Daycase Stage (Pav. 4)  
**16:00 – 16:45** WOMEX Wrap-Up in Room D (Pav. 8)  
**21:00 – 01:30** WOMEX Showcase Festival: Official Selection, Club Globalkan and offWOMEX at Helexpo  
**01:00 – 04:00** WOMEX DJ Summit at Kitchen Bar

## Sunday 21 October

- 10:00 – 12:00** Networking Breakfast – courtesy of WOMEX and Helexpo – at Megaro  
**12:00 – 14:00** WOMEX Award Ceremony, including a Showcase by Värttinä (Finland) at Megaro

For catering times check [Special Features/WOMEX A – Z](#)

# WOMEX Daytime Schedule

## Thursday 18 October Helexpo

including Conference and Mentoring Sessions, Matchmaking, WOMEX Wrap-Up, Networking Meetings and Presentations, Film Screenings, Daycases and WOMEX Award Ceremony

	Room A (Pav. 8)	Room C (Pav. 8)	Room D (Pav. 8)	Room VIP (Pav. 8)	Agora (Pav. 6)	Room B (Pav. 8)	Daycase Stage (Pav. 4)
10							
11							
12	<b>12:00 – 12:45 Session 1</b> <b>WOMEX Orientation for New Delegates</b> The WOMEX-user's guide Teuber, Pötzsch, Belopeta	<b>12:00 – 12:45 Session 2</b> <b>Promotion of Local Repertoires Through Digital Media</b> "Will you still sing for me tomorrow?" – Digital challenges Xanthopoulos (Chair), Loukakos, Plessas	<b>12:00 – 12:45</b> Presentation <b>Puglia: Southern Italy's Music Shrine</b>			<b>11:00 – 11:55</b> <b>Methexis</b> Tech&Tact Audiovisual Productions	
13						<b>12:05 – 12:45</b> <b>Hubert von Goisern – Wirtshaustour</b> fckw Filmproduktion Christian Kurt Weisz for ServusTV	<b>13:00 – 14:00</b> <b>Yom &amp; Wang Li</b> (France/China) Intro: tba
14						<b>14:15 – 15:15</b> <b>Sarabah</b> Link TV, Yerosha Productions	<b>14:15 – 15:15</b> <b>Groupa</b> (Sweden) Intro: Magnus Bäckström (Sweden)
15	<b>15:00 – 15:45 Session 3</b> <b>In Times of Crisis, Think "Indie"</b> Why the DIY business model works, regardless of music genre Sparks (Chair), Ellen, Mulholland	<b>15:00 – 15:45 Session 4</b> <b>Historical Middle-Eastern Music Rediscovered</b> Post-Byzantine musical manuscripts as source for the Oriental secular music Greve (Chair), Kalaitzidis, Tabassian	<b>15:00 – 15:45</b> Networking Meeting <b>International Fête de la Musique Network Meeting</b>	<b>15:00 – 15:45</b> Networking Meeting <b>North American Networking Meeting</b>		<b>15:25 – 16:50</b> <b>Soundbreaker</b> Koskela Art & Media House	
16	<b>16:00 – 16:45</b> Presentation <b>Atlantic Music Expo Cape Verde</b>	<b>16:00 – 17:00 Session 5</b> <b>Don't Ask Me Where I'm From, But Where I'm Going!</b> A conversation on diaspora, technology and music consumption EL-Imam (Chair), Frouge, Raine-Reusch, Carruthers	<b>16:00 – 16:45 Session 6</b> <b>Make the Most of virtualWOMEX</b> Identify relevant contacts – stay in touch – spread the word Clavel		<b>16:00 – 16:30</b> <b>Round-Table Mentoring</b>		
17						<b>17:00 – 17:55</b> <b>Georgia My Love</b> Gon Productions	

# WOMEX Daytime Schedule

## Friday 19 October Helexpo

	Room A (Pav. 8)	Room C (Pav. 8)	Room D (Pav. 8)	Room VIP (Pav. 8)	Agora (Pav. 6)	Room B (Pav. 8)	Daycase Stage (Pav. 4)
10	<p>11:00 – 11:45 Session 7 <b>Do You Really Need a Manager?</b> Artist, manager, self-managed artist: about blurring roles in managing music Beaumont-Nesbitt (Chair), Stairs, Queysanne</p>	<p>11:00 – 11:45 Session 8 <b>A Night in Tunisia or Jazz as World Music</b> Oriental music influences on jazz origins and development Martinelli</p>	<p>11:00 – 11:45 Networking Meeting <b>MALI – Music and Languages Initiative: World Music &amp; Language Education Market</b></p>		<p>11:30 – 13:00 <b>One-to-One Mentoring 1</b></p>	<p>10:30 – 11:30 <b>The Fellowship of the Drums</b> The Washing Line</p>	
12	<p>12:00 – 12:45 Session 9 <b>What's Your Story</b> A live demonstration of how to craft your press angles Vietze</p>	<p>12:00 – 12:45 Session 10 <b>Appily Ever After</b> Apps and world music – a no-nonsense overview Fridel (Chair), Haynes</p>	<p>12:00 – 12:45 Networking Meeting <b>International Music Managers' Forum</b> <b>Networking Meeting</b></p>	<p>12:00 – 12:45 Networking Meeting <b>European Forum of Worldwide Music Festivals (EFWMF)</b> <b>Networking Meeting</b></p>		<p>11:40 – 12:45 <b>United States of Africa</b> Peripheria Productions</p>	
13							<p>13:00 – 14:00 <b>Khyam Allami</b> (Iraq/UK) Intro: Katerina Pavlakis (Greece/UK)</p>
14							<p>14:15 – 15:15 <b>Electrical Rites in Guinea Conakry</b> Troisième Monde</p>
15	<p>15:00 – 15:45 Session 11 <b>World Music Festivals in Eastern Europe and the Balkans</b> How they encourage – or not – cultural exchange in the region Hobbs (Chair), Vujinović, Lökös</p>	<p>15:00 – 15:45 Session 12 <b>World Music, Global Bass, and the Future of Hybrid Music</b> Perspectives from a new generation Lebrave (Chair), Tucker, Servant, Rutledge</p>	<p>15:00 – 15:45 Presentation <b>What the Radio Really Plays</b></p>	<p>15:00 – 15:45 Networking Meeting <b>Jazz &amp; World Networking Meeting</b></p>		<p>15:25 – 16:35 <b>Embracing Voices – The Woman Behind the Music of Jane Bunnett</b> Eyesfull</p>	<p>14:15 – 15:15 <b>Zé Luis</b> (Cape Verde) Intro: José da Silva (Cape Verde/France)</p>
16	<p>16:00 – 16:45 Session 13 <b>Alternative Sources of Funding</b> Crowd-financing Kang (Chair), Ross</p>	<p>16:00 – 16:45 Session 14 <b>Syncing Fast!</b> A guide to getting your tracks played on television Rabjohns (Chair), Wentz, Schasse de Araujo</p>	<p>16:00 – 16:45 Presentation <b>Peru: The Country, its Music</b></p>	<p>16:00 – 16:45 Networking Meeting <b>Global Bass Networking Meeting</b></p>	<p>16:15 – 18:00 <b>Southeastern European Matchmaking</b></p>	<p>16:45 – 18:00 <b>I Heard God Crying</b> Elpida Skoufalou</p>	
17							

# WOMEX Daytime Schedule

Saturday 20 October Helexpo

	Room A (Pav. 8)	Room C (Pav. 8)	Room D (Pav. 8)	Room VIP (Pav. 8)	Agora (Pav. 6)	Room B (Pav. 8)	Daycase Stage (Pav. 4)
10	<b>11:00 – 11:45 Session 15</b> <b>Occupy World Music</b> Activism and social responsibility Eyre (Chair), Horberg	<b>11:00 – 11:45 Session 16</b> <b>New World Order?</b> The rise of the niche market and a discussion on changing times for world music Scott (Chair), Bunel, Mendez, Schlockermann, Gooding	<b>11:00 – 11:45</b> Networking Meeting <b>Developing "Trad Network" Together</b>		<b>11:30 – 13:00</b> <b>One-to-One Mentoring 2</b>	<b>10:30 – 11:30</b> <b>Romanistanbul</b> Sarmasik Sanatlar	
12	<b>12:00 – 12:45 Session 17</b> <b>Copyright: A Global Perspective</b> Opportunities and problems Lovas (Chair), Roberts, Smith, Ashong	<b>12:00 – 12:45 Session 18</b> <b>Let's All Get Along:</b> <b>Government + Music + Funding</b> How moving public money in music matters Shapiro (Chair), Moraes, Matthews	<b>12:00 – 12:45</b> Networking Meeting <b>Southeastern European Networking Meeting</b>			<b>11:35 – 12:00</b> <b>Go to Tuva – Sainkho &amp; Garlo</b> Element Terre	
15	<b>15:00 – 15:45 Session 19</b> <b>Digital Culture</b> What can the world music industry learn from museums? Hinkley (Chair), Lagoudi	<b>15:00 – 15:45 Session 20</b> <b>Touring Canada</b> The Great White North is green in summer Andrews	<b>15:00 – 15:45</b> Networking Meeting <b>European Network of World Music Promoters</b>			<b>12:10 – 13:00</b> <b>Worlds of Sound</b> Spark Media for Smithsonian Channel	<b>13:00 – 14:00</b> <b>Janusz Prusinowski Trio (Poland)</b> Intro: Andrew Cronshaw (UK)
16	<b>16:00 – 16:45 Session 21</b> <b>Discovery Room</b> What's bubbling in the community? Veyrat, Lelkes, Pardo	<b>16:00 – 16:45 Session 22</b> <b>Meet the Winner of the WOMEX 12 Professional Excellence Award</b> Cheparukhin, Lovas (Interviewer)	<b>16:00 – 16:45</b> WOMEX Wrap-Up <b>WOMEX 12 – Review and Preview</b>			<b>14:15 – 15:50</b> <b>El Gusto</b> Quidam Productions	<b>14:15 – 15:15</b> <b>Gochag Askarov (Azerbaijan)</b> Intro: Lucy Durán (UK)
17		<b>17:00 – 17:45 Session 23</b> <b>Meet the Winner of the WOMEX 12 Artist Award</b> Värttinä, Talkington (Interviewer)				<b>16:00 – 16:25</b> <b>Mawaca – Songs of the Forest</b> Ethos Produtora de Arte e Cultura	
						<b>16:35 – 17:25</b> <b>Eastern Voices</b> Dreyer.Gaido Musikproduktionen, ww-media, Gesellschaft der Freunde Morgenland Festival Osnabrück for EuroArts Music International	
						<b>17:35 – 18:15</b> <b>The Endless Journey</b> Molitor	

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## WOMEX Daytime Schedule

### Sunday 21 October Megaro



#### Megaro

10

10:00 – 12:00

#### Networking Breakfast

Courtesy of WOMEX and Helexpo

12

12:00 – 14:00

#### WOMEX Award Ceremony

##### WOMEX 12 Label Award

Lusafrica (France)

Presented by Johannes Theurer (Germany) and Anna Pötzsch (Germany)

##### WOMEX 12 Professional Excellence Award

Alexander Cheparukhin (Russia)

Tribute: Lemez Lovas (UK)

##### WOMEX 12 Artist Award

Värttinä (Finland)

Tribute: Fiona Talkington (UK)

##### Showcase: Värttinä (Finland)

MCs: Colin Bass (UK) and Katerina Pavlakis (Greece/UK)

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Updated 5 September 2012, programme subject to change.

Please check [www.twitter.com/womex](http://www.twitter.com/womex) or the notice-board close to the Media Counter in Pavilion 6 for the latest updates.



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## WOMEX Showcase Festival Schedule

Wednesday – Sunday

### Megaro

### Daycase Stage (Pav. 4) Helexpo

Open to WOMEX Delegates Only

20:00 – 00:00 WOMEX Opening

My Sweet Canary – A Tribute to the Life of Legendary Singer Roza Eskenazi  
feat. **My Sweet Canary Ensemble** (Greece/Turkey/Israel),  
**Savina Yannatou & Primavera en Salonicco** (Greece),  
**Apsilies** (Greece)

19:30 Doors Open

20:00 – 20:30 Welcoming Speeches

20:30 – 21:45 **My Sweet Canary** (Greece/Turkey/Israel)

21:45 – 00:00 **DJ Hot Like Peppa** (Greece)

13:00 – 14:00

**Yom & Wang Li** (France/China)

14:15 – 15:15

**Groupa** (Sweden)

13:00 – 14:00

**Khyam Allami** (Iraq/UK)

14:15 – 15:15

**Zé Luis** (Cape Verde)

13:00 – 14:00

**Janusz Prusinowski Trio** (Poland)

14:15 – 15:15

**Gochag Askarov** (Azerbaijan)

WED 17 OCT

THU 18 OCT

FRI 19 OCT

SAT 20 OCT

SUN 21 OCT

12:00 – 14:00 **WOMEX Award Ceremony** Open to WOMEX Delegates Only!

**WOMEX 12 Label Award:** Lusafrica (France) | Presented by Johannes Theurer (Germany) and Anna Pötzsch (Germany)

**WOMEX 12 Professional Excellence Award:**

Alexander Cheparukhin (Russia) | Tribute: Lemez Lovas (UK)

**WOMEX 12 Artist Award:** Värttinä (Finland) | Tribute: Fiona Talkington (UK)

**Showcase:** Värttinä (Finland)

**MCs:** Colin Bass (UK) and Katerina Pavlakis (Greece/UK)

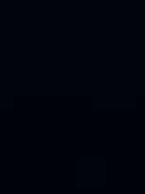
# WOMEX Showcase Festival Schedule

Thursday – Saturday

	Theatre Stage (Vellidis) Helexpo	Twin Stage A (Pav. 12) Helexpo	Twin Stage B (Pav. 12) Helexpo	Club Globalkan (Pav. 16) Helexpo	offWOMEX (Vellidis) Helexpo	DJ Summit Kitchen Bar
THU 18 OCT	21:00 – 21:45 <b>The Touré-Raichel Collective</b> (Israel/Mali)	21:00 – 21:45 <b>Toni Kitanovski &amp; Cherkezi Orchestra</b> (FYR Macedonia)	21:45 – 22:30 <b>Anibal Velasquez y su Conjunto</b> (Colombia)	21:30 – 22:15 <b>Divanhana</b> (Bosnia and Herzegovina)	<b>NORDIC CLUB</b>	
	22:30 – 23:15 <b>Félix Lajkó</b> (Serbia)	22:30 – 23:15 <b>Axel Krygier</b> (Argentina/France)	23:15 – 00:00 <b>Canzoniere Grecanico Salentino</b> (Italy)	23:00 – 23:45 <b>Martha Mavroidi Trio</b> (Greece)	21:45 – 22:30 <b>Tsuumi Sound System</b> (Finland)	
	00:00 – 00:45 <b>Raza Khan</b> (India)	00:00 – 00:45 <b>Jaron Freeman-Fox &amp; The Opposite of Everything</b> (Canada)	00:45 – 01:30 <b>Le Sahel</b> (Senegal)	00:30 – 01:15 <b>Shutka Roma Rap</b> (FYR Macedonia)	23:15 – 00:00 <b>Fatma Zidan</b> (Egypt/Denmark)	
					00:45 – 01:30 <b>Niko Valkeapää</b> (Norway)	
FRI 19 OCT	21:00 – 21:45 <b>Eva Ayllón</b> (Peru)	21:00 – 21:45 <b>Red Baraat</b> (USA)	21:45 – 22:30 <b>Lindigo</b> (La Réunion)	21:30 – 22:15 <b>Babis Papadopoulos</b> (Greece)	<b>PUGLIA SOUNDS NIGHT</b>	
	22:30 – 23:15 <b>Ricardo Herz Trio</b> (Brazil)	22:30 – 23:15 <b>Canalón de Timbiquí</b> (Colombia)	23:15 – 00:00 <b>Mohsen Sharifian/The Lian Band</b> (Iran)	23:00 – 23:45 <b>Café Aman İstanbul</b> (Turkey)	21:45 – 22:30 <b>Antonio Castrignanò</b> (Italy)	01:00 – 02:00 <b>DJ Sperry</b> (Greece)
	00:00 – 00:45 <b>Sam Lee</b> (UK)	00:00 – 00:45 <b>Terakaft</b> (Mali)	00:45 – 01:30 <b>Anthony Joseph &amp; The Spasm Band</b> (Trinidad/UK)	00:30 – 01:15 <b>Locomondo</b> (Greece)	23:15 – 00:00 <b>Mama Marjas</b> (Italy)	02:00 – 03:00 <b>Killo Killo</b> (Serbia)
					00:45 – 01:30 <b>Mascarimiri</b> (Italy)	03:00 – 04:00 <b>Cayetano</b> (Greece)
SAT 20 OCT	21:00 – 21:45 <b>Nancy Vieira</b> (Cape Verde/Portugal)	21:00 – 21:45 <b>Lenacay</b> (Spain)	21:45 – 22:30 <b>Mokoomba</b> (Zimbabwe)	21:30 – 22:15 <b>Kottarashky &amp; The Rain Dogs</b> (Bulgaria)	<b>MINAS GERAIS NIGHT</b>	
	22:30 – 23:15 <b>Hysni (Niko) Zela &amp; Albanian Iso-Polyphonic Choir</b> (Albania)	22:30 – 23:15 <b>DakhaBrakha</b> (Ukraine)	23:15 – 00:00 <b>Michalis Tzouganakis</b> (Greece)	23:00 – 23:45 <b>Boban and Marko Marković Orchestra</b> (Serbia)	21:45 – 22:30 <b>Graveola e o lixo polifônico</b> (Brazil)	01:00 – 02:00 <b>Hugo Mendez &amp; Frankie Francis (Sofrito)</b> (UK/France)
	00:00 – 00:45 <b>Geomungo Factory</b> (South Korea)	00:00 – 00:45 <b>Jungle by Night</b> (The Netherlands)	00:45 – 01:30 <b>Mexican Institute of Sound</b> (Mexico)	00:30 – 01:15 <b>Gevende</b> (Turkey)	23:15 – 00:00 <b>Thiago Delegado</b> (Brazil)	02:00 – 03:00 <b>A Tribe Called Red</b> (Canada)
					00:45 – 01:30 <b>Makely Ka</b> (Brazil)	03:00 – 04:00 <b>Gypsy Box</b> (Mexico/Spain)

Updated 5 September 2012, programme subject to change. Please check [www.twitter.com/womex](http://www.twitter.com/womex) or the notice-board close to the Media Counter (Pav. 6) for the latest updates.

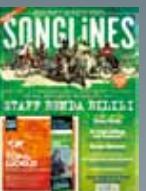
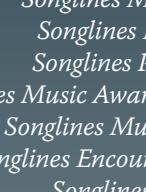
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*International Arts Manager, UK*



### Dear WOMEXicans

By Anna Pötzsch | Director of Media & Communications  
Daniela Teuber | Director of Production  
Alexander Walter | Director of Music Programming

Welcome to WOMEX 12 in Thessaloniki. For the first time ever in its nearly 20 years of EU nomadism, WOMEX has arrived in Southeastern Europe, in the Balkans, in Greece: the pioneering think-tank of Socrates, Plato and Aristotle; the stage of Homer's Trojan (post-) war odyssey; the home of the original Olympic games – and of many more major unprecedented events.

Neighbouring the ancient hangout of Zeus, Apollo, Dionysus and their divine fellows on Mount Olympus, Thessaloniki is considered to be Greece's cultural hotspot. In its 23 centuries of existence, the city – located at the crossroads of two main historic traffic routes – experienced extensive (Eastern) Roman and Ottoman rule; was considered to be the second metropolis of the Byzantine Empire; and was a haven for many thousands of Sephardi Jews invited by Sultan Bayezid II following the Spanish Inquisition.

The influx of Jewish refugees from the late 15<sup>th</sup> century onwards injected new life into the veins of conquest-troubled Thessaloniki and incited a new era of long-lasting prosperity. Under the Ottoman regime for over four hundred years, the city was a major hub of Sephardic culture, which was eventually wiped out by the Nazis during World War II.

We are particularly happy that WOMEX's Opening Concert this year will pay homage to Sephardi singer Roza Eskenazi, the “Queen of Rembetiko”, who made her very first career steps in Thessaloniki.

Our new host region in 2012, Southeastern Europe and the Balkans, will take centre stage throughout the WOMEX programme: at the Showcase Festival, including the Opening and the extra Club Globalkan stage, the Conference and the IMZ Film Screenings.

We would like to express our gratitude to our Greek partners – Helexpo and Gaialive; the Hellenic Ministry of Education and Religious Affairs, Culture and Sports; the Municipality of Thessaloniki; and the grand sponsor Opap – for taking on the challenge to organise such a multifaceted event in celebration of cultural diversity during demanding times, for their generous hospitality and great dedication to the common cause. A big thank you also goes to Megaro, Kitchen Bar and the Greek Radio and Television (ERT/ERT3), all volunteers and everyone else who has helped to make WOMEX happen in Greece.

On a final note, we would like to give special thanks to the most important component of WOMEX – to you, the delegates, long-time visitors and new faces from all around the globe, who are meeting in Thessaloniki to advocate international understanding through music.

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## Welcome to Thessaloniki

By Yiannis Boutaris | Mayor of Thessaloniki

"Many stories, one heart" is the message Thessaloniki sends to its visitors. Thessaloniki itself is a cultural mosaic, a lively and colourful city, where many trajectories meet and diverse stories connect, all hitting together in one heart: the heart of the city. This is Thessaloniki's timeless charm.

A crossroads of cultures, Thessaloniki has been for 2500 years a settlement for multiple ethnic and religious communities, a city with an abundance of monuments that testify the city's historic importance, dating from antiquity to modern times, and above all the gateway to Olympus, the mountain of gods.

International events such as the *Film* and the *Documentary Festival*, the *Demetria Festival*, the *Thessaloniki Food Festival*, the world championship *Maxibasketball* in July 2013, the awarded title of the European Youth Capital in 2014, draw attention to different features of the city and its people.

History, arts and festivals, education and scientific research, gastronomy, sea, sports, entertainment: our city has many stories to tell. And a thriving contemporary music community, uniting cutting-edge, traditional and experimental, will be the perfect setting for this edition of WOMEX.

Thessaloniki is hosting WOMEX in 2012 and we are all looking forward to warmly welcoming our visitors, musicians, professionals, delegations and the international press. We wish them all a pleasant stay and invite them to explore Thessaloniki's paths and stories.

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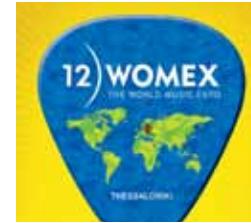
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## Thessaloniki Embracing the World

By the Steering Committee of WOMEX 12 Thessaloniki

Dear Friends,

It's a great joy and privilege for us to host this year's WOMEX in Thessaloniki. In the framework of the festive celebrations for the city of Thessaloniki, the historic centre of Southeastern Europe is now opening its gates to the most important music event of its kind. Many people have worked hard to organise the "best WOMEX ever". During the difficult times that our country has been going through, the Greek team has managed to overcome every obstacle, thus proving to the world that "where there is a will, there is a way". The city of Thessaloniki is ready to welcome people from all over the world, in an attempt to revive the hospitality of Zeus Xenios. Beautiful scenery and over 2300 years of history and culture, mixed with a colourful blend of world music, shall create an unforgettable experience for every participant and visitor of WOMEX 12.

So, let the music of the world conquer our hearts and souls.  
Welcome to Greece. Welcome to Thessaloniki. Welcome to WOMEX 12.

The members of the Steering Committee of WOMEX 12:  
 Yiannis Boutaris (Mayor of Thessaloniki)  
 Marios Kostakis/Georgia Boumi (Greek Ministry of Education and Religious Affairs, Culture and Sports)  
 Ioannis C. Papaconstantinou (Helexpo)  
 Vicky Dalkrani (Helexpo)  
 Nikos Stefanidis (Gaialive)  
 Giorgos Markakis (Gaialive)

We would like to extend our appreciation to the former Minister of Tourism and Culture, Mr. Pavlos Geroulanos, who took the initiative to support the organisation of WOMEX 12 in Thessaloniki, as well as his collaborator, Mr. George Andrew Zanos, who contributed to the event as a Member of the Steering Committee until recently.

WOMEX 12 Thessaloniki is taking place under the auspices of H.E. the President of the Hellenic Republic, Dr. Karolos Papoulias.

**SONG NOTES, WORLD NOTES, FOLK NOTES, BLUE NOTES?**

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## What's New?

### Southeastern Europe at WOMEX

Southeastern Europe – WOMEX's new host region – and its music professionals, artists and their common concerns, will take centre stage at this year's edition in Thessaloniki.

In addition to the impressive array of Showcases from the area, which form part of the Official Jury Selection, the WOMEX Opening Concert in tribute to the life of legendary singer Roza Eskenazi and the extra Club Globalkan festival stage also accentuate the stunning artistic wealth of Southeastern Europe. Friday's club night, with big shot DJs from Greece and Serbia, tops off the spicy menu.

The Conference also has a particular emphasis on the state, singularities and development of the regional music business – and will explore its musical roots too. Plus, we are offering complementary formats to help professionals from Southeastern Europe and the rest of the world meet each other in targeted pre-scheduled appointments and to enhance the creation of professional networks across the Balkans and beyond.

With three music documentaries from Greece and Turkey, this year's focus is also well represented at the long-standing IMZ Film Screenings.

### WOMEX DJ Summit

Bringing a taste of global club culture to WOMEX, the new DJ Summit with a specific Showcase and Conference programme offers a forum for everyone active on the electronic dance floor. For the first time, there will be two special club nights on Friday and Saturday with a full DJ line-up – all taking place at Kitchen Bar, a nocturnal venue at the Thessaloniki harbour.

### New Faces at the Trade Fair

Besides the most spacious Greek representation at WOMEX ever, there's a number of individual-booth first-timers from Greece at the Trade Fair this year. Also new in the WOMEX fishbowl are umbrellas from neighbouring Turkey, Czech Republic, Colombia, Peru and Malaysia. Welcome to WOMEX!

### Cymru'n Croesawy WOMEX – Wales Welcomes WOMEX

Embedded in juicy green hills bounded by the Irish/Celtic Sea, the Welsh capital Cardiff will be the next stop on WOMEX's tonal itinerary through Europe.

The city's rich culture has a diverse range of influences, from the Romans and Normans of antiquity to the industrial revolution and "the black gold", which transformed Cardiff from a small town into a thriving international city.

Welsh is an official language affirming Wales' Celtic identity. It is one of the oldest spoken languages in Europe, and is the most popular of the Celtic languages still in use today.

Cerdd Cymru : Music Wales, a partnership between Welsh Music Foundation, Wales Arts International and Arts Council of Wales, with support from British Council and Welsh Government; is WOMEX's glowing partner for 2013.

Ymunwch â ni!

**WOMEX 13 | Cardiff, Wales, UK | 23 – 27 October 2013**

# WOMEX A – Z

## Badges and Wristbands

WOMEX will issue wristbands as well as badges on arrival. Both must be worn at all times during WOMEX 12 and are not transferable. For this reason, delegates may be asked to provide proof of identity. WOMEX is unable to replace badges and/or wristbands that have been lost. Replacements are charged a full price registration.

## Catering

Several catering spots will be open at WOMEX's main venue Helexpo during the Trade Fair opening hours. A wide variety of food is on offer: snacks, sandwiches, salads, pastries, and several warm dishes including vegetarian options and local specialties. Both, Pavilion 5 and 6, have cafes which are open during the Trade Fair. Hot meals will be served in the restaurant located on the upper floor of Pavilion 6 (open 12:00 – 16:00). During the Night Showcases there will be several bars serving snacks and drinks in Pavilion 12 and in the Vellidis building.

No substantial meals will be served at Megaro. Please appease your hunger before you rush to the WOMEX Opening on Wednesday night. A Networking Breakfast – courtesy of WOMEX and Helexpo – will be served on Sunday morning 10:00 before the Award Ceremony starts.

The DJ Summit venue, Kitchen Bar, hosts a restaurant, open until 2:00 am in the morning.

- Cover Flap/WOMEX Venues
- Thessaloniki/Tips From the Locals
- Back Flap/WOMEX Venues

## Cloakrooms

Two cloakrooms will be available at Helexpo: one inside Pavilion 6, right behind the Registration Counter; and another one at the entrance of the Vellidis building, where visitors are requested to leave their jackets/coats before entering the festival area. Plus, there's a cloakroom at Megaro, the venue hosting the WOMEX Opening and Award Ceremony. All cloakrooms are free of charge.

- Cover Flap/WOMEX Venues

## Daycases

As a complementary presentation to the Night Showcases, WOMEX Daycases are devoted to a specific artist/style. A brief introductory speech before each

Daycase offers the chance to learn more about the music. There will be two per day: Yom & Wang Li (France/China) and Groupa (Sweden); Khyam Allami (Iraq/UK) and Zé Luis (Cape Verde); Janusz Prusinowski Trio (Poland) and Gochag Askarov (Azerbaijan). The Daycases take place during the midday Conference break, Thursday to Saturday, 13:00 – 14:00 and 14:15 – 15:15 at the Daycase Stage in Pavilion 4.

- Conference/Sessions
- Showcases/Official Selection A – Z
- Cover Flap/WOMEX Venues

## Essays

To stimulate discussion and debate, WOMEX seeks the broadest range of opinion in our essays. The views of the authors are not necessarily those of WOMEX.

- Network/A Night in Tunisia
- Network/Copyright Cost Mayhem

## Festival Tickets

The WOMEX Showcase Festival is also open to the general public. A limited number of tickets for all Night Showcases are available for sale at the box office at Vellidis, entrance gate number 2. Bring along your partner, friends or family at night – see [www.womex.com](http://www.womex.com) for more information.

- Cover Flap/WOMEX Venues

## Filming and Recording

Audio and audio-visual recordings are not allowed without express, contractual permission. Forms are available at the Media Counter in the registration area in Pavilion 6.

## Internet

There will be Wi-Fi free of charge at Helexpo. A number of public Internet terminals can be found in Pavilions 5 and 6. Print and copy facilities are available free of charge in Pavilion 5.

- Cover Flap/WOMEX Venues

## Language

To keep communication between WOMEX participants practical and efficient, WOMEX has chosen International English as the *lingua franca*. Adopted by the Internet, the professional music community in general and the world music community in particular, this was the logical choice for successful interaction.

## Media Counter

Journalists needing specific information, artist or speaker contacts, recording permission, a slot in the radio studio or a quiet interview room should come to the Media Counter in Pavilion 6 – the media team will be happy to help you.

- Cover Flap/WOMEX Venues

## Merchandising

If you want to buy CDs of the Showcase artists, you can often do so from the artists themselves, either right at the stage or at the stage entrance after the concert.

## Networking Breakfast

Join us for a final WOMEX Networking Breakfast served at Megaro's Foyer on Sunday from 10:00 – 12:00 just before the Award Ceremony, to clink glasses one more time with your friends and partners before everyone heads back home.

- Schedules/WOMEX Hours
- Back Flap/WOMEX Venues

## News

For late-breaking news about the WOMEX programme or anything related, check Twitter at [www.twitter.com/womex](http://www.twitter.com/womex) or refer to the official WOMEX Notice-Board close to the Media Counter in Pavilion 6 (please note that it is not for posting flyers, ads, etc.).

- Cover Flap/WOMEX Venues

## Non-Smoking

Smoking is not allowed indoors – neither at Helexpo nor at Megaro or Kitchen Bar. If you need to smoke, please head for the closest outside area.

## Services

For tips on lunch, dinner, sightseeing, food and souvenir shopping as well as essential phone numbers, emergency and travel information check the Thessaloniki chapter.

- Thessaloniki/Tips From the Locals
- Thessaloniki/Useful Information

## Student Tickets

WOMEX is offering tickets at a reduced price to students, giving access to all WOMEX daytime and nighttime events from Wednesday to Sunday, 17 to 21 October, for 80 euro plus VAT. For more information, see [www.womex.com/realwomex/2012/pdf/students.pdf](http://www.womex.com/realwomex/2012/pdf/students.pdf)

## Transport

WOMEX's main venue for day- and nighttime activities, Helexpo, is situated in the centre of Thessaloniki, between the Archeological Museum and the Aristotle University. The beautiful sea front with the White Tower, the historical landmark of the city, is just a 5-minute walk away.

Due to Helexpo's central location it has a good bus connection to the airport, to the train station as well as to the Opening and Closing Venue, Megaro; and to Kitchen Bar hosting the WOMEX 12 DJ Summit Showcases.

Bus number 78 takes you from the airport to Helexpo and then continues to the main train station; it operates at 20-minute intervals throughout the day (78) and 30-minute intervals during the night (N78). A taxi from the airport to the city centre or Helexpo won't cost you more than 20-25 euro. The bus routes between the main train station and Helexpo are numbers 2, 3, 8, 10, 14, 17, 37 and 78.

There are several bus routes that stop at different bus stations around Helexpo at 2-minute intervals (numbers 2, 3, 5, 6, 7, 8, 10, 11, 12, 14, 15, 17, 24, 27, 28, 31, 33, 37, 39, 45, 58, 78, 78N, 83). The venue has two accessible entrances: the northern gate, number 1, on Egnatia Street; and the southern gate, number 2, on Stratou Avenue.

The distance between WOMEX's main venue, Helexpo, and Megaro, which hosts the Opening and Award Ceremony, is approximately 3.5 kilometres. You may choose to walk along the sea front, take a taxi, or catch the bus (approximately 9 stops). The bus routes connecting Helexpo and Megaro are numbers 5, 6, 33, 78 from bus station Lefkos Pirgos, close to the White Tower.

Kitchen Bar hosting the WOMEX DJ Summit is approximately 2.5 kilometres from the main venue Helexpo. You could either take a 25-minute walk along the seaside or jump on the bus at H.A.N.TH bus station, close to the southern gate, number 2. However, buses stop running around midnight. Number 3, 5 and 6 will still pass by H.A.N.TH in the hour after midnight. Early birds can choose bus number 3, 12 or 39 and get out at Plateia ("square") Emporiorou; number 58 until the terminal stop, Eleftheriou Venizelou; the airport bus number 78 to Plateia Aristotelous; or take number 5, 6 or 33 and leave the bus at Plateia Eleftherias – the bus stop which is closest to the venue. Take a taxi to get to your hotel after



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the club. The nearest taxi station is at Plateia Aristotelous. Maybe you can even stroll home as many of the hotels are within walking distance in the area.

Please call a taxi should you need one. You will find taxi numbers on our "Useful Information" page in the Guide. They will usually pick you up in under 10 minutes. It's a 10-15-minute drive from Helexpo to Megaro; and even shorter from Helexpo to Kitchen Bar.

And if you take your own car: Helexpo provides parking space in Pavilion 17 – free of charge. There is also free parking at Megaro; however, it is usually very crowded. Please note that the parking close to Kitchen Bar is not free.

Further information on public transport by bus is available at: [www.oasth.gr](http://www.oasth.gr)  
Here is a map providing a good overview of Thessaloniki's bus lines: [www.helexpo.gr/bus/Bus\\_Map.pdf](http://www.helexpo.gr/bus/Bus_Map.pdf)

- Cover Flap/WOMEX Venues
- [Thessaloniki/Useful Information](#)
- Back Flap/WOMEX Venues

#### Venues

You will find all WOMEX venues on this Google map: [www.womex.com/lnk/thessaloniki-map](http://www.womex.com/lnk/thessaloniki-map)

WOMEX's main venue for day- and nighttime activities including Trade Fair, Conference, Film Screenings and Showcase Festival is:

#### Helexpo – International Exhibition and Congress Centre

154 Egnatia Street  
54636 Thessaloniki  
[www.helexpo.gr](http://www.helexpo.gr)  
Bus stations: Kamara, A.H.E.P.A (close to the northern gate, number 1) and H.A.N.TH, Mouseia, Aggelaki (close to the southern gate, number 2)  
WOMEX phone: +30 231 029 71 10

WOMEX's Opening Concert and Award Ceremony takes place at

**Megaro – Thessaloniki Concert Hall**  
25<sup>th</sup> Martiou & Paralia  
54646 Thessaloniki  
[www.tch.gr](http://www.tch.gr)  
Bus stations:  
Georgiou (closest): 5, 6, 8, 33  
Martiou: 30, 78

The WOMEX DJ Summit is hosted by  
**Kitchen Bar**

Dock 1 at the Port  
Bus stations:  
Plateia Eleftherias (closest): 5, 6, 33  
Plateia Emporou: 3, 12, 39  
Eleftheriou Venizelou: 58  
Plateia Aristotelous: 78

- Cover Flap/WOMEX Venues
- Back Flap/WOMEX Venues

#### virtualWOMEX

Our online platform is a jack of all trades: Want to present your company, artist, event or recording? Want to find agents in Finland, festivals in Brazil or labels in Japan? Want to know what is new in the global community? At [www.womex.com/virtual](http://www.womex.com/virtual) you will find everything you need to boost your business.

A special bonus: all those who registered for virtualWOMEX and have valid accounts as of 24 August 2012 will be listed in the WOMEX Guide – even if they are not attending WOMEX this year. To distinguish those who do attend from those who don't, we have added "virtualWOMEX ONLY" underneath the latter's company information in the Delegates chapter – the most comprehensive directory in the world music biz.

- Conference/Session 6
- [Delegates/Companies A – Z, virtualWOMEX ONLY](#)

#### Who is Coming?

You can find the contact details of all WOMEX 12 delegates in the "Who is Coming?" feature online and in virtualWOMEX.

[www.womex.com/lnk/whoiscoming](http://www.womex.com/lnk/whoiscoming)  
[www.womex.com/virtual/search](http://www.womex.com/virtual/search)

# WOMEX Opening Concert: My Sweet Canary

A Tribute to the Life of Legendary Singer Roza Eskenazi

⌚ Wednesday 20:00 ☐ Megaro

Special WOMEX Gala Edition featuring

**My Sweet Canary Ensemble** (Greece/Turkey/Israel)

**Savina Yannatou & Primavera en Salonicco** (Greece)

**Apsilies** (Greece)

Presented by



Roza Eskenazi sang the way she lived: with passion, fire and love. She was the "Queen of Rembetiko" in the early 20<sup>th</sup> century, famous in Greece and Turkey – the first true "star" of rembetiko. She was born in Istanbul to a Sephardi family in the last years of the 19<sup>th</sup> century. During her early childhood they moved to Thessaloniki, still part of the Ottoman Empire but soon to be part of the Greek national state. Roza's rise to fame began in the late 1920s, after she was discovered at a club in Piraeus by composer and director of Columbia Records in Greece, Panagiotis Toundas. At the height of her career, during the 1930s, Roza recorded 40 songs each year, in different musical styles (rembetiko, Greek and Turkish folk songs, island songs, etc.), and performed not only in Greece, but also in Turkey, Albania, Egypt and eventually, in the United States. She sang in Greek, Turkish, Armenian and Ladino.

Rembetiko, the "Greek blues", is a musical genre that lies at the crossroads of East and West, an apt reflection of the region into which it was born. It evolved from the music that the refugees from Asia Minor brought with them to Greece in the 1920s and first emerged in the hash-dens and prisons of the harbour cities of Thessaloniki and Piraeus. It went on to give voice to the misery of the victims of the great "population exchange" between what had become Turkey and Greece. It was part of an underground subculture, on the verge of legality, a strong Eastern-sounding contrast to the West-oriented music cafes where tango and waltzes were played for the bourgeoisie. The original rembetiko started to decline after World War II, but even though that world has vanished, its reminiscent spirit lingers in the songs that are interpreted with great passion until today. An intriguing characteristic of the general song repertoire of that time is that successful songs were often adopted and adapted by the different ethnic groups and styles; and so you will find recordings of different versions of the same song in Turkish, Greek and Ladino.

Thessaloniki, a 2300-year old city with a fascinating multicultural past and present, has been the breeding ground not only for rembetiko, but also in recent years for many an independent artist and has brought forth musicians with genuine individuality. It was the city in which Roza's career was born. That is why presenting tonight's show here is so fitting. By bringing to you the work of Roza Eskenazi, as well as by presenting you with fine examples of her musical heirs, it highlights this great city's tradition of combining its multicultural background with artistic refinement and independence.



© Gennadius Library, Athens



## My Sweet Canary Ensemble

(Greece/Turkey/Israel)

[www.mysweetcanary.com](http://www.mysweetcanary.com)

[www.unitedworld.gr/my\\_sweet\\_canary.html](http://www.unitedworld.gr/my_sweet_canary.html)

Contact: United World Music Management

Label: Adama

⌚ Wednesday 20:00 ☐ Megaro

The concert ensemble My Sweet Canary was founded in 2010 during the production of the documentary film of the same name, a musical and cinematic journey through the life and music of Roza Eskenazi, directed and produced by Roy Sher (Israel). The original My Sweet Canary tribute concert to Roza Eskenazi was conceived as the musical climax of the film and was based on a very simple idea: gathering the modern Greek, Turkish and Jewish musicians featured in the film to present Roza Eskenazi's multicultural biography and repertoire in a spectacular show which took place in 2010.

The ensemble now consists of three singers from Greece, Turkey and Israel, accompanied by six acclaimed musicians from Greece and Turkey, who interpret a colourful programme drawing on Roza Eskenazi's repertoire in Greek and Turkish, as well as songs of her Sephardic background in Ladino.

**Yota Nega**, considered to be one of the great rembetiko voices in Greece, was born and raised in Athens, where she started singing after finishing her high school studies, going on to win wide acclaim for her 2003 recording debut. She has performed with the Estudiantina Orchestra, Yorgos Dalaras, Glykeria, Eleni Vitali, and many others.

**Mehtap Demir** was born in Ardahan, east Turkey. She sings all styles of Turkish maqam and folk music and also plays the *kemane* and gourd violins, *bağlama (saz)*, *rebab* and *kemanche*. She is a professor of ethnomusicology at the University of Istanbul.

**Mor Karbasi** burst onto the global world music scene in 2008 with the release of her first album, *The Beauty and the Sea*, and has continued to capture audiences internationally with her gorgeous, exceptional voice. Influenced by several cultures, though mainly by her Jewish heritage, she performs a predominantly Sephardi repertoire: from traditional Jewish songs to her own contemporary compositions.

**Yota Nega** vocals

**Mehtap Demir** vocals

**Mor Karbasi** vocals

**Kyriakos Gouventas** violin

**Mumin Sesler** kanun, oud, arranger

**Dimitris Mystakidis** guitar

**Pavlos Pafranidis** bouzouki

**Kostas Theodorou** percussion

**Dimitris Baslam** double bass

The concert includes rare archive footage of Roza Eskenazi, as well as scenes taken from the documentary film.

Producers of *My Sweet Canary* film and concert:  
Roy Sher and Elpida Markianidou.

[www.mysweetcanary.com](http://www.mysweetcanary.com)

The Opening Concert is followed by  
DJ Hot Like Peppa – JP Productions.

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**Savina Yannatou & Primavera en Salonico** (Greece)

[www.savinyannatou.com](http://www.savinyannatou.com)  
Contact: United World Music Management  
Label: ECM Records

⌚ Wednesday 20:00 ☐ Megaro

The group Primavera en Salonico got its name from their first collaboration with Savina Yannatou when recording the now classic album *Sephardic Folk Songs from Salonica* in 1994. Since then the singer and group have developed a unique and authentic sound, based on traditional material mainly from the Mediterranean and the Balkans; an open sound without borders or labels, from simple songs extending to contemporary music forms. Beyond her exquisite interpretive capacity Savina Yannatou gives special emphasis to the expression of the musicality of each language, using her voice as an integral instrument within the ensemble. She and the band have performed all over the world and received countless rave reviews, while their discography together includes seven CDs, of which three are on ECM Records. A new ECM CD is in preparation.

Savina Yannatou vocals  
Primavera en Salonico  
Kostas Vomvolos accordion, kanun  
Kyriakos Gouventas violin  
Harris Lambrakis nay  
Yannis Alexandris oud, guitar, tamboura  
Michalis Siganidis double bass  
Kostas Theodorou percussion



**Apsilies** (Greece)

[www.unitedworld.gr/Apsilies.html](http://www.unitedworld.gr/Apsilies.html)  
Contact: United World Music Management  
Label: Prigipesa Records

⌚ Wednesday 20:00 ☐ Megaro

Apsilies formed spontaneously one afternoon during a strike at the university, when four musician friends and music professors found themselves hanging out together and decided to play the old songs for fun while they were waiting. They instantly found each other in the music and their natural, genuine and fresh approach has generated an overwhelming response at their concerts in Greece as well as acclaim for their first CD release. The expertise and passion of each of the musicians, the exquisite voice of Theodora Athanasiou, the combination of the strong characters and variety of instruments result in a powerful experience of the old rembetika in modern times.

Apostolos Tsardakas kanonaki (kanun), violin  
Dimitris Mystakidis vocals, guitar  
Evgenios Voulgaris vocals, oud, bouzouki, politiki lyra, tamboura  
Theodora Athanasiou vocals, lavta



**Which magazine has covered the best of the planet's roots musics first, for an astonishing 33 years? Which magazine has more than double the feature content, 50% more news and more reviews than its nearest rival? Which magazine won the 2010 Womex Award?**

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## The 14<sup>th</sup> Annual WOMEX Awards

The WOMEX Award is now 14 years old and the list of extraordinary artists and professionals from our community deserving of this special praise continues to grow. We are presenting three WOMEX Awards again: one to an artist group and another to pay homage to a pioneer and activist; plus the WOMEX Label Award in collaboration with WMCE World Music Charts Europe.

The **WOMEX 12 Artist Award** goes to Värttinä from Finland: artists committed to cultural roots expressed through excellence, with a dedication to the achievement of a musical vision for almost 30 years!

The **WOMEX 12 Professional Excellence Award** goes to Alexander "Sasha" Cheparukhin from Russia: pioneer promoter, festival founder and activist believer in the free flow of music across borders.

The **WOMEX 12 Label Award** goes to Lusafrica. The selection is made using the WMCE charts of 48 radio broadcasters from 25 countries.

- Special Features/WOMEX Professional Excellence Award
- Special Features/ WOMEX Artist Award
- Special Features/ WOMEX Label Award

Quality, creativity, impact. Since its introduction in 1999, the WOMEX Award has been honouring high points of world music on the international level. Musical excellence, social importance, commercial success, political impact, lifetime achievement – any or all of these might make one a worthy recipient.

The WOMEX Award statuette was created at a time when there was no such thing as Asia or Europe, black or white, First or Third World.

The Award figurine is an ancient mother goddess statue, dating back about 6000 years to the Neolithic age. It was found in Haçilar in modern-day Turkey and bears witness to the existence of a matriarchal society. Such a female goddess appears in many ancient mythologies as an initial



primal figure, representing fertility and procreation either as the earth itself or as a mother giving birth to the world and all the creatures in it. Supporting musical creativity and fertility, it is only fitting that the mother of all and everything represents WOMEX's tributes to the Award winners.

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## The WOMEX 12 Artist Award to Värttinä

By Fiona Talkington (UK) | BBC Radio Presenter, Curator



### WOMEX Award Ceremony

Sunday 12:00 – 14:00

Megaro



2013 marks Värttinä's 30<sup>th</sup> anniversary. They have toured worldwide, have a huge global fan base, they have won awards, recorded 14 albums, sold thousands upon thousands of them, collaborated with the great A.R. Rahman writing music for *The Lord of the Rings* musical. They are outstanding ambassadors for Finnish music around the world, and are text-book examples of how to remain true to the roots of a tradition yet find a new voice and excellence in performance.

You don't have to be a Finnish speaker to have been intoxicated by their tales of fishwives and lovers, murder and revenge, from ancient blood-curdling spells to heart-breaking songs of betrayal and loss, and still find yourself smiling and laughing at the sheer joy and exuberance of their music.

The Värttinä story goes back to 1983 to the Finnish village of Rääkkylä where mothers and grandmothers got some of the children to sing and play the old songs of the Karelian region, and recite ancient stories to the accompaniment of the *kantele*, the Finnish zither-like instrument. It caught on and soon there were saxes and flutes, accordions and basses joining in and these old songs took on a new life.

They became a somewhat unruly group of 21 singers and instrumentalists who began to make a bit of a name for themselves and, in 1987, released their first self-titled album and were named Band of the Year at the *Kaustinen Folk Music Festival*. Two years later another album, *Musta Lindu* or *Black Bird*, hinted that this was a band with its own ideas about reinventing traditions, but it was in 1991, with the album *Oi Dai*, that the now teenagers had their first big hit just as they were making their own life decisions, some of them going off to study at the Sibelius Academy in Helsinki. They actively researched singing traditions from a wider region and women's traditions in particular, unafraid and uncompromising in their lyrics. *Oi Dai* was eventually to go platinum and was Finland's biggest folk success for 20 years.

A year later record producer Ben Mandelson helped them forge *Seleniko* which entered the World Music Charts at Number One, the rest of Europe sat up and took notice with performances at *Womad*, *Dranouter*, *Glastonbury* then *SXSW* and a US tour. Under the guidance of Phillip Page, who was to remain their manager for many years, the Värttinä energy seemed unstoppable.

The next album, *Aitara*, showed off their originality and their willingness to storm through any boundaries that existed between folk, pop, rock and jazz and earned them NAIRD's Best Contemporary Music Album award. 1996 brought *Kokko* and appearances supporting the likes of Björk and Joan Armatrading, and hot on its heels another number one in *Vihma* which achieved two Best Album awards in Japan.

The year 2000 gave us an album which, for many, defined Värttinä's sound. *Ilmatar – Goddess of Air* – saw the band return with a greater intensity to their roots and the Finnish runo songs, allowing the ancient spells to leer and spit at us amidst beguiling vocals and outstanding instrumental playing. The producer was Frenchman Hughes de Courson, known for his work with electro-folk band Malicorne and someone who, as producer, had already reinvented the way we listened to Mozart, Bach and Vivaldi. Värttinä played to nearly a quarter of a million people at the *Rock in Rio* festival, toured Japan, and got to know the departure lounges of many of the world's airports.

Those of us who were at the Aleksanterin Teatteri in Helsinki in February 2003 for Värttinä's 20<sup>th</sup> anniversary concert saw a true celebration of the band's extraordinary achievements, with fans who knew every word to every song, travelling from many different countries. And the band celebrated with another album, *Iki*.

What could they possibly have left to achieve? This came in the form of an invitation from the great Indian producer A.R. Rahman to collaborate on a musical production of Tolkien's *The Lord of the*



© Seppo Samuli

*Rings*. The premiere was set for Toronto in 2006 and London's West End in 2007. It proved to be one of their most intense periods of work ever, seeing the next album, *Miero*, released on Real World in 2006, just after they had been awarded the prestigious *Suomi-Palkinto* (Finland Prize) for their exceptional career achievements.

*Miero* seemed to come on an unexpected surge of creativity, taking their songwriting skills even further, stretching their vocal range and style. So much time spent together on *The Lord of the Rings* had provided a cauldron of material. One of the band described the period to me: "Just when we were worn out and tired," he said, "we wrote our best tunes ever." Producer Aija Puurinen put her finger on it when she said that you don't have to understand the Finnish language, but we are all human beings and the heart is the seat of affections, and she made sure they rained down strong and fearsome emotions on us. Cloaked in the rhythmic mysteries of the Finnish language came lines such as "My loathing drips blood, my pain slashes, curses, drenches us with pus" yet the music was witty and vibrant, the contrasts powerful.

Before we knew it came the 25<sup>th</sup> anniversary and a celebratory compilation album, still amidst constant touring. And earlier this year they released their latest colourful album, *Utu*.

The band in front of us today is, of course, different from that group of children singing as a hobby in Rääkkylä all those years ago. There have been lots of changes of personnel over the years, the call of families and other musical projects necessitating reinvention, but the spirit of Värttinä has never faded.

It is fitting to celebrate Värttinä – and I mean the whole family of musicians who have ever been part of this creative whirlwind – not just for what they have achieved in their own musical path over 30 years, but for the example they have set in being inspired by, nurturing, yet never fearing their own tradition. They are outstanding composers, producers, singers and instrumentalists, and those of us who have been lucky



© Philip Ryalls

enough to see them live and enjoy their music have surely fallen under a spell that will never be broken.

© Fiona Talkington

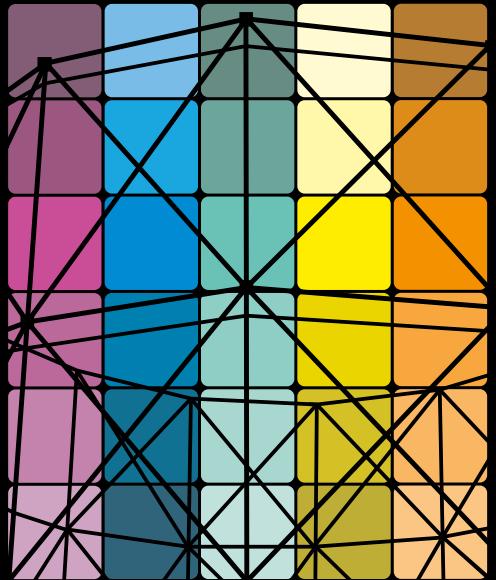
Along with the WOMEX Artist Award, Värttinä will be given funding to support a music-related project of their own choice. More details at [www.womex.com/realwomex/2012/Varttina.html](http://www.womex.com/realwomex/2012/Varttina.html)

For more information on Värttinä:  
[www.varttina.com](http://www.varttina.com)

Join us on Sunday for a final Networking Breakfast and the WOMEX 12 Award presentation. The laudation will be offered by Fiona Talkington. Värttinä (Finland) will be performing.

- Conference/Session 23
- Conference/Bios A – Z: Talkington
- Showcases/Official Selection A – Z: Värttinä
- CD WOMEXIMIZER 12
- WOMEX 12 Showcase Trailer on [www.womex.com](http://www.womex.com)

# TECHNOPOLIS

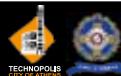


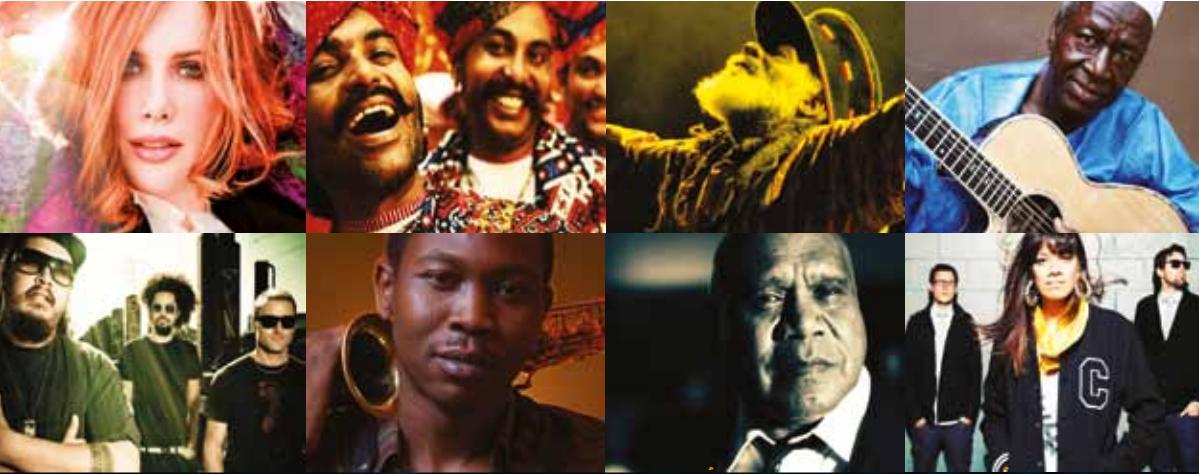
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## The WOMEX 12 Professional Excellence Award to Alexander "Sasha" Cheparukhin

By Lemez Lovas (UK) | Producer, Lyricist, Artist



### WOMEX Award Ceremony

- ⌚ Sunday 12:00 – 14:00
- ▣ Megaro



© Alina Vasova

What is the WOMEX Award? A small way in which we can give praise to someone who deserves recognition at the highest level for a lifelong contribution to our community. But it is more than that. It is an opportunity for us at WOMEX to think about the values that we try to uphold. World music is not just another sector in the music industry: for one, we don't attract money men looking for a fast buck (or at least they tend not to stick around too long) – and for that we should be grateful. So who does stick around? People who have a specific set of values and ideas about the way the world should be. These common values are what makes WOMEX and our music community, and what keeps us coming back time and time again to what is unashamedly one of the most colourful, diverse and friendly group of international music lovers on the planet.

The WOMEX Award is also about how our community responds to events outside. This past year has seen a great deal of political upheaval and tension – uniquely in our collective history, hardly a single member country has been unaffected by rising economic and social tensions. There is no better moment for all of us at WOMEX to step back and think about what we can contribute at a time when music can seem like a luxury. And so,

in honour of this unsettling time, the WOMEX 12 Professional Excellence Award is for someone who underlines those values that we at WOMEX seek to uphold in good times and bad – a deep awareness and respect for our environment, an open-mindedness and constant desire to expand boundaries, and an unfailing dedication to freedom of expression on every level.

Artistic director, activist, musician and tour producer Alexander "Sasha" Cheparukhin was born in Sevastopol, USSR (now Ukraine) in 1958. Growing up in a military family, he had the opportunity to travel across the vast country as a child, igniting an interest in cultures and languages that has stayed with him. Holder of a doctorate in Environmental Economics, for much of the 1980s he was an activist and researcher – President of the Association for the Support of Ecological Initiatives (ASEI); a presenter at the Moscow session of the World Commission of Environment and Development (WCED); coordinator of "Children of Chernobyl" activities that brought crucial medical training and equipment to Belarus from Germany and Switzerland and sent local children abroad for treatment; and reporting for the German and Austrian press, where he gained exclusive access to leading

# *Ciochag* ASKAROV

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of Azerbaijan  
classical mugham'...



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**Saturday, 20 October, 14<sup>15</sup>-15<sup>15</sup>**

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opposition figures like Boris Yeltsin and Vytautas Lansbergis (then leader of Lithuanian independence movement and later President of Lithuania).

Denied the ability to travel abroad until the perestroika years, the dissolution of the USSR in 1991 led to Sasha registering one of the first Russian international tour operators, GreenWave, taking tour groups to the Caribbean and the USA, including as an official tour agent for the 1994 World Cup. It was this American connection – and an invitation from renowned ethnomusicologist Ted Levin – that led him to switch full time to music management and booking.

"He sent me a tape of an unknown Tuvan group" remembers Sasha. "I was completely possessed and amazed – I could never imagine that this kind of music could exist in Russia. Ted asked me whether I can find somebody to help organising the first US tour and to serve as a tour manager, driver and a kind of "narrator" (replacing Ted Levin in concerts, telling stories about Tuva, meanings of Tuvan songs etc). I told him that I want to try it myself. So, in January 1994, I rented a Ford Club Wagon van and started a long US tour of Huun Huur Tu (booked via International Music Network). That's how my "music career" really started."

From then on, GreenWave became a hub for the Russian roots music scene. He had already produced concerts and collaborations with international artists for the Dmitri Pokrovsky Ensemble, the country's leading traditional ensemble, as early as 1985. By the mid-90s, GreenWave Records was releasing albums by artists

such as Huun Huur Tu, Sergey Starostin, Moscow Art Trio, Farlanders, Vershki Da Koreshki, with Sasha looking after record production, management and international touring. In the years that followed he became artistic director for a great many festivals at home and abroad, including most recently the biggest festival in Russia, the *Creation of Peace Festival*, and he has been at the forefront of the cultural transformation of the university city of Perm in Siberia into the "Cultural Capital of Russia", with a series of large music and theatre festivals including a number of major international commissions. And as artistic director of another festival in Siberia – the *Mir Sibiri* festival (formerly *Sayan Ring*) – he could have spent all of his time in a self-imposed exile, if not for recent political events which brought him back to the capital.

That Russia is a tough place to be politically engaged goes without saying. But the unprecedented protests around the country – in themselves a testament to the great Russian sense of creative humour, involving miniature toys with placards and blue buckets worn on protesters' heads – have triggered a wave of political optimism. Sasha: "I was a political journalist in the '80s and '90s, leading demonstrations to block nuclear power stations and manning the barricades at the White House. Now I see an awakening of civil society again after all these years of cynicism, gangster mentality and extreme capitalism. Now is the time for self-organisation."

One facet of his spirit of self-organisation means taking musicians on "concert actions" around the country to support isolated democrats in the provinces. "Musicians should be engaged. Music is the most emotional way to express yourself, and musicians are very strong mediums for communication. This is also why so many musicians want to stay away from politics – they think it is too powerful and they don't know where it will lead." One possible destination is arrest, beatings and jail – all of which he has seen at first-hand. Despite this, he is upbeat: "These protests have lots of creativity. It was so beautiful – young and old all together saying we don't want to live in this society. People don't want to pretend any more. This is not about oppositional

politics or new leaders – it is about supporting Russians who want to live in an honest, transparent, free society."

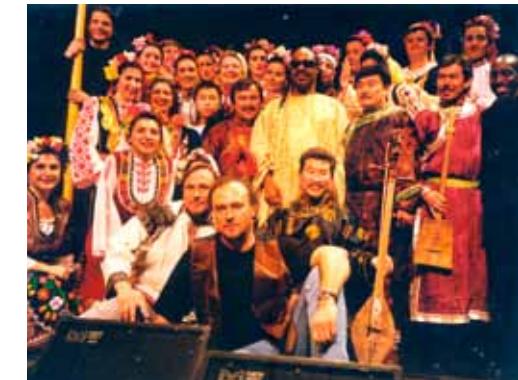
Honest, transparent and free: three words on which we would all do well to focus on as we go around the trade fair this year. Three simple attributes that our world music community wants to see the world over. We in the WOMEX community know that we love what we do, and that we are very lucky to be able to do it. This year's WOMEX Award goes to someone who helps us to remember why.

© Lemez Lovas

For more information on Sasha's work:  
[www.greenwavemusic.ru](http://www.greenwavemusic.ru)

Join us on Sunday for a final Networking Breakfast and the WOMEX 12 Award presentation. The laudation will be offered by Lemez Lovas. Värttinä (Finland) will be performing.

- Network/WOMEX Jury: Lovas
- Conference/Session 22
- Conference/Bios A – Z: Cheparukhin



Sasha, Stevie Wonder, Huun Huur Tu, Angelite, Moscow Art Trio (Los Angeles, 1997)

# WOMEX Awards 1999 – 2011



WOMEX 11  
AWARD

The Artist Award went to **Hugh Masekela**, the trumpet prodigy, fiery denouncer of apartheid and Afro-jazz pioneer from South Africa. It's been nearly 60 years since he first picked up a trumpet, and at the WOMEX 11 Award Ceremony everyone could rejoice that he shows no sign of putting it down yet.



WOMEX 10  
AWARD

The Artist Award honoured the uncompromising maloya hero from Reunion Island, **Danyèl Waro**, a special musician, singer, activist and poet, who has fought for decades to revive a musical treasure from the Indian Ocean and who has popularised its jewels on an international level.



WOMEX 09  
AWARD

The Award to **Staff Benda Bilili** from DR Congo celebrated, according to its presenter Andy Morgan, "the magic that music possesses to fix wings to wheelchairs and launch them skywards into the wide blue yonder". Art from adversity and like nothing you have ever seen or heard before.



WOMEX 08  
AWARD

The Artist Award celebrated **Muzsikás'** 35 years of music and cultural engagement in Hungary. "[T]hey inspire, they communicate and they bring a sense of history, both ancient and modern," said Joe Boyd as he presented the Award. "We take so much now for granted. Listening to Muzsikás connects us to a time and a place when music was intrinsically a political statement and playing your instrument a certain way was a courageous act."



WOMEX 11  
AWARD

The Professional Excellence Award was given to **Francis Falceto**, originator and curator of the *Éthiopiques* series of CDs and the music of Ethiopia's greatest champion. Falceto has single-handedly brought Ethiopian music to the forefront of world music consciousness.



WOMEX 10  
AWARD

The Professional Excellence Award went to **Ian Anderson**, UK, founder and editor-in-chief of the magazine *fRoots*, on behalf of the independent press. Since the Awards began in 1999 we have never awarded the media – and yet the independent media play such a crucial role in our kind of music business; they are part of us, support us and provide a vital forum for topics that otherwise would fall through the grid.



WOMEX 09  
AWARD

The Award for Professional Excellence was given to the festival pioneer, producer and label owner **Christian Mousset** from France, whose *Musiques Métisses*, initiated 35 years ago, "was arguably the first festival dedicated primarily to African music, starting a trend that many followed and few could match" (Yorrick Benoit, Run Productions).



WOMEX 08  
AWARD

The Award for Professional Excellence honoured the **Sibelius Academy, Folk Music Department**. Not only did they pioneer a programme in folk music that has had a lasting impact on music in Finland, endeavouring to preserve tradition even as it helped artists to innovate, but they have generously shared the model with institutions throughout Europe and abroad to help them develop theirs.



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[www.syncglobal.de](http://www.syncglobal.de)

With music markets shifting, sync licensing and other sequenced-based use of music grows increasingly important. Our research project SyncGlobal aims to create a computer-based analysis of the temporal features of audio and video. This technology manages sync licensing requests and finds the best match to any video sequence in large music catalogues.

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## The WOMEX 12 Label Award to Lusafrica



### WOMEX Award Ceremony

⌚ Sunday 12:00 – 14:00

❑ Megaro

Already an institution in its seventh year, the annual WOMEX Label Award is hotly contested and warmly anticipated by all who value the contributions of independent record labels.

### The WOMEX 12 Label Award goes to



1 Lusafrica (France) | [www.lusafrica.com](http://www.lusafrica.com)

#### Chart-topping CDs:

- Bonga: *Hora Kota*
- Sia Tolno: *My Life*
- Tcheka: *Dor de Mar*
- Nancy Vieira: *No Ama*
- Black Bazar – Modogo & Sam: *Black Bazar*

An independent world music label on the Paris scene, Lusafrica was founded by José da Silva in 1988 to produce Cesária Evóra's first album. Her success introduced Cape Verdean music to the world and paved the way for a host of new names, including Lura, Teófilo Chantre, Tcheka, Mario Lucio and, most recently, Nancy Vieira.

Cesária's work won a place for morna – an Atlantic blues steeped in cool nostalgia – and its livelier counterpart, coladeira, alongside samba and calypso in the tropical pop hall of fame. Although she tragically left us in December 2011, for her many fans worldwide – including WOMEX delegates who saw her play at the first edition in Berlin in 1994 – Cesária will forever remain the "Queen of Morna".

Lusafrica has always promoted every kind of African culture, releasing the music of such diverse artists as Sally Nyolo (Cameroon), Oliver N'Goma and Pierre Akendengue (Gabon) and Meiway (Ivory Coast); but the label has also produced a collection of hugely acclaimed Cuban albums, scoring a major success with Polo Montañez, now an icon of Latin music.

Today the label's bestselling artists are Malian guitar hero Boubacar Traoré and Bonga, the golden voice of Angola; but Lusafrica is still determined to innovate, revealing new talents that include Sia Tolno, the sensational new singer from Sierra Leone, and Black Bazar, a young Congolese combo with an original take on roots rumba.

► Showcases/Official Selection A – Z: Nancy Vieira



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Here are the remaining top-20 independent labels and their chart-topping albums/compilations: we list the top-5 releases for the first 10 labels and the top-3 releases for labels 11-20.

## 2 World Circuit (UK)

Fatoumata Diawara: *Fatou* | Various Artists: *Cumbia Cumbia 1&2*

## 3 world village / JazzVillage / Le Chant du Monde / harmonia mundi (France/USA/UK/Spain)

Melingo: *Corazon y Hueso* | Emel Mathlouthi: *Kelmti Horra* | Sezen Aksu: *Öptüm* | Roberto Fonseca: *Yo* | Amira Medunjanin: *Amulette*

## 4 World Music Network/Riverboat (UK)

Sambasunda Quintet: *Java* | Samba Toure: *Crocodile Blues* | Kristi Stassinopoulou & Stathis Kalyviotis: *Greekadelia* | Amadou Diagne: *Introducing Amadou Diagne* | Ramzi Aburedwan: *Reflections of Palestine*

## 5 Crammed Discs (Belgium)

Baloji: *Kinshasa Succursale* | La Chiva Gantiva: *Pelao* | Zita Swoon Group: *Wait For Me* | Jagwa Music: *Bongo Hotheads* | Chicha Libre: *Canibalismo*

## 6 Six Degrees (USA)

Ceu: *Caravana Sereia Bloom* | Loga Ramin Torkian: *Mehraab* | Niyaz: *Sumud* | Vieux Farka Touré: *The Secret* | Natacha Atlas: *Mounqualiba – Rising: The Remixes*

## 7 Mais Um Discos (UK)

Lucas Santtana: *Sem Nostalgia* | Arnaldo Antunes, Edgar Scandurra & Toumani Diabate: *A Curva da Cintura* | Various Artists: *Mais Um Discos Presents Nova-Tropicalia* | Various Artists: *Electro-Amazonas* | Lucas Santtana: *Remix EP Um*

## 8 Soundway Records (UK)

Various Artists: *The Original Sound of Cumbia* | Batida: *Batida* | Ondatropica: *Ondatropica* | The Funkees: *Dancing Time, The Best of Eastern Nigeria's Afro Rock Exponents 1973-77* | MonoMono: *Give the Beggar a Chance*

## 9 Jaro Medien (Germany)

Aldona: *Sonner* | Dona Rosa: *Sou Luz* | Hazmat Modine: *Cicada* | Warsaw Village Band: *Nord* | Red Baraat: *Chaal Baby*

## 10 Cumbancha (USA)

Sierra Leone's Refugee All Stars: *Radio Salone* | Bombino: *Agadez* | Sarazino: *Everyday Salama* | Novalima: *Coba Coba Remixed*

## 11 Nascente (UK)

Various Artists: *BBC 3 – World Routes: On the Road* | Various Artists: *Beginner's Guide to Scandinavia* | Various Artists: *Fly Bird Fly*

## 12 Stern's (UK)

Sory Kandia Kouyate: *La Voix de la Revolution* | Dawda Jobarteh: *Northern Light Gambian Night* | Criolo: *No Na Orelha*

## 13 Rockadillo (Finland)

Värttinä: *Utu* | Sakari Kukko & Humbalax: *Paratiisi* | Kuhnafar-I Feat. Johan Giorno etc.: *Dubland*

## 14 ARC Music (UK)

Hossam Ramzy & Special Guests: *Rock the Tabla* | Las Chicas del Tango: *Tango de Norte a Sur* | Black Umfolosi: *Summertime – Best of Black Umfolosi*

## 15 Real World (UK)

Juju: *In Trance* | Dub Colossus: *Addis Thru the Looking Glass* | Irla O'Lionaird: *Foxlight*

## 16 Galileo MC (Spain/Germany)

Natasa Mirkovic & Nenad Vasilic: *Soulmotion* | Matuto: *Matuto* | Various Artists: *Radio Beirut*

## 17 Musiepoca (Spain)

Petrakis, Lopez, Chemirani: *Mavra Froudia*

## 18 Wrasse Records (UK)

Vusi Mahlasela: *Say Africa* | Angelique Kidjo: *Spirit Rising* | Javier Limon: *Mujeres de Agua*

## 19 Nubenegra (Spain)

Mariem Hassan: *El Aaiun Agdat*

## 20 Visage (Italy)

Riccardo Tesi & Banditaliana: *Madreperla*

**Congratulations everyone!**

## Previous WOMEX Label Award Winners

The WOMEX Label Award, launched in cooperation with the World Music Charts Europe (WMCE) in 2006, has been presented to the following number one labels:

2011: **world village / Le Chant du Monde / harmonia mundi** (France/USA/UK/Spain)

2010: **world village / harmonia mundi** (France/USA/UK/Spain)

2009: **Crammed Discs** (Belgium)

2008: **Cumbancha** (USA)

2007: **Stern's** (UK)

2006: **World Circuit** (UK)

Created as a joint project with the World Music Charts Europe (WMCE), the selection for the WOMEX Label Award is made using the monthly charts of 48 radio broadcasters from 25 countries.

The rules: Since we are awarding chart success of independent labels in creative production, we are counting the work of A&R teams from individual companies. Two or more labels in the same overall company under one direction are counted together. Different, autonomous A&R teams from different company locations are counted separately. Finally, if a given CD is simultaneously released by two different labels, it is credited to the label that has it in the greater number of territories. The eligible period is 9/2011 through 8/2012.

Special thanks to Johannes Theurer, World Music Charts Europe, for compiling the list.  
[www.wmce.de](http://www.wmce.de)

# Refined, Rare, & Vanishing Musical Cultures

## Mei Han

Virtuoso, scholar, innovator redefines  
the zheng and Chinese music



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## Red Chamber

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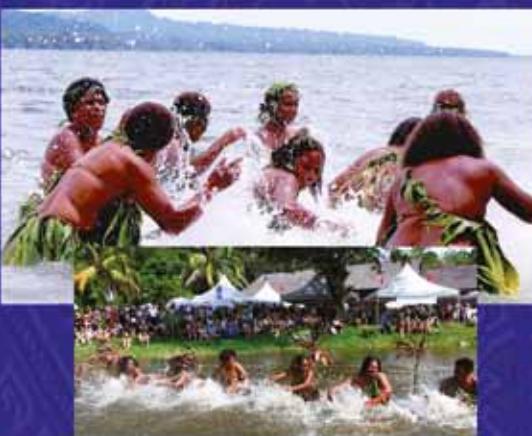
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for the Arts

WOMEX STAND # 5.26

HMR3 Productions / ZaDiscs / ASZA.com  
Box 1119 Stn A, Vancouver, BC, Canada, V6C 2T1, 1-604-255-2506

## Water Women of Vanuatu

Ancient art of water drumming from  
the magical isles of Melanesia



## Zen of One String

The high art of the extremely rare  
one string Japanese ichigenkin



Japan

## Sape Masters, Borneo

Haunting  
sounds of  
the Orang Ulu  
boat lute



## WOMEX Radio Studio

Artist interviews; animated discussion; live, impromptu performances from WOMEX artists... In recent years, hidden gems have surfaced at the WOMEX Radio Studio.

For all radio presenters attending WOMEX, this is the place to be. Get your music and your story on the airwaves inside and outside of Greece. Slots are limited, so please book early.

The studio is located on the premises of the national Greek Radio and Television (ERT/ERT3-Thessaloniki), right next to WOMEX's main venue, Helexpo. Please come to the Media Counter in Pavilion 6 for more information.

This year's studio is made possible by the cooperation of engineers from the BBC (UK), ERT (Greece), NRK (Norway), rbb (Germany, Berlin), and WDR (Germany, Cologne) – all members of the European Broadcasting Union (EBU).



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## WOMEX Photographers

We present to you three exceptional photographers, selected by WOMEX to catch the very best and most outstanding moments of the event in Thessaloniki.

Their work will be posted daily on their websites and anyone needing photos can contact them directly to discuss terms. Check out their portfolios for current and past work and come visit their Trade Fair booth 6.104.

A selection of their photos will also be made available in small size on the WOMEX Flickr page under a CC-BY creative common license which lets others distribute these photos free of charge, as long as they credit the photographers for the original creation.

[www.flickr.com/photos/womex](http://www.flickr.com/photos/womex)



**Jacob Crawfurd**  
(Denmark)

Mobile: +45 407 370 79  
[jacob@crawfurd.com](mailto:jacob@crawfurd.com)  
[www.crawfurd.com/womex](http://www.crawfurd.com/womex)

Jacob Crawfurd works as a freelance photographer within press, business, music and portraits. He has executed many music portraits and band photos and has a large archive of concert images from the world, jazz and rock scenes. He primarily directs his lens towards bands, concerts and cultural activities, but also produces music videos and short documentaries. Jacob's interest in African culture and development issues has taken him to the continent on several assignments and he is also involved in arranging and promoting African-related events in Denmark.



**Yannis Psathas**  
(Greece)

Mobile: +30 694 813 02 30  
[info@littleplanet.gr](mailto:info@littleplanet.gr)  
[www.littleplanet.gr/womex](http://www.littleplanet.gr/womex)

He discovered his passion for music photography while taking his first steps in Thessaloniki's music scene in 1999. After finishing his photography studies in Spain in 2004, he worked for the national edition of *Rolling Stone* magazine for almost three years, covering many major music events and artists. Recently, he has completed assignments for artists, record companies and media from Greece, Spain and overseas. Since 2007 he lives and works in Thessaloniki as a freelancer specialising in landscape, architecture, advertising and music photography.



**Eric van Nieuwland**  
(The Netherlands)

Mobile: +31 610 934 495  
[eric@thedigitalphotoexperience.nl](mailto:eric@thedigitalphotoexperience.nl)  
[www.thedigitalphotoexperience.nl/womex12.htm](http://www.thedigitalphotoexperience.nl/womex12.htm)

A Dutch photographer with a main interest in live music photography (world, jazz and classical). Besides music photography, he also does portraits and reportages for business companies. His pictures have also been used in several (photo) books. Eric has been an Official WOMEX Photographer for the past three years. Organisations such as Talpa TV, MCN Music Center The Netherlands, WOMEX, Classical:NEXT, North Sea Round Town and many artists have hired him for his live photography.

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 GREMS (FR) | LCMDF (LE CORPS MINCE DE FRANCOISE) (FI)  
 RAASHAN AHMAD (USA) | THE EXCITEMENTS (ES)  
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SPPF les labels indépendants

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# Tips from the Locals



© www.thessaloniki.travel/index.php/en

We have set up a special WOMEX Google map on which you will find all the shops and restaurants that are mentioned on the following pages:

[www.womex.com/lnk/thessaloniki-map](http://www.womex.com/lnk/thessaloniki-map)

## Getting Around

### Public Transport

Buses are the main means of public transport in Thessaloniki. The ticket for one route costs 0.90 euro at the ticket machines on the bus or 0.80 euro if purchased at the small white ticket shops or kiosks around the city. One ticket for a 90-minute trip (2 routes) costs 1 euro on the bus or 0.90 euro at the ticket shop/kiosk. You may also purchase a 24-hour ticket for 4 euro. The ticket machines on the bus do not return any change, so please make sure that you have the exact amount available in coins. Tickets purchased at kiosks must be validated inside the bus. See also "Things to See" in this section for more information on Thessaloniki sightseeing by bus.

### Rent-a-Bike

Discover Thessaloniki by bike and take a tour along the seafront. A full week's bike rental will cost you 40 euro.

### Velib Rent-a-Bike

Karipi 10, Arcade Bezesteni | 54624 Thessaloniki  
+30 231 026 35 63  
[www.velib.gr](http://www.velib.gr)  
Open: Monday, Wednesday, Saturday 10:00 – 16:00  
Tuesday, Thursday, Friday 10:00 – 20:00



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## Places to Eat

Thessaloniki has a very rich culinary culture which is strongly incorporated to the citizens' mentality and their daily life. This culture can be easily traced in today's food scenery. The multinational past of the city has had a strong influence on the local cuisine and today Thessaloniki is one of the top culinary destinations in Greece. On the following pages you will find just a short selection of places, restaurants and areas where you can satisfy your palate in Thessaloniki.

### Quick Meals/Take-Away Around Helexpo

Within walking distance of 5 to 15 minutes from Helexpo, you can find a multitude of delicious take-away snacks, as well as small traditional taverns for a quick and tasty lunch or dinner for a reasonable price.

With a Turkish name meaning "No fish", Yok Balik serves mainly *gyros* wraps (*pita* with pork or chicken meat, filled with various salads).

### Yok Balik

Ethnikis Aminis 34 | 54621 Thessaloniki  
+30 231 024 00 22

Hidden in an alley close to the White Tower, this place is famous for its Cypriot *seftalia* (minced meat balls). Take away a sandwich or eat there.

### To Etsi

Nikoforou Foka 2 | 54621 Thessaloniki  
+30 231 022 24 69  
Open: Sunday and Monday 13:00 – 2:00, Tuesday and Wednesday 13:00 – 3:00, Thursday 13:00 – 3:30, Friday 13:00 – 4:00, Saturday 13:00 – 4:30

On Kouskoura Street, a spot right in the heart of the centre, you can find delicious Greek flavours for an affordable lunch break.

Various versions of *souvlaki* (pork or chicken pieces in skewer with potatoes and dressings).

### Derlikatessen

Ioanni Kouskoura 7 | 54622 Thessaloniki  
+30 231 022 63 67

Ergon offers a selection of Greek products of exceptional quality. Next door on the same street you can find a tavern with a great variety of delicious *mezedes* (Greek tapas) as well as a grocery store.

### Ergon

Ioanni Kouskoura 3 | 54622 Thessaloniki  
+30 231 022 35 50 | +30 231 028 42 24  
[www.ergonproducts.gr](http://www.ergonproducts.gr)

Greece's fast food chain. You can find a branch in every corner of the city.

### Goody's

[www.goodysnet.com](http://www.goodysnet.com)

## Restaurants/Taverns/Ouzeri

### Around Helexpo

Just a 5-minute walk from Helexpo there is a Cretan tavern called Myrsini. The specialities of this place will transport you to this wonderful island, accompanied by *raki*, the traditional alcoholic drink of the island. Don't miss the cooked snails!

### Myrsini

Tsopela 2 | 54621 Thessaloniki  
+30 231 022 83 00  
[www.myrsini.gr](http://www.myrsini.gr)

Also just a 5-minute walk from Helexpo and in the shadow of the White Tower there is a historical restaurant with a friendly atmosphere and great food in a higher price range. The sister restaurant is located in the Ladadika area in an impressive old building.

### Zithos in Dore

Stratigou Tsirogianni 7 | 54621 Thessaloniki  
+30 231 027 90 10  
[www.zithos.gr](http://www.zithos.gr)

This small tavern is called "heavy melon" and is located on Navarinou Square, just around the Galerius Palace, a 10-minute walk from Helexpo. Delicious food, pleasant atmosphere and reasonable prices.

### Vari Peponi

Apelou 4 | 54622 Thessaloniki  
+30 231 024 33 32



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### Ladadika

In the western part of the city centre, next to the port you will find a picturesque area called Ladadika. Full of restaurants and clubs, this is a vibrant spot to combine food and entertainment.

Flavours from Istanbul.

### Eis Tin Polin

Egyptou 17 | 54625 Thessaloniki  
+30 231 052 13 76  
[www.eistinpolin.gr](http://www.eistinpolin.gr)

An ouzeri (serving the famous Greek alcoholic beverage *ouzo*) with imaginative *mezedes*, specialising in fish dishes.

### Fri

Doxis 4 | 54625 Thessaloniki  
+30 231 022 20 08 | +30 697 191 02 72

A welcoming tavern with flavours from Central Greece.

### Negreponte

Egyptou 24 | 54625 Thessaloniki  
+30 231 052 35 71  
Open: 13:00 – 1:00, on Sunday 13:00 – 19:00

Traditional Greek cuisine and an enjoyable atmosphere.

### Panellinion

Salaminos 4 | 54625 Thessaloniki  
+30 231 056 72 20

Don't miss the delicious Mediterranean menu at  
**Paparouna**  
 Paggeou 4/Doxis | 54625 Thessaloniki  
 +30 231 051 08 52  
[www.paparouna.com](http://www.paparouna.com)

**Eptapurgio/Ano Poli (Old Town)**  
 Up on the hillside you will find the Old Town of Thessaloniki. Unlike many other parts of the city, this area wasn't damaged by the 1917 fire and World War II. Hidden behind the historical town wall is a cosy place to have a beer and some *mezedes*.  
**Toiko Toiko**  
 Agrafon 1/Polidorou | 54634 Thessaloniki  
 +30 231 024 53 51

## Shopping: Food, Music and Instruments

**Kapani Food Market**  
 In the centre of Thessaloniki you can also visit the oldest food market of Thessaloniki, called Kapani or Modiano. Apart from the fishmongers, butchers, bakery, the grocery shop and many others, you will also find a great variety of taverns. The experience will be full of images, smells and tastes.

**Pastry Shops**  
 Thessaloniki has a very rich tradition in sweets and the greatest variety and quality of pastry shops in Greece. Pastry shops keep the secrets of the traditional recipes originating mainly from Istanbul.

**Chatzis**  
 Specialities: Siropiasta, Kaimaki  
 Eleftheriou Venizelou 50 | 54631 Thessaloniki  
 Egnatia 119 (close to Kamara) | 54249 Thessaloniki  
[www.chatzis.gr](http://www.chatzis.gr)

**Elenidis**  
 Speciality: Trigona (Triangles)  
 Dimitriou Gounari 14 | 54621 Thessaloniki  
 +30 231 025 75 10  
[www.elenidis.gr](http://www.elenidis.gr)

**Hatzifotiou**  
 Speciality: Siropiasta  
 Paulou Mela 37 | 54622 Thessaloniki  
[www.hatzifotiou.gr](http://www.hatzifotiou.gr)

**Konstantinidis**  
 Speciality: Milfeig  
 Paulou Mela 14 | 54622 Thessaloniki  
 +30 231 022 61 26  
[www.konstandinidis.gr](http://www.konstandinidis.gr)

**Terkenlis**  
 Speciality: Tsoureki  
 Ag. Sofias 33/Ermou | 54623 Thessaloniki  
 +30 231 024 48 77  
 Tsimiski 30/Aristotelous 4 | 54623 Thessaloniki  
 +30 231 027 11 48  
[www.terkenlis.gr](http://www.terkenlis.gr)

**Record Stores**  
 Those of you who are into physical recordings should try their luck at the following places:

**Lotus Record Shop**  
 Skra 7 | 54622 Thessaloniki  
 +30 231 026 07 76  
[www.lotus.gr](http://www.lotus.gr)  
 Open: Monday, Wednesday 9:00 – 15:00  
 Tuesday, Thursday, Friday 9:00 – 14:30, 17:00 – 21:00  
 Saturday 10:00 – 15:00

Public is a huge entertainment chain store including a vast music shop.

**Public**  
 Tsimiski 24/Mitropoleos 33 | 54624 Thessaloniki  
 +30 231 022 72 88  
[www.public.gr/cat/music](http://www.public.gr/cat/music)  
 Open: Monday – Friday 9:00 – 21:00  
 Saturday 10:00 – 20:00

**Stereodisc**  
 Aristotelous 4 | 54623 Thessaloniki  
 +30 231 026 29 12

**Studio 52**  
 Dimitriou Gounari 46 | 54621 Thessaloniki  
 +30 231 027 13 01  
[www.studio52.gr](http://www.studio52.gr)  
 Open: Monday, Wednesday, Saturday 9:30 – 16:00  
 Tuesday, Thursday, Friday 9:30 – 21:00

**Vinyl Mania**  
 Michail Ioannou 14 | 54621 Thessaloniki  
 +30 231 023 48 48  
[www.vinylmania.gr](http://www.vinylmania.gr)

You will find second-hand records/vinyls on Dimitriou Gounari Street close to Tsimiski Street.

**Pare-Dose**  
 Dimitriou Gounari 12 | 54621 Thessaloniki  
 +30 231 022 35 21

**Zaharias**  
 Dimitriou Gounari 17 | 54622 Thessaloniki  
 +30 231 028 76 88

**Instrument Shops**  
 Looking for a bouzouki or tzouras to bring home?

**Nakas Fillipos**  
 Mitropoleos 47 | 54623 Thessaloniki  
 +30 231 028 68 94  
[www.nakas.gr](http://www.nakas.gr)

**Tselios Stergios**  
 Spirou Loui 3 | 54622 Thessaloniki  
 +30 231 024 37 34

**Zaxos**  
 Michail Ioannou 1 | 54622 Thessaloniki  
 +30 231 025 17 96  
[www.zaxosmusic.gr](http://www.zaxosmusic.gr)



## Things to See

With its 2300-year past, Thessaloniki is one of the oldest cities in Europe and a true cultural melting pot, bearing traces of an eventful history between Orient and Occident. Renowned for its vibrant cultural life, it is considered to be Greece's cultural capital.

### Museums

Archeological Museum of Thessaloniki  
[www.amth.gr/images/filladia\\_multilanguage/pdf/en.pdf](http://www.amth.gr/images/filladia_multilanguage/pdf/en.pdf)

Museum of Byzantine Culture  
[www.mbp.gr/html/en/index.htm](http://www.mbp.gr/html/en/index.htm)

Jewish Museum of Thessaloniki  
[www.jmth.gr](http://www.jmth.gr)

White Tower, including an exhibition about the history of Thessaloniki  
[www.lpth.gr/en](http://www.lpth.gr/en)

### Historical Monuments

A walk in the city centre will transport you through various historical periods: Roman Thessaloniki by visiting the Catacombs of St. Demetrios church, the Arch of Galerius called "Kamara" and the Palace of Galerius for example; the Byzantine Empire by visiting the three Basilican churches of Hagia Sophia, of the Acheiropoietos, and Hagios Demetrios; and the Ottoman Period which has left mosques such as Hamza Bey Cami and Alaca Imaret; public baths such as Bey Hamam and Yeni Hamam and the covered market, Bezesteni.

For a full sightseeing trip, take the bus no. 50, Thessaloniki on the Go, which stops at many of the historical sites.  
[www.oasth.gr/pdf/english.pdf](http://www.oasth.gr/pdf/english.pdf)

Paleochristian and Byzantine Monuments  
<http://whc.unesco.org/en/list/456>

Ottoman Public Buildings  
[www.macedonian-heritage.gr/HellenicMacedonia/en/C3.1.1.4.1.html](http://macedonian-heritage.gr/HellenicMacedonia/en/C3.1.1.4.1.html)

Bey Hamam  
[www.en.wikipedia.org/wiki/Bey\\_Hamam](http://en.wikipedia.org/wiki/Bey_Hamam)

Thessaloniki on Wikipedia  
[www.wikipedia.org/wiki/Thessaloniki](http://www.wikipedia.org/wiki/Thessaloniki)

# Deutschlands Global Music Contest



## 4. creole

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30. August – 5. Oktober 2013

21. – 23. November 2013

[www.creole-weltmusik.de](http://www.creole-weltmusik.de)

[www.facebook.com/creole.contest](http://www.facebook.com/creole.contest)

[www.myspace.com/creolewettbewerb](http://www.myspace.com/creolewettbewerb)

[www.werkstatt-der-kulturen.de](http://www.werkstatt-der-kulturen.de)

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der Deutschen UNESCO-Kommission e.V.

WERKSTATT DER KULTUREN

## Useful Information

### WOMEX Venues

You will find all WOMEX venues, the airport and main train station, hotels and sightseeing tips, etc. on this Google map: [www.womex.com/lnk/thessaloniki-map](http://www.womex.com/lnk/thessaloniki-map)

- Cover Flap/WOMEX Venues
- Back Flap/WOMEX Venues

### Taxi

Eurotaxi  
+30 231 086 68 66 | 231 053 15 67

Lefkos Pyrgos (White Tower)  
+30 231 021 49 00

Makedonia  
+30 231 055 05 00

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Your main airport destination is the Thessaloniki Airport, International Airport of Macedonia (SKG): [www.thessaloniki-airport.com](http://www.thessaloniki-airport.com)

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The train service offers national connections only – no international connections are currently available. The rail connection to Athens runs several times a day and the journey takes approximately five hours. The train station is quite centrally located and buses and taxis can be used to reach the city centre. Timetables and more information can be found on the National Railway website: <http://tickets.trainose.gr/dromologia> (go the upper right-hand corner to switch from Greek to English).

### Bus

The only public transportation within Thessaloniki is the bus service. The official website of the Organisation of Urban Transportation of Thessaloniki is: [www.oasth.gr](http://www.oasth.gr)

Here is a map providing an overview of Thessaloniki's bus lines: [www.helexpo.gr/bus/Bus\\_Map.pdf](http://www.helexpo.gr/bus/Bus_Map.pdf)

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## Porto Musical 2013

Porto Musical's sixth edition will once again transform Pernambuco, in the tropical northeast of Brazil, into a vibrant centre of knowledge and discussion about the latest developments in the world of music and technology. This international convention will bring renowned professionals from Brazil and abroad to Recife's wharf, offering conferences, showcases and an ideal platform for networking.

In recent years, the event has become an important gateway – first and foremost to the Brazilian music market, but also increasingly to other key markets in South America. It has confirmed its status as the most important international meeting point for music professionals from Brazil and abroad.

Porto Musical enables and stimulates the development of professional networks, information exchange, making new contacts, and business promotion. It brings together promoters, agents, cultural festivals, and institutions; labels, publishers, and producers; music media, the blogger scene, and tech companies at the forefront of the latest developments in music and IT.

At night, Porto Musical presents leading artists and DJs from Brazil's pulsating music scene, as well as international acts. The showcases are open to the general public.

The sixth edition of Porto Musical will be held in the week before carnival starts, Brazil's greatest and most popular festivity. Recife's lavish carnival is an excellent opportunity to witness a celebration of local Pernambucan culture at its very best and will be an unforgettable experience.



Porto Musical is carried out by Astronave Iniciativas Culturais and Fina Produção in cooperation with WOMEX and Porto Digital (a distinguished social organisation with over 100 incubated companies from the digital and creative industries in downtown Recife). This partnership confirms the strength of technology as one of the best tools for musical production, promotion, distribution and consumption.

Porto Musical | Recife, Pernambuco, Brazil  
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## WOMEX Roadshow

Besides moving WOMEX from Copenhagen to Thessaloniki and organising the first Classical:NEXT in Munich in the last 12 months, we've been preparing the grounds for WOMEX 13 in Cardiff and finalising the selection of the host city for WOMEX 14. And as if that wasn't enough, we've also been on the trot the whole year round catching up with delegates and partners in all corners of the globe, to gain valuable insight from them and offer our know-how in return.

More than 30 different events in 20 countries is the round-up of our 2011/12 agenda, including:

- ACP Music Festivals Network Meeting (Haiti)
- APAP (USA)
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- Babel Med (France)
- Berlin Music Week (Germany)
- C'n'B - c/o pop (Germany)
- Celtic Connections/Showcase Scotland (UK)
- Classical:NEXT (Germany)
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WOMEX 12 Balkan Networking, Bucharest

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# A Night in Tunisia – Oriental Musics and Jazz: Mediterranean Crossings, Atlantic Crossings

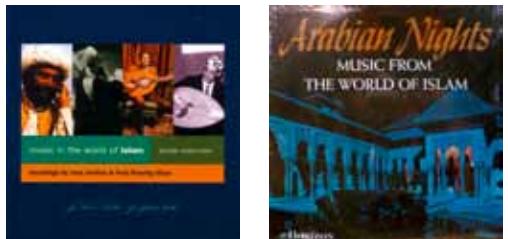
By Francesco Martinelli (Italy) | Jazz History Lecturer/Researcher

## Definitions

“Jazz” is a genre in the marketplace and an artistic affiliation but has never been satisfactorily defined. Instrumentation might well be the foremost common trait between Louis Armstrong, Charlie Parker, John Coltrane and Anthony Braxton, because repertoire, time feel (“swing”), metre, harmonic structure, melodic conception are different. Jazz has been very narrowly defined as “the music played by the groups led by Art Blakey, 1955/1965” or very widely as “finding your own voice in making music” (my synthesis, not actual quotations).

“Oriental music” today is an old-fashioned term in the Western marketplace, but it was popular for most of the past century in the cabarets of Paris and in the night-clubs of New York. Musicologists like Helmholtz, Bourgault-Ducoudray or Hensi used it to indicate music from a geographical area – ranging from on the “other” side of the Aegean to Japan. The pioneering 1934 compilation by Hornbostel spans from Tunis to Bali.

I will use “Oriental” with the meaning of Near and Middle Eastern Music, much as it might be used in Greece or Turkey to identify belly dance and not for example, Indian *kathakali*. Almost equivalent is the consciously contentious “music from the world of Islam”: areas with current or past Islamic civilisations, from Andalusia to Northern India. This concept has also been used in marketing and in academia.



The present research is based on my work as a jazz historian in Italy, at the Siena Jazz Foundation, and in Turkey, where I have been teaching or cooperating with various institutions in Istanbul, Izmir and Ankara.

## The Inspiration

The idea of a connection between jazz and music of the Muslim world is not new. In the seventies, English musician Robert Wyatt mentioned the similarities between an *adhan*, or “call to prayer”, coming from minarets in any Muslim country and Miles Davis/Gil Evans “Saeta” from the *Sketches of Spain* album. Wyatt’s words expressed the powerful feeling of identity I experienced walking by mosques in Istanbul to hear the more talented muezzins. The call to prayer, while eminently musical for us in the West, is not considered music by the more severe Islamic scholars who consider all music sinful. Musicians traditionally trained in

Turkish conservatories, with little familiarity with jazz, never fail to laugh, comment with astonishment when I play Miles’ recording and they recognise passages typical of makam playing. Kuran reading, prayers and *adhan* are the most powerful unifying factors for music in the Muslim world, not only in vocal music but also in instrumental intonation.

## Earlier Proponents:

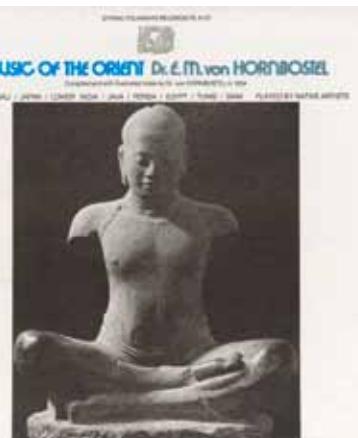
### Henry George Farmer and Ernst Borneman

Wyatt’s observation wasn’t the first. In 1924, jazz on disc was in its infancy – Louis Armstrong had not recorded as a leader of his own group yet – and ethnomusicologists had not begun to deal with African American traditions, but debate on jazz was already red hot, with moral condemnations and the first perceptive comments. Henry George Farmer, a Scottish erudite whose interest in Arabic music brought him to study the language and travel to Cairo for the 1932 conference, was a staunch supporter of the Moorish Spain influence on the birth of European music. In 1924, the London magazine *The Musical Standard* published Farmer’s article “The Arab Influence of Music in the Western Sudan Including References to Modern Jazz”. It proposes a strong Islamic influence on the origins of jazz from Sudan via the music of West Africa. As proofs he offers first the etymology of the word jazz itself: “it is derived from the Arabic *jaz*”, a term used in the oldest Arabic works on music and prosody,” writes Farmer, “and means ‘the cutting off’, ‘the apocopation’; he then lists instruments borrowed in West Africa from Sudan, which for those populations was “the closest point of contact with civilization”. West Africa, he says, then gave America jazz, both the word and the music. Farmer’s idea was forgotten. The current somewhat tired and all-Western diatribe between European and American jazz obscures the shared origin of both musical cultures in the music of Islam, to the point that to many listeners the very idea seems far-fetched despite the fact that many African American musicians made gestures alluding to this connection. Talking about roots in “African” music in jazz histories usually implies the possibility of unifying the sound culture of the great continent into some basic manifestations, mostly the more percussive. But African music is a universe,

and what might sound percussive to the European ears is something different there, with components in the fields of harmony and polyphony. Another maverick of musicology, Ernest Borneman – novelist, sexologist and student of Hornbostel – began to articulate, thirty years after Farmer, the Arabic-Islamic hypothesis in his articles for the magazine *Jazz Review*. In the series “Creole Echoes” Borneman points to the unifying “latin” influence in New Orleans jazz, defining it as the meeting of the branches (Latin and African) of the same tree. According to Borneman, for about one thousand years Islamic civilisation was a hegemonic culture in both areas involved in the origins of jazz, West Africa and Spain. Its contribution over the centuries became undistinguishable from the original African substrate, that in turn influenced the dominant culture itself. Several key figures of the history of Islamic music were originally African: from Bilel, the Prophet’s singer, who composed the first *adhan*; and Ibrahim al-Mahdi, musician at the Abbasid court in Baghdad; to the *oud* player Ziryab, brought from Africa to Baghdad and from there to Moorish Spain by a branch of the same Abbasid dynasty. “For 800 years before the first slaves were brought to America,” writes Borneman, “Arabic elements were superimposed to the African folk music in the East, West and North of the continent, making the music of all these three regions Arabicized”.

## “African” Cultural Survival in the Americas and Islam

In the research of “African” survivals, an area of strong resistance has been identified in the Gullah populations in the Carolinas and in Georgia. There Gershwin went to be inspired by the true “negro” folklore, and compose *Porgy and Bess*. Samuel Floyd proposed the ritual known as “ring shout” as one of the main sources for jazz; early jazz musicians like James P. Johnson (“Carolina Shout” and “Crying for the Carolinas”) as well as free jazzers like Marion Brown (*Geechee Recollections*, *geechee* is the word used by Gullahs to identify themselves) dedicated compositions to this tradition. Now, “shout” has been associated with “shouting”, but it is not a vocal style or a dance: it’s a perambulation around a focal point, performed in churches and in the open air, Christian churches being



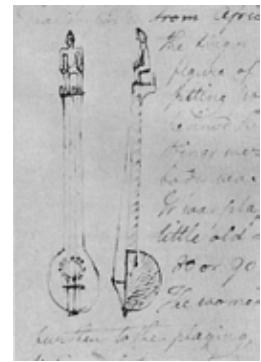
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eminently unsuitable for such a circular ritual. Since 1949 African American researcher Lorenzo Turner, in his book dedicated to the Gullah language, proposed an etymology for it: during *haji*, the pilgrimage to Mecca, one of the most important rituals is a circular perambulation around the temple where the holy stone, the Kaaba, is preserved. Each circumambulation is called in Arabic *sha'wt*, homophone of "shout" but much better suited to describe the rite. Gullah culture features many other survivals of Islamic tradition in religion, language and cuisine. In the island of Sapelo, today one of the centres of its revival, lived in the 19<sup>th</sup> century the enslaved Fulani Bilali Muhammad. During the war with England in 1812, Muhammad led a contingent of 80 people to defend the island. According to his descendants Bilali (later the family name was anglicised in Bailey) fasted during Ramadan, prayed five times a day in Arabic, wore *fez* and *kafan*. In 1829, he wrote from memory a religious text with rules and prayers, including *adhan*.

Islamised Africans were not popular with the slave traders. They were considered rebellious and unbreakable. They could not be isolated linguistically, since they could converse in Arabic with slaves from other areas, instigating revolt. In 1526, King Charles of Spain forbade the importation of "gelofes, of slaves from the Levant, and of those brought up among the Moors, even if they were of the race of Negroes from Guinea" (Sublette, 2007). Spain had managed to get rid of Moors only 30 years before – they did not want to start all over again. From then, the majority of Islamised slaves were sold in the dominions of England; the rest went to Cuba and to South and Central America. This divide profoundly influenced the musical traditions of the African Americans: USA had the highest percentage of slaves imported from Islamised areas, with DNA research establishing a prevalence of Fulani and Wolof, especially in the Southern coastal States and in Mississippi. This seems to provide a reasonable explanation of the fact that such a key constituent of the African American music in the USA, the blues, is conspicuously absent from Cuban music – no less African or American than jazz.



Sylviane A. Diouf, researcher at the Schomburg Center for Research in Black Culture, outlined elements shared by the blues and the music of Sahel, that huge section of the African continent stretching from Sudan to Senegal. According to Diouf, Sahel's music, based on string instruments and solo singing, had more chance to survive compared to Central African music, based on groups of drums and collective singing, all expression forms that scared slave owners and were forbidden – most specifically, playing drums with hands – jazz drumming being much more military than African. Sahel musicians were able to more easily adapt their style to violin and guitar, "European" instruments inspired by Moorish music. The blues guitar style, with its independence of the parts, recalls the Mandingo kora style: it is played, wrote John Storm Roberts, "with a rhythmical-melodical approach that employs continuous changes of rhythm, and often provides a bass ostinato on top of which are superimposed complex figurations in the higher range, with the voice providing yet another polyrhythmical layer". Musicologist Alan Lomax defined solo Sahel vocal music "an high and lonely lament" like the Delta blues. The actual pitches, the notes of the blues, with their portamentos, glissandos, vibratos and attacks directly recall the Islamic components of West African music, as it is clear listening to the melismas and nasal tone in the "Levee Camp Hollet" recorded by Lomax in the thirties or several blues recordings from the twenties. Finally, according to Gerhard Kubik, "the vocal style of many blues singers using melisma, wavy intonation, and so forth is a heritage of that large region of West Africa that had been in contact with the Arabic-Islamic world of the Maghreb since the seventh and eighth centuries". In the celebrated Congo Square gatherings of New Orleans, not only drums in a variety unknown to European observers were played, but also stringed instruments as pictorially described by Benjamin Latrobe.

## Ragtime

The history of cross-fertilisation and mutual influence did not stop here. Besides the ring shout and the blues, another key component of early jazz has been identified in rag, or ragtime. An etymology of the term implies an association with “ragging” (as in tearing up) the time, but German scholar Karl Gert zur Heide proposed a different theory, describing another possible Oriental influence on African American and then all American popular music. Since the mid-19<sup>th</sup> century Oriental dance became a component of vaudeville shows, and since 1865 P.T. Barnum began importing Circassian dancers from the Ottoman empire to perform belly dance; among the first there was the dancer Zalumma Agra. The word “rag” is documented for the first time in print as “dance” in a Topeka [Kansas] newspaper in 1891: “The ‘rags’ at Jordan Hall held in Tennessee Town every week, are a nuisance and should be forbid.” In 1893, at the Columbian Exhibition in Chicago, musicologists John Comfort Fillmore and Benjamin Ives Gilman recorded Oriental music, and, in 1898, African American composer Will Marion Cook identified the source of the “rag” fashion: “This type of movement, unknown in the USA until fifteen years ago, was born from the visits of Black mariners in Asian, especially Turkish, harbours. The weird rhythms of belly dance could be heard everywhere on the Midway Plaisance during the 1893 exhibition, and after that the ‘rag’ grew with impressive speed becoming general among Black pianists.” In 1896, the first “rag” score “All Coons Looks Alike to Me – Choice Chorus, with Negro ‘Rag’ Accompaniment” is published, and the 1909 “That Teasin’ Rag” by Joe Jordan will be played on the first “jazz” record ever published, in 1917, *Dixieland Jass Band One-Step Introducing ‘That Teasin’ Rag’*. This continuous association with Oriental dance suggests a simple and logic derivation from the Arabic word for dance, especially erotic, sinful dance: *rāqs* or *rāks*, from a Semitic root RQD, already identified in Akkadian, the Assyro-Babylonian language.

## Islamic Survivals and Post-1945 Jazz: Bebop and Jam Sessions

Muslim cults spread in the black communities of USA after 1945, and had a huge impact on jazz musicians. Ahmadiya missionaries from Sudan found fertile ground in a community that had already seen the development of the Moorish Science Temple of America, established in 1913 by Timothy Drew, a Georgia native: a growing body of evidence supports the hypothesis of an uninterrupted underground presence of Islam in the USA since slavery times. And Art Blakey himself, the master drummer mentioned at the beginning of the article, was one of the original members of a big band formed by a majority of Muslim musicians who called themselves The Messengers: in the *adhan* itself, Mohamed is the Messenger (*Rasūl*) of Allah: *Eshedü enne Muhammeden Rasulullah*. The emergence of modern jazz, or bebop as it was onomatopoeically called, took place in musical meetings called jam sessions. An etymology based on jam as in marmalade was proposed, but in the sense of spiritual conversation, meeting of the souls, we find the very word used in the Muslim world for the collective prayer, its day, its location and the concept of union. Al-Jami, the one that reconciles and unites, is one of the 99 names of Allah; the 62nd surah, Al-Jumah, celebrates “The Congregation” on Fridays.

## Sketches of Spain and Points East

Miles’ reaction to the *Saeta* original recordings published in USA in the fifties (Columbia 3791-X, La Niña de los Peines, *Alegrias/Saetas*) is only one of the many paths that brought modern jazz musicians to discover or rediscover these shared roots. Miles himself was very fond (maybe not for entirely musical reasons) of the New York Oriental restaurants and clubs where crews of Armenian, Greek, Russian and Gypsy musicians performed a music with untempered intonation, odd time signatures, and wild improvisations, accompanying belly dancers. Another master, Jon Hendricks, declared that “Milcho [Leviev] displayed the same Slavic assimilation with Negro blues as Larry Vuckovich and Weather Report’s Joe Zawinul, two other Slavic pianists, which prompts me to conclude that somewhere back in their history the Slavs and the

Africans shared the same waterhole.” The “waterhole” mentioned by Hendricks cannot be anything but Islamic music, present in the Balkans through Ottoman influence. With its “modal” style jazz crossed back over the Atlantic and Mediterranean, searching for its roots in music and spiritual meaning. Ahmed Abdul Malik, bass player with Thelonious Monk, changed his names and picked up *oud*; Randy Weston went to various African countries to study the music; Wayne Shorter wrote “The Moors” and Henry Threadgill incorporated elements of Oriental music. The rupture of free jazz and European free improvised music allowed European musicians to explore farther; Dusko Goykovich’s blues-inflected Balkan jazz made natural sense and the improvisations of Anouar Brahem, Dave Holland and John Surman might be closer to Middle Age music than many scholarly but not jazz-based recreations. The deep spirituality and the free-ranging improvisations in Savina Yannatou’s renditions of Mediterranean songs with her outstanding group are yet another significant link in a chain of developments and cross-pollination much more complex than the version implied by conventional wisdom and marketplace conditioning.

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## Illustrations

- 1: *Music of the Orient*, cover of a modern edition of E.M. von Hornbostel 1934 collection
- 2: *Music in the World of Islam*, cover of a modern collection by J. Jenkins and P.R. Olsen, 1994
- 3: *Arabian Nights, Music from the World of Islam*, LP cover, 1976
- 4: Stringed instrument played in the gatherings of Congo Square, 1819 sketch by Benjamin H.B. Latrobe from *Impressions Respecting New Orleans*, Columbia University Press, New York 1951

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► Special Features/WOMEX Opening: Savina Yannatou & Primavera en Salonicco

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# Copyright Cost Mayhem

By Brooke Wentz (USA) | Music Supervisor

It has been long belaboured how much trouble the music industry has had keeping up with technology. Life was easier for record labels when they could sell you a tangible item like an LP, a CD, or concert ticket. But distribution channels and entertainment platforms are evolving almost daily, and music executives' heads are looking for new revenue generators.

This reality was made evident recently when I tried to clear for use "Mr Blue Sky", a song by Electric Light Orchestra, for the enlightened price of 100,000 US dollar.

Granted, I'm not your everyday music consumer. As a 20-year executive in music supervision and copyright clearance, when I use a song it's for widespread commercial media projects. In this case the song, "Mr Blue Sky", was requested by a major Fortune 50 technology company for use at the 2012's Consumer Electronics Show (CES). The video wasn't to sell a specific product, but rather was to run behind visuals of everyday life to create a general lifestyle image and shape the overall experience of the brand at the trade show. It would thereafter stream for a short time on the company's website, collectively reaching a rather confined audience, limited to technology insiders attending the show and interacting with the company online.

The project would never see TV. It wouldn't advertise any products through online banner ads. It was a far cry from a major motion picture. Yet the response I received from the publisher representing the writer, Jeff Lynne, reflects a dysfunctional state of denial that's pervading the entire industry. "That is not a crazy number," said the publisher rep. That's 50,000 US dollar for a two-minute, limited audience, short run streaming use of their song. The owner of the master

recording would then ask for the same amount as the publisher, for a grand total of 100,000 US dollar. That's not a crazy number?

To add a little more perspective, earlier in 2011 I cleared the very same song ("Mr. Blue Sky") for use in the independent film *Connected* for a total fee of 5,000 US dollar. That amount granted permission to use 49 seconds of the song in "all medias", meaning television, theatrical, web streaming, digital download, DVD sales, in-flight, educational – anywhere the film might show from now until the end of time.

When craving that perfect piece, creatives always lament why the music licensing process is so tough and difficult to navigate. Licensing fees are based on breadth of exposure and in many cases the licensors are trying to assess what that range will be. For our corporate client, the CES goal was to reach 3,500 individuals plus an undetermined web audience, likely no greater than 25,000 viewers. The indie film, however, would expose "Mr. Blue Sky" to more than one million viewers based on the theatrical run, potential television re-airing, DVD sales and Netflix downloads.

So why the vast discrepancy? Sure, it could be argued that it's a difference between sharing the art of a film versus "selling out" to a corporate behemoth. Perhaps it's a take-what-you-can-get difference between a grass-roots filmmaker and a deep-pocketed multi-national. Yet neither of those seem realistic to the tune of 100,000 US dollar.

Artists are either willing to go commercial or they're not. It's rare to see an artist set a mockingly high price rather than just saying "no", or to suggest that they

aren't a sell-out unless they can be an obscenely greedy one. What's more, as the lines between art and commerce are blurred, as more media competes for our bandwidth, and as a downturn in direct music sales proliferates, more artists are expanding their options for revenue streams.

There's a huge upswing in what's called "ancillary income", which is money collected from synchronisation rights via advertisements, film use, streaming, video-on-demand, DVD sales or in this case, a trade show presentation. Yet artists now possess a performing interest in exposing new audiences with their music. To wit, the two 30-somethings and two even younger interns in our office had never heard of "Mr. Blue Sky" or the Electric Light Orchestra.

Competition for audiences is skyrocketting, as is supply of both available media and channels to deliver it. So again, how...in...the...hell...is a copyright owner asking 100,000 US dollar for a fading rock song?

Consider how copyright fees are historically priced. To a great degree, fees have been subjective. Licensors may fluctuate based on a relationship with the parties involved or their affinity for the project. They might roughly base their fees on budget, media exposure or popularity of the song. A relatively well-known song such as Steve Winwood's "Back in the High Life Again" may command a higher price than his lesser-known "Freedom Rider" due to its popularity and exposure. A summer blockbuster would pay a higher fee than an independent film.

But aside from those clear judgement calls, the placement and use of the work had always been pretty clear. Not so much anymore. Labels and copyright owners remain stuck on older media such as "a film", "a television show", or "a commercial". Meanwhile the rest of us are operating in a dynamic world of multi-channel, multi-platform and multi-tasking. Indeed, the only reasoning that can fit into a gap between 5,000 and 100,000 US dollar is the complete lack of understanding of modern media by the recording industry.

Think of the advertising space. The one million-plus US dollar fees licensors used to receive for use in a television advertisement are now archaic. That advertisement used to have a captive audience. Now it's on one of a thousand channels, it's skipped on the DVR, it's competing with social media, banner ads, and pop-ups, or it's being presented to an audience with one eye on the TV and the other on an iPhone. Oh, and there's a hot upcoming band that would gladly take that spot if you're too expensive.

How do you apply yesterday's pricing model to tomorrow's environment? How do you quantify the mindshare of an audience that is listening to a song they bought used from ReDigi, which they were listening to through their iPad Spotify app, which they paused in order to hear a Shuffler.fm stream, while reading the blog it came from, with Hulu on AppleTV across the room?

What about when ASCAP fines a coffeehouse for playing music to their 12 customers without a license. But when you post a link to the same music to your 500 Facebook fans and 1,200 Twitter followers...?

And when your iPhone's battery sinks to the bottom of the ocean, does that copyrighted work exist...?

This is how today's media is seen and heard, how it is distributed, how it exists. Our main channels of information are no longer tangible, singular focal points. Viewer concentration is diffused, and once you have captured your viewer, his or her attention is almost instantaneously someplace else.

So what is the copyright worth of our two-second attention span?

Hand in hand with our proverbial mental bandwidth is the literal data bandwidth. Sound quality is another very valid consideration in a copyright fee. In a web stream, the audio quality is second-rate. Our gadgets don't (yet...) come with a Dolby Digital 5.1 surround sound audio codec found in movie theatres. That matters. The impression a song makes in a theatrical



# new shapes for the music market in Italy

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film exhibition is far superior to the effectual impact of a song heard through small speakers. A viewer is much more likely to recall an impactful song – which is the point of any branding effort. Our 5,000 US dollar “Mr. Blue Sky” would have enjoyed theatrical and home-theatrical sound. Our 50,000 US dollar version of the same song would have run with the sound muted on a minimised window.

This all keeps pointing to an industry that continually doesn't get it. But more frustrating than the obliviousness is a fake-it-until-you-make-it naiveté that seems to believe if licensors puff out their chest far enough and hold their posture, they'll maintain a position of esteem and innovation won't just rush past them. Licensors will scrutinise every little aspect of copyright use, such as the overall budget of the piece, the breadth of audience, the status of licensee, or the content of the production. This analysis can take weeks and be unduly burdensome.

Credit them for being aware that something is changing out there, and for being protective of their works, but the scrutiny is over-indulgent. Their answer to uncertainty is to meet it with an elitist, get-in-line attitude, rather than mastering the cutting-edge, getting in front of it, and monetising it. Media platforms are proliferating like rabbits and the licensors can't keep up with the pace of requests. The system is a mess, antiquated and encumbered.

Where does that leave us? The conventional way of pricing music use is outdated. The music industry is crying that they are not making money, yet they unduly burden the process with ego, third party approval rights, and a naive, reactive due diligence in place of a proactive mastery of the Next Big Thing. This industry desperately needs to streamline their process.

Alternative music libraries are popping up like wildfire. Artists are becoming license savvy, self-publishing, retaining their rights and using brokers to get their music in a television show or advertisement. The major publishers and record labels, because of their

cumbersome clearance ways, are being beat out by alternative choices, and the industry is missing the boat.

The average license can take from two weeks to six months to be generated. Six months in this age is long enough for the next start-up solution to launch and gain five million users. This industry has to turn around fees quicker, do so at more reasonable and sensible rates, and issue licenses quicker. If they could do so, and not think so highly of their coveted copyrights, they'll see profits generated from a lot more ancillary income.

Google recently announced a new original content foray. Netflix and YouTube will be next. Vimeo is already providing pre-licensed tracks for users. How are the licensors going to be able to handle the proliferation of streaming content? What could be a revenue boom with coordinated protocols and standardised fees, is instead a process so onerous, subjective and time-consuming that the music business loses out on potential revenue streams simply due to egos and antiquated contracts. Copyright holders need to come to grips with ever-changing technology.

Charging unsubstantiated, five-figure fees in the context of new media licensing creates the perception that licensors are out-of-touch with what is happening outside their golden castles. If there were set rates or if licensors would, by their own words, exercise “customary industry rates”, money would be flowing, uses more prevalent, and reclusive artists from 1978 might find new audiences.

When hearing the quote for “Mr. Blue Sky”, I asked the publisher “what he was smoking”. The response was: “I'm unsure of what Jeff is currently smoking, but next time I reach out I'll be sure to ask.” Maybe give him a crash course on Spotify, Turntable.fm and Facebook while you're at it.

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- Conference/Session 14
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# The WOMEX 12 Jury: 7 Samurai

Many thanks to all of the 7 Samurai for their hard work and dedication in putting together this year's rich programme: 5 Jury members focused on selecting the Showcase artists, while the other 2 members collaborated on the Conference Sessions.



**Oliver Belopeta**  
(FYR Macedonia)

[www.skopiejazzfest.com.mk](http://www.skopiejazzfest.com.mk)

In the seventies and eighties, Oliver Belopeta from Skopje worked as a music journalist and radio announcer. Later he owned and managed a cultural institution that organises two festivals, *Skopje Jazz Festival* and the world music-oriented *OFF-Fest*. He is currently a member of the Board of the Directors of two organisations: European Jazz Network and European Forum of Worldwide Music Festivals.

Speaker ➤ Conference/Session 1



**Lemez Lovas**  
(UK)

[www.lemezandfridel.com](http://www.lemezandfridel.com)

Artist, music producer and curator; best known for writing and producing for international artists (Oi Va Voi, Sevara, Alec Kopyt), festival programming (Barbican, *Dash Arabic*), and socio-cultural research (Freemuse, BBC Radio 2). Studied literature at Oxford University; music at Gnessin Institute, Moscow; and ethnomusicology at SOAS, London. Loves languages. And herring.

Award Presenter, Sunday 12:00 ➤ Special Features/  
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Chair ➤ Conference/Session 1

Interviewer ➤ Conference/Session 22



**Nadia El-Imam**  
(Sweden)

<http://edgeryders.ppa.coe.int/blog>  
[www.cookiesncode.com](http://www.cookiesncode.com)  
Twitter: @ladyniasan

Nadia El-Imam is a user experience designer and activist in the creative technology space. She develops web strategies and designs online environments for government, non-profit and corporate clients. She earned hardcore design and business development skills from doing commercial work for high-end clients as well as for small tech start-ups. Nadia is currently Creative Director of Edgeryders, at the Social Cohesion Research and Early Warning Division of the Council of Europe.

Chair ➤ Conference/Session 5



**Maarten Rovers**  
(The Netherlands)

[www.rasa.nl](http://www.rasa.nl)

Maarten Rovers is the artistic director at RASA in Utrecht (NL). He is the (co)initiator of many international tours and festivals and worked as consultant to the *Holland Festival of Early Music*, the Concertgebouw in Amsterdam, the Dutch Fund for Performing Arts, the Prince Claus Fund and the European Commission. In the nineties, Maarten was European manager of the New York Knitting Factory agency and record label.

Coordinator ➤ Conference/Networking Meetings & Presentations: European Network of World Music Promoters



**Ilka Schlockermann**  
(Germany/UK)  
  
[www.ilkamedia.com](http://www.ilkamedia.com)  
Twitter: @ilkamedia

Ilka has over 15 years music experience, working at labels, in management (JJC, D'banj), as a researcher for radio, a website editor, and since 2006 a freelance PR for Real World, Analog Africa, Out Here, Glitterhouse, Six Degrees, Piranha and many more. Media campaigns include Bassekou Kouyate, Vieux Farka Touré, Roberto Fonseca, and a BBC Radio 3 *World Routes* compilation. Ilka is particularly interested in contemporary African and Caribbean music.

Speaker ➤ Conference/Session 16



**Nikos Stefanidis**  
(Greece)  
  
[www.gaialive.gr](http://www.gaialive.gr)

In 1991, Nikos Stefanidis founded the MYLOS Cultural Center in Thessaloniki with four venues, radio stations, a record label, galleries, and a monthly magazine, which he was in charge of until 2003. Since then he has founded the Principal Club theatre, Gaia Live club, *Gaia Festival* (1998) – the first world music festival in Greece, and other business activities in tourism and art. Over the last 20 years he has organised thousands of concerts as a local promoter in Thessaloniki.

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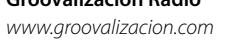
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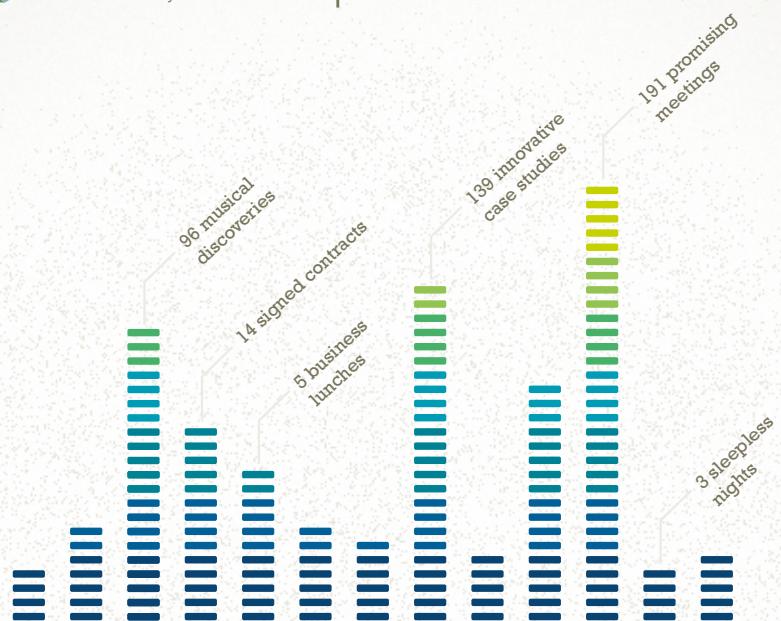
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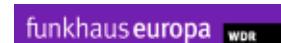
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206 NXNE Music Festival  
& Conference

022+030+072  
piranha womex (expo)

002+054  
piranha womex (music & IT)

340 Planet Music & Media

Back cover Promperu

Inside front flap Puglia Sounds

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016 Sing Out!

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046 Terrasphere Productions

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111 The Zuralia Orchestra

142 Uguru

326 VIP-Booking.com

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224 What's On

058 ZaDiscs/HMR3 Productions

The following companies booked  
inserts in the WOMEX Bag before  
the WOMEX Guide went to press:

Busara Promotions  
CMW – Canadian Music Week

Folk Alliance  
fRoots Magazine

IMZ – International Music + Media Centre  
Jazz Thing & Blue Rhythm

Jazziz Magazine

La Scène

Promperu

Showcase Music UK

Songlines Magazine

Striker Entertainment

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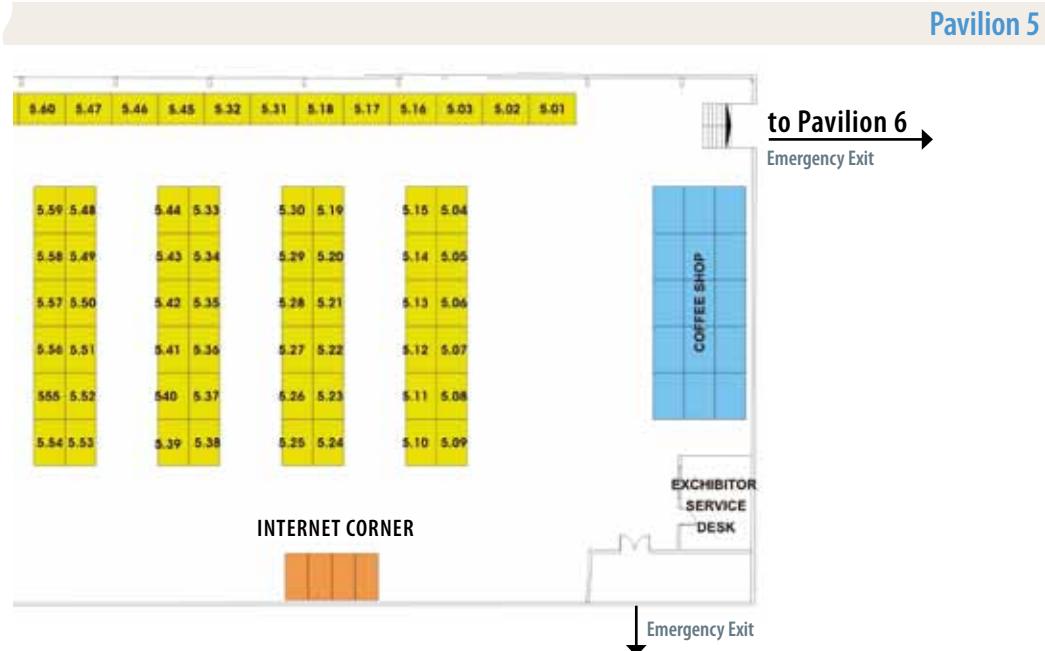
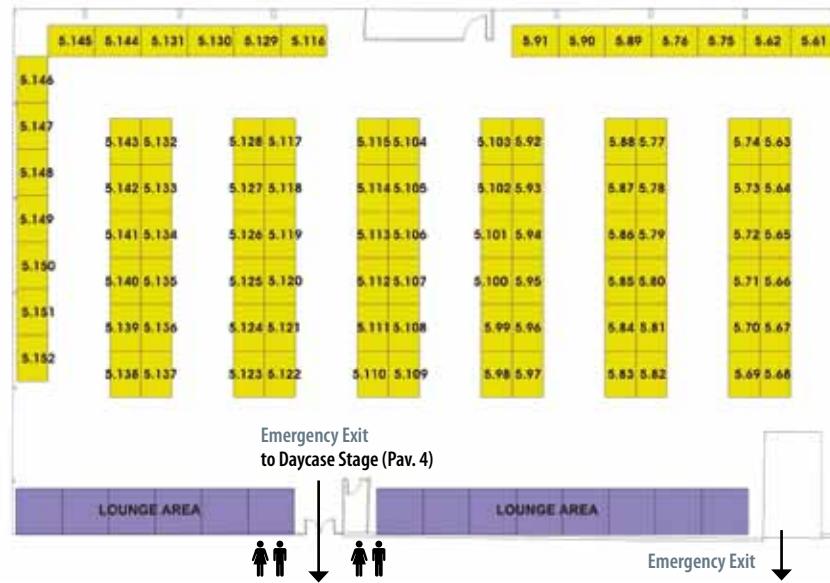
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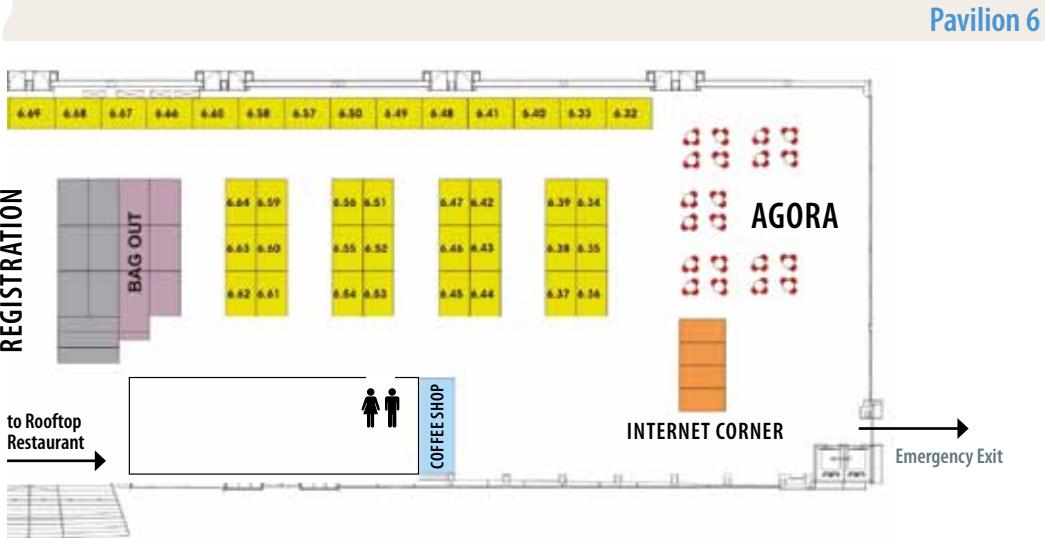
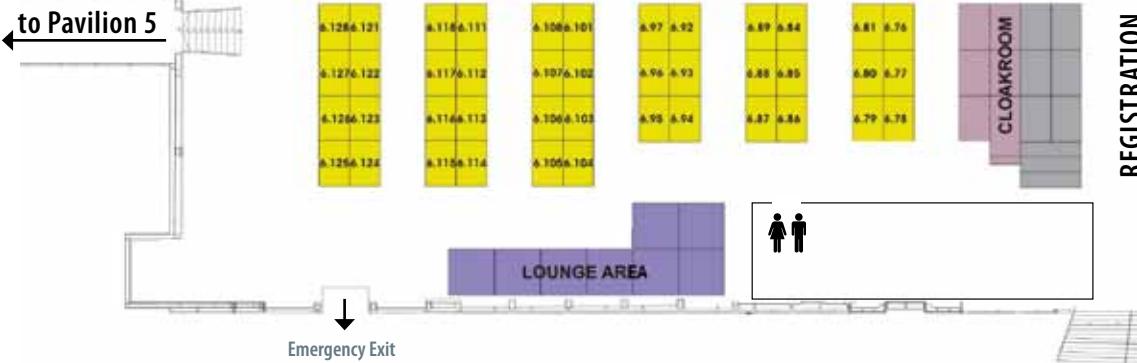


# Trade Fair Map

## Pavilion 5



## Pavilion 6



E N T R A N C E

# Umbrella Stands: National/International

## NATIONAL



### Sounds Australia

**5.62**  
Australasian World Music Expo  
(AWME)  
Terrasphere Productions  
Top Shelf Productions



### Austria

**5.19-5.22, 5.27-5.30**  
art.e.m artists & event management  
Balkan Fever  
CCA Artnmusic  
CultureWorks  
diverted music  
Emap.FM Internet Radio  
Georg Leitner Productions  
Jeunesse  
kulturen in bewegung / VIDC  
Sakina Teyna  
Sargfabrik  
Schläfer, Heinrich  
Triart  
Videoland – Medienvertriebs GesmbH  
Wiener Konzerthaus



### Flanders Music Centre

**5.56-5.59**  
AB  
Aubergine Artist Management  
Bozar Music  
Brosella  
CC Belgica / Toernee Mondial  
CC Casino Koksijde / Toernee Mondial  
CC De Ploter / Toernee Mondial  
CC Leopoldsburg / Toernee Mondial  
CC Lokeren / Toernee Mondial  
CC Ter Vesten / Toernee Mondial  
Choux de Bruxelles

De Centrale  
De Roma vzw  
de Warande  
Festival Dranouter  
Flanders Music Centre  
Flat Earth Society  
kultuurburo Link vzw  
La Chiva Gantiva / Si asbl  
MET-X Moving Music  
Music Idea  
Muziekmozaïek  
Muziekpublique  
Orquesta Tanguedia  
Radio 1  
V.O.F The Ballroomquartet  
Via Lactea  
vzw Muziekcentrum Dranouter  
Zephyrus

**Wallonie-Bruxelles Musiques**  
**5.55, 5.63-5.68**  
Brosella  
Choux de Bruxelles  
Contre-Jour sprl  
Crammed Discs  
Dames D'Amour  
Espace Senghor – Centre  
Culturel d'Etterbeek ASBL  
Fédération Jeunesses Musicales  
Wallonie-Bruxelles  
Fragan  
Homerecords.be  
Igloo Records  
La Chiva Gantiva / Si asbl  
La Médiathèque de la Comm.  
Française de Belgique  
Mukalo Production  
Promanbo  
Skinfama ASBL  
Soraya Zekalmi  
UBU sprl  
Wallonie-Bruxelles Musiques  
Zig Zag World  
ZoArt



### Brasil Music Exchange

**5.132-5.136, 5.139-5.143**  
Águaforte  
AmpliCriativa  
Bahia State Secretariat for Culture  
Brasil Music Exchange  
Capucho Produções  
Cooperativa de Musica  
Ethos Produtora de Arte e Cultura  
FRG Cultural Produções e Eventos  
Culturais Ltda.  
Gautreaux, Guilherme  
Graveola e o lixo polifônico  
Ifelaya Ltda  
Iracema Music Prod  
Ka, Makely  
Oliveira, Cinthya  
Scubidu Prods. / Scubidu Records  
Sebrae  
Thiago Delegado  
Zeppelin Fábrica de Sonhos

### Programa Música Minas – Forum da Musica de Minas

**5.137-5.138**



### Canada/Québec

**6.105-6.108, 6.111-6.114**  
Alma Records  
Balanced Records  
Batuki Music Society  
Brigamusic  
Cam Neufeld  
Canada Council for the Arts  
Canadian Independent Music  
Association  
Capilano Performing Arts Theatre  
Cerberus Mgmt/ IMMF /CMW  
CINARS / Quebec on Stage  
Clarke, Kerry  
Decouflet, Guillaume  
Eyesfull  
Festival d'été Intl. de Québec

folkwaysAlive! at the University  
of Alberta  
Folquébec  
Folquébec/SPDTQ/Espace Trad  
Global Arts Management  
Global Cafe  
Halifax Jazz Festival / JazzEast  
Harbourfront Centre  
Jaron Freeman-Fox & The Opposite  
of Everything

La Société du Palais Montcalm  
Le Vent du Nord  
Lula Music and Arts Centre  
Mainstage Management Inc  
Manitoba Music  
Menzies Mixed Media  
Mission Folk Music Festival  
Mooney, Kevin  
Mundial Montreal  
Near North Music  
Paquin Entertainment Group  
Penguin Eggs Magazine  
Peripheria Productions  
Popguru Sound & Vision Ltd.  
Productions Nuits d'Afrique  
PS Pare  
Regina Folk Festival  
Samir Bajjal - Hillside Festival  
Small World Music  
Sunfest Canada  
Vancouver Folk Music Festival  
Vancouver International Jazz Festival  
Vancouver Island MusicFest  
Winnipeg Folk Festival



### Cape Verdean Music

**6.60**  
AV Produções  
Bureau Export da Música  
e bens Culturais  
Harmonia Lda  
Lusafrica  
Ministry of Culture



### Mincultura/Proexport Colombia

**5.130-5.131**  
Carman, David  
Hamud, Sara

Herrera Rodriguez, Cesar  
Lemoine, Carlos Esteban  
Polen Music  
Redlat  
Rojas, Carlos  
Siegenthaler, Philippe  
Trejos, Jhon



### Czech Republic

**6.59, 6.64**  
Arts and Theatre Institute  
Colours of Ostrava  
Czech Radio  
Doruzka, Petr



### Denmark

**6.51-6.56**  
Basco  
Bjørnko & Copenhagen Chalgija  
Danish Roots  
Fatma Zidan  
Global Copenhagen  
Green, Marianne  
Habadeuk  
Harmonics Group  
Klaverværk  
Mames Babegenush  
O'Hare Productions  
Ohlsen, Kasper Søborg  
Olafssongs  
One World  
SoulKitchen KB  
World Music Denmark  
World Music Denmark's  
Secretariat for Folk Music



### Finland

**6.35-6.38**  
Aito Records Oy

Emilia Lajunen  
Global Music Centre  
Guardia Nueva Tango Orchestra  
Hoedown Arts  
Imatra Big Band Festival  
Kuunkuiskaajat / Moonproduction Oy  
Music Finland  
Pro Kaustinen ry  
Rockadillo Production Oy  
Savoy-Theatre  
Sommelo Ethno Music Festival  
Suvi Sounds / Suvi Oskala  
Tsummi Sound System  
World Village Festival / Kepa ry



### France@WOMEX 12

**6.76-6.81, 6.84-6.89, 6.92-6.97,  
6.101-6.102**  
3C  
3D Family  
A Filetta  
Angel sweet records  
Anteprima Productions  
Assahira Spectacles  
Azimuth Productions  
Bacana sarl  
Bi-Pole  
BL Music Productions  
Blue Line Productions  
Bureau Export  
C'est pas des manières  
Caramba Spectacles  
Casamarela  
Chinese Man Records  
En Meme Temps  
Ethnie Melodie  
Giro Music  
Hélico  
Idol  
LMD Productions  
Loop Productions  
M'Agie : M'A Prod/Reggae Sun Ska/  
Soulbeats Records  
Macabane  
Mad Minute Music  
Manivette Records  
Métisse Music  
Molpe Music  
Musique Cameleon  
Naïve  
Nomades Kultur



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V.O Music  
World Village Association  
W Spectacle  
Zaman Production  
Zamora Productions  
Zamzama Productions



**Ministry of Education, Rel.Aff.,  
Culture & Sports Greece**  
5.04-5.07, 5.12-5.15



**India@WOME<sup>X</sup>**  
6.120, 6.129  
De Kulture Music Pvt. Ltd.  
Kawa Music  
Rhythm Riders  
Teamwork Productions



**Culture Ireland**  
6.115-6.116



**Puglia Sounds**  
5.108-5.111  
'Azzband  
11/8 Records  
Ass. Culturale Soniboni  
Compagnia del teatro  
jonico Salentino  
Festival Bari in Jazz  
Insintesi  
Kamafei  
Khaossia – Ethno Ensemble  
Salentina  
Li Ucci Festival  
Marco Piazzolla Group



Nidi d'Arac / Tarantulale  
Management & Productions  
Puglia Sounds  
Salento Concerti  
Skaddia Pizziche e musiche dal Sud  
Tarantare  
Terraross  
Yuppi Du Factory



**Latvian Music Information Centre**  
5.98  
Latvian Music Information Centre  
Lauska, Culture Management Centre



**Malaysia Convention and  
Exhibition Bureau**  
6.69-6.70  
Malaysia Convention and  
Exhibition Bureau  
Penang Island Jazz Festival  
Penang World Music Festival  
Rainforest World Music Festival  
Sunset Music Fest - Tip of the Borneo



**New Zealand**  
5.61  
Arts Council of New Zealand  
Toi Aotearoa  
CRS Management/NZ MMF/IMMF  
Funktion Music  
Graffiti Entertainment  
Playground Collective Project  
Management  
Sol de Sully Management  
Triple M Management



**Norway**  
6.34, 6.39, 6.42  
Etnisk Musikkklubb  
Førde Traditional and World  
Music Festival  
Grappa Musikkforlag AS

Music Export Norway  
Music Information Centre Norway  
Musikkprofil Booking & Management  
Oslo World Music Festival  
Sápmi Music



**Musica Perú**  
5.70-5.72  
Promperu



**Resonance Korea**  
5.94-5.97  
CheongBae  
Easternox  
Gamin (Hyosun Kang)  
Geomungo Factory  
Jeong Ga Ak Hoe  
Korea Arts Management Service



**Basque Music - Euskadiko Soinuak**  
5.99-5.100  
Agorila  
Baga Biga  
Basque Government  
Bidasoak Folk  
Damba Kameluak  
Errabal Jazz  
Etxepare Basque Institute  
Gaztelupeko Hotsak  
Kap Produkzioak  
Producciones Artísticas Serrano  
Syntorama  
Txalapart



**Catalan! Music - ICEC**  
5.120-5.125  
A Flor de Tiempo  
Batall -produccions-  
Catalan! Music  
Central Art Process  
comunaCuba SL  
Fira Mediterrània de Manresa  
Jam Session E.M., S.L.  
Laluz Producciones  
Mas Clemente, Florencio

Rosazul, Culture Services  
Tazzuff  
The Project Music Company  
WAM Productions

**Sounds from Spain**  
**5.35-5.42**

A Central Folque  
AIE, Artistas Intérpretes o Ejecutantes SGE  
Alcaide, Ana  
Central Art Process  
Cozy Time  
Dejame Decirte  
Diego Guerrero y El Solar Flamenco  
Entrelíneas Entertainment  
Fisterra.Biz  
Fol Musica  
Followspot, S.L.  
Fundación Autor  
Galician Tunes - AGADIC  
GignTik Music  
ICEX - Spanish Institute for Foreign Trade  
INAEM  
La Huella Sonora  
LunaFlamenco Producciones  
Nubenegra S. L.  
Promomadrid, S.A.  
Promusicae  
Unión Fonográfica Independiente  
Zoomusic Management

 SWEDEN

**Sweden@WOMEX**

6.43-6.47  
Åhs, Agneta  
Caprice Records  
Colectivo  
Eric Sahlström Institutet  
For Exclusive Artist Representation  
Göteborg & Co  
Göteborgs Stads Kulturförvaltning  
Kap Syd Sweden  
Kulturhuset Stockholm  
Livet Nord Kulturproduktion  
LYY  
Maria Värendh  
MCV - Musikcentrum Väst  
MTA Production  
Musik i Syd  
Musikcentrum Öst

Re:Orient  
Sommarscen Malmö / ajabu!  
Soul Dog Records & Booking / Simone Moreno  
Sveriges Radio  
Swedish Arts Council  
Tania Naranjo  
Teta  
Torbjörn Eliasson  
VMB Världsmusikbyrån

 SWITZERLAND

**music made in switzerland**  
**5.32-5.33, 5.44-5.45**  
Afro-Pfingsten Festival  
Artlink, Cultural Cooperation  
Artways Productions  
Catalyse On Tour  
Fondation SUISA  
Odaras Productions  
Plateau Libre  
Poffet & Poffet music-production  
Pro Helvetia  
Schweizerische Interprtengenossenschaft SIG

 TURKEY

**MUYAP**  
**5.08-5.09**  
Ada Music  
AJS Music Company  
Artvizyon Music&Film  
Avrupa Muzik  
DOĞAN MÜZÝKYAPIM VE TÝCARET A.P.

Kalan Muzik Yapim  
Major Muzik Yapim  
Mert Muzik  
MESAM (Musical Work Owners' Society of Turkey)  
MSG (Musical Work Owners' Group Society Of Turkey)  
MUYAP (Phonogram Producers' Collecting Society,TR)  
MUYORBIR (Music Performers' Society Of Turkey)  
On Sanatsal Etkinlikler Org. / We Play  
Pasaj Muzik  
Z Yapim

 UNITED KINGDOM

**British Music at WOMEX 12**  
**6.121-6.124, 6.127-6.128**

Adastra  
Afrolatina Music  
Aon Limited  
Arts Canteen Ltd  
Arts Council England  
Astar  
Believe Digital  
Brighton Dome & Festival Ltd  
British Council  
British Underground Ltd  
Cloud Valley Music / SANS  
Discovery Records Ltd  
DJ Skunk  
English Folk Expo/Playpen  
Management & Agency  
Frusion  
Global Heritage  
Kapa Productions  
Kazum  
Line-Up PMC  
Lingua Franca World Music Agency  
Lotus Arts Box  
mu:arts  
musicians union  
Outerglobe  
Red Orange arts agency  
Sama Arts Network Ltd  
Terryazoomie  
UK Trade & Investment  
WorldMusic.co.uk

**Cerdd Cymru : Music Wales**

**6.125-6.126**  
Cerdd Cymru : Music Wales  
Welsh Music Foundation

**Creative Scotland**

**6.117-6.118**

**INTERNATIONAL**

**Association of Caribbean Copyright Societies**  
**5.112**

**European Forum of Worldwide Music Festivals**  
**5.89-5.91**  
Amsterdam Roots Festival  
Brave Festival / SKT  
d'Orfeu Associação Cultural  
Estonian Traditional Music Center NGO  
European Forum of Worldwide Music Festivals  
Finisterre  
Førde Traditional and World Music Festival  
Global Music Centre  
Lenz, Dubi  
Mundial Productions  
Music Meeting  
Re:Orient  
Sfinks Animatie vzw  
Suds, à Arles  
Weltnacht Festival / Carnival der Kulturen  
Zig Zag Asbl

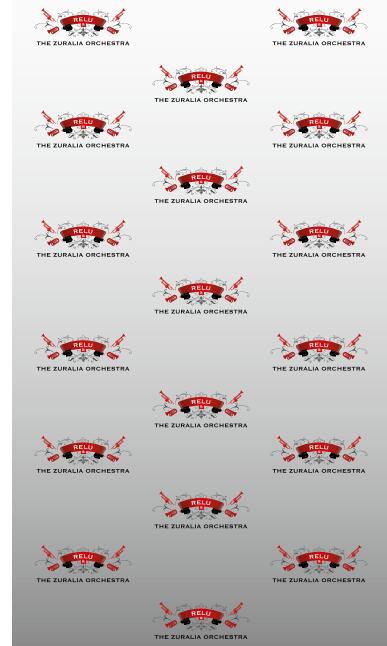
**Zone Franche - World Music Network**

**6.73-6.75, 6.82-6.83, 6.90-6.91, 6.98-6.100**

Assahira Spectacles  
Bretagne(s) World Sounds  
Cahpa  
Compagnie Hirundo Rustica  
Daktari Music  
Drom  
Espace Prévert Scène Du Monde  
Festival d'Île de France  
Festival Les Escales  
Festival Les Traversées  
Hélico  
Innacor  
Jazz Sous Les Pommiers  
L'Estuaire / Les Temps Chauds  
Label Caravan  
Luis de la Carrasca-Cie Flamenco Vivo  
Madame Bobage Production  
Musiques en Balade  
Naïade Productions  
Nomades Kultur  
Poemart  
Safoul Productions  
Suds, à Arles  
Turn Again Music  
Vent d'Echange  
W Spectacle  
Zn Production  
Zone Franche



**Romanian Gypsy Folk**



# Exhibitors A – Z

**Firm**  
Stand Number

**'Azzband**  
5.108-5.111

**11/8 Records**  
5.108-5.111

**3C**  
6.77-6.80

**3D FAMILY**  
6.86

## A

**A Central Folque**  
5.35-5.42

**A Filetta**  
6.92

**A Flor de Tiempo**  
5.120-5.125

**A Sombra**  
5.116

**AB**  
5.56-5.59

**Accords Croises**  
5.74

**Ada Music**  
5.08-5.09

**Adastral**  
6.121-6.124, 6.127-6.128

**AEPI - Hellenic Collecting  
Authors Society - OEM**  
5.02-5.03

**Afro-Pfingsten Festival**  
5.32-5.33, 5.44-5.45

**Afrolatina Music**  
6.121-6.124, 6.127-6.128

**Agencia Musicuba**  
5.151

**Agorila**  
5.99-5.100

**Águaforte**  
5.132-5.136, 5.139-5.143

**Åhs, Agneta**  
6.43-6.47

**AIE, Artistas Intérpretes o  
Ejecutantes SGE**  
5.35-5.42

**Aito Records Oy**  
6.35-6.38

**AJS Music Company**  
5.08-5.09

**Akoestische Muziek**  
6.72

**Alcaide, Ana**  
5.35-5.42

**Alla Fagra**  
6.43-6.47

**Alma Records**  
6.105-6.108, 6.111-6.114

**AmpliCriativa**  
5.132-5.136, 5.139-5.143

**Amsterdam Roots Festival**  
5.89-5.91

**Angel sweet records**  
6.77-6.80

**Anteprima Productions**  
6.77-6.80

**Aon Limited**  
6.121-6.124, 6.127-6.128

**ARC Music Productions &  
Zohreh Jooya**  
6.103

**art.e.m artists & event  
management**  
5.19-5.22, 5.27-5.30

**Artlink, Cultural Cooperation**  
5.32-5.33, 5.44-5.45

**Arts and Theatre Institute**  
6.59, 6.64

**Arts Canteen Ltd**  
6.121-6.124, 6.127-6.128

**Arts Council England**  
6.121-6.124, 6.127-6.128

**Arts Council of New Zealand  
Toi Aotearoa**  
5.61

**Artvizyon Music&Film**  
5.08-5.09

**Artways Productions**  
5.32-5.33, 5.44-5.45

**Ass. Culturale Soniboni**  
5.108-5.111

**Assahira Spectacles**  
6.83

**Association of Caribbean  
Copyright Societies**  
5.112

**Associazione Culturale  
Grand-Mere**  
5.10

**Astar**

**Astronave Iniciativas Culturais Ltda**  
5.128

**Athos Productions**  
5.46

**Aubergine Artist Management**  
5.56-5.59

**Auli - Latvian bagpipe &  
drum music group**  
5.69

**Australasian World Music  
Expo (AWME)**  
5.62

**AV Produções**  
6.60

**Avrupa Muzik**  
5.08-5.09

**Azimuth Productions**  
6.93

**B**  
Bacana sarl  
6.95

**Baga Biga**  
5.99-5.100

**Bahia State Secretariat  
for Culture**  
5.139

**Balanced Records**  
6.105-6.108, 6.111-6.114

**Balkan Fever**  
5.19-5.22, 5.27-5.30

**Basco**  
6.51-6.56

**Basque Government**  
5.99-5.100

**Batall -produccions-**  
5.120-5.125

**Batuki Music Society**  
6.105-6.108, 6.111-6.114

**BDubb**  
5.26

**Believe Digital**  
6.121-6.124, 6.127-6.128

**Bi-Pole**  
6.102

**Bidasoa Folk**  
5.99-5.100

**Bjongo & Copenhagen Chalgija**  
6.51-6.56

**BL Music Productions**  
6.96

**Blue Line Productions**  
6.84

**Borandá Brasil**  
5.144

**Bozar Music**  
5.56-5.59

**Brasil Music Exchange**  
5.132-5.135, 5.140-5.143

**Brave Festival / SKT**  
5.89-5.91

**Bretagne(s) World Sounds**  
6.91

**Brigamusic**  
6.105-6.108, 6.111-6.114

**Brighton Dome & Festival Ltd**  
6.121-6.124, 6.127-6.128

**British Council**  
6.121-6.124, 6.127-6.128

**British Underground Ltd**  
6.121-6.124, 6.127-6.128

**Brosella**  
5.56-5.59

**Bureau Export**  
6.77-6.80

**Bureau Export da Música  
e bens Culturais**  
6.60

**C**  
C'est pas des manières  
6.77-6.80

**CAHPA**  
6.83, 6.90

**Cam Neufeld**  
6.105-6.108, 6.111-6.114

**Canada Council for the Arts**  
6.106-6.108

**Canadian Independent  
Music Association**  
6.112-6.113

**Capilano Performing Arts  
Theatre**  
6.105-6.108, 6.111-6.114

**Caprice Records**  
6.43-6.47

**Capucho Produções**  
5.132-5.136, 5.139-5.143

**Caramba Spectacles**  
6.89

**Carman David**  
5.130-5.131

**Casamarela**  
6.77-6.80

**Catalan! Music**  
5.120-5.125

**Catalyse On Tour**  
5.32-5.33, 5.44-5.45

**CC Belgica / Toernee Mondial**  
5.56-5.59

**CC Casino Koksijde / Toernee  
Mondial**  
5.56-5.59

**CC De Ploter / Toernee Mondial**  
5.56-5.59

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# WOMEX Conference

## Exchange ideas, network, evolve.

Peers and special guests from all sectors of the music industry are sharing their know-how to help you advance your ambitions – from basics to backgrounds, from live to recorded, and from roots to visions.

With WOMEX moving to **Southeastern Europe** for the first time, this year's Conference has a particular emphasis on the state, peculiarities and development of the regional music business – and the music history. Plus, professionals from the area are invited to join the first Southeastern European Networking Meeting at WOMEX.

› Conference/Session 2 + 4 + 11

› Conference/Networking Meetings & Presentations:  
Southeastern European Networking Meeting

Meeting the hotshots of Southeastern Europe is also the focus of this year's **Matchmaking**, helping you to establish new avenues for collaboration in these territories – and vice versa.

› Conference/Southeastern European Matchmaking

Making space for the bass is the subject of the first **WOMEX DJ Summit**, featuring a Conference Session and Networking Meeting alongside two dedicated club nights on Friday and Saturday in a rather dark and sweaty setting.

› Conference/Session 12

› Conference/Networking Meetings & Presentations:  
Global Bass Networking Meeting

Catering to the many professionals at WOMEX who have a foot in both camps, **world and jazz**, we offer a special programme including a Conference Session examining Oriental music influences on jazz origins and development, and a Networking Meeting organised by Europe Jazz Network to help connect anyone who is active in both fields.

› Conference/Session 8

› Conference/Networking Meetings & Presentations:  
Jazz & World Networking Meeting

Here's your chance to meet both of the two **WOMEX 12 Award winners** – Alexander "Sasha" Cheparukhin (Professional Excellence Award) and the Finnish band

Värttinä (Artist Award) – in an intimate session the day before they receive their Awards.

› Conference/Session 22 + 23

The **WOMEX Wrap-Up** on Saturday afternoon is an opportunity to ask everything you have ever wanted to know about our event's past, present and future. All media and delegates are invited!

› Conference/WOMEX Wrap-Up

Benefit from the new **Round-Table Mentoring** and ask all your burning questions, get practical advice on related topics, and exchange experiences with your peers and mentor. For a private consultation with experts from a wide variety of fields, check out the **One-to-One Mentoring**.

› Conference/Round-Table Mentoring  
› Conference/One-to-One Mentoring

**offWOMEX: Networking Meetings and Presentations** are the place where delegates determine the agenda. Various international networks – many of which have been formed at WOMEX itself – hold annual meetings at WOMEX. Presentations are the platform for professionals wishing to introduce a particular topic to the WOMEX audience.

› Conference/Networking Meetings & Presentations

Find a short **biography** of each and every WOMEX Conference speaker and mentor at the very end of this chapter.

› Conference/Bios A – Z

### All WOMEX 12 Conference rooms are at Helexpo:

**Daycases** Daycase Stage (Pav. 4)

**Conference Sessions** Room A + C + D (Pav. 8)

**Southeastern European Matchmaking** Agora (Pav. 6)

**Round-Table Mentoring/One-to-One Mentoring**  
Agora (Pav. 6)

**Networking Meetings & Presentations**  
Room A + D + VIP (Pav. 8)

› Cover Flap/WOMEX Venues

› Schedules/WOMEX Daytime Schedule

# Conference Sessions

## Session 1

### WOMEX Orientation for New Delegates

The WOMEX-user's guide

⌚ Thursday 12:00 – 12:45

▢ Room A (Pav. 8)

With Anna Pötzsch (Germany),  
WOMEX Director of Media & Communications;  
Daniela Teuber (Germany),  
WOMEX Director of Production;  
Oliver Belopeta (FYR Macedonia),  
WOMEX 12 Jury Member/Skopje Jazz Festival

A special session for new delegates, aimed at helping you to use all the opportunities available at WOMEX to their full potential. The Director of Production and the Director of Media & Communications will be offering advice on how to utilise the Trade Fair; how to get the most out of the Conference; how media colleagues can connect with and find information on the event, artists and delegates present. Plus we'll give tips on submitting Conference and Showcase proposals and answer your questions. If you're new to WOMEX, this session is a must!

## Session 2

### Promotion of Local Repertoires Through Digital Media

"Will you still sing for me tomorrow?" – Digital challenges

⌚ Thursday 12:00 – 12:45

▢ Room C (Pav. 8)

Chaired by Peter Xanthopoulos (Greece), AEPI with Stefanos Loukakos (Greece), Google Greece; Antonis Plessas (Greece), Composer/Producer

Peter Xanthopoulos refers to the uncertain future of local cultural and creative industries due to the absence of a pan-European legal frame and policies which would encourage and promote cultural diversity. New models of multi-territorial online licensing exhaustively limit the access to small repertoires with a grave impact on authors' income. Technological developments have revolutionised and democratised music creation and production process. How can Greek creators and performers face this ever-changing landscape where consumers' demands play an ever-decisive role? Antonis Plessas presents his views on the much needed transition to a new era where music business is more present, more ubiquitous, and more available than ever before. Stefanos Loukakos, on the other hand, presents his insights on how the Internet has changed the music industry and how Google's view for its future Google Greece, a new online music service, comes as a most promising opportunity for the Greek music market.

› Conference/Networking Meetings & Presentations:  
Southeastern European Networking Meeting



### **Daycase** ➤ Showcases/Official Selection A – Z

**Yom & Wang Li** (France/China)

Intro: tba

⌚ Thursday 13:00 – 14:00  
 Daycase Stage (Pav. 4)



### **Daycase** ➤ Showcases/Official Selection A – Z

**Groupa** (Sweden)

Intro: Magnus Bäckström (Sweden),  
Uppsala Konsert & Kongress

⌚ Thursday 14:15 – 15:15  
 Daycase Stage (Pav. 4)

### Session 3

#### **In Times of Crisis, Think “Indie”**

Why the DIY business model works, regardless of music genre

⌚ Thursday 15:00 – 15:45  
 Room A (Pav. 8)

Chaired by Tori Sparks (USA/Spain),  
Glass Mountain Records  
with Rob Ellen (UK), Medicine Music;  
Mark Mulholland (UK/Haiti), Musician/Label Manager

Tori Sparks will give a presentation regarding her experiences as an independent artist and indie record label owner whose choice to embrace the DIY business model has resulted in major successes across the globe. She will outline how this “indie” model – once considered an effective approach only for genres such as underground rock and hip-hop – can also be effectively applied to blues, jazz, roots, and world music in order to simultaneously capture a wider market, and to keep individual fans involved on a grassroots level. Also, how out-of-the-box thinking translates to market positioning in an ever-changing global market. Technology, public relations, artist management, booking, promotion, and of course the music itself all play a crucial role. This session will be of interest and of use to practically everyone involved in the music industry, including artists, artist managers, start-up companies and record labels.

### Session 4

#### **Historical Middle-Eastern Music Rediscovered**

Post-Byzantine musical manuscripts as source for the Oriental secular music

⌚ Thursday 15:00 – 15:45  
 Room C (Pav. 8)

Chaired by Dr. PD Martin Greve (Germany/Turkey),  
Orient-Institut Istanbul  
with Dr. Kyriakos Kalaitzidis (Greece), En Chordais;  
Kiya Tabassian (Iran/Canada), Constantinople

The session deals with the path-breaking research of Kyriakos Kalaitzidis, published in a new book by the Orient-Institut Istanbul. By mining the manuscript collections of Greek monasteries, Kyriakos Kalaitzidis discovered nearly 4,400 pages of previously unknown notations of Ottoman, Greek, Persian, Arabic and Jewish music. This represents nothing short of a revolution for research on Ottoman, Persian and Greek music. The available sources multiplied overnight. For Ottoman music for instance, prior to the 19<sup>th</sup> century only two collections were known, Ali Ufki's *Mecmua* and the theoretical book of Cantemir, containing 195 and 350 notated compositions, respectively. Musicians still have to discover this unknown historical Ottoman music repertoire.

➤ Conference/Networking Meetings & Presentations:  
Southeastern European Networking Meeting

### Session 5

#### **Don't Ask Me Where I'm From, But Where I'm Going!**

A conversation on diaspora, technology and music consumption

⌚ Thursday 16:00 – 17:00  
 Room C (Pav. 8)

Chaired by Nadia EL-Imam (Sweden), Edgeryders  
with Tom Frouge (USA), Avokado Artists/Globalquerque;  
Randy Raine-Reusch (Canada), ZaDiscs/HMR3  
Productions;  
Oliver Carruthers (UK), Rich Mix

The common definition and description of the “diaspora market” is one into which my sense of identity, value systems and aesthetic preferences do not fit. They are much closer to the preferences of my parents. And I am not alone.

Many of the most interesting artists and cultural niches are found in hard to define spaces at the intersections of technology, culture and identity-politics. Why does this matter? Because if the world music scene is to find new markets outside the “old wealthy people in the west” cliché, it needs to be relevant in the eyes of children of the diaspora movements. That would be us. I've invited people who are doing fresh cutting-edge work in different cultural contexts and would like to invite you to a participatory, interactive session. Come join us!

## Session 6

### Make the Most of virtualWOMEX

Identify relevant contacts – stay in touch – spread the word

⌚ Thursday 16:00 – 16:45  
▢ Room D (Pav. 8)

A workshop by Julien Clavel (Switzerland/Germany),  
piranha womex

virtualWOMEX is the online version of WOMEX, a music business platform open 24 hours a day, 365 days a year. As a WOMEX delegate, you are automatically part of this network and have your own personal account. This session will present the opportunities that virtualWOMEX has to offer to promote your business, as well as tips and tricks that will be useful to newcomers and WOMEX regulars alike. We are keen to receive feedback – your questions and suggestions will be welcomed!

## Session 7

### Do You Really Need a Manager?

Artist, manager, self-managed artist: about blurring roles in managing music

⌚ Friday 11:00 – 11:45  
▢ Room A (Pav. 8)

Chaired by Jake Beaumont-Nesbitt (UK), IMMF with Graham Stairs (Canada), Popguru Management; Julien "Soupa Ju" Queysanne (France), Watcha Clan/Vai La Bott Recordings

Back in the days, the old model was a manager with a cigar shouting at the label. With digital distribution of music being cheap and easy and artists handling their own social marketing as well as booking their own shows, label marketing teams, artists and managers are now asking themselves if they need each other! This panel revolves around questions like: Do you need a manager? Why? Can a manager build your business by more than the increase in costs they will bring? What is your potential without a manager? Could a label or booking agent "manage" all the areas of your career? Is the manager taking more risk than they are rewarded for? What are the dos and don'ts in the artist-manager relationship?

A guided dialogue between an experienced manager and a successful self-managed artist shall give clarity and point out new opportunities.

Presented by IMMF International Music Managers' Forum.

➤ Conference/Networking Meetings & Presentations:  
International Music Managers' Forum Networking Meeting

## Session 8

### A Night in Tunisia or Jazz as World Music

Oriental music influences on jazz origins and development

⌚ Friday 11:00 – 11:45  
▢ Room C (Pav. 8)

Presented by Francesco Martinelli (Italy), Jazz History Lecturer/Researcher

Traditional jazz histories mention an "African" contribution to its birth, but talking of "African music" makes little sense, so diverse are the traditions in the continent, where not always the drums play a central role. When the slave trade was initiated by the European colonial powers in order to provide free labour for the New World, West Africa had been Islamised or influenced by Islamic civilisation for almost one thousand years. This had a direct impact on African American music in the New World. Latin music also comes from an area where the Moors established a rich civilisation for 500 years. Some key words in jazz history are meaningfully related to Arabic; memories of the Muslim slaves provide a context, and selected recordings highlight early similarities and the open attempts to reconnect with Oriental music in jazz.

➤ Network/A Night in Tunisia  
➤ Conference/Networking Meetings & Presentations:  
Jazz & World Networking Meeting

## Session 9

### What's Your Story

A live demonstration of how to craft your press angles

⌚ Friday 12:00 – 12:45  
▢ Room A (Pav. 8)

Chaired by Dmitri Vietze (USA), Rock Paper Scissors

Step right up and watch a story unfold in real time before your very eyes! A lucky artist will walk away with the story angles that will help them secure press, get more gigs, and inspire more fans. Of course you have to have great music to be successful. But having a great story can help push your music career even further. Veteran music publicist Dmitri Vietze will interview one artist using the process he has developed over the past 13 years as a publicist. The selected artist will walk away with a handful of story angles they are free to use in their career. The audience will walk away with a window into the process used by one of North America's most prolific global music publicity firms. Artists wishing to have their music considered for selection, should email a link to their music to: [womex@rockpaperscissors.biz](mailto:womex@rockpaperscissors.biz).

**Session 10****Appily Ever After**

Apps and world music – a no-nonsense overview

 **Friday 12:00 – 12:45**  
 **Room C (Pav. 8)**

Chaired by Yaniv Fridel (Israel/UK), Lemez and Fridel with Dave Haynes (UK), SoundCloud

Apps and music is an exploding sector: rock, hip-hop, jazz – they're all at it. Taking a look across the mobile tech industry at what instruments and music-making devices are being used, and sharing thoughts on how the world music scene can best ride the wave. How can we make music – and make creative apps work for us?



**Daycase** ➤ Showcases/Official Selection A – Z

**Khyam Allami** (Iraq/UK)

Intro: Katerina Pavlakis (Greece/UK),  
Kapa Productions

 **Friday 13:00 – 14:00**  
 **Daycase Stage (Pav. 4)**



**Daycase** ➤ Showcases/Official Selection A – Z

**Zé Luis** (Cape Verde)

Intro: José da Silva (Cape Verde/France), Lusafrica

 **Friday 14:15 – 15:15**  
 **Daycase Stage (Pav. 4)**

**Session 11****World Music Festivals  
in Eastern Europe and the Balkans**

How they encourage – or not – cultural exchange in the region

 **Friday 15:00 – 15:45**  
 **Room A (Pav. 8)**

Chaired by Nick Hobbs (UK/Turkey), Charmworks with Dejan Vujićević (Serbia), Etnofest – World Culture Festival; Csaba Lőkös (Hungary), Sziget Festival

With WOMEX moving east this year, it seems a good time to look at how world music festivals in Eastern Europe and the Balkans are faring (noting that there are many countries in the region where there isn't a world music festival at all – Turkey for example).

The panel will consider if festivals do effectively contribute to the dissolving of ancient and recent enmities and resentments between countries in the region, and if the concept of multiculturalism has gained wider currency in countries where various forms of nationalism can often be a lot stronger than just supporting the national football team.

➤ Conference/Networking Meetings & Presentations:  
Southeastern European Networking Meeting

**Session 12****World Music, Global Bass,  
and the Future of Hybrid Music**

Perspectives from a new generation

 **Friday 15:00 – 15:45**  
 **Room C (Pav. 8)**

Chaired by Benjamin Lebrave (France/Ghana), Akwaaba Music with Boima Tucker aka Chief Boima (Sierra Leone/USA), DJ/Producer; Jean-Christophe Servant (France), Le Monde Diplomatique; Jay Rutledge (USA/Germany), Outhere Records

The term "world music" was coined about 30 years ago. Today, a growing segment of music fans and professionals feels uncomfortable with the term and the blanket Western view it implies. Recent years have also seen the emergence of "global bass", which refers to contemporary club music inspired by or made in countries of the Southern Hemisphere. This panel will first explore world music and global bass in the broadest sense, paying little attention to semantics, but rather focusing on associated musical genres, international achievements and future musical and professional perspectives associated with both. This session will help us better understand a relentless shift away from the West: production and opportunities are increasingly localised, decentralised, forcing us to rethink how we perceive music from around the world, and work with it.

➤ Conference/Networking Meetings & Presentations:  
Global Bass Networking Meeting  
 ➤ Showcases/DJ Summit

## Session 13

### Alternative Sources of Funding

Crowd-financing

 **Friday 16:00 – 16:45**  
 **Room A (Pav. 8)**

Chaired by Soong Moon Kang (USA/UK), University College London with Clay Ross (USA), Matuto

As traditional sources of funding for world music (that is, mostly government funding) are drying up, alternative sources of funding are becoming more and more important. Crowd-financing is a relatively new form of funding and has been used for music-related projects by festival organisers, presenters, and thousands of artists at various stages in their careers. In this session, we will continue the conversation started at WOMEX 11 by sharing the most current research and latest success stories. We'll be pairing data with practical case studies that demonstrate just how relevant this new funding tool has become. Whether you are an artist or a presenter, in this session, you will benefit from the best information available on how to successfully harness the power of crowd-financing to fund your world music projects!

 Conference/Round-Table Mentoring: Ross

## Session 14

### Syncing Fast!

A guide to getting your tracks played on television

 **Friday 16:00 – 16:45**  
 **Room C (Pav. 8)**

Chaired by Tim Rabjohns (UK), Dotmogo with Brooke Wentz (USA), Seven Seas Music; Bettina Schasse de Araujo (Germany), piranha womex

Licensing songs into film, TV and new media is a terrific source of income for artists and labels. It is critical to the success of an artist and provides an excellent income source for copyright owners. World music doesn't tend to be used enough on TV – why is that? Our panel will explore some of the barriers that musicians face as well as look at some of the solutions for getting better exposure for your music, discuss pricing and licensing dos and don'ts. Participants will get a better grasp of the clearance process and how pricing of music content is assessed according to media usage.

This is an excellent primer for artists wanting to know how to better expose their music for synchronisation use.

 Network/Copyright Cost Mayhem  
 Conference/One-to-One Mentoring: Wentz

## Session 15

### Occupy World Music

Activism and social responsibility

 **Saturday 11:00 – 11:45**  
 **Room A (Pav. 8)**

Chaired by Banning Eyre (USA), Afropop Worldwide; with Marguerite Horberg (USA), portoluz

In art, as politics, the Mubarak decades discouraged creativity, diversity and innovation. Pop music was largely predictable, derivative and limited in its ability to project globally. But the same pent-up forces and connective technology that enabled a popular uprising has also been quietly nurturing new developments in music. A month spent in Cairo post-revolution turned up many examples, from pop singers drawing on folklore (a rarity in the past), to experiments in jazz, electronica, and politically engaged rock and hip-hop, to DJs mixing Egyptian beats, sonic samples, techno aesthetics and vocals out of street sha'bi and even ecstatic Sufi song. With audio and video collected and created by Afropop Worldwide, this talk surveys the emerging Egyptian scene – as well as other countries in this time of transformation – and asks which, if any, of these sounds has the power to convey Egypt's ongoing transformation to international audiences and discusses questions of activism and social responsibility in world music.

## Session 16

### New World Order?

The rise of the niche market and a discussion on changing times for world music

 **Saturday 11:00 – 11:45**  
 **Room C (Pav. 8)**

Chaired by Quinton Scott (UK), Strut Records with Clementine Bunel (France/UK), 2 For The Road Productions; Hugo Mendez (UK/France), Sofrito; Ilka Schlockermann (Germany/UK), Ilkamedia; Francis Gooding (UK), Freelance Writer

An open discussion on the current market for world music, analysing the significant changes in the global market in recent years. With a raft of new independent labels selling archive and progressive new world sounds to a young audience, a range of blogs and online media and ever-wider opportunities in the live arena, the panel share their experiences and opinions on the current climate, exploring in-depth the opportunities and pitfalls for those involved in marketing world music today.

With the panel hailing from a wide range of backgrounds covering record labels, live booking, PR, event promotion and DJing, the session is designed to give a useful snapshot from a selection of leading players working on the frontline. Participation and feedback from audience members is welcome during the session.

## Session 17

### Copyright: A Global Perspective

Opportunities and problems

 Saturday 12:00 – 12:45  
 Room A (Pav. 8)

Chaired by Lemez Lovas (UK), Lemez and Fridel with Dafydd M Roberts (UK), Sain Records; Erica Smith (Barbados), Copyright Society of Composers, Authors & Publishers; Derrick N. Ashong (Ghana/USA), Ashong Ventures

Since the beginning of the modern music business, copyright has functioned as one of its silent economic cornerstones: today it is being challenged as never before – as an outdated concept, as a barrier to creativity, even as the rotten core of an industry in decline. At a time when big rights holders are increasingly resorting to the courtrooms to get their point across, new ideas are in desperately short supply. But what do players outside the big money music markets have to say, and what can the particular demands of the world music sector add to the debate? Are there non-economic aspects to copyright that are too often overlooked? A frank look at copyright, warts and all, from some little heard perspectives.

## Session 18

### Let's All Get Along: Government + Music + Funding

How moving public money in music matters

 Saturday 12:00 – 12:45  
 Room C (Pav. 8)

Chaired by Shain Shapiro (Canada/UK), Canadian Independent Music Association with Aline Moraes (Brazil), Iracema Music Prod./Secretaria de Estado da Cultura de SP; Lisa Matthews (UK), Cerdd Cymru : Music Wales

One of the increasing trends in both popular and world music is the growing involvement of both national and regional governments. With traditional A&R structures disappearing and administrations keen to portray a positive image of their country, music is being used both culturally and economically to benefit its origins, be it the city of the Hague or Trinidad and Tobago. Come explore why governments fund music, its comparative history across four countries and why it is important for your career and the music you work with.



 Daycase > Showcases/Official Selection A – Z

### Janusz Prusinowski Trio (Poland)

Intro: Andrew Cronshaw (UK), Cloud Valley Music

 Saturday 13:00 – 14:00  
 Daycase Stage (Pav. 4)



 Daycase > Showcases/Official Selection A – Z

### Gochag Askarov (Azerbaijan)

Intro: Lucy Durán (UK), BBC

 Saturday 14:15 – 15:15  
 Daycase Stage (Pav. 4)

## Session 19

### Digital Culture

What can the world music industry learn from museums?

 Saturday 15:00 – 15:45  
 Room A (Pav. 8)

Chaired by Miranda Hinkley (UK), Nightjar with Elena Lagoudi (Greece), Aristotle University of Thessaloniki

Museums and cultural institutions are busy experimenting with ways to make their collections more accessible. Working across a wide range of digital platforms, from apps to podcasts and from QR to APIs, they have become increasingly adept at finding new ways to share their stories and increase audiences. In a world saturated with content, they often find themselves punching above their weight, leading the field in the production of direct-to-user, rich, quality, cultural content. Museologist Elena Lagoudi and producer Miranda Hinkley share the tools, strategies and ideas that are lighting up collections across the world and ask if digital culture can also help to broaden world music's offer and reach.

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## Session 20

### Touring Canada

The Great White North is green in summer

Saturday 15:00 – 15:45

Room C (Pav. 8)

Presented by Derek Andrews (Canada), Global Cafe

Canada has the "most fun, best run" summer music festival circuit as described by fRoots editor Ian Anderson when he trekked across the tundra as quasi road manager. Canada's population – a long thin band – comes out in droves from coast to coast when the ice melts and sun shines. The legacy of the Canadian summer festival is drawn from the sixties folk boom. Audiences now straddle genres and venues from performing arts halls to municipal spaces, bookstores, libraries and cafes. Your first invitation to perform at a Canadian venue is likely a summer festival and stringing together a tour requires understanding a planning process developed over decades of surviving a harsh climate, full of friendly people. Learn about North American booking conferences and how Canada can be a useful bridge to all of the Americas.

## Session 21

### Discovery Room

What's bubbling in the community?

Saturday 16:00 – 16:45

Room A (Pav. 8)

### ArtistMundi

Artists of the world: different worlds, different arts  
Presented by Nathanaël Veyrat (France/La Réunion),  
ArtistMundi

ArtistMundi promotes the arts in general in five dedicated areas: music, painting, dance/theatre, literature/photography. A new cultural reconnection.  
[www.artistmundi.com](http://www.artistmundi.com)

### Anthology of Hungarian Folk Music

New method of presenting context and relationship of ethnomusicologic results  
Presented by Andras Leikes (Hungary), Hangveto

The Anthology offers a chance to get immersed in Hungarian ethnomusicology: papers, notations, maps, recordings and photos let you discover and study deeper connections.  
[www.hangveto.hu](http://www.hangveto.hu)

### Mobile Roadie

How any artist/label/festival can build their own mobile app  
Presented by Tony Pardo (US/Spain), Mobile Roadie

Anyone including artists, labels and festival organisations can build their own app without any technical background and in a matter of hours. Come see how easy it is to build one yourself!  
[www.mobileroadie.com](http://www.mobileroadie.com)



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## Session 22

### Meet the Winner of the WOMEX 12 Professional Excellence Award



⌚ Saturday 16:00 – 16:45  
▢ Room C (Pav. 8)

#### Alexander "Sasha" Cheparukhin (Russia)

Winner of the WOMEX 12 Professional Excellence Award  
Interviewed by Lemez Lovas (UK), Lemez and Fridel

"The Award this year goes to someone who underlines the values that we at WOMEX seek to uphold – a deep awareness and respect for our environment; a constant desire to expand boundaries, and an unfailing dedication to freedom of expression on every level."

"Artistic director, activist, musician and tour producer Alexander "Sasha" Cheparukhin was born in Sevastopol, USSR (now Ukraine) in 1958. He has had three distinct careers: as an environmental activist, as a journalist and as a music professional. His activities have ranged from leading the Association for the Support of Ecological Initiatives; leading demonstrations at Soviet nuclear power plants; managing Huun Huir Tu and leading them on tours worldwide; interviewing Boris Yeltsin and reporting from inside the White House in the 1993 siege; commissioning international collaborations for leading Russian artists like the Pokrovsky Ensemble; helping the city of Perm to transform its international reputation in an unprecedented dedication to cultural activity; and staging concerts supporting freedom of expression in some of Russia's most rigid political environments."

Lemez Lovas (UK)

Sasha will receive his Award on Sunday morning, 21 October 2012, at the Award Ceremony accompanied by a WOMEX Networking Breakfast, both open to WOMEX delegates only. The laudation will be offered by Lemez Lovas.

➤ Special Features/WOMEX Professional Excellence Award

## WOMEX Wrap-Up

### WOMEX 12 – Review and Preview

Open to all WOMEX delegates!

⌚ Saturday 16:00 – 16:45  
▢ Room D (Pav. 8)

With Ben Mandelson (UK), WOMEX Founding Director; Anna Pötzsch (Germany), WOMEX Director of Media & Communications; Yiannis Boutaris (Greece), Mayor of Thessaloniki; Ioannis C. Papaconstantinou (Greece), Helexpo General Manager; Giorgos Markakis (Greece), Gaialive; Eluned Hâf (UK), Cerdd Cymru : Music Wales

Final facts and figures about the first edition of WOMEX in Southeastern Europe – in Thessaloniki, Greece; introduction of the new WOMEX 13 host city and local partner; and time for questions and answers with the principal WOMEX team.

## Session 23

### Meet the Winner of the WOMEX 12 Artist Award



⌚ Saturday 17:00 – 17:45  
▢ Room C (Pav. 8)

#### Värttinä (Finland)

Winner of the WOMEX 12 Artist Award

Interviewed by Fiona Talkington (UK), BBC Radio Presenter, Curator

Värttinä are "one of Finland's greatest global ambassadors, playing to thousands at festivals and venues around the world, building a massive fan base, inspiring audiences, other musicians, directors and producers, including A.R. Rahman with whom they worked on music for the stage version of *The Lord of the Rings*. They have released 14 albums, received awards for Best Album in different countries. Yet Värttinä is far more than a "world music hit". They have constantly looked at their roots afresh, taken their music in many different directions, never afraid to test their traditions out against new musical backdrops taking on board ideas and sounds from the new members who've joined over the years. But they have always remained simply Värttinä, a band which has cast its ancient spell upon our hearts for 30 years."

Fiona Talkington (UK)

Värttinä will receive their Award and play a concert on Sunday morning, 21 October 2012, at the Award Ceremony accompanied by a WOMEX Networking Breakfast, both open to WOMEX delegates only. The laudation will be offered by Fiona Talkington.

➤ Special Features/WOMEX Artist Award  
➤ Showcases/Official Selection A – Z: Värttinä



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## Southeastern European Matchmaking

Friday 16:15 – 18:00 Agora (Pav. 6)



You are invited to meet the movers and shakers of Southeastern Europe at WOMEX 12 in Thessaloniki. Whether you're looking for festival bookings, digital distribution, sub-publishing deals or anything else in the region, this is the perfect chance to find it!

The Matchmaking consists of pre-scheduled and targeted one-to-one meetings with potential business partners from Southeastern Europe. Professionals from these countries are also invited to sign up and meet the rest of the world. The aim of this event is to help you expand your network of international contacts and establish new avenues for collaboration.

The Matchmaking is open to pre-registered participants only.

➤ Conference/Networking Meetings & Presentations:  
 Southeastern European Networking Meeting

# Round-Table Mentoring

Receive personalised advice from specialists on the digital evolution in music publishing today, as well as tips for successful crowd-funding and other techniques for the DIY artist. Each expert will lead a 30-minute Round-Table Mentoring Session with 5 participants.

This is your chance to ask all your burning questions, get practical advice on related topics, and exchange experiences with your peers. If you haven't already signed up, stop by to see if there are still slots available or to be put on the waiting list.

Thursday 16:00 – 16:30 □ Agora (Pav. 6)



## Digital Evolution in Music Publishing Today

Frank Klaffs (Germany) | CEO, piranha womex

Somebody sliced my cake into too many pieces... Traditional income streams for music publishers have undergone dramatic changes in the last decade. The loss of income due to shattered sales of music on mechanical formats calls urgently for new approaches and adaptions by publishers, composers, and authors. This session will focus on how to make the best use of new technologies like apps and on-demand use, as well as on how to identify new opportunities for publishing income in strategic partnerships.



## Successful Crowd-Funding & Other Techniques for the 21<sup>st</sup> Century DIY Artist

Clay Ross (USA) | Bandleader, Matuto

Clay Ross has spent the last 14 years working full-time as an independent, self-managed artist. In this session, we'll discuss the essential principles and techniques of do-it-yourself musicians by learning cutting-edge approaches to booking, marketing, and networking that will help you earn a living with your music.



Clay Ross is participating in WOMEX with the support of U.S. Embassy Athens, Greece.

► Conference/Session 13

# One-to-One Mentoring

Take advantage of a private 15-minute consultation free of charge with any of our six special mentors from various fields and occupations. If you haven't already signed up, stop by to see if there are still slots available or to be put on the waiting list.

Friday & Saturday 11:30 – 13:00 □ Agora (Pav. 6)



### Topic: Festivals & Touring in the US

Erika Elliott (USA)

Artistic Director of SummerStage, NYC



### Topic: Promotion Strategies in the UK

Mike Gavin (UK)

Press Officer, harmonia mundi



### Topic: Label Issues

Brian Hetherman (Canada)

Consulting/management/record label/music publishing/export at Cerberus Management



### Topic: Storytelling for Media

Maria Marques (Spain/UK)

Associate, Brunswick Arts



### Topic: Sync Rights

Brooke Wentz (USA)

CEO & Founder, Seven Seas

► Network/Copyright Cost Mayhem ► Conference/Session 14



### Topic: Management & Touring

Jerome Williams (USA/The Netherlands)

Agent and Founding Partner, Earth Beat

# offWOMEX: Networking Meetings and Presentations

Get together, brainstorm, discuss and develop. WOMEX provides professional networks from all across the globe with a platform for their meetings. Come if you're connected, come if you're curious.

## Puglia: Southern Italy's Music Shrine

 Thursday 12:00 – 12:45  
 Room D (Pav. 8)

Presented by Puglia Sounds;  
moderated by Valerio Corzani (Italy), Rai Radio 3;  
with Ian Anderson (UK), fRoots;  
Alessandro Coppola (Italy), Nidi d'Arac;  
Anna Cinzia Villani (Italy), Singer

The musical treasure trove of Puglia, the southern Italian region that for 10 years now has been the driving force as well as the model and the litmus paper of the whole "Made in Italy" world scene; a rich source of sounds that, in the wake of its sparkling creativity, has seen the enhancement of its traditions and the awareness of culture as a development opportunity for tourism and economic growth. Puglia Sounds presents the experience of two protagonists of the Puglian music scene and the review of two important journalists, tracing the birth and success in Italy and abroad of the musical phenomenon of Puglia.

► Showcases/offWOMEX: Puglia Sounds Night

## International Fête de la Musique Network Meeting

 Thursday 15:00 – 15:45  
 Room D (Pav. 8)

Coordinated by Sylvie Canal (France),  
ADCEP – Fête de la Musique  
with David Millier (France), ADCEP – Fête de la Musique

*Fête de la Musique* was launched on 21 June 1982, as an initiative of the French Ministry of Culture. With over 400 cities in more than 100 countries participating every year, it has become the first global live music event. Since 1994 the French Ministry of Culture and Communication has been entrusting ADCEP (an independent, cultural and non-profit-making organisation) with the national and international coordination of *Fête de la Musique*. This meeting will be an opportunity for current worldwide organisers to meet and share experiences, as well as for music professionals to receive a presentation and gain a clear understanding of the event.

## North American Networking Meeting

 Thursday 15:00 – 15:45  
 Room VIP (Pav. 8)

Coordinated by Dmitri "Crazy-Pants" Vietze (USA),  
Rock Paper Scissors

Here is your chance to put faces with names, see old friends and welcome newcomers to the field. Although we no longer have a formal organisation, the North American crew at WOMEX continues to travel to faraway places to check our North American pulse, trade ideas, and scheme to make our strange new world more friendly and savvy for the global music scene. Whether you are in live music or recorded music, for-profit or not-for-profit or government, as a performer or a provider, make sure to drop by: it's the only sure way for us to gather together during this year's WOMEX.

## Atlantic Music Expo Cape Verde

 Thursday 16:00 – 16:45  
 Room A (Pav. 8)

Presented by Ana Maia (Cape Verde),  
Bureau Export da Música e Bens Culturais

The first edition of Atlantic Music Expo Cape Verde, AME Cabo Verde, will take place in Praia, from 8 to 10 April 2013. The event will support transatlantic mobility by focusing on the international and intercultural exchange between the regions connected by the Atlantic Ocean. The event will combine a professional marketplace with showcases open to the public, taking place over three days just before the *Kriol Jazz Festival*, so that people can have the opportunity to enjoy the entire spectrum of music, from marketplace to festival. We are expecting delegates from all over the world, and artists from both sides of the Atlantic. AME Cabo Verde would like to welcome you to enjoy the benefits of this new forum and to taste the pleasure of life in Cape Verde.

► Projects/Atlantic Music Expo Cape Verde

## MALI – Music and Languages Initiative: World Music & Language Education Market

 Friday 11:00 – 11:45  
 Room D (Pav. 8)

Coordinated by Kay Verdon (Belgium/UK), Tungsten with Sam Lee (UK), WOMEX 12 Showcase artist

The creative learning company, Tungsten, is working with leading UK production companies to design language learning services for their content.

A global industry worth 82.6 billion US dollar, the language learning sector is changing rapidly with a massive rise in mobile learning products and a growing shift towards personalised and self-directed learning.

Content-driven education is therefore seen as a major trend, representing a great opportunity for the world music sector.

MALI is a collaborative initiative examining the best practices for connecting world music rights holders with this new market sector in language education. A chance for delegates to get practical advice on the opportunities which are open to them, to discuss financial models, how their material can be used and examine what type of revenue models exist.

► Showcases/Official Selection A – Z: Sam Lee

## International Music Managers' Forum Networking Meeting

 Friday 12:00 – 12:45  
 Room D (Pav. 8)

Coordinated by Christoph Storbeck (Germany/Italy), Striker Entertainment/IMMF

Meet the International Music Managers' Forum! Find out who we are and what is in it for you!

The IMMF is a global non-governmental organisation (NGO) which has as its members national federations (16) of music managers in 15 countries. These federations are individual national country chapters (often called MMF) which are comprised of individual managers and management companies.

Its mission is to ensure the safeguarding, respect and protection of the moral and professional interests of its members and the worldwide community of music managers. The IMMF fosters awareness of the importance of the rights of artists as the creators of copyright, and therefore of culture, and the essential role which managers play in protecting the rights and role of their clients in this regard.

IMMF and MMF activities include participation in legislation and policy matters regarding copyright at WIPO and nationally, to education and presentations at music industry conferences around the world, such as *MIDEM*, *SXSW*, *Popkomm*, *CMJ*, *Musexo*, *Eurosonic*, *Folk Alliance*, WOMEX and more.

[www.immf.com](http://www.immf.com)

► Conference/Session 7

## European Forum of Worldwide Music Festivals (EFWMF) Networking Meeting

 Friday 12:00 – 12:45  
 Room VIP (Pav. 8)

Coordinated by European Forum of Worldwide Music Festivals

The European Forum of Worldwide Music Festivals has been networking festivals for over 20 years. The network has more than 50 members with a total audience of 3 million visitors. It's a platform for global exchange of artistic proposals and good practice in organising events. Recently the EFWMF has opened up for non-European festivals and is very keen to meet up with festivals from all over the world. We invite all festivals present at WOMEX to attend this informal networking meeting. Getting to know each other is the first step to working together. This is a "festival only" session.

More information on the EFWMF is available on [www.efwmf.org](http://www.efwmf.org) or at the EFWMF stand no. 5.89-5.91 at the WOMEX Trade Fair.

## What the Radio Really Plays

 Friday 15:00 – 15:45  
 Room D (Pav. 8)

Presented by Johannes Theurer (Germany), Rundfunk Berlin-Brandenburg with Dagfinn Bach (Norway), Bach Technology

Dear artist/promoter, are your songs really on air? You don't know whether your radio marketing was successful or not? You want to know who is really high-flying in airplay? Stupid questions?

Here is your answer: a machine listens online to all the radio channels you want to analyse (it may even be your own channel). It analyses hundreds of radio shows and playlists in seconds. This innovative technology finds out what is really played on air, tells you all about your performance on radio broadcasts, and helps you put together a target list of radio stations you should approach for promoting your next release.

See a demonstration of the tools from the inventors – and the bright smile on the face of a marketing professional. The session will also reflect implications for future IPR reporting and includes live demos with repertoire from artists performing at WOMEX.

## Jazz & World Networking Meeting

 Friday 15:00 – 15:45  
 Room VIP (Pav. 8)

Coordinated by Europe Jazz Network

The capacity turnout at last year's inaugural meeting of jazz movers and shakers at WOMEX confirmed there is great potential waiting to be tapped in the space where improvised and world music meet. If you are a jazz professional with an interest in world music, or a world music professional with an interest in jazz, then don't miss this annual gathering of WOMEX artists, media and professionals with a foot in both camps.

This year there will be a focus on creative perspectives, as we explore the jazz/world theme with WOMEX Showcase artists. Coordinated by Europe Jazz Network, an 84-member organisation active in 27 countries, this is an opportunity for programmers, labels, artists, media and other stakeholders active in the creative space where jazz and world music interact, to forge new contacts, create new partnerships and identify practical steps towards a greater integration of jazz and world music.

 Network/A Night in Tunisia  
 Conference/Session 8

## Peru: The Country, its Music

 Friday 16:00 – 16:45  
 Room D (Pav. 8)

Presented by Isabella Falco (Peru), Promperu

Peruvian Music includes a wide variety of genres and musical styles, arising from the diversity of cultures that can be found in the country, both native and foreign. These are defined by its changing geography, which begins with the waves of the Pacific Ocean meeting a strip of dune-filled deserts that rise up to the mighty Andes, and streams down to the tropical forests of the Amazon River jungle. This diversity creates a wealth of opportunities, culturally and commercially. Today, Peru is establishing itself as an important destination in Latin America, for its economic growth, legal stability, tourist attractions, quality exports, investment opportunities and hospitable people brimming with optimism. Find out more about Peru today. Listen to its music, waiting to be heard.

 Showcases/Official Selection A – Z: Eva Ayllón

## Global Bass Networking Meeting

 Friday 16:00 – 16:45  
 Room VIP (Pav. 8)

Coordinated by Allie Silver (USA/Argentina), ZZK Records; and Benjamin Lebrave (France/Ghana), Akwaaba Music

Making space for the bass at WOMEX: This networking session will immediately follow the "World Music, Global Bass, and the Future of Hybrid Music" Conference panel. After discussing the issues that define the electronic side of the world music industry, we will invite DJs, managers, producers, and anyone interested in connecting with the global bass family to meet and network. Inspired by Urban World Record's initiative from last year's get-together in Copenhagen, we are creating a space for the global bass community to get to know each other, connect and collaborate.

 Conference/Session 12  
 Showcases/DJ Summit

## Developing "Trad Network" Together

 Saturday 11:00 – 11:45  
 Room D (Pav. 8)

Coordinated by Gilles Garand (Canada), Folquébec

The first *Conference Trad Montreal* was held in May 2012 attended by professionals, presenters, agents, artists and media. During discussions on our Trad community's needs and objectives, it was proposed that *Conference Trad Montreal* become a platform for the creation of an international Trad network: to organise debates within the markets and festivals; and to develop a shared vision and core curriculum by discussing the achievements and actions of each partner, sharing knowledge of national policies and actions that can enhance Trad sector development, and examining ways to increase the presence of artists and bearers of tradition in national and international cultural events, for the preservation of world cultural diversity.

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## Southeastern European Networking Meeting

**Saturday 12:00 – 12:45**  
**Room D (Pav. 8)**

Coordinated by Nikos Stefanidis (Greece), Gaialive/Executive Member of the WOMEX 12 Thessaloniki Steering Committee with Christoph Borkowsky (Germany), piranha womex

It is not only geographical proximity that offers the Southeastern European countries a common ground for discussion but also, most importantly, their cultural and musical heritage. This meeting will provide the ideal platform for professionals from this region to investigate ways to enable their networks to flourish, exchange experiences and provide solutions to possible business obstacles. The meeting also aims to instigate the creation of a new regional music expo focused on Southeastern Europe, Black Sea and East Mediterranean, with a vision to offer to the music industry in these areas a strong professional networking platform for culture. All contributions welcome.

Conference/Southeastern European Matchmaking

## European Network of World Music Promoters

**Saturday 15:00 – 15:45**  
**Room D (Pav. 8)**

Coordinated by Maarten Rovers (The Netherlands), RASA

In May 2012, some 30 venue directors and world music programmers from all over Europe came together at RASA (Utrecht, The Netherlands) to discuss the launch of a new networking platform for European music venues, local networks and individual concert promoters that book world music throughout the year (in contrast to the EFWMF which focuses mainly on world music festivals). In a two-day conference they discussed the potential benefits of such a network, its guiding principles, various operational issues and types of membership, and its potential future goals. The results of this first meeting have been summarised by a steering group and will be presented in this session, which will double as the official launch of the new network: The European Network of World Music Promoters. So if you are booking world music groups throughout the year, this networking meeting is for you!

# Bios A – Z

Including Conference speakers, mentors, Daycase presenters, Award winners, presenters and MCs as well as Guide contributors.

For more bios check also

► Special Features/WOMEX Photographers  
► Network/WOMEX Jury

## Derek Andrews (Canada)

Derek Andrews is a Toronto-based arts consultant, music curator for the *Luminato Festival*, an Associate Member of the EWMF who has attended WOMEX since its inception. Derek uses the brand name Global Café for management clients and is Artistic Director of *Mundial Montreal*, where Canadian presenter networks cooperate in tour planning. [www.globalcafe.ca](http://www.globalcafe.ca)

Chair ► Conference/Session 20

## Derrick N. Ashong (Ghana/USA)

Award-winning, Harvard-educated musician and broadcaster, who's lectured on five continents, including at Harvard Business School, London School of Economics, UK Parliament and the UN Foundation. He's launched and hosted groundbreaking shows for Oprah Radio and Al-Jazeera and is writing a book for Hyperion on the rise of *Open Source Culture*. [www.derrickashong.com](http://www.derrickashong.com)  
Speaker ► Conference/Session 17

## Magnus Bäckström (Sweden)

Managing Director of Uppsala Concert and Congress, Sweden, lobbying to raise the profile of the folk and world music scene in Sweden, emphasising the importance of curiosity and diversity. Background as a musician, Artistic Director of *Falun Folk Music Festival* 1986–1997, and Director of Gävle Concert Hall 1998–2005.

Daycase Presenter, Thursday 14:15 ► Showcases/  
Official Selection A – Z: Groupa

## Colin Bass (UK)

Colin Bass is an award-winning record producer (Kra Collective, Etran Finatawa, Sambasunda), bass player (3 Mustaphas 3, Oumou Sangare, Camel), one-hit songwriter (in Indonesia), radio DJ (retired) and occasional music writer. In the latter capacity he writes and edits the artist biographies for the WOMEX Guide book.

Award MC, Sunday 12:00 ► Special Features/  
WOMEX Awards

## Jake Beaumont-Nesbitt (UK)

The International Music Managers Forum (IMMF) is an umbrella organisation bringing together artist management associations, to encourage artists' activities and improve their trading environment. Jake Beaumont-Nesbitt is the Executive Director. Jake's other work includes Neighbouring Rights and royalties services, and he advises Dutch rock band Go Back To The Zoo. [www.immf.com](http://www.immf.com)

Chair ► Conference/Session 7

## Oliver Belopeta (FYR Macedonia)

Find his bio at ► Network/WOMEX Jury

Speaker ► Conference/Session 1

## Clementine Bunel (France/UK)

A leading light among the new generation of booking agents, Clementine handles touring and live strategy for a number of key world music artists including Orchestra Baobab, Fatoumata Diawara, Mulatu Astatke and Criolo. [www.2fortheroadproductions.com](http://www.2fortheroadproductions.com)

Speaker ► Conference/Session 16

## Oliver Carruthers (UK)

Oliver Carruthers is Head of Programming at Rich Mix, an arts venue based in East London, United Kingdom. Rich Mix has a programme of over 150 live music shows a year, with a remit to deliver shows that reflect the demographics of the most culturally diverse area of the country. [www.richmix.org.uk](http://www.richmix.org.uk)

Speaker ► Conference/Session 5

## Alexander Cheparukhin (Russia)

Alexander Cheparukhin is the General Director of GreenWave Music, a management, label, festival and concert production and promotion company based in Moscow. A graduate of Moscow State University, he started his professional music career in 1993 representing Huun Huur Tu. He is also an Artistic Director of the *Creation of Peace* festival, the *Sayan Ring* festival (*Mir Sibiri* since 2012), Shushenskoe, South East Siberia; and concert series in Perm and Moscow and is the recipient of several Russian top media awards. [www.greenwavemusic.ru](http://www.greenwavemusic.ru)

Winner, Sunday 12:00 ► Special Features/WOMEX Professional Excellence Award

Speaker ► Conference/Session 22

## Julien Clavel (Switzerland/Germany)

Julien Clavel (born 1979 in Lausanne, Switzerland) is the administrator of virtualWOMEX. He also advises WOMEX on social media and other Internet-related issues. Holder of an MA in political science, he has worked in several cultural ventures and has good knowledge of the technological issues faced by small organisations.

Speaker ► Conference/Session 6

## Andrew Cronshaw (UK)

Andrew Cronshaw is a British multi-instrumentalist and producer, who also writes and broadcasts on roots musics, particularly those of Europe, for *fRoots*, the *Rough Guide to World Music*, the BBC etc.

Daycase Presenter, Saturday 13:00 ► Showcases/  
Official Selection A – Z: Janusz Prusinowski Trio

## José da Silva (Cape Verde/France)

Born in Cape Verde, he met Cesária Évora in 1987 and founded the label Lusafrica. He produced Cesária Évora, who sold over five million records since 1988. From 1996, the label opened to other world music styles such as Cuban and Caribbean music, but also to several West African artists. Today, some of the major artists produced by Lusafrica include Cesária Évora, Lura, Tcheka, Bonga, Teófilo Chantre, Pierre Akendengue and Boubacar Traoré. Winner, Sunday 12:00 ► Special Features/WOMEX Label Award

Daycase Presenter, Friday 14:15 ► Showcases/  
Official Selection A – Z: Zé Luis

## Lucy Durán (UK)

Dr. Lucy Durán lectures in African music at the School of Oriental and African Studies, London University. She has produced albums by such artists as Toumani Diabaté and Bassekou Kouyaté, and she is the presenter of BBC Radio 3's weekly world music programme *World Routes*.

Daycase Presenter, Saturday 14:15 ► Showcases/  
Official Selection A – Z: Gochag Askarov

## Nadia EL-Imam (Sweden)

Find her bio at ► Network/WOMEX Jury

Chair ► Conference/Session 5

## Rob Ellen (UK)

Rob's *Health and Happiness Hour* broadcasts locally and on his own network. Co-founder of *Belladrum Festival*, director of Belladrum Fringe, founder of the European

House Concert Hub and editor of *Flyinshoes Review*. Highland tour organiser, and regularly tours his Revue around Europe.

[www.medicinemusic.co.uk](http://www.medicinemusic.co.uk)  
Speaker ► Conference/Session 3

## Erika Elliott (USA)

Artistic Director of *SummerStage*, and responsible for booking *Central Park SummerStage*, *Charlie Parker Jazz Festival*, and *SummerStage* concerts in all five boroughs of NYC. Her prior experience includes Talent Buyer for Sounds of Brazil club, marketing and promotion roles at both RCA and Loud Records, and assistant at William Morris Agency.  
[www.summerstage.org](http://www.summerstage.org)

Mentor ► Conference/One-to-One Mentoring

## Banning Eyre (USA)

Banning Eyre is an author, guitarist and radio producer, also Senior Editor at *Afropop.org* and a commentator for National Public Radio's *All Things Considered*. Over 25 years, he has researched the music and culture of Mali, Congo, Morocco, Egypt and beyond. He is currently finishing a book on Thomas Mapfumo and Zimbabwe.  
[www.afropop.org](http://www.afropop.org)

Chair ► Conference/Session 15

## Yaniv Fridel (Israel/UK)

Yaniv was a classically-trained tuba player with the Israel Philharmonic Orchestra before going onto an Audio Production MA at University of Westminster and now runs his own production and mixing studio in London's Soho. Specialising in music for digital media and apps, he works closely with artists, television and software companies.  
[www.lemezandfridel.com](http://www.lemezandfridel.com)

Chair ► Conference/Session 10

## Tom Frouge (USA)

Tom Frouge is Executive Director of Avokado Artists, a 360-degree management and consulting company which recently launched a label imprint with the JUNO Award-winning recording *Aam Zameen* by Kiran Ahluwalia. He is co-founder/co-curator of *jGlobalquerque*, New Mexico's Annual Celebration of World Music and Culture and programmes three Internet radio streams for *Slacker.com*.  
[www.avokado.net](http://www.avokado.net) | [www.globalquerque.org](http://www.globalquerque.org)

Speaker ► Conference/Session 5

**Mike Gavin** (UK)

Mike Gavin is an English, London-based, press officer, writer and label director specialising in folk, world music and jazz. He founded Ray's Blues and Roots, retailing blues, world and folk, and now works with harmonia mundi on their world and jazz projects and as an independent PR.

[www.mikegavinmedia.wordpress.com](http://www.mikegavinmedia.wordpress.com)

Mentor ➤ Conference/One-to-One Mentoring

**Francis Gooding** (UK)

A writer and academic, Francis has contributed numerous liner notes for Jazzman and Strut. He has written widely on art and music and has worked extensively on archival film records of the British colonial era. As a music lover and vinyl collector, he is a specialist on classic and rare jazz from across the globe.

[www.colonialfilm.org.uk](http://www.colonialfilm.org.uk)

Speaker ➤ Conference/Session 16

**Dr. PD Martin Greve** (Germany/Turkey)

Dr. PD Martin Greve is a German ethnomusicologist with a focus on Turkish music. From 2005-2011 he was coordinator to the study programme of Turkish music at the Rotterdam World Music Academy. From 2007-2011 he served as advisor to the Berliner Philharmonie concert hall for the concert programme *Alla Turca*. Since May 2011 Martin Greve has been a research fellow at the Orient-Institut Istanbul.

[www.oiiist.org](http://www.oiiist.org)

Chair ➤ Conference/Session 4

**Dave Haynes** (UK)

Dave Haynes is VP Business Development for SoundCloud, a cloud-based music platform that allows music creators and professionals to easily distribute, share and stream audio over the web. With over a decade's experience in the music industry, Dave currently works at the forefront of the latest trends in digital music.

[www.soundcloud.com](http://www.soundcloud.com)

Speaker ➤ Conference/Session 10

**Brian Hetherman** (Canada)

Brian Hetherman is artist manager, label and music publisher with Curve Music and Cerberus Artists, on the board of the IMMF, international consultant for Canadian Music Week, VP for Mega Music Canada, a digital music initiative, as well as leading FACTOR, Canada's largest funding agencies. He began his career at MCA Records in sales, promotion and marketing, A&R.

[www.cerberusartists.com](http://www.cerberusartists.com)

Mentor ➤ Conference/One-to-One Mentoring

**Miranda Hinkley** (UK)

Miranda Thespina Hinkley is an ethnomusicologist who produces digital content for cultural institutions across Europe, including the Louvre. Her *World Class Brass* series for BBC Radio 2 was broadcast in 2012. Founder of Nightjar, a cross-platform production company whose creative partners include the V&A Victoria and Albert Museum, she is a guest lecturer in digital platforms at City University, London.

[www.nightjar.co.uk](http://www.nightjar.co.uk)

Chair ➤ Conference/Session 19

**Nick Hobbs** (UK/Turkey)

Owner of Istanbul-based Charmenko and co-owner of Charm Music Czechia and Poland. We've been booking and promoting concerts in Eastern Europe, the Balkans and the Middle East since the early '80s. From clubs to festivals, we've arranged concerts with thousands of internationally-known artists. We also have a growing agency roster.

[www.charmenko.net](http://www.charmenko.net)

Chair ➤ Conference/Session 11

**Marguerite Horberg** (USA)

Marguerite Horberg is an artist, social justice activist and entrepreneur who successfully combined these interests to build successive iconic enterprises and numerous platforms for international cultural exchange: including co-founding the *Chicago World Music Festival* and creating the legendary HotHouse. Marguerite Horberg is currently the founder and Executive Director of Portoluz.

[www.portoluz.org](http://www.portoluz.org)

Speaker ➤ Conference/Session 15

**Dr. Kyriakos Kalaitzidis** (Greece)

Artistic Director of En Chordais musical organisation in Thessaloniki, and considered one of the most important musical scholars, teachers, composers and performers in the field of Mediterranean music. In 2002-2005 he was the Artistic Director of the MediMuses project, which is dedicated to celebrating the Mediterranean's shared musical heritage.

[www.enchordais.gr](http://www.enchordais.gr)

Speaker ➤ Conference/Session 4

**Soong Moon Kang** (USA/UK)

Soong Moon Kang is an assistant professor in management and specialises in social media and business in creative industries. Prior to his academic career, he has worked for more than a decade in Silicon Valley, as co-founder of an Internet company and as consultant to several start-ups, venture capitalists and corporations.

Chair ➤ Conference/Session 13

**Frank Klaffs** (Germany)

Frank has gained practical experience in the music business for over 20 years as copyright and label manager for Piranha Musik (Berlin) and Gee Street Records (London), as well as an independent music publicist for artists like Magnifico, Robert Wyatt, Staff Benda Bilili, Taj Mahal, The Klezmatics, Tinariwen and for WOMEX. Besides working at piranha womex as Chief Financial Officer, Frank is part of the Piranha Musik team as well as the educational service for projects like youth education in music culture and cultural counselling for customers like the Goethe Institute.

[www.piranha.de](http://www.piranha.de)

Mentor ➤ Conference/Round-Table Mentoring

**Elena Lagoudi** (Greece)

Elena Lagoudi is a digital museologist and lectures at the Aristotle University of Thessaloniki. During her time at Tate Modern and as Head of Information at the National Gallery, London, Elena increased audiences through innovative digital content strategies, including the award-winning LoveArt app. She is currently ensuring Greek museums are represented in the Google Art Project.

Speaker ➤ Conference/Session 19

**Benjamin Lebrave** (France/Ghana)

Benjamin Lebrave is founder of Akwaaba Music. Established in 2008, the platform is a window onto contemporary African music and pop culture. Franco-American, Benjamin was born and raised in Paris, and spent most of his professional life between Los Angeles and San Francisco. He now runs Akwaaba Music from Accra, Ghana. [www.akwaabamusic.com](http://www.akwaabamusic.com)

Chair ➤ Conference/Session 12

Coordinator ➤ Conference/Networking Meetings & Presentations: Global Bass Networking Meeting

**Andras Lelkes** (Hungary)

Folk musician, record producer. Co-founder of Hangveto, one of the major ethno, folk, world music labels of Hungary. Before producing the *Anthology* he produced an extensive series of field recordings. Producer of the WOMEX Opening Concert in 2011. [www.hangveto.hu](http://www.hangveto.hu)

Speaker ➤ Conference/Session 21

**Csaba Lőkös** (Hungary)

Owner and Managing Director of the independent music agency CLMusic, Csaba Lőkös is responsible for organising and running the programme of the *World Music Stage* at the *Sziget Festival* in Budapest. He is also programme advisor for the Palace of Arts in Budapest in the genre world and folk music. He exclusively represents the recorded music library Sonoton in Hungary.

[www.clmusic.hu](http://www.clmusic.hu)

Speaker ➤ Conference/Session 11

**Stefanos Loukakos** (Greece)

General Manager of Google Greece since January 2010. Former CEO of broadband operator Hellas Online and a senior executive at HSBC investment bank in Paris and London. MBA from INSEAD in Paris and also Master's degrees in economics and engineering from Stanford University and U.C. Berkeley in the US. [www.google.gr](http://www.google.gr)

Speaker ➤ Conference/Session 2

**Lemez Lovas** (UK)

Find his bio at ➤ Network/WOMEX Jury Award Presenter, Sunday 12:00 ➤ Special Features/WOMEX Professional Excellence Award

Chair ➤ Conference/Session 17

Interviewer ➤ Conference/Session 22

**Maria Marques** (Spain/UK)

Maria works with major cultural institutions including the British Museum, the Louvre and the Royal Academy, helping them to articulate their stories and communicate effectively with different international audiences. She is based in London and her mother tongue is Spanish, but she also speaks English, German and Italian fluently.

[www.brunswickgroup.com](http://www.brunswickgroup.com)

Mentor ➤ Conference/One-to-One Mentoring

**Francesco Martinelli** (Italy)

Director of the Siena Jazz Archive, lecturer on the history of jazz, philology and preservation of recorded sound, Izmir European Jazz Festival consultant, History of Jazz professor at Leghorn Conservatory. Contributor to the *Rough Guide to World Music*, the *Rough Guide to Turkey*, *Musica Jazz* (Italy) and *Songlines* (UK).

Essay Writer ➤ Network/A Night in Tunisia

Chair ➤ Conference/Session 8

**Lisa Matthews** (UK)

Lisa is a founder director of Cerdd Cymru : Music Wales, a partnership bringing together musicians and music industry to develop and promote the sector internationally and hosts of WOMEX 13 in Cardiff. Lisa was previously Managing Director at Welsh Music Foundation, a development agency funded by Welsh Government. Lisa is now Portfolio Manager at Arts Council of Wales with responsibility for digital and creative economy.

[www.artswales.org.uk](http://www.artswales.org.uk)

Speaker ➤ Conference/Session 18

**Hugo Mendez** (UK/France)

Co-founder of the successful Sofrito DJ collective and label, Hugo has compiled for Soundway and Strut and has become renowned for unearthing unique Afro, Latin and Caribbean fusions, old and new. The Sofrito legend continues to grow through the collective's famed warehouse parties and DJ bookings worldwide.

[www.sofrito.co.uk](http://www.sofrito.co.uk)

Speaker ➤ Conference/Session 16

DJ ➤ Showcases/DJ Summit: Hugo Mendez & Frankie Francis (Sofrito)

**Aline Moraes** (Brazil)

Researcher of Brazilian culture and the diverse cultures of the world with 15 years experience of social and cultural projects with emphasis on music and specialisation on the Third Sector, by implementation and development of cultural policies for the government.

[www.cultura.sp.gov.br](http://www.cultura.sp.gov.br)

Speaker ➤ Conference/Session 18

**Mark Mulholland** (UK/Haiti)

Scottish singer-songwriter, now living in Haiti, who has played solo and with bands for the last 25 years. Mark is also a partner in the Berlin label Cannery Row Records. His latest album, *Waiting for the Storm*, recorded with Craig Ward, will be released in autumn 2012.

[www.markmulholland.net](http://www.markmulholland.net)

Speaker ➤ Conference/Session 3

**Tony Pardo** (USA/Spain)

Tony Pardo has been in technology sales and management for 14 years and over the past several years has been solely focused on helping start-ups within the mobile app sector. He is currently responsible for Global Business Development with the view to bring Mobile Roadie's online mobile app creator (for artists/musicians, festivals and more) to market in locations where the firm has minimal presence.

[www.mobileroadie.com](http://www.mobileroadie.com)

Speaker ➤ Conference/Session 21

**Katerina Pavlakis** (Greece/UK)

Trained as an ethnomusicologist in Berlin but got entangled early on with backstage life. She was a member of the original WOMEX team and a radio producer. Now based in London, she runs KAPA Productions, dedicated to international touring and artist management. She lives with four cats and a dog.

Award MC, Sunday 12:00 ➤ Special Features/  
WOMEX Awards  
Daycase Presenter, Friday 13:00 ➤ Showcases/  
Official Selection A – Z: Khyam Allami

**Antonis Plessas** (Greece)

Born in Athens, Greece, where he resides and works. He is a Berklee College of Music graduate, active in composition, performing, studio production, project management and author of books and articles. As an educator he is currently cooperating with AKMI Institute of Vocational Training in the fields of music business, technology and new media.

[www.antonisplessas.posterous.com](http://www.antonisplessas.posterous.com)  
Speaker ➤ Conference/Session 2

**Anna Pötzsch** (Germany)

In summer 2002, she dived into the piranha pool and hasn't resurfaced ever since. After running the WOMEX Showcases, she headed the media and communications for all kinds of piranha events, including WOMEX, and is now in charge of the overall communications at piranha womex. Since 2010 she's also been on the WOMEX board of directors steering the fish to future adventures.

Speaker ➤ Conference/Session 1

**Julien "Soupa Ju" Queysanne** (France)

Soupa Ju was on stage as an MC at the founding of Watcha Clan in 1998, also representing the band's own "association", Vai La Bott Recordings. In 2006, he moved his talents away from the spotlight to the obscurity of management. He met the independent Berlin label Piranha Musik and began networking all around Europe, Mahgreb and the USA, turning the collective's underground project into a fully professional music production.

[www.watchaclan.com](http://www.watchaclan.com)

Speaker ➤ Conference/Session 7

**Tim Rabjohns** (UK)

Tim Rabjohns is an award-winning musical entrepreneur. He has been working in sound to picture for over 15 years. During that time he has worked with many leading brands on projects with composers who are composing or syncing their music to picture. He is never happy until he finds the right music for the right moving image.

[www.dotmogo.com](http://www.dotmogo.com)

Chair ➤ Conference/Session 14

**Randy Raine-Reusch** (Canada)

Randy Raine-Reusch is a Canadian working in world music for more than 30 years as a performer, producer, consultant, writer, and Artistic Director for *Borneo Jazz* and the *Rainforest World Music Festival* (an event he founded). He currently works as a consultant for museums, festivals and governments around the world.

[www.asza.com](http://www.asza.com)

Speaker ➤ Conference/Session 5

**Dafydd M Roberts** (UK)

A musician in the 1970s, a TV director and producer with the BBC in the '80s, Dafydd is now Chief Executive at Sain Records, a member of the Welsh Music Foundation board, chair of the Welsh Music Publishers and Composers Alliance, and chair of the William Mathias Music Centre.

[www.sainwales.com](http://www.sainwales.com)

Speaker ➤ Conference/Session 17

**Clay Ross** (USA)

Clay Ross is the leader of NYC-based band Matuto. A showcase at WOMEX 11 led the band to international festival bookings and a recording contract. To finance this opportunity, Matuto ran a successful, self-produced crowd-funding campaign. Plans for 2013 include the release of a new album and a tour in Africa.

Clay Ross is participating in WOMEX with the support of U.S. Embassy Athens, Greece.

[www.clayross.com](http://www.clayross.com) | [www.matutomusic.com](http://www.matutomusic.com)

Speaker ➤ Conference/Session 13

Mentor ➤ Conference/Round-Table Mentoring

**Jay Rutledge** (USA/Germany)

Journalist, anthropologist, DJ and curator. Over the past 10 years, Jay Rutledge has compiled numerous CDs introducing urban African styles such as kwaito, hiplife, bongo flava, afrohouse to an international audience long before the term Ghettabass was coined. Jay Rutledge runs the label outhere records and presents a radio show on Bayern 2 in Munich.

[www.outhere.de](http://www.outhere.de)

Speaker ➤ Conference/Session 12

**Bettina Schasse de Araujo** (Germany)

Bettina Schasse de Araujo holds a diploma in Cultural and Media Management plus a Master in Foreign Language Philology, Sociology and American Studies. Since then Bettina has been active in the clarification of sync rights for international film production. In 2000, Bettina joined piranha womex and is now General Director for Music & IT.

[www.piranha.de](http://www.piranha.de)

Speaker ➤ Conference/Session 14

**Ilka Schlockermann** (Germany/UK)

Find her bio at ➤ Network/WOMEX Jury  
Speaker ➤ Conference/Session 16

**Quinton Scott** (UK)

Quinton is the founder and current A&R for the Strut label, now part of the IK7 label group. Revered for its carefully curated compilations and studio albums alike, Strut's output ranges from African and Latin to soul, disco and indie styles.

[www.strut-records.com](http://www.strut-records.com)

Chair ➤ Conference/Session 16

**Jean-Christophe Servant** (France)

Jean-Christophe Servant, living in Lodeve, south of France, is a French journalist working for *Geo Magazine* and a contributor for the French monthly *Le Monde Diplomatique* about African issues.

Speaker ➤ Conference/Session 12

**Shain Shapiro** (Canada/UK)

Shain Shapiro is the UK and EU manager for CIMA, the Canadian Independent Music Association. He is also completing his PhD at the University of London, titled *A History of Popular Music Funding in Canada*. He also teaches at two universities in London.

[www.cimamusic.ca](http://www.cimamusic.ca) | [www.canadianblast.com](http://www.canadianblast.com)

Chair ➤ Conference/Session 18

**Erica Smith** (Barbados)

Erica Smith is the CEO of the Barbadian Collective Management Organisation, COSCAP. She has graduate qualifications in international business, intellectual property and sports law. She is also a director of a consultancy firm specialising in intellectual asset management, innovation and the creative industries. She has authored several papers on the commercialisation and development of intellectual property rights in developing countries.

[www.coscap.org](http://www.coscap.org)

Speaker ➤ Conference/Session 17

**Tori Sparks** (USA/Spain)

Tori Sparks has released four critically-acclaimed albums on her own record label. After moving from Nashville to Barcelona, she has applied the DIY business model to her new territory of Europe and the Mediterranean. Tori has spoken on panels and has performed live at conferences such as SXSW, Folk Alliance and more.

[www.torisparks.com](http://www.torisparks.com) | [www.reverbnation.com/torisparks](http://www.reverbnation.com/torisparks)

Chair ➤ Conference/Session 3

**Graham Stairs** (Canada)

Graham Stairs has 24 years of management experience and is president of Popguru Sound & Vision. Stairs started off in A&R working for such labels as EMI and True North. He currently manages the Wilderness of Manitoba, Delhi 2 Dublin, Martha and the Muffins, Lake Forest, This Sound Will Save You and co-manages Grand Analog.

[www.popguru.ca](http://www.popguru.ca)

Speaker ➤ Conference/Session 7

**Kiya Tabassian** (Iran/Canada)

Co-founder and Artistic Director of Constantinople, an internationally acclaimed ensemble performing in both fields of early musical sources and world musical traditions, Kiya Tabassian is considered as one of the finest *setar* players of today's Iran. Kiya has performed on stages throughout the world, and collaborated on highly eclectic projects as a composer, performer, researcher and improviser.

[www.constantinople.ca](http://www.constantinople.ca)

Speaker ➤ Conference/Session 4

**Fiona Talkington** (UK)

Fiona Talkington is a founding presenter of BBC Radio 3's award-winning programme *Late Junction*. She has also curated many events and festivals and is currently curator of *conexions* for Nasjonal Jazzscene in Oslo partnering UK and Norwegian musicians. As a writer Fiona has contributed to books and articles in the UK and abroad and writes for *Songlines* and *BBC Music Magazine*. In 2009, she was awarded the Royal Norwegian Order of Merit for services to the arts.

Award Presenter, Sunday 12:00 ➤ Special Features/

WOMEX Artist Award

Speaker ➤ Conference/Session 23

**Daniela Teuber** (Germany)

Daniela Teuber is Director of Production at piranha womex in Berlin, the company behind WOMEX and Classical:NEXT. Daniela has previously held several positions in the music industry, including at GermanSounds, the Australian Independent Record Labels Association, Rolf Budde Publishing and Four Artists Booking Agency.

Speaker ➤ Conference/Session 1

**Johannes Theurer** (Germany)

Johannes Theurer has compiled the monthly World Music Charts Europe since their inception 21 years ago. He is an editor and presenter at the Rundfunk Berlin-Brandenburg, chairs the *World Music Workshop* of the European Broadcasting Union (EBU), curates the *DISMARC.org* catalogue and is involved in various networking activities.

Award Presenter, Sunday 12:00 ➤ Special Features/

WOMEX Label Award

Coordinator ➤ Conference/NetworkingMeetings & Presentations: What the Radio Really Plays

**Boima Tucker** (Sierra Leone/USA)

Chief Boima is a Sierra Leonean-American electronic musician/DJ, cultural activist, and writer currently based in New York. He is a member of the Brooklyn-based music, arts and culture collective Dutty Artz.

[www.chiefboima.com](http://www.chiefboima.com)

Speaker ➤ Conference/Session 12

**Nathanaël Veyrat** (France/La Réunion)

Nathanaël Veyrat is the founder of [www.artistmundi.com](http://www.artistmundi.com), a new multi-disciplinary cultural portal. Starting out as a session musician in Liverpool and then director of a CD replication company, he is now a project manager and creates new websites placing the emphasis on discovering cultures and people all over the world.

[www.artistmundi.com](http://www.artistmundi.com)

Speaker ➤ Conference/Session 21

**Dmitri Vietze** (USA)

Dmitri Vietze, [www.rockpaperscissors.biz](http://www.rockpaperscissors.biz) founder, has crafted hundreds of press stories for musicians for PR campaigns in North America. He emphasises cultural context and personal anecdotes to develop media interest. He has represented labels such as Nonesuch, Six Degrees, and Piranha, and artists including Balkan Beat Box, Tinariwen, Cesária Évora, and Mariza.

[www.rockpaperscissors.biz](http://www.rockpaperscissors.biz)

Chair ➤ Conference/Session 9

Coordinator ➤ Conference/Networking Meetings & Presentations: North American Networking Meeting

**Dejan Vujinović** (Serbia)

BA in marketing, with MA thesis recently submitted: *Integrated Promotion of Cultural Events*. Background of organising cultural events for the past 10 years in the multicultural city of Subotica: world music and jazz concerts, exhibitions, workshops, and especially *Etnofest* – the world culture festival. Working for the Hungary-Serbia IPA CBC programme.

[www.etnofest.org](http://www.etnofest.org)

Speaker ➤ Conference/Session 11

**Brooke Wentz** (USA)

Music supervisor Brooke Wentz runs the Rights Workshop, a rights clearance company. Former ESPN music director and Arista Records A&R Manager, she won a *Billboard* Award for *Global Meditation*, one of the top-selling world music albums and recently founded Seven Seas, a new platform for licensing international music.

[www.sevenseasmusic.com](http://www.sevenseasmusic.com)

Essay Writer ➤ Network/Copyright Cost Mayhem

Speaker ➤ Conference/Session 14

Mentor ➤ Conference/One-to-One Mentoring

**Jerome Williams** (USA/The Netherlands)

Jerome Williams is a founding partner of Earth Beat and before starting the company had over 10 years of experience as tour manager and sound engineer for multiple Dutch and international acts. Within Earth Beat Jerome is mainly responsible for acts from, and touring in, Asia, production of theatre tours and international bookings.

[www.earthbeat.nl](http://www.earthbeat.nl)

Mentor ➤ Conference/One-to-One Mentoring

**Peter Xanthopoulos** (Greece)

Born in Athens, Greece, studied in Athens University Law School, postgraduate legal studies in Paris and London. Active in intellectual property since 1972. Served as President of CISAC European Committee (1995-2000), member of numerous CISAC/BIEM/GESAC Committees focusing on the protection of authors' rights. Currently Managing Director of AEPI Hellenic Society for the Protection of Intellectual Property.

[www.aepi.gr](http://www.aepi.gr) | [www.cisac.org](http://www.cisac.org) | [www.gesac.org](http://www.gesac.org)

Chair ➤ Conference/Session 2

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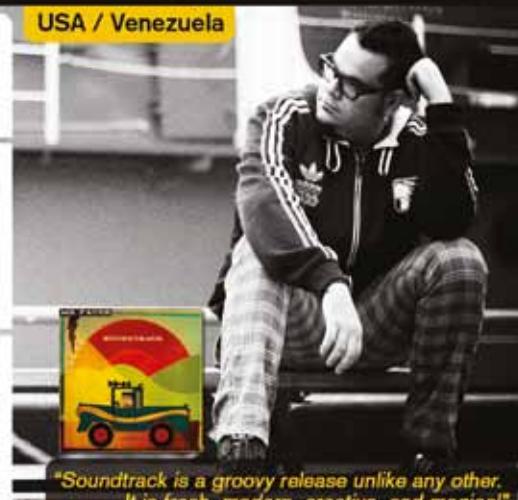


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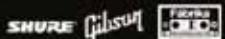
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## WOMEX Film Market



### World Music Films on Tour: Book Your Own Programme

Do you wish to show music documentaries at your venue, school, festival or elsewhere? Make your choice from a selection of 50 films – all easy to book directly at the IMZ. The film collection is being updated every year and includes the programmes presented at the IMZ Film Screenings at WOMEX.

Check the WOMEX Daytime Schedule to make sure you don't miss this year's works. If you are a filmmaker, TV/film programmer or producer, festival organiser, DVD label owner, or if you are just interested in music documentaries, here is your meeting point. If you are producing, buying or selling visual material or planning new projects, this is the place to be.

The IMZ - International Music + Media Centre in Vienna is the global non-profit association for all those involved in the creation and dissemination of audio-visual media presenting music and dance. Its 150-plus members include leading programme producers and distributors; broadcasters, performing arts companies and venues; record and DVD labels; cinema and new media specialists from 30 countries around the world.

Founded in 1961 under the patronage of UNESCO, IMZ has established its position as an information and communication centre for audio-visual music and dance productions, as a mediator between music/dance creators and the media, and as a strong advocate of using modern technology for the visualisation of music and dance – an international platform for each and every aspect of these art forms in audio-visual media.

[www.imz.at](http://www.imz.at) | [www.facebook.com/IMZMedia](http://www.facebook.com/IMZMedia)

- Cover Flap/WOMEX Venues
- Schedules/WOMEX Daytime Schedule

# Film Screenings A – Z



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## Eastern Voices

Dreyer.Gaido Musikproduktionen | ww-media | Gesellschaft der Freunde Morgenland Festival Osnabrück for EuroArts Music International

⌚ Saturday 16:35 – 17:25  
▢ Room B (Pav. 8)

Genre Documentary | Production Company Dreyer.Gaido Musikproduktionen (Germany), ww-media (Germany), Gesellschaft der Freunde Morgenland Festival Osnabrück (Germany) | Producers Michael Dreyer, Frank Scheffer | TV Directors, Editors Frank Scheffer, Günter Wallbrecht | Camera Günter Wallbrecht, Frank Scheffer, Rene van der Eijk | Source Video/Audio HD/Dolby Surround 5.1 | Recorded Germany, 2011 | Duration 49'

In this colourful documentary, East meets West at the *Morgenland Festival* Osnabrück 2009. Musicians from the Middle East encounter the Western tradition of music and showcase their own beautiful musical traditions in a programme that interweaves concert recordings and rehearsal footage with in-depth interviews with the performers. It is accompanied by three live performances recorded at the *Morgenland Festival*. Performances by the Morgenland Chamber Orchestra conducted by Nader Mashayekhi, with the soloists Ibrahim Keivo, Alim & Fargana Qasimov Ensemble, Salar Aghili & Harir Shariatzadeh, Yulduz Turdjeva Ensemble, and Christian Heinecke.



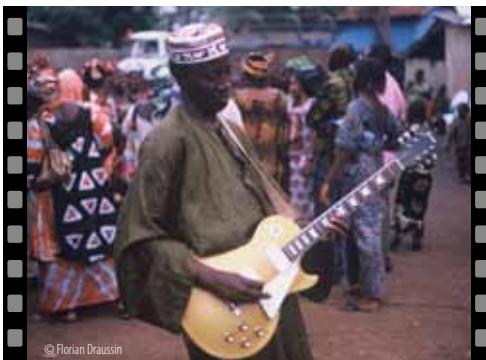
## El Gusto

Quidam Productions

⌚ Saturday 14:15 – 15:50  
▢ Room B (Pav. 8)

Genre Documentary | Production Company Quidam Productions El Gusto (Ireland) | Co-Production Company Eikosi Productions (Algeria) | Producers Safinez Bousbia, Heidi Egger | Executive Producer, TV Director Safinez Bousbia | Camera Nuria Roldos | Editors Françoise Bonnot, Julien Villacampa | Source Video/Audio Dolby Surround 5.1 | Recorded Algeria, France, 2011 | Duration 93'

Safinez Bousbia's ambitious and moving documentary tells the amazing story of the reunion and reconciliation of a group of Muslim and Jewish musicians 50 years after their separation during the Algerian Civil War and follows their story as they are brought back together to form a new orchestra, El Gusto, and perform at an extraordinary concert in France.



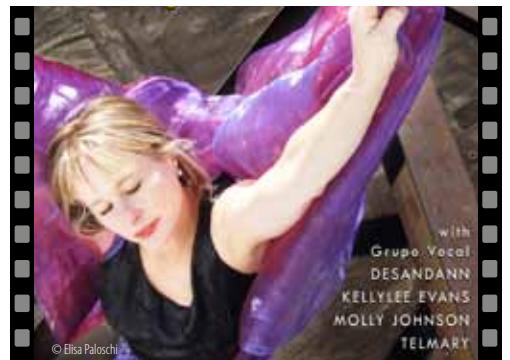
## Electrical Rites in Guinea Conakry

Troisième Monde

⌚ Friday 14:15 – 15:15  
▢ Room B (Pav. 8)

Genre Documentary | Production Company Troisième Monde (France) | Co-Production Companies CRRAV (France), Gsara (Belgium) | Associated Production Company Le Fresnoy, Studio National des Arts Contemporains (France) | TV Directors, Authors Julien Raout, Florian Draussin | Camera Sébastien Pin, Julien Raout | Source Video/Audio HD/Stereo | Recorded Republic of Guinea, 2012 | Duration 52'03"

"When you came to Guinea to produce a music documentary, you mentioned a village ritual driven by electric guitars..." The quest of the Electric Rite will take us on a journey from the capital Conakry, where the big bands of Independence (Bembeya Jazz, Les Amazones de Guinée...) are still active, to the villages of Upper Guinea, where griots and sorcerers-fetishists have swapped their traditional instruments for distorted electric guitars. From bush electrical rituals to major music venues in the capital, or more intimate music on the village square, this documentary celebrates the Guinean cultural diversity and tells the story of the Guinean love affair with an instrument brought by the colonists: the electric guitar.



## Embracing Voices – The Woman Behind the Music of Jane Bunnett

Eyesfull

⌚ Friday 15:25 – 16:35  
▢ Room B (Pav. 8)

Genre Documentary | Production Company Eyesfull (Canada) | Producer, TV Director, Camera Elisa Paloschi | Editors Roland Schilmme, Asals Katharine, Elisa Paloschi | Source Video/Audio HD/Stereo | Recorded Canada, 2012 | Duration 70'

Award-winning Canadian jazz luminary Jane Bunnett, was living in a dark place. Mid-career and mid-life, she was tired, uninspired, and ready to quit music. *Embracing Voices* explores how Jane came back from a depression to win a Juno. Yet, the record is much more than just an album, but an opportunity for Jane to reflect on her life and the people who helped her reconnect with her music after her lengthy creative block. From Ontario, Cuba and the Canadian Rockies, this is a story about growing old as an artist and as a woman.



## Georgia My Love

Gon Productions

Thursday 17:00 – 17:55  
 Room B (Pav. 8)

Genre Documentary | Production Company Gon Productions (Israel) | Producer, Executive Producer Nitzu Gonen | TV Director, Author Noga Gamlieli | Camera Asher Ben Yair | Editor Tova Asher | Source Video/Audio Beta SP/Stereo | Recorded 2008 | Duration 53'

This is a story of two poor young Georgian sisters, Maya and Manana, working in a bride saloon, from dawn until darkness. Like many of their fellow Georgians, they were rejected by the Israeli society. Today, they are proud of their roots and have one desire: to revive the Georgian culture. They are committed to produce a performance of Georgian songs and dance and they rehearse their show every night. They will be the first Georgian women to put on their own show, and will have to deal with the patronising attitude of male singers. Will they succeed?



## Go to Tuva – Sainkho & Garlo

Element Terre

Saturday 11:35 – 12:00  
 Room B (Pav. 8)

Genre Documentary | Production Company Element Terre (France) | Co-Production Company BP12 (France) | Producer, TV Director, Camera Jo Garlo | Source Video/Audio HD/Stereo | Recorded Russia, 2011 | Duration 26'

Sainkho Namtchylak & Garlo recorded an album together in France in March 2011. Without any production or recording company, they decided to travel to Tuva in July 2011. This is the story of the journey and their encounters with Siberia and Tuva. An ethno-rock road-book and road-movie.



## Hubert von Goisern – Wirtshaustour

fckw Filmproduktion Christian Kurt Weisz for ServusTV

Thursday 12:05 – 12:45  
 Room B (Pav. 8)

Genre Documentary | Production Company fckw Filmproduktion Christian Kurt Weisz for ServusTV | Producer, TV Director, Author Christian Kurt Weisz | Camera Günter Euringer, Timothy Ruhstorfer | Editor Edwin Steinitz | Source Video/Audio HD/Stereo | Recorded 2011 | Duration 39'30"

Having become used to playing big gigs and elating an audience of thousands of listeners, Austrian world musician Hubert von Goisern returns to where he started. Supported by a small band consisting of bass, guitar and drums he toured small taverns on the outskirts of Austria, as a contribution to "breathing life into these mostly underused concert venues". A thrilling and entertaining experiment.



## I Heard God Crying

Elpida Skoufalou

Friday 16:45 – 18:00  
 Room B (Pav. 8)

Genre Documentary | Production Company Elpida Skoufalou (Greece) | Producer, TV Director, Camera, Author Elpida Skoufalou | Editor Rousselos Aravantinos | Source Video/Audio DV/Stereo, DCP | Duration 85'32"

The film follows the fire-walkers in Greece, the Shi'a Pakistanis during Arbaeen and Ashura in Syria and mourners in Albania. Those groups may differ in their ceremonies, history and culture but they are related by the escape from everyday life, the transgression of limits, the affliction of ecstasy. They commune with death itself. They attain higher levels of awareness, suffering, pleasure and pain, as they offer themselves to a superior, divine entity. Filming period 2000 – 2011.

## ROSKILDE FESTIVAL HAS INTRODUCED WORLD MUSIC TO A LARGE AUDIENCE SINCE 1971.

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BOTH THE STARS OF TODAY'S AND TOMORROW'S  
WORLD MUSIC SCENE.

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 BLITZ THE AMBASSADOR/GHA BOMBA ESTÉREO/COL DJ MILES CLERET/UK  
 CONJUNTO ANGOLA 70/AGO CRIOLLO/BRA LES FRERES SMITH/FR  
 GENTLEMAN & THE EVOLUTION/DE  
 HAMADCHA SUFI TARIQA OF ESSAOUIRA/MAR DAWDA JOBARTEH/GAM/DK  
 JUPITER & OKWESS INTERNATIONAL/CD  
 ALISON KRAUSS & UNION STATION feat. JERRY DOUGLAS/US  
 MAJOVCI GROUP/MKD MOHAMMAD REZA MORTAZAVI/IRN  
 ORQUESTA TÍPICA FERNÁNDEZ FIERRO/ARG OWINY SIGOMA BAND/UK/KEN  
 CELSO PIÑA/MEX KIMMO POHJONEN / SAMULI KOSMINEN  
 and PROTON STRING QUARTET/FIN PUNCH BROTHERS/US  
 SPOEK MATHAMBO/ZA STAFF BENDA BILILI/CD TAMIKREST/MALI  
 BOUBACAR TRAORÉ/MALI DANYEL WARO/REU

*Roskilde Festival is also involved in other projects with focus on world music such as:*

*Womex (CPH 2009 – 2011), globalcph.dk, Cop 15 (CPH 2009) and World.dk*



### Mawaca – Songs of the Forest

Ethos Produtora de Arte e Cultura

⌚ Saturday 16:00 – 16:25  
 Room B (Pav. 8)

Genre Documentary | Production Company Ethos Produtora de Arte e Cultura (Brazil) | Executive Producer Magda Pucci | Associated Producer Petrobras Cultural | TV Director, Camera, Editor Eduardo Pimenta | Authors Eduardo Pimenta, Magda Pucci | Source Video/Audio HD/Stereo | Recorded Brazil, 2011 | Duration 26'07"

*Songs of the Forest* is a documentary about Mawaca's tour through Amazonia. In August 2011, the musicians of Mawaca met and made music with six different indigenous peoples: Paiter Suruí, Karitiana and Ikolen Gavião from Rondônia; Kambeba and Comunidade Bayaróá from Amazonas and Kaxinawa-Huni-Kuin from Acre. Mawaca is a Brazilian group researching and recreating music from all over the world. During its 15-year career, Mawaca has produced 6 albums and a DVD. The newest album, *Rupestres Sonoros*, presented indigenous songs from different regions of Amazonia. The album ranked the Top 5 of the World Music Charts Europe in August 2009. Directed and produced by Magda Pucci, Mawaca has developed a solid career without the support of the mainstream music industry, producing sell-out concerts and gaining a faithful following in Brazil.



### Methexis

Tech&Tact Audiovisual Productions

⌚ Thursday 11:00 – 11:55  
 Room B (Pav. 8)

Genre Documentary | Production Company Tech&Tact Audiovisual Productions (Greece) | Executive Producer Antonios Voutsas | TV Director, Editor George Botsos | Camera Christos Capriniotis | Source Video/Audio DVCPRO/Stereo | Recorded 2005 | Duration 53'40"

Three people with quite different lives: one a regional priest from Ipiros, another is a stonemason from Mithilini island and the third a teacher in the public schools of Thessaloniki. All of them are involved, at an amateur level, with music. Their thoughts and their feelings intersect the one with the other, sometimes converging and others separating totally. Through the differences between them we can sense a very common thing to all of them. That is their special need to express themselves artistically, the need of being and communicating through notes, chords and traditional sounds.



## Romanstanbul

Sarmasik Sanatlar

Saturday 10:30 – 11:30  
 Room B (Pav. 8)

**Genre** Documentary | **Production Company** Sarmasik Sanatlar (Turkey) | **Producer**, **TV Director** Özgür Akgül | **Associated Producer** Baran Seyhan | **Camera** Ulas Zeybek | **Editor** Berkan Dirim | **Source Video/Audio** HD/Dolby Surround 5.1 | **Recorded** Turkey, 2012 | **Duration** 53'20"

*Romanstanbul* is a documentary about Roma musicians in the music market of Istanbul: their professional organisation, musical progress and identity transformations. The background of the story is the struggle of the Roma against discrimination and the film focuses on the role of music and musicians and the spectacular figures of this struggle to achieve public recognition of the Roma society. With the spreading and expanding of the recording industry after 1960, Roma musicians began to organise in the popular music market. On the way from establishing string orchestras to being musical directors and studio musicians, they have witnessed dramatic changes in their social acceptance.



## Sarabah

Link TV, Yerosha Productions

Thursday 14:15 – 15:15  
 Room B (Pav. 8)

**Genre** Documentary | **Production Companies** Link TV, Yerosha Productions (USA) | **Producers** Steven Lawrence, Maria Luisa Gambale | **Co-Producer** Lukas May | **Executive Producer** Steven Lawrence | **Associated Producers** Gabriella Kessler, Michal Shapiro | **Directors** Maria Luisa Gambale, Gloria Bremer | **Camera** Maria Luisa Gambale, Lukas May | **Editor** Gloria Bremer | **Source Video/Audio** HD/Stereo | **Recorded** USA, Germany, Senegal, 2011 | **Duration** 59'32"

Sister Fa is a trailblazing Senegalese singer and activist on the rise. The first successful female rapper in Dakar's fiercely competitive hip-hop scene, she's now courageously speaking out about the need for women's rights in her homeland. In this hour-long documentary, Sister Fa's music and activism share the focus as she tours southern Senegal, including her home village, and gets young people talking and singing about an issue that until now has been completely taboo: female genital cutting. A portrait of an artist as activist, *Sarabah* shows the extraordinary resilience, passion and creativity of a woman who boldly challenges cultural norms. It's an inspiring story of courage, hope and change.



## Soundbreaker

Koskela Art & Media House

Thursday 15:25 – 16:50  
 Room B (Pav. 8)

**Genre** Documentary | **Production Company** Koskela Art & Media House (Finland) | **Co-Production Companies** YLE TV2 (Finland), SVT (Sweden) | **Associated Production Companies** Heikki Savolainen-HSS Productions (Finland), Gernot Steinweg (Germany) | **Producers** Kimmo Koskela, Klaus Heydemann | **TV Director, Camera, Author** Kimmo Koskela | **Editors** Kimmo Koskela, Jani Ahlstedt, Arne Eklund | **Composer** Kimmo Pohjonen | **Source Video/Audio** HD/Dolby Surround 5.1 | **Recorded** Finland, England, Belgium, Portugal, 2011 | **Duration** 85'59"

Kimmo Pohjonen, Finland's most vibrant and daring accordionist breaks the sound barrier in contemporary music film making. Extraordinary sounds of bellows, animals and machines come out of his instrument. Adding his own voice and string instruments, he bridges the gap between experimental, rock, folk and classic genres. The film is a journey of an exceptional artist grounded in basic human truths. Cinematography and drama reveal a distinctive Scandinavian viewpoint.



## The Endless Journey

Jean Molitor

Saturday 17:35 – 18:15  
 Room B (Pav. 8)

**Genre** Documentary | **Production Company** Molitor (Germany) | **TV Director, Camera, Editor** Jean Molitor | **Author** Sandra van Edig | **Source Video/Audio** DV/Stereo | **Recorded** 2012 | **Duration** 40'01"

Taking positive action, Etran Finatawa, Mamane Barka and Oumarou Adamou embarked on a road trip, *The Endless Journey*, to take their music to outlying schools across Niger. The musicians understand that losing cultural identity makes their country poor, but without a champion for diversity it's a very bleak future indeed. Their intention was to inspire the children to value their cultural heritage by meeting musicians who have travelled and performed their traditions worldwide. Keeping culture alive in times of globalisation means looking with one eye to the past and the other to the future. For the acting musicians it is clear: culture and traditions must have a place in modern society. Internationally acclaimed photographer and film maker Jean Molitor accompanied them and documented this musical journey and the extraordinary response they received.

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## The Fellowship of the Drums

The Washing Line

⌚ Friday 10:30 – 11:30  
▢ Room B (Pav. 8)

Genre Documentary | Production Company The Washing Line (Switzerland) | Producer, TV Director, Author Martin Fuchs | Camera Natalie Haarhoff, Martin Fuchs | Editors Martin Fuchs, Daniel Wyss | Source Video/Audio DigiBeta/Mono | Recorded South Africa, Mozambique, Switzerland, Germany, Poland, 2011 | Duration 57'17"

Four renowned drummers are brought together in South Africa to form the African-Swiss drum quartet Beat Bag Bohemia. Together they are on a quest to take drumming in a new direction. On their adventurous trip through Africa and Europe the band grows into a brotherhood of percussion. Their enemy is conformity, their goal is novelty. Despite their willingness to defy mainstream expectations they wow the audience and touch the people with their passionate music. As the journey progresses the fellowship is tested by different cultural views. In the end, despite their differences, they remain bonded by their fabulous music.



## United States of Africa

Peripheria Productions

⌚ Friday 11:40 – 12:45  
▢ Room B (Pav. 8)

Genre Documentary | Production Company Peripheria Productions (Canada) | Co-Production Company National Film Board of Canada (Canada) | Producers Yanick Letourneau, Colette Loumede | Associated Producers John Christou, Neil Brandt, Hany Ouichou | TV Director Yanick Letourneau | Camera Geoffroy Beauchemin, Alex Margineanu | Editor Sophie Farkas Bolla | Authors Yanick Letourneau, Sébastien Tétrault | Source Video/Audio HD/Dolby Surround 5.1 | Recorded Senegal, Burkina Faso, France, USA, South Africa, 2011 | Duration 75'

*United States of Africa* follows African hip-hop pioneer Didier Awadi as he crafts an album paying tribute to the leaders of Black Consciousness. His musical journey takes him to some 40 countries and leads him into a profound meditation on the power of music and the need for political change. The film is a hopeful and compelling portrait of a continent where a politically aware generation is refusing to accept the role of a victim. It is a call for Africans to rise up and stand for the control of their continent and their destiny.



## Worlds of Sound: The Ballad of Folkway Records

Spark Media for Smithsonian Channel

⌚ Saturday 12:10 – 13:00  
▢ Room B (Pav. 8)

Genre Documentary | Production Company Spark Media for Smithsonian Channel (USA) | Producers Andrea Kalin, Stephanie Daniels | Executive Producers Charles Poe, David Royle | Associated Producer Alicia Melton | TV Directors Andrea Kalin, Stephanie Melton | Camera Mark Smith | Editors Stephanie Daniels, David Grossbach | Authors David Taylor, Andrea Kalin | Source Video/Audio HD/Dolby Surround 5.1 | Recorded 2009 | Duration 46'30"

*Worlds of Sound: The Ballad of Folkways* tells how Folkways Records founder Moses Asch turned the music business model on its head. He avoided hit makers and catered to unknown musicians. Asch dug into vanishing traditions around the world to harness music and sounds that inspire people. Artists like Woody Guthrie and Lead Belly can still be heard on this original indie label that, for over sixty years, has made good on its mission of gathering sound and spreading it to the people.

We don't tell you how great we are...  
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Out of This World  
The Best of 2010: Critics' Choices and Other Voices  
Charles Lloyd  
It was 40 years ago today Miles Davis taught...  
The 50 Most Influential Women  
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## WOMEX Showcase Festival

WOMEX 12 presents more than 60 acts from nearly 50 countries on 8 stages – a furious feast of global sounds.

We round up the widest variety of artists, with a special emphasis on helping newcomers break into the international touring mainstream. In the last few years, we have averaged around 700 concert and festival bookers at each WOMEX edition: quite possibly the biggest group of potential employers an artist will ever encounter in one place. As such, the WOMEX Showcases have helped everyone from Cesária Évora, Fanfare Ciocărlia, Andy Palacio, Mariza, Baaba Maal, Tinariwen, Seu Jorge and Bajofondo Tangoclub to Ska Cubano, Melingo, Son de la Frontera, Ojos de Brujo, Chocquibtown, Staff Benda Bilili, Danyèl Waro, Bomba Estéreo and Ibrahim Maalouf to establish themselves on the international circuit.

Club sounds are in the limelight at the new WOMEX DJ Summit, with a specific festival and conference programme dedicated to DJs. For the first time, we organise two special club nights on Friday and Saturday with three DJs on each night.

What's more, WOMEX features an extra stage dedicated to Balkan music, Club Globalkan, presenting artists from Greece and the Southeastern European neighbourhood during the three WOMEX Festival nights.

We have 6 festival stages on the Helexpo premises which accommodate the Official Selection Showcases – including Daycases for mainly acoustic acts, accompanied by a 15-minute introduction – plus Club Globalkan and offWOMEX artists. For the new WOMEX DJ Summit, we found a dark and sweaty club in the Thessaloniki harbour area: Kitchen Bar.

Thessaloniki's concert hall, Megaro, also beautifully situated on the seafront, hosts the Opening and Award Concert on Wednesday and Sunday respectively.

- Special Features/WOMEX Opening
- Special Features/WOMEX Artist Award
- Showcases/Official Selection A – Z
- Showcases/DJ Summit
- Showcases/Special Focus: Club Globalkan
- Showcases/offWOMEX

For more artists at the Conference check

- Conference/Sessions
- Conference/Bios A – Z

For full contact details

- Delegates/Companies A – Z

The WOMEX 12 Showcase Festival stages are:

### Opening Concert

Megaro

### Award Concert

Megaro

### Official Selection – Daycases

Helexpo/Daycase Stage (Pav. 4)

### Official Selection – Nightcases

Helexpo/Twin Stage A (Pav. 12)

Helexpo/Twin Stage B (Pav. 12)

Helexpo/Theatre Stage (Vellidis)

### DJ Summit

Kitchen Bar (Dock 1 at the Port)

### Club Globalkan

Helexpo/Club Globalkan (Pav. 16)

### offWOMEX

Helexpo/offWOMEX (Vellidis)

- Cover Flap/WOMEX Venues

- Schedules/WOMEX Showcase Festival Schedule

- Back Flap/WOMEX Venues

# Festival Line-Up A – Z

Including Opening and Award, Official Selection, DJ Summit, Club Globalkan and offWOMEX:

**A Tribe Called Red** (Canada) ➤ Showcases/DJ Summit

**Anibal Velasquez y su Conjunto** (Colombia) ➤ Showcases/Official Selection A – Z

**Anthony Joseph & The Spasm Band** (Trinidad/UK) ➤ Showcases/Official Selection A – Z

**Antonio Castrignanò** (Italy) ➤ Showcases/offWOMEX

**Apsilies** (Greece) ➤ Special Features/WOMEX Opening

**Axel Krygier** (Argentina/France) ➤ Showcases/Official Selection A – Z

**Babis Papadopoulos** (Greece) ➤ Showcases/Special Focus: Club Globalkan

**Boban and Marko Marković Orchestra** (Serbia) ➤ Showcases/Special Focus: Club Globalkan

**Café Aman İstanbul** (Turkey) ➤ Showcases/Special Focus: Club Globalkan

**Canalón de Timbiquí** (Colombia) ➤ Showcases/Official Selection A – Z

**Canzoniere Grecanico Salentino** (Italy) ➤ Showcases/Official Selection A – Z

**Cayetano** (Greece) ➤ Showcases/DJ Summit

**DakhaBrakha** (Ukraine) ➤ Showcases/Official Selection A – Z

**Divanhana** (Bosnia and Herzegovina) ➤ Showcases/Special Focus: Club Globalkan

**DJ Hot Like Peppa** (Greece) ➤ Special Features/WOMEX Opening

**DJ Spery** (Greece) ➤ Showcases/DJ Summit

**Eva Ayllón** (Peru) ➤ Showcases/Official Selection A – Z

**Fatma Zidan** (Egypt/Denmark) ➤ Showcases/offWOMEX

**Félix Lajkó** (Serbia) ➤ Showcases/Official Selection A – Z

**Geomungo Factory** (South Korea) ➤ Showcases/Official Selection A – Z

**Gevende** (Turkey) ➤ Showcases/Special Focus: Club Globalkan

**Gochag Askarov** (Azerbaijan) ➤ Showcases/Official Selection A – Z

**Graveola e o lixo polifônico** (Brazil) ➤ Showcases/offWOMEX

**Groupa** (Sweden) ➤ Showcases/Official Selection A – Z

**Gypsy Box** (Mexico/Spain) ➤ Showcases/DJ Summit

**Hugo Mendez & Frankie Francis (Sofrito)** (UK/France) ➤ Showcases/DJ Summit

**Hysni (Niko) Zela & Albanian Iso-Polyphonic Choir** (Albania) ➤ Showcases/Official Selection A – Z

**Janusz Prusinowski Trio** (Poland) ➤ Showcases/Official Selection A – Z

**Jaron Freeman-Fox & The Opposite of Everything** (Canada) ➤ Showcases/Official Selection A – Z

**Jungle by Night** (The Netherlands) ➤ Showcases/Official Selection A – Z

**Khyam Allami** (Iraq/UK) ➤ Showcases/Official Selection A – Z

**Killo Killo** (Serbia) ➤ Showcases/DJ Summit

**Kottarashky & The Rain Dogs** (Bulgaria) ➤ Showcases/Special Focus: Club Globalkan

**Le Sahel** (Senegal) ➤ Showcases/Official Selection A – Z

**Lenacay** (Spain) ➤ Showcases/Official Selection A – Z

**Lindigo** (La Réunion) ➤ Showcases/Official Selection A – Z

**Locomondo** (Greece) ➤ Showcases/Special Focus: Club Globalkan

**Makely Ka** (Brazil) ➤ Showcases/offWOMEX

**Mama Marjas** (Italy) ➤ Showcases/offWOMEX

**Martha Mavroidi Trio** (Greece) ➤ Showcases/Special Focus: Club Globalkan

**Mascarimiri** (Italy) ➤ Showcases/offWOMEX

**Mexican Institute of Sound** (Mexico) ➤ Showcases/Official Selection A – Z

**Michalis Tzouganakis** (Greece) ➤ Showcases/Official Selection A – Z

**Mohsen Sharifian/The Lian Band** (Iran) ➤ Showcases/Official Selection A – Z

**Mokoomba** (Zimbabwe) ➤ Showcases/Official Selection A – Z

**My Sweet Canary Ensemble** (Greece/Turkey/Israel) ➤ Special Features/WOMEX Opening

**Nancy Vieira** (Cape Verde/Portugal) ➤ Showcases/Official Selection A – Z

**Niko Valkeapää** (Norway) ➤ Showcases/offWOMEX

**Raza Khan** (India) ➤ Showcases/Official Selection A – Z

**Red Baraat** (USA) ➤ Showcases/Official Selection A – Z

**Ricardo Herz Trio** (Brazil) ➤ Showcases/Official Selection A – Z

**Sam Lee** (UK) ➤ Showcases/Official Selection A – Z

**Savina Yannatou & Primavera en Salónica** (Greece) ➤ Special Features/WOMEX Opening

**Shutka Roma Rap** (FYR Macedonia) ➤ Showcases/Special Focus: Club Globalkan

**Terakaft** (Mali) ➤ Showcases/Official Selection A – Z

**The Touré-Raichel Collective** (Israel/Mali) ➤ Showcases/Official Selection A – Z

**Thiago Delegado** (Brazil) ➤ Showcases/offWOMEX

**Toni Kitanovski & Cherkezi Orchestra** (FYR Macedonia) ➤ Showcases/Official Selection A – Z

**Tsuumi Sound System** (Finland) ➤ Showcases/offWOMEX

**Värttinä** (Finland) ➤ Special Features/WOMEX Artist Award

**Yom & Wang Li** (France/China) ➤ Showcases/Official Selection A – Z

**Zé Luis** (Cape Verde) ➤ Showcases/Official Selection A – Z

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## Official Selection A – Z



### Anibal Velasquez y su Conjunto

(Colombia)

[www.womex.com/virtual/rasa\\_1/anibal\\_velasquez\\_y](http://www.womex.com/virtual/rasa_1/anibal_velasquez_y)

Contact: Rasa

Label: Analog Africa

**Thursday 21:45 □ Twin Stage B (Pav. 12)**

Master accordionist Anibal Velasquez's remarkable career spans more than 6 decades during which time he has made more than 300 albums. Born in 1936 to a musical family in the port-city of Barranquilla, he made his first recordings in 1952, scoring an immediate hit with a track called "La Gallina". He went on to become an in-demand session player before forming a band with his two brothers in 1960, whose experimental incorporations of regional styles and Cuban influences made them a dominant force in the música tropical movement. But by the 1970s, the drug cartels and related violence forced Anibal to move to Caracas where he continued his prolific output for 18 years. Now back in Barranquilla he is enjoying his rightful status as one of the few living legends of Colombia's glorious musical past.

Anibal Velasquez accordion | José Velasquez Hurtado vocals |  
Rafael Alfonso Polo Bustos bombo, trumpet | Abelardo Carbono  
Arevalo guitar | Luis Alberto Lopez Perez piano | Augusto Rosemberg  
Peinado Martinez congas | Miguel Gomez Ibarque timbales |  
Cesar Augusto de la Hoz Pardo caja | Freddy Salvador Gomez  
Cantillo guacharaca | William Antonio Consuegra Iglesias bass



### Anthony Joseph & The Spasm Band

(Trinidad/UK)

[www.anthonyjoseph.co.uk](http://www.anthonyjoseph.co.uk)

Contact: Planete Aurora

Label: Naive

**Friday 00:45 □ Twin Stage B (Pav. 12)**

"Poetry is music," says Anthony Joseph, "it has to be sung, chanted, declaimed"; and his surreal and sensual poetry, infused with the history and rhythms of the Caribbean and the myriad cultural strains of the black diaspora, finds its perfect musical accompaniment in the smouldering skeins of Afro-rock, psychedelic jazz, voodoo funk and Caribbean gospel expertly woven together by the Spasm Band. Anthony Joseph was born in Trinidad and moved to London at the age of 23. The UK's multi-layered, multicultural capital proved fertile ground for his talents. He has since published four volumes of poetry and a novel, is a lecturer in creative writing at Birkbeck College and tours extensively with the Spasm Band. With their Michael Catto and Jerry Dammers produced third album, *Rubber Orchestras*, just released, the word is spreading.

Anthony Joseph vocals  
Andrew John bass  
Colin Webster saxophone  
Christian Arcucci guitars  
Marijus Aleksa drums  
Will Fry percussion



© Andy Chmiensky

**Axel Krygier** (Argentina/France)[www.axelk.com](http://www.axelk.com)

Contact: Soyouz [folklore moderne]

Label: Crammed Discs

## ⌚ Thursday 22:30 □ Twin Stage A (Pav. 12)

It might be easier to list the styles that Axel Krygier doesn't play, reference or turn inside out than to tie this maverick artist dynamo down to any category. In performance, the Chaplinesque keyboard wizard and digital de-constructor seems able to reach into any style file and reassemble the ingredients before your very ears, creating feelgood blasts of demented pop, trash tango, crazed cumbias, psychedelia tropicale and spaced-out Latin funk (for example), while dancing, singing, jumping, gesticulating and playing the keyboards too. A key figure in the alternative music scene in Argentina, he has run the gamut of playing in rock bands, composing scores for acclaimed theatrical productions to being a forerunner of the digital cumbia movement. In 2011, he toured Europe with his Paris-based band, leaving critics everywhere claiming they had seen a star born.

► CD WOMEXIMIZER 12

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

**Axel Krygier** vocals, keyboard, sampler, winds | **Juan Pablo Jacinto** drums |  
**Juan Pablo Ravioli** electric guitar, vocals | **Mathieu Cesarsky** bass guitar,  
 synth bass, vocals

Sponsors: SACEM, Les Escales



© Juan Sebastian Bustos

**Canalón de Timbiquí** (Colombia)[www.facebook.com/canalondetimbiqui](http://www.facebook.com/canalondetimbiqui)

Contact: Canalón de Timbiquí

Label: unsigned

## ⌚ Friday 22:30 □ Twin Stage A (Pav. 12)

With the sweetly exuberant chanting of five female voices, the warm tones of the marimba, the rattle and roll of the drums and *guasá* percussion surrounding the lilting voice of singer Nidia Sofía Góngora, Canalón de Timbiquí embody the rich musical mix of African and Latin American traditions unique to Colombia's Pacific coast. The group was formed by Elizabeth Sinisterra, a schoolteacher from the small town of Timbiquí and over the past decade has progressed from school choir to award-winning ensemble, sweeping up prizes at the important *Petronio Alvarez Festival* in the city of Cali, where they are now based. Their new album *Una Sola Rasa* awaits international release but their upward arc continues; last year they made their first trip abroad at the invitation of SXSW and now they are ready to charm everybody at WOMEX.

► CD WOMEXIMIZER 12

**Elizabeth Sinisterra** director | **Nidia Sofía Góngora** lead vocals, *guasá* |  
**Maria Celia Zúñiga** backing vocals, *guasá* | **Yuli Magali Castro** backing  
 vocals, *guasá* | **Targelia Sinisterra** backing vocals, *guasá* | **Policarpa  
 Angulo** backing vocals, *guasá* | **Alexis Montaño** marimba | **Jesús Javier  
 Ardila** cununo macho | **Danilo Cuenú** bombo hembra | **Hermes Diaz  
 Lugo** bombo macho | **Alfredo Sinisterra Garcés** cununo hembra

Sponsors: Ministerio de Cultura de Colombia, Circulart



© Daniela Cardone

**Canzoniere Greco-Salentino**

(Italy)

[www.canzonieregreco-salentino.net](http://www.canzonieregreco-salentino.net)

Contact: Canzoniere Greco-Salentino

Label: Ponderosa Music &amp; Art

## ⌚ Thursday 23:15 □ Twin Stage B (Pav. 12)

Salento, the heel of the Italian boot, is the wellspring of a deep musical tradition that has in recent times been enjoying a spirited revival. Canzoniere Greco-Salentino are a major force in this revitalisation and since fiddler Mauro Durante took over the leadership from his famous father Daniele in 2007 the excellent ensemble have brought the ancient ritual trance dance of *pizzica tarantata* and traditional songs with roots in the Griko language – a form of Greek spoken by a minority in Salento – to the enthusiastic attention of a new Italian generation and beyond. Bristling with bagpipes, *bouzouki*, accordion, palpitating percussion, fiery fiddling, the impassioned singing of Maria Mazzotta and the lightning steps of dancer Silvia Perrone, Canzoniere Greco-Salentino have been entrancing audiences from the USA and Canada to Europe and the Middle East.

► CD WOMEXIMIZER 12

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

**Mauro Durante** frame drums, violin, vocals | **Maria Mazzotta** vocals,  
 tamburello, castanets | **Silvia Perrone** dancer | **Massimiliano Morabito**  
 diatonic accordion | **Giancarlo Pagliajunga** vocals, tamburello, tapan |  
**Giulio Bianco** bagpipes, recorders, claramella, harmonica, bass |  
**Emanuele Licci** vocals, bouzouki, guitar

Sponsor: Puglia Sounds



© Vadym Kulikov

**DakhaBrakha** (Ukraine)[www.dakhabrakha.com.ua](http://www.dakhabrakha.com.ua)

Contact: More Zvukov Agency

Label: unsigned

## ⌚ Saturday 22:30 □ Twin Stage A (Pav. 12)

What is traditional life? If you live in an urban environment, how can you find your way to the roots of your culture? Ukrainian folk activists DakhaBrakha know that any attempt to be "authentic" is just an imitation. They journey to the countryside, collect songs and bring them back to walk the city streets and meet the African, Arab and Eastern European neighbours, creating a future ethno-chaos folk music that is still authentically Ukrainian because that's what they are, ethereally garbed in traditional costume, immersing plaintive pastoral airs in shimmering pools of pulsing percussion generating shifting waves of accordion and cello, horns and harmony singing, love and good humour; a radical montage of other music and cultures with Ukrainian folk music at its centre, entering the consciousness of urban generations, pointing the way to their cultural roots.

► CD WOMEXIMIZER 12

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

**Marko Halaneych** vocals, darbuka, tabla, didgeridoo, accordion, trombone |  
**Iryna Kovalenko** vocals, djembe, bass drums, accordion,  
 percussion, bugay, zgaleyka, piano |  
**Olena Tsybulska** vocals, bass drums, percussion, garmoshka |  
**Nina Garenetska** vocals, cello, bass drum



© Milena Carranza

**Eva Ayllón** (Peru)[www.evaayllon.net](http://www.evaayllon.net)

Contact: Eva Ayllón

Label: 11y6 Discos

**⌚ Friday 21:00 □ Theatre Stage (Vellidis)**

If the name Eva Allyón doesn't provoke instant recognition and admiration in you, you're definitely not Peruvian. Her powerful, husky voice, commanding stage presence and radiant personality have been lovingly appreciated in her homeland for over three decades. She made her first recordings in 1977 as singer with the popular *música criolla* group Los Kipus, and by the mid-1990s she had arguably become Peru's most popular living singer of both *música criolla* and Afro-Peruvian styles, with several platinum records to her credit. To date she has released over 30 albums, cementing her reputation as one of the great singers of the mestizo folk styles of *landó*, *festejo* and *vals*, while moving them forward, incorporating Afro-beat, tango, jazz and salsa into the mix. Time now for the rest of the world to catch up with Eva Allyón!

**Eva Ayllón** vocals | **Sofia Rossana Buitron Moreno** backing vocals |  
**Nadia Ysabel Calmet** choreographer | **Marco Antonio Campos Olivares**  
 congas | **Mariano Eduardo Lly Jimenez** bass | **Moises Ricardo Lama**  
**Cubas** piano | **Abel Paez Diaz** trumpet | **Jesús Leonardo Parodi Cisneros**  
 cajon | **Eddy Alberto Sanchez Sotelo** guitar



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**Félix Lajkó** (Serbia)[www.lajkofelix.hu](http://www.lajkofelix.hu)

Contact: X-Produkcio

Label: Fonó

**⌚ Thursday 22:30 □ Theatre Stage (Vellidis)**

Born in Serbia to Hungarian parents, Félix Lajkó started playing zither at the age of 10, picked up his first violin at 12 and in a very short time proved himself a prodigy on both. To witness him perform is to see someone borne on by the breadth of his musical ideas, able to play in any style yet defying categorisation, passing through musical borders with ease while passionately pursuing his own expression. He has collaborated with Boban Marković, Alexander Balanescu and Huun Huur Tu among others and constantly experiments with his own ensemble. He doesn't claim to play any new kind of music. He says: "My music is based on the delicacy and colourfulness of my instrument. I'm just walking my own path, improvising and composing." This he does with rare flair and copious talent.

➤ CD WOMEXIMIZER 12

➤ WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

Félix Lajkó zither, violin

Antal Brasnyó viola

Ferenc Kurina double bass

Michael Kurina dulcimer

**Geomungo Factory** (South Korea)[www.geomungofactory.com](http://www.geomungofactory.com)

Contact: Geomungo Factory

Label: unsigned

**⌚ Saturday 00:00 □ Theatre Stage (Vellidis)**

Four highly-accomplished young Korean musicians gather under the motto: developing traditional elements while continuously innovating. Their element is the *geomungo*, a traditional Korean zither with 16 frets, 3 moveable bridges and 6 thick twisted-silk strings, played by plucking or striking with a short bamboo stick. Its origins can be traced back to the 4<sup>th</sup> century but at the hands of the Geomungo Factory, it has suddenly found itself in the 21<sup>st</sup>, having harmonic conversations and resonating with rhythms that it hasn't experienced before and assimilating sounds from the contemporary interconnected world. But this is no diluted, globalised affair, Geomungo Factory place Korea at the centre of this world. For them, respecting tradition and embracing experimentation are not mutually exclusive concepts and their enthusiasm for both is infectious and inspiring.

➤ WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

Mi Young Yoo geomungo | Ein Ryong Jung geomungo |

Jung Seok Lee geomungo | Sun A Kim gayageum

Sponsors: Korea Arts Management Service (KAMS),  
 Korean Ministry of Culture, Sports, and Tourism (MCST),  
 Streaming Into Culture (SIC)



© Agdas Baghirzade

**Gochag Askarov** (Azerbaijan)[www.qoqaqesgerov.az](http://www.qoqaqesgerov.az)

Contact: Sanubar Baghirova

Label: Felmay Records

**⌚ Saturday 14:15 □ Daycase Stage (Pav. 4)**

Gochag Askarov is at the forefront of today's generation of Azerbaijani mugham singers, a position that can only be achieved through immense dedication to the art. Not only does it require a thorough knowledge of the vast repertoire of epic poetry and popular stories that have been orally passed on for generations as well as the various complex musical modes on which they are carried, but also an ability to improvise, a skill which is an integral part of this living tradition. Gochag Askarov can add to these abilities a voice capable of a captivating beauty of expression and the uncanny quality of conveying great passion with a masterly control. Accompanied by his brilliant ensemble on *tar*, *kemancha*, *balaban* and *naqara*, his concerts are fascinating and uplifting manifestations of musical dexterity and the soul of Azerbaijani culture.

➤ CD WOMEXIMIZER 12

➤ WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

**Gochag Askarov** vocals | **Mirjavad Jafarov** *tar*, *oud* | **Elnur Mikayilov**  
*kemancha* | **Shirzad Fataliyev** *balaban*, *zurna* | **Kamran Karimov** *naqara*

Sponsor: The Ministry of Culture and Tourism  
 of Azerbaijan Republic



## Groupa (Sweden)

[www.groupa.se](http://www.groupa.se)  
Contact: Groupa - Silent Folk  
Label: Footprint Records

### ⌚ Thursday 14:15 □ Daycase Stage (Pav. 4)

Led by fiddler, accordionist, composer and teacher Mats Edén, Groupa has played an integral role in the progressive folk music scene in Sweden since 1980. Edén is one of the most important figures in the folk revival of the last three decades with an impressive CV of solo and collaborative projects. His colleagues in the current line-up are no less prolific: Norwegian percussionist Terje Isungset is a sound inventor who builds his own instruments and is also known as a pioneer of making music out of instruments made of ice; flautist Jonas Simonson converted to folk music from a classical background and has brought his unique style to folk-rockers Den Fule and the trio Bäsk. Together they continue Groupa's aim of drawing new musical dimensions with instruments such as *viola d'amore*, overtone flute, stones, bells and squeezebox.

Mats Edén violin, accordion  
Terje Isungset drums  
Jonas Simonson flutes

Sponsors: Swedish Arts Council, Äsping Music



## Hysni (Niko) Zela & Albanian Iso-Polyphonic Choir (Albania)

[www.facebook.com/HysniNikoZela](http://www.facebook.com/HysniNikoZela)  
Contact: Estragon/Ballkan World Music Management  
Label: Ballkan World Music Management

### ⌚ Saturday 22:30 □ Theatre Stage (Vellidis)

Otherworldly, complex and trance-inducing sounds manifested by the power of the human voice, carrying the emotional weight of centuries of pride, poverty and oppression; polyphonic vocal music is a living tradition in Albania and, in 2005, was proclaimed a Masterpiece of the Intangible Heritage of Humanity by UNESCO. Hysni (Niko) Zela is the most prominent representative of the distinctive styles of southern Albania, where the drone can be sung either continuously or rhythmically against the interlacing melodies and occasional wild or mournful cries of the other voices to weave a haunting web of shape-shifting, dissonant beauty. Hysni Zela has been performing for over 40 years, touring internationally as a member of the Albanian National Ensemble, with his own ensemble and as a guest singer with the Fanfara Tirana brass band.

Hysni (Niko) Zela lead vocals  
Bardhyl Xhafka choir  
Gramos Burba choir  
Zaho Selmanaj choir  
Bledi Hoxhaj choir  
Fatbardh Karaj choir



## Janusz Prusinowski Trio (Poland)

[www.januszprusinowskitrio.pl](http://www.januszprusinowskitrio.pl)  
Contact: Janusz Prusinowski Trio  
Label: Słuchaj Uchem/Oriente

### ⌚ Saturday 13:00 □ Daycase Stage (Pav. 4)

Violinist, singer, accordionist, dulcimer and harmonium player Janusz Prusinowski is one of the pioneers of the traditional village music revival in Poland. The centuries-old seedbed that spawned the mazurka and was the source of the Swedish polska village music, had, by the tired end of the Communist era, almost died out. As a young musician in search of freedom and excitement, Janusz had looked to rock music until meeting the painter, Andrzej Bieńkowski, who showed him films he had made of village musicians. He realised that the wild energy and spontaneity he sought was on his doorstep and his path was set. The trio (currently a quintet) have since toured around the globe, buzzing, scraping, sawing and wheezing through the lurching triple-time rhythms and rough-hewn melodies of the mazurka with drive, humour and exemplary musicianship.

#### ➤ CD WOMEXIMIZER 12

Janusz Prusinowski vocals, fiddle, Polish accordion | Piotr Piszczytowski baraban drum, frame drum | Michał Żak shawm, clarinet, wooden flutes, folk bass | Piotr Zgorzelski folk bass, dance | Szczepan Pospieszański trumpet

Sponsors: Adam Mickiewicz Institute, Fundacja Niepodległości, National Centre for Culture, Ministry of Foreign Affairs of the Republic of Poland, Mazurkas of the World (Wszystkie Mazurki Świata), Music Lost/Found



## Jaron Freeman-Fox & The Opposite of Everything (Canada)

[www.jaronfreemanfox.com](http://www.jaronfreemanfox.com)  
Contact: Jaron Freeman-Fox & The Opposite of Everything | Label: unsigned

### ⌚ Thursday 00:00 □ Twin Stage A (Pav. 12)

After an itinerant childhood with adventurous parents, a close apprenticeship with violinist/composer Oliver Schroer from the age of 14, classical and jazz studies in Vancouver from the age of 17, a sojourn in India studying Indian classical music and, in the meantime, touring worldwide as a side-man with an impressive roster of international artists and appearing on over 30 albums, it seems Jaron Freeman-Fox is just getting into his stride. His musical curiosity and eclecticism have found a perfect foil in the Toronto-based musicians of The Opposite of Everything. Over the last two years their seriously cheerful carambolage of bluegrass with Indian music, African beats with sea shanties, klezmer with the blues (for starters), has been picking up breathless reviews and happy acolytes at major festivals and clubs across Canada. Now heading for Europe.

➤ CD WOMEXIMIZER 12  
➤ WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

Jaron Freeman-Fox violin, vocals, bandleader  
Charles James bass  
Daniel Stadnicki drums  
Samuel Davidson clarinet  
John Spence accordion, keyboard



© Nick Helderman

**Jungle by Night** (The Netherlands)

[www.junglebynight.com](http://www.junglebynight.com)  
Contact: Jungle by Night  
Label: Kindred Spirits

⌚ Saturday 00:00 □ Twin Stage A (Pav. 12)

It's not known exactly what caused nine fresh-faced young men from Amsterdam to suddenly become collectively infected with a pure understanding of afrobeat and ethiojazz, but audiences have been feeling the benefit ever since. They started out sometime in 2010, spreading the nocturnal jungle fever at clubs around the Netherlands and Belgium and were soon convincing crowds at festivals of all flavours from *North Sea Jazz* and *Sziget* to *Festival Mundial* and *Solar*. Recently they were in Paris, sharing the stage with some of their heroes: Mulatu Astatke, Orchestre Poly-Rythmo de Cotonou and Tony Allen. Although all influenced by a broad range of music styles, together they form a solid unit that skilfully pumps out an energetic hybrid African funk with a consummate coolness that belies their apparent youth. The future looks bright!

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

Pieter van Exter saxophone | Jac van Exter guitar | Bo Floor trumpet |  
Gino Groeneweld percussion | Sonny Groeneweld drums |  
Pyke Pasman keyboards | Tienson Smeets percussion |  
Younes Tool bass | Ko Zandvliet trombone



© Hydar Dewachi

**Khyam Allami** (Iraq/UK)

[www.khyamallami.com](http://www.khyamallami.com)  
Contact: Khyam Allami  
Label: Nawa Recordings

⌚ Friday 13:00 □ Daycase Stage (Pav. 4)

Born in Syria to Iraqi parents and now based in London, *oud* player Khyam Allami's path to his instrument was a circuitous one. As a boy he played violin and after coming to London he made himself known on the indie rock circuit as a drummer and percussionist. But in 2004, his life took a turn when he started studying the *oud*, Arabic music theory and traditional Iraqi repertoire. Finding his vocation, he went on to travel across the Middle East, studying with *oud* masters in Cairo and Istanbul. Returning to London to complete his music degrees in 2010, he was awarded the BBC Radio 3 World Routes Academy Scholarship, leading to performances at *WOMAD*, *BBC Proms* and his first album, winning acclaim for his fluid, personal style, tradition-rooted but touched with a free-wheeling adventurousness.

**Khyam Allami** *oud*  
tba frame drum



© Pepe Gomez

**Le Sahel** (Senegal)

[www.terangabeat.com](http://www.terangabeat.com)  
Contact, Label: Teranga Beat

⌚ Thursday 00:45 □ Twin Stage B (Pav. 12)

Three great names of Senegalese music get back together after 35 years to celebrate the sound of Le Sahel, the group known as the pioneers of mbalax who first started mixing Latin and traditional sounds at the famous Sahel club in Dakar in 1973. Although hailed as innovators, the group stayed together just three years before going separate ways. Singer and timbale player Idrissa Diop went to France where he had a solo career for 30 years including playing with Carlos Santana; organist, guitarist and *chef d'orchestre* Cheikh Tidiane Tall continued in Senegal composing and arranging for many groups and sax player Thierno Koite was a member of Super Étoile de Dakar and Orchestra Baobab. Now, pooling their formidable experience for a fresh look at their illustrious past, they're doing it better than ever.

**Idrissa Diop** vocals, timbales  
**Cheikh Tidiane Tall** organ, guitar, vocals  
**Thierno Koite** alto/soprano saxophone, vocals  
**Yahya Fall** guitar, vocals  
**Cheikh Mbacke** congas, tumba, vocals  
**Ousmane Diaw** bass  
**Serigne Matar Dieng** drums  
**Wilfrid Ambroise Zinsou** trombone, vocals  
**Damien Zachary Masterson** tenor/soprano saxophone



© Pepe Gomez

**Lenacay** (Spain)

[www.lenacay.com](http://www.lenacay.com)  
Contact: Entrelíneas Entertainment  
Label: Satelite K

⌚ Saturday 21:00 □ Twin Stage A (Pav. 12)

Lenacay is a compound of two words in the Spanish Gypsy dialect of Romanichel which carries the meaning: a look at the course of life. The band of the same name is an experimental musical project bridging flamenco and a multiplicity of contemporary styles from two founder members of Ojos de Brujo: guitarist Ramón Giménez and DJ Panko. Their vision is the creation of an innovative journey through time and across musical borders, based on different flamenco palos merging with rumba house beats, experimental bulerías and taranto harmonies mixed with tango and hip-hop driven by funky basslines and topped with the R&B-flavoured flamenco vocal stylings of Paula Domínguez. The debut album *Ryma* is out and the band is on tour, stopping off at WOMEX. Don't miss it!

**Ramón Giménez** vocals, electric guitar, Spanish guitar, arranger/composer, programmer  
**Alan Sousa** percussion, cajon, timbales, Indian percussion, tumbadoras  
**Francisco "Rubio"** Spanish guitar, flamenco guitar  
**DJ Panko** vocals, programming, producer/DJ  
**Paula Domínguez** vocals  
**Carolina Morgado** palmas, flamenco singer, flamenco dancer  
**Charlie Cuevas** bass



© Laurent Benhamou

**Lindigo** (La Réunion)

[www.myspace.com/lindigo](http://www.myspace.com/lindigo)  
Contact, Label: Hélico

**⌚ Friday 21:45 □ Twin Stage B** (Pav. 12)

"When you know where you come from, you know where you're going," so runs the motto of Olivier Arasta, the charismatic leader of Lindigo and committed champion for continued development of maloya, Réunion Island's vibrant symbol of Creole culture whose strident vocal calls, chanted responses and complex percussion rhythms originated with the slaves brought to work on the sugar plantations and became a weapon of resistance, banned until the 1980s. Lindigo's mission is to celebrate a maloya that is free and forward-looking, building on its proud heritage. They explore the mixed Malagasy, African and Indian roots and incorporate instruments like the Madagascan *kabosy* and the West African *kamelengoni* and *balafon* as well as influences from travels in Morocco and Brazil into their high-octane performances to connect the maloya message to the next generation and the world.

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

**Aldo (Dado) Araste** piker, doumdoum, backing vocals | **Harry (Olivier) Araste** leader, accordion, kabosy | **Jean Frédéric Madia** djembe, ngoni, triangle, backing vocals | **Jimmy Itema** balafon, kayamb, flute, backing vocals | **Lauriane Marcelline** backing vocals, kayamb, percussion | **Jean Pascal Mariama Moutin** sati, hit hat, cymbals, backing vocals | **Valéry Servan** rouler, backing vocals | **Rodolphe Pothin** bobre, piker, backing vocals



© Valerie Miranda

**Mexican Institute of Sound**

(Mexico)

[www.mexicaninstituteofsound.com](http://www.mexicaninstituteofsound.com)  
Contact: Bacana  
Label: Nacional Records

**⌚ Saturday 00:45 □ Twin Stage B** (Pav. 12)

The man who is the Mexican Institute of Sound, Camilo Lara, is one of an increasingly rare breed: a major music business executive who is also a passionate music fan. Lara, who has held top positions at Mexican EMI, Virgin and Warner Music, formed his own independent label in 2001. The owner of a famously enormous record collection, he made mixes for fun that started to gather serious attention until the tongue-in-cheek collision of mariachi, punk and disco with cumbia, hip-hop and rock, that surfaced on the 2009 album *Soy Sauce*, made him a star of Mexico City's alternative scene. The Mexican Institute of Sound live show, with his wild and witty MCing augmented by an explosive rhythm section, has since performed at major US festivals like *Coachella* and *Lollapalooza* and lit up clubs from Tokyo to Barcelona.

**Camilo Lara Alvarez** lead vocals

**Ricardo Najera Juarez** drums

**Abraham Gutierrez Ortega** bass



© Dimitra Panagopoulou

**Michalis Tzouganakis** (Greece)

[www.michalistsouganakis.com](http://www.michalistsouganakis.com)  
Contact: Dimitra Panagopoulou  
Label: MichalisTzouganakis Mon EPE

**⌚ Saturday 23:15 □ Twin Stage B** (Pav. 12)

Multi-instrumentalist, singer, composer and lyricist Michalis Tzouganakis discovered his vocation in life at the tender age of two when he picked up his brother's lute and started to make sounds on it. He never gave it back and by the age of 13 he had made his first recordings and begun a 5-year partnership with the great *lyra* player Leonidas Klados, composing songs and performing together. Before he reached his twenties, he had formed his own band and today he's hailed as one of the greatest modern players of the Cretan *laouto* and acclaimed for his dynamic, modern interpretations of Cretan traditional songs as well as for his own compositions. He has collaborated with many important Greek artists from Mikis Theodorakis to George Dalaras and continues to blaze his innovative trail with his own ensemble.

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

**Michalis Tzouganakis** lute, oud, vocals

**Theodoros Kouvelis** bass

**Andreas Polkas** drums

**George Pascalis** acoustic/electric guitar

**Chariton Charitonidis** woodwinds, gaida



© Amin Mohammadi

**Mohsen Sharifian/The Lian Band**

(Iran)  
[www.lianmusic.com](http://www.lianmusic.com)  
Contact: Mohsen Sharifian and the Lian Music Band  
Label: Mahoor

**⌚ Friday 23:15 □ Twin Stage B** (Pav. 12)

Standing centre stage amidst the driving rhythms and chanting vocals of his Lian Band, Mohsen Sharifian cuts an impressive figure: a force of nature squeezing traditional melodies out of his bagpipes with impassioned energy; dancing while playing and urging on the musicians to greater intensity. Hailing from the southern Iranian province of Bushehr, he has spent the last two decades immersing himself in the musical traditions of the region, writing several books and collecting songs and dance tunes and composing new works inspired by them. He is a virtuoso performer on the two ancient, emblematic instruments of the Persian Gulf, the *ney-anban* (bagpipe) and the *ney-jofti* (double-pipe reed flute). Since forming the Lian Band in 1993 he has released nine albums and performed around the world, from the USA to the Far East.

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

**Mohsen Sharifian** ney-anban, ney-jofti

**Roohollah Safavi** vocals

**Mahmoud Bardaknia** dammam, dayere

**Morteza Palizdan** zarb, timpo

**Hossein Sangsar** dammam

**Hamid Akbari** tempo, kakhen



## Mokoomba (Zimbabwe)

[www.mokoomba.com](http://www.mokoomba.com)

Contact, Label: Zig Zag World

### ⌚ Saturday 21:45 □ Twin Stage B (Pav. 12)

With their enthusiastically eclectic mix of pan-African styles and Tonga rhythms, the six young men of Mokoomba have propelled themselves into the vanguard of fresh new talent emerging from Zimbabwe, brandishing a banner of hope and pursuing their goals with determination and abundant flair. They hail from a small village in the Victoria Falls region, home to the Tonga-speaking minority. Formed in 2001, their unique style was forged when they met lead vocalist Mathias Muzaza, son of Angolan and Zambian parents, who had spent much of his life travelling in southern Africa, absorbing music and languages. Together they have swept away all competition at Zimbabwe's music festivals, winning themselves a European tour in 2009, which led to the new album produced by Manou Gallo. Mokoomba are now ready to sweep away the competition at WOMEX 12 and beyond.

► CD WOMEXIMIZER 12

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

Mathias Muzaza lead vocals | Donald Moyo keyboards | Trustworth Samende guitars | Abundance Mutori bass guitar | Ndaba Coster Moyo drums | Miti Mugande congas, timbales, backing vocals | Sébastien van Hoey trombone | Gaspard Antoine Gierse saxophone | Nicolas Drici trumpet



## Nancy Vieira (Cape Verde/Portugal)

[www.facebook.com/nancyvieiramusic](http://www.facebook.com/nancyvieiramusic)

Contact: Giro Music

Label: Harmonia

### ⌚ Saturday 21:00 □ Theatre Stage (Vellidis)

The clear, cool tones of Nancy Vieira's voice bring a fresh wave of influences to the classic morna style of Cape Verde. Born in Bissau, she grew up in Cape Verde's capital, Praia, before moving to Portugal where her father – a former musician who had once played with Cesária Évora but who had relinquished all to become an activist in the independence struggle – was Cape Verdean Ambassador. While studying at Lisbon University she won a song contest, resulting in her first album in 1996. True to her relaxed style, she took her own time to make a career, only turning professional with her third release, *Lus*, in 2007. Since then she has toured internationally with her high-quality band and her new album, *No Ama*, has won her acclaim as Cape Verde's finest voice today.

► Special Features/WOMEX Label Award

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

Nancy Vieira vocals

Vaiss guitar

Zé Antonio cavaquinho, guitar

Rolando Martins Semedo bass

Miroca percussion



## Raza Khan (India)

[www.facebook.com/razakhansufi](http://www.facebook.com/razakhansufi)

Contact, Label: De Kulture Music

### ⌚ Thursday 00:00 □ Theatre Stage (Vellidis)

The Sufi methodology of reclamation of the soul from the worldly and its elevation through music and poetry to reach out to the eternal godly element, finds an unparalleled exponent in Raza Khan, a Christian Sufi singer, musician and composer from Amritsar. Through the traditional forms of ghazals, qawwalis, kalams and kafi, sung mostly in Urdu and Punjabi, accompanied by harmonium, tabla and backing vocalists, he interprets the inspirational lyrics of the Sufi poets with his distinctive, adventurous voice, utilising an extraordinary vocal range, moving with ease through octaves and creating long sustains in the upper register. Raza Khan's performances are a celebratory joy to experience as he urges on his accompanists to greater intoxicating heights, directing them to sudden melodic turns and spontaneous improvisations with concentrated enjoyment. The result is timelessly uplifting and enlightening.

► CD WOMEXIMIZER 12

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

Raza Khan vocals, harmonium | Sukha Singh Mattu backing vocals, claps | Sahib Singh backing vocals, claps | Rustam Gill vocals, harmonium | Gurmukh Sahota tabla | Bakhshish Gill sarangi, algoza | Rajkumar Khosla backing vocals, claps

Sponsor: De Kulture Music



## Red Baraat (USA)

[www.redbaraat.com](http://www.redbaraat.com)

Contact, Label: Jaro Medien

### ⌚ Friday 21:00 □ Twin Stage A (Pav. 12)

Bursting out of Brooklyn, New York's multicultural melting-pot, comes the explosive sound of bhangra fusionists Red Baraat. Led by dhol player Sunny Jain, this high-quality, high-energy, nine-piece percussion and brass ensemble have made a name for themselves as a dangerously infectious mood-enhancing machine, spreading their coruscating mix of bhangra, funk, go-go, latin and jazz, inducing outbreaks of spontaneous dancing wherever they play: from local wedding parties to major festivals such as *Montreal Jazz* or *Bonnaroo*; from the sweaty confines of Brooklyn's Barbes club to the rarefied air of the White House. It's a sound full of forthright improvisation and compelling forward motion, a meeting of Indian Gypsy brass band, New Orleans marching band and funkified free jazz ensemble, making one joyful noise. A splendid time is guaranteed for all.

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

Sunny Jain dhol, MC | Rohin Khemani percussion | Tomas Fujiwara drums | Alex Hamlin soprano sax | Sonny Singh trumpet, vocals | MiWi La Lupa bass trumpet, vocals | Ernest Stuart trombone | John Altieri sousaphone, rap | Mike Bomwell baritone sax



© Suchen SK

## Ricardo Herz Trio (Brazil)

[www.ricardoherz.com.br](http://www.ricardoherz.com.br)  
Contact: Scubidu Prods  
Label: Scubidu Records

### ⌚ Friday 22:30 □ Theatre Stage (Vellidis)

Expansive, sensitive and assuredly inventive: the sounds that spring irrepressibly from Ricardo Herz's violin are permeated with the spirits of the classic Brazilian forms of forró and choro. Uniquely, he has forged a style that incorporates the influences of the great accordion maestros of the genres, infused with a sense of jazz improvisation and awareness of global styles, assimilated during a nine-year sojourn in Paris, where he studied with jazz violinist Didier Lockwood and also played in festivals and venues around the world. He recently returned to his Brazilian homeland and released his fourth album, featuring his prodigiously talented trio, showcasing the remarkable, flowing interplay between his virtuoso violin, the dexterous seven-string guitar playing of Michi Ruzitschka and the perfectly-judged percussion of Pedro Ito and placing them in the vanguard of contemporary Brazilian music.

► **CD WOMEXIMIZER 12**  
► **WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)**

**Ricardo Herz** violin  
**Pedro Ito** drums, percussion  
**Michi Ruzitschka** seven-string guitar



© Ric Morris Pushinsky

## Sam Lee (UK)

[www.samleesong.co.uk](http://www.samleesong.co.uk)  
Contact: Sasa  
Label: The Nest Collective Records

### ⌚ Friday 00:00 □ Theatre Stage (Vellidis)

Sam Lee is a folk singer, song collector, promoter, radio host, TV personality, teacher and owner of a restless mind luckily powered with generous supplies of optimistic energy. He's a natural singer but the practice was new to him until his first encounter with folk song some six years ago, an epiphany that compelled him to abandon his work as a visual artist, teacher of wilderness survival and part-time burlesque dancer and go in search of the last custodians of the living traditions, the Gypsy Traveller community. He spent a four-year apprenticeship under the legendary, late Scottish Traveller Stanley Robertson – last of the great ballad singers – becoming the musical "next of kin" to Stanley's vast repertoire of songs which, with his band, he interprets using unconventional instrumentation and arrangements, challenging preconceptions of what "traditional folk" should sound like.

► **WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)**

**Sam Lee** vocals, jew's harp, shruhi box  
**Francesca Terberg** cello  
**Stephen Chadwick** trumpet, cornet  
**Camilo Tirado** tabla, percussion, cantele  
**Flora Curzon** violin  
**Jonah Brody** Japanese koto, ukulele



© Nabi &amp; Nad El Mound

## Terakaft (Mali)

[www.myspace.com/terakaft](http://www.myspace.com/terakaft)  
Contact: Terakaft  
Label: world village/harmonia mundi

### ⌚ Friday 00:00 □ Twin Stage A (Pav. 12)

Terakaft leader Liya Ag Ablil (aka Diara) is known for his fierce and passionate electric guitar style which was a key element in the original line-up of Tinariwen, with whom he played for 20 years, stepping back when the iconic Tuareg rockers started touring internationally to join his nephews Sanou and Kedou, another original Tinariwen member, in Terakaft (meaning "caravan" in Tamasheq). Kedou left in 2008 and Sanou's younger brother Abdallah took over as bassist. The band's sound is lean and compelling with Diara's glittering riffs swirling around loping rhythm guitar and insistent bass lines as they sing of the Tuareg way of life and the struggles to maintain it. Their fourth album, *Kel Tamashiq*, has just been released and the Terakaft caravan is crossing borders to communicate the Tuareg cause to the world.

► **WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)**

**Diara** guitars, vocals  
**Sanou Ag Ahmed** guitars, vocals  
**Abdallah Ag Ahmed** bass, guitars, vocals  
**Pino** percussion



© Nitzan Treystman

## The Touré-Raichel Collective

(Israel/Mali)  
[www.toureraichel.com](http://www.toureraichel.com)  
Contact: F-Cat Productions  
Label: Cumbancha

### ⌚ Thursday 21:00 □ Theatre Stage (Vellidis)

A chance meeting at an airport between Israeli superstar Idan Raichel and Malian guitar maestro Vieux Farka Touré has forged an unexpected and fruitful collaboration. Their growing friendship led to a performance at the Tel Aviv Opera House in November 2010, after which they spent an afternoon jamming in a small intimate studio in Tel Aviv, Idan playing on (and inside) the piano and Vieux on acoustic guitar, joined by Israeli bassist Yossi Fine and calabash player Souleymane Kane from Vieux's band. The rapport between them resulted in the unplanned nascence of the album now known as *The Tel Aviv Session*, released this year to a gathering momentum of rave reviews and a spate of live concerts demonstrating their obvious enjoyment at playing together and exploring their intuitive improvisations across the borders.

► **WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)**

**Idan Raichel** vocals, piano  
**Vieux Farka Touré** lead guitar, lead vocals  
**Souleymane Kane** calabash, backing vocals  
**Amit Carmeli** vocals, bass

Sponsors: Cumbancha, F-Cat, VO Music, Modiba Productions, The Idan Raichel Project



© Stefan Sasic

## Toni Kitanovski & Cherkezi Orchestra

(FYR Macedonia)  
[www.tonikitanovski.com](http://www.tonikitanovski.com)  
 Contact: Vangel Vlashki  
 Label: Enja Records

⌚ Thursday 21:00 □ Twin Stage A (Pav. 12)

T.S. Eliot's image of arriving back in the place we started from and knowing it for the first time could apply to the musical adventurer, Toni Kitanovski. His path has taken him from his hometown of Skopje to the USA and back again, through the worlds of African music, jazz, classical and the avant-garde, studies at the Berklee School of Music, playing and composing for classical orchestras and jazz big bands and close collaborations with musicians such as Greg Hopkins, Charlie Mariano and Oscar Salas. Back in his homeland, he heard the Gypsy brass band Cherkezi Orchestra playing at a party and suddenly realised a connection to the likes of Sun Ra, Coltrane and Mingus. Now, their spontaneous and intuitive collaboration brings together two distinctive musical traditions, leading the Balkan Gypsy trails to the streets of New Orleans.

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

Toni Kitanovski | band leader, guitar

Ivan Bejkov | bass

Salas Salas | drums, congas

Tehamana Skenderovska | vocals, trumpet

Jasar Rasid | tapan, darbuka

Asan Rasid | trumpet

Vilhen Memedov | tuba



© Nauska

## Värttinä (Finland)

[www.varttina.com](http://www.varttina.com)  
 Contact, Label: Rockadillo Records

⌚ Sunday 12:00 □ Megaro

For many around the world, Värttinä is the sound of Finland. In their home country they remain one of the most important and pioneering ensembles in the folk music revival of the last decades. On their way to their 30<sup>th</sup> anniversary, they're as strong as ever, as evinced by the critical acclaim for their 2012 album, *Utu*. Led by founder member Mari Kaasinen, the band has experimented with different styles and absorbed various influences over the years but the traditions of Finland's Karelia region have always been the inspiration and wellspring of their art. It's been a long road and many of Finland's finest contemporary musicians have contributed to Värttinä's story along the way but the band has always retained its unique and instantly recognisable sound, bringing Finnish folk roots to the international stage with success and style.

► Special Features/WOMEX Artist Award

► Conference/Session 23

► CD WOMEXIMIZER 12

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

Mari Kaasinen | vocals | Susan Aho | vocals | Johanna Virtanen | vocals |

Matti Kallio | accordion, keyboards | Hannu Rantanen | bass |

Roope Aarnio | guitar | Mikko Hassinen | drums



© Thomy Keat

## Yom & Wang Li (France/China)

[www.zamanproduction.com/en/artist/wang-li-and-yom](http://www.zamanproduction.com/en/artist/wang-li-and-yom)  
 Contact: Zaman Production  
 Label: Buda Musique

⌚ Thursday 13:00 □ Daycase Stage (Pav. 4)

At first sight, it could seem like an unusual pairing: Yom, fiery French experimental klezmer clarinetist in search of the ecstatic – last seen fronting the dance floor melt-downers The Wonder Rabbis and pretending to the throne of Naftale Brandwein – meets Wang Li, introspective Chinese jew's harp player in search of freedom and purity – last seen expanding the expressive capabilities of his instrument and pursuing the infinite nuances of sounds sculpted from silence. And yet, Wang Li's reflective pools of translucent rhythm and shimmering harmonics are the perfect element for Yom's restless clarinet to permeate and excavate the hidden melodies resonating within, extemporising fresh structures to formulate a new musical vocabulary through a symbiosis of high energy and elegant virtuosity. It's a most logical unusual pairing.

► WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

Wang Li | jew's harps, calabash flute

Yom | klezmer clarinet



© Tó Gomes

## Zé Luis (Cape Verde)

[www.myspace.com/ze.luis](http://www.myspace.com/ze.luis)  
 Contact: Harmonia  
 Label: Lusafrica

⌚ Friday 14:15 □ Daycase Stage (Pav. 4)

Born in Santiago's capital city Praia, Zé Luis moved at the age of four to the island of Príncipe, where he grew up among the plantation workers, assimilating the musical traditions and learning the songs of the workers who, like his parents, had come from different parts of Cape Verde to earn their living there. Today, back in the city of his birth, he enjoys a reputation both as a master carpenter and as the velvet-voiced interpreter of an extensive repertoire of mornas, coladeiras and mazurkas which he has performed throughout Cape Verde since the 1980s. Zé Luis' vibrant and relaxed tenor tones provide a polished counterpoint to the rolling guitar rhythms and cascading *cavaquinhos* of his string trio. Exuberant and vital yet smooth as silk, these are Cape Verde traditions at their assured best.

Zé Luis | vocals

Manuel de Candinho | lead guitar

Nénézinho | guitar

Zéka | cavaquinho

Miroca | percussion (bongo, cabaça, reco reco, shaker, triangle)

# RESONANCE KOREA

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**Homepage** <http://en.pams.or.kr> **E-mail** pams@pams.or.kr



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# DJ Summit

Club sounds are in the limelight at this year's WOMEX, with a specific programme dedicated to DJs. For the first time, there will be two special club nights at Kitchen Bar in the Thessaloniki harbour area on Friday and Saturday with three DJs each.

WOMEX's local partner in Thessaloniki put together Friday's line-up featuring big shots from Greece and Serbia, whereas the Saturday night programme was handpicked by WOMEX Jury member Allie Silver, ZZK Records.

Also in the mix at the WOMEX DJ Summit is a dedicated Conference Session "World Music, Global Bass, and the Future of Hybrid Music – Perspectives from a New Generation", chaired by Benjamin Lebrave, Akwaaba Music; with panelists Jay Rutledge, Outhere Records; Le Monde Diplomatique journalist Jean-Christophe Servant; and Boima Tucker, aka DJ Chief Boima.

A DJ Networking Meeting, coordinated by Allie Silver and Conference Session chair Benjamin Lebrave, will connect professionals from the scene.

- Conference/Session 12
- Conference/Networking Meetings & Presentations: Global Bass Networking Meeting



## DJ Sperry (Greece)

[www.facebook.com/DjSperry](http://www.facebook.com/DjSperry)  
Contact, Label: Musicom Greece

### ⌚ Friday 01:00 □ Kitchen Bar (Dock 1 at the Port)

DJ Sperry is a pioneer of the Balkan dance floor scene in Greece. She realised her passion for Balkan music some six years ago and set out on her mission to "balkanise" the Greek clubs, which had yet to succumb to the mania for the sound of Gypsy brass and electronic beats which was sweeping irresistibly through the rest of Europe. Since then she has shared the decks at major European clubs with some of the scene's prime movers such as Robert Soko of BalkanBeats Berlin, DJ Click from France and !Deladap leader Stani Vana from Vienna. At the beginning of 2012 she established the monthly party *Balkan Extravaganza*, and in July she was the opening DJ at the Goran Bregović concert in Athens and released her first official remix of !Deladap's track "Kamerav" featuring Jony Iliev.

DJ Sperry DJ



## Killo Killo (Serbia)

[www.facebook.com/vojislav.malesev](http://www.facebook.com/vojislav.malesev)  
Contact: Killo Killo  
Label: unsigned

### ⌚ Friday 02:00 □ Kitchen Bar (Dock 1 at the Port)

Vojislav Malesev aka MC Killo Killo aka DJ Voi-Khan is a man of many talents, all of which he exercises simultaneously. Whether singing in the opera choir at the Serbian National Theatre in Novi Sad or fronting the pop-reggae band Drum'n'Zez; intoning his poetry over roots reggae ragga riddims as MC Killo Killo or DJing around Europe sharing the decks with such luminaries as DJ Click, Kosta Kostov and Dunkelbunt, he's a man on a mission to share his vision of trance-global culture. Having found a source of spiritual happiness and soul enrichment in the roots music of the world from India to the Caribbean, Africa to the Amazon, he aims to bring his audience to an ecstatic experience on the dance floor, weaving together the sounds of traditional instruments with floor-filling electronic grooves.

Killo Killo DJ



## Cayetano (Greece)

[www.cayetanomusic.com](http://www.cayetanomusic.com)  
Contact: Cayetano  
Label: Etage Noir, Klik Records, Pale Sound

### ⌚ Friday 03:00 □ Kitchen Bar (Dock 1 at the Port)

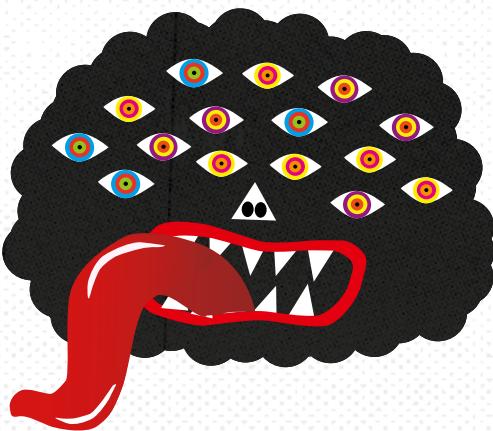
Downtempo, dub and funk master Giorgos Bratanis aka Cayetano released his first album with his group Stroggilo Kitrino in 1996, making waves in Greece and Italy. In 1999, he moved to Spain, composing music for theatre and film and gaining a reputation as a top keyboard and bass session musician with a number of leading Spanish artists. He returned to Greece in 2004, ready to beat a new path of his own. His 2006 album, *Focused*, brought him international recognition. Live appearances, film scores, awards and collaborations have followed and, in 2011, he launched the Cayetano Live Band, a seven-strong team merging drums, bass, sax and guitars with loops and keyboards which has quickly become a major attraction in Greece, regularly filling dance floors in Athens and Thessaloniki. Cayetano's fifth album, *Once Sometime*, was released in 2012. He will be rocking the Kitchen Bar with a solo DJ set on the Friday night of WOMEX.

Cayetano turntables



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**Hugo Mendez & Frankie Francis**  
**(Sofrito)** (UK/France)

[www.sofrito.co.uk](http://www.sofrito.co.uk)  
Contact: Hugo Mendez  
Label: Sofrito, Strut Records

⌚ Saturday 01:00 □ Kitchen Bar (Dock 1 at the Port)

Sofrito are Paris-based Hugo Mendez, the globe-travelling vintage vinyl hunter-gatherer with a fascination for tropical grooves from Africa and Latin America, and London-based funk refiner Frankie Francis, the sound diviner working on vinyl retrieval and mastering at his Carvery studios. Between them they have worked on countless crucial compilations for labels such as Strut, Soundway, Superfly and many more. Together they started the legendary *Tropical Warehouse* parties in East London, the success of which led to the formation of their own Sofrito label specialising in unearthing and re-mastering blistering shards of rare vintage funk from Benin to Barbados. As a DJ duo they have filled floors and raised roofs at clubs and festivals in over 20 countries around the world, transmuting their retro rhythm enthusiasm into contemporary audience perspiration at the drop of a stylus.

**Hugo Mendez** DJ  
**Frankie Francis** DJ, producer, engineer

Sponsors: Strut Records, !K7



**A Tribe Called Red** (Canada)

[www.tribecalledred.blogspot.com](http://www.tribecalledred.blogspot.com)  
Contact: Guillaume Decouflet  
Label: unsigned

⌚ Saturday 02:00 □ Kitchen Bar (Dock 1 at the Port)

Bursting forth from Canada's capital, native producer/DJ crew A Tribe Called Red is making an impact on the global electronic scene with a truly unique sound. Made up of three members – two-time Canadian DMC Champion DJ Shub, DJ NDN and Bear Witness – the group has created a signature style called pow wow step, a mix of traditional pow wow vocals and drumming with cutting-edge electronic music. Bear Witness doubles as the crew's visual artist and creates political and humorous videos that incorporate film and pop culture references to native people and reclaim the aboriginal image. Creators of Ottawa's *Electric Pow Wow* night, they're popular not only within urban club scenes, but also on many native reservations; they are the face of the Urban Native youth renaissance, proudly championing their heritage while being on top of popular music, fashion and art.

➤ CD WOMEXIMIZER 12  
➤ WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

**DJ Shub** turntables  
**DJ NDN** digital turntables, laptop  
**Bear Witness** VJ, digital turntables, laptop



**Gypsy Box** (Mexico/Spain)

[www.unitedglobalbeats.org](http://www.unitedglobalbeats.org)  
Contact: Post World Industries  
Label: unsigned

⌚ Saturday 03:00 □ Kitchen Bar (Dock 1 at the Port)

Check out the view of the Balkans from Spain with DJ Gypsy Box. His forte is fusing the folk styles of the Southeastern European cultural crossroads with the most eclectic sounds of contemporary electronic music. He's a resident DJ at clubs in Barcelona, Valencia, Sevilla and Madrid, the founder of the travelling *Balkan Fever Party* and an active member of the United Global Beats collective. A master of dance floor filling, he has already brought his sound to different clubs and festivals in Argentina, Chile, Mexico, Spain, France, Denmark, Belgium, Germany, England and Ireland; shared the stage with artists like Boban Marković and Fanfare Ciocărlia and the DJ booth with such big names as Robert Soko, DJ Click and the Bubumara Collective. An electronic Gypsy trailblazer.

➤ WOMEX Showcase Trailer on [www.womex.com](http://www.womex.com)

**Gypsy Box** DJ

# Special Focus: Club Globalkan

Dubbed the “New Orleans of the Balkans”, Thessaloniki is the perfect starting point for a sonic jaunt. During all three festival nights, artists from Greece and close-by countries in Southeastern Europe take centre stage at Club Globalkan offering an opulent Balkan panorama.

Club Globalkan is an initiative by WOMEX’s local partners – presented by Gaialive in collaboration with the Municipality of Thessaloniki.



**Thessaloniki**  
Many stories, one heart



## Divanhana (Bosnia and Herzegovina)

[www.divanhana.ba](http://www.divanhana.ba)  
Contact: Ring Ring  
Label: unsigned

⌚ Thursday 21:30 □ Club Globalkan (Pav. 16)

Hailing from Sarajevo, a city historically described as a crossroads between the East and the West, Divanhana present sparkling new arrangements of urban traditional music from Bosnia and Herzegovina, with a particular emphasis on the soulful sounds of sevdalinka, the musical vehicle for the expression of amorous longing and melancholy, passion and joy, with its roots in the days of the Ottoman Empire. The band was formed in 2009 by a group of young students from the Sarajevo Music Academy who, with their contemporary instrumentation of brass wind, piano, bass and drums complementing the traditional accordion and vocals, open up the Sephardic and Oriental elements of sevdalinka to a new jazz sensibility, while the clear tones of singer Leila Čatić deftly span the emotions between heartache and playfulness. Their debut album, *Dert*, was released in 2011.

Leila Čatić vocals  
Nedžad Mušović accordion  
Ismar Porić clarinet, saxophone  
Neven Tunjić piano  
Azur Imamović bass guitar  
Danijel Čondrić guitar  
Rifet Čamđić drums  
Irfan Tahirović percussion



## Martha Mavroidi Trio (Greece)

[www.marthamavroidi.com](http://www.marthamavroidi.com)  
Contact: Specs'n'Arts  
Label: We Saw Productions

⌚ Thursday 23:00 □ Club Globalkan (Pav. 16)

As the daughter of an ethnomusicologist father, *lafta* and *saz* player and singer Martha Mavroidi grew up listening to music from around the world. Following in his footsteps she went on to study Greek, Turkish and Bulgarian traditional music in Athens and London before taking a Masters in Contemporary Music at the Conservatorium of Amsterdam, specialising in improvisation using non-Western techniques in contemporary contexts. More studies in Los Angeles followed, where she began to play her own compositions in the blossoming Balkan scene, before returning to Greece in 2005, where she began collaborations with some celebrated musicians and built an electric *lafta*. Her debut album finally materialised in 2010 bearing the rich fruit of her multiple, multicultural experiences which inspire the unconventional style of her trio with its improvisational approach to Greek, Balkan and Anatolian roots.

Martha Mavroidi vocals, *lafta*, *saz*  
Kostas Anastasiadis drums  
Georgios Ventouris double bass



## Shutka Roma Rap (FYR Macedonia)

[www.womex.com/virtual/okopi\\_slave\\_amare/various\\_artists/i\\_shutka\\_tani\\_mo\\_my](http://www.womex.com/virtual/okopi_slave_amare/various_artists/i_shutka_tani_mo_my)  
Contact: Okopi Slave/Amare Droma – Etnofonija/RTVSLO | Label: unsigned

⌚ Thursday 00:30 □ Club Globalkan (Pav. 16)

Since the early nineties, youth in urban Roma communities around Europe have been creating a new, non-conformist identity for themselves by adapting hip-hop culture to their local environments. One of the hotbeds of the movement is Šuto Orizari, also called Šutka, a small town five kilometres from Skopje where Roma is the official language. Shutka Roma Rap is a collective of young artists that evolved into a band after the success of a 2010 compilation album featuring the top rappers from Šutka. The distinctive and diverse personalities of the front-line posse, consisting of elegant Al-Alion, punky leather-clad Error, generously proportioned Fet Joe, new teenage sensations Kay One & Nusret and dirty thrashers Mali & Taki, are propelled forward by a coruscating Roma-funk combo comprising sax, clarinet, trumpet, bass and drums. Provocative, rebellious, proud, loud and here now.

➤ CD WOMEXIMIZER 12

Fet Joe rap | Al-Alion rap | Error rap | Mali rap | Taki rap | Kay One rap |  
Nusret rap | Meko drums | Dade bass | Ice violin | Boban trumpet |  
Mendo sax, clarinet



## Babis Papadopoulos (Greece)

[www.facebook.com/PapadopoulosBabis](http://www.facebook.com/PapadopoulosBabis)

Contact: Didi Music

Label: Puzzle Musik

### ⌚ Friday 21:30 □ Club Globalkan (Pav. 16)

Renowned guitarist, composer and arranger, Babis Papadopoulos has been an integral participant in a wide range of groundbreaking musical projects over the past three decades. He first came to the fore as a member of one of Greece's most famous rock bands of the 1980s and '90s, Trypes. During the same time he was also a member of anti-star hero Nikos Papazoglou's band, Loxi Falagga. In 2000, his orchestrations for Thanasis Papakonstantinou's album, *Vrahnos Profitis*, helped to define a new direction in Greek songwriting. Over the last decade he has collaborated with a number of leading artists, has been a member of the bands Laikedelika and Himerinoi Kolumvites, composed for films and also released two solo albums. His current project is an acoustic string ensemble exploring and reinterpreting rebetika songs of the 1930s.

Babis Papadopoulos guitar

Fotis Siotas violas

Mihalis Vrettas violin

Dimitris Vlahomitos bouzouki

Dionisis Makris double bass



## Café Aman İstanbul (Turkey)

[www.cafeamanistanbul.com](http://www.cafeamanistanbul.com)

Contact: Charmworks

Label: Kalan Music

### ⌚ Friday 23:00 □ Club Globalkan (Pav. 16)

Drawing on the rembetiko repertoires of Anatolia and Greece, Café Aman marks a rebirth for rembetiko in Istanbul, reviving and renewing the spirit of the Café Aman taverns as a symbol of the melting-pot culture of the Ottoman Empire of a century ago. Café Aman İstanbul was founded in 2009 by Stelyo Berber and Pelin Suer with musicians from the Turkish Music Conservatory, later joined by bouzouki player Dimitris Lapas from Thessaloniki, and released its first album, *Fasl-i Rembetiko*, at the beginning of 2012. The Café Aman taverns were a mainstay of Ottoman life, where there was no distinction between performer and audience, where the music and dancing was not just entertainment but part of the fabric of social interaction. The Café Aman ensemble aims to bring this creative ethos fully back to life.

### ➤ CD WOMEXIMIZER 12

Stelyo Berber vocals | Pelin Suer vocals | Atalay Durmaz violin |  
Dimitris Lapas bouzouki | Serkan Mesut Halili kanun | Hakan  
Kuralay guitar | Erdem Şentürk oud, vocals | Neyzen Özsarı double bass |  
Ersin Killik percussion | Petros Mastoros dancer | Chrysokona  
Foyroyn dancer | Emmanouil Avgoullas dancer | Ioanna Petsali dancer



## Locomondo (Greece)

[www.locomondo.gr](http://www.locomondo.gr)

Contact: Rania Tsakali

Label: Music Box

### ⌚ Friday 00:30 □ Club Globalkan (Pav. 16)

Rembetiko and reggae: two roots rebel sounds clash. Led by songwriter and inspirational front man Markos Koumaris, Locomondo has become one of Greece's most loved live bands, fusing Caribbean sounds from ska to dub to reggae with Greek musical elements and lyrics and sparking massed outbreaks of *sirtaki* skanking, with the nine-piece band pumping up the bass and the *baglama* too. To borrow the words of their song "Magiko Chali": out of East and West they're weaving a carpet for you to dance on; it's a magic carpet! Since their formation in 2004, they have released six albums in their homeland and their magic carpet has taken them on extensive tours in Greece, Germany and the Netherlands. Their first international release came in 2011 with a "best of" compilation. The crazy world of Locomondo is here!

### ➤ CD WOMEXIMIZER 12

Markos Koumaris lead vocals, guitar | Ioannis Varnavas backing  
vocals, guitar | Stamatis Goulas keyboards, samples | Spyridon Besdekis  
bass | Efstratios-Angelos Soundris drums | Michail Mourtzis backing  
vocals, percussion | Dimitrios Gasias violin | Nikolaos Vlachos trumpet |  
Vasilios Panagiotopoulos trombone

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WOMEX 2012



## Kottarashky & The Rain Dogs

(Bulgaria)

[www.asphalt-tango.de/kottarashky/artist.html](http://www.asphalt-tango.de/kottarashky/artist.html)

Contact, Label: Asphalt Tango

⌚ Saturday 21:30 □ Club Globalkan (Pav. 16)

Kottarashky, aka Nikola Gruev, opened the door to hitherto undiscovered spaces of Balkan music with his first album, *Opa Hey!*, in 2009. His approach of using a collection of sounds taken from authentic field recordings went beyond the usual mash-up productions in that Gruev himself found and recorded his sources in the Bulgarian countryside. The album's success led him to the live stage but instead of choosing the DJ plus session musicians model, he formed a band with like-minded friends with a desire to create a new universal form of advanced Balkan funk and blues, as now captured on the new album, *Demoni*, with its unique mix of wild clarinet improvisations, programmed tribal loops and funky drum grooves, transforming his minimalist ethno-electronica solo project into an inspired live band producing imaginative, spacey, psychedelic sonic collages.

► CD WOMEXIMIZER 12

Kottarashky sampler  
Aleksandar Dobrev clarinet  
Hristo Hadzhiganchev guitar, synthesizer  
Yordan Geshakov bass  
Atanas Popov drums



## Boban and Marko Marković Orchestra (Serbia)

[www.boban-and-marko-markovic.com](http://www.boban-and-marko-markovic.com)

Contact: Ring Ring

Label: Piranha

⌚ Saturday 23:00 □ Club Globalkan (Pav. 16)

Feted at home and abroad as the greatest of Balkan trumpeters, Boban Marković is the scion of a long line of Gypsy musicians. From his home town of Vladičin Han in southern Serbia's Gypsy brass heartland, he has led his Orchestra to international acclaim, boldly going where no other brass band has gone before, enhancing the traditional repertoire with elements of the wider world from jazz to funk and latin to pop. Along the way, they have broken all prize-winning records at the all-important Guca brass band festival competition, as well as becoming a major influence on the worldwide Balkan dance floor phenomenon. Keeping up the family heritage, in 2007, Boban handed the leadership baton to his son Marko as a coming-of-age present and his youthful energy and fresh musical influences are keeping the band in prize-winning form.

► CD WOMEXIMIZER 12

Boban Marković trumpet, vocals | Marko Marković trumpet, vocals |  
Sasa Jemicic trumpet, vocals | Miroslav Krstic trumpet |  
Dragan Kocic trumpet | Goran Spasic tenor horn | Isidor Eminovic  
tenor horn | Danijel Mirkovic tenor horn | Dragan Jovanovic tenor horn |  
Mustafa Salimovic helicon | Sasa Stanojevic percussion |  
Aleksandar Stosic snare drum | Nedzat Zumberovic big drum



## Gevende (Turkey)

[www.gevende.com](http://www.gevende.com)

Contact: Ulas Salgam Management &  
Booking Agency | Label: Baykus Music

⌚ Saturday 00:30 □ Club Globalkan (Pav. 16)

For over a decade, Gevende has been helping to define the contemporary independent music scene in Turkey by pursuing its own indefinable musical path. Assimilating traditional melodies into contemporary jazz and rock sensibilities they create what could be lazily described as psychedelic folk-rock, but they are crossing more style borders than that would suggest. Melodies and rhythms have been collected on their journeys to Pakistan, Iran and India, through Europe and back to Istanbul, where they have been forged into building blocks for unique improvisational flights of imaginative, universal sounds. Between the 2006 debut album, *Ey*, and the 2011 release of *You Are No Fish*, the band has also taken part in experimental projects with the Parisian "soundpainting" orchestra, Balbazar, and has recently been collaborating with the Dutch free-improv/math-metal radicals, the Spinifex Quintet.

Serkan Emre Çiftçi trumpet  
Ömer Öztüyen viola  
Ahmet Kenan Bilgiç vocals, guitar  
Gökçe Gürçay drums  
Okan Kaya bass guitar

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## offWOMEX Showcases

With limited Showcase slots available during any year's WOMEX, it is inevitable that there will be some artists who seek a further opportunity to present themselves.

Add to that the many regional, national, organisational or commercial interests who are looking for a chance to expose their artists or services, and you can see why offWOMEX has become such a popular feature.

For information on how you, your organisation or company might take part in offWOMEX next year, contact [showcase@womex.com](mailto:showcase@womex.com) as early possible.



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See also

► Showcases/Official Selection A – Z:  
 Groupa (Sweden)

**Tsuumi Sound System** (Finland)

[www.tsuumisoundsystem.com](http://www.tsuumisoundsystem.com)  
 Contact: Tsuumi Sound System  
 Label: unsigned

⌚ Thursday 21:45 □ offWOMEX (Vellidis)

Eight-piece big band moulding their unique brand of free-rolling Finnish folk roots, combined with European folk influences and experiments with jazz, tango and Balkan music into an uplifting, crowd-pleasing whole.

Tarmo Anttila double bass  
 Tommi Asplund violin  
 Joakim Berghäll saxophones, percussion  
 Esko Järvelä violin, viola  
 Pilvi Järvelä piano, harmonium  
 Hannu Kella accordion  
 Jani Kivelä guitar, cittern  
 Jussi Nikula drums, percussion

**Fatma Zidan** (Egypt/Denmark)

[www.fatmazidan.com](http://www.fatmazidan.com)  
 Contact: Fatma Zidan  
 Label: Zidan Records

⌚ Thursday 23:15 □ offWOMEX (Vellidis)

Powerful, warm and soulful, Fatma Zidan's voice appeared on hundreds of recordings as an in-demand backing singer in Cairo's studios, before gaining success in Egypt and Saudi Arabia with both classical and pop styles.

Fatma Zidan vocals  
 Adam Ørvad accordion  
 Lars Bo Kujahn qanoon, guitar, percussion, vocals  
 Bilal Irshed oud  
 Martin Krogh bass  
 Paulo Villegas drums

**Niko Valkeapää** (Norway)

[www.nikovalkeapaa.no](http://www.nikovalkeapaa.no)  
 Contact: Musikkprofil Booking & Management  
 Label: Duippidit

⌚ Thursday 00:45 □ offWOMEX (Vellidis)

Norway-based Finnish Saami singer and songwriter Niko Valkeapää, uses his electronica-infused experimental pop stylings as a vehicle for his observations on contemporary urban life. Both his albums have won Norwegian Folk Music Awards.

Niko Valkeapää vocals  
 Georg Buljo guitars, percussion  
 Per Willy Aaserud trumpet, keyboards  
 Gjermund Silset bass  
 Tom Rudi Torjussen drums, percussion

## PUGLIA SOUNDS NIGHT

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### Antonio Castrignanò (Italy)

[www.antoniocastrignano.com](http://www.antoniocastrignano.com)

Contact: Antonio Castrignanò

Label: Felmay

⌚ Friday 21:45 □ offWOMEX (Vellidis)

Antonio Castrignanò is a tambourine player and singer rooted in Salento's musical culture, combining raw energy and pure emotion while moving from gentle chanting to the explosive rhythm of the pizzica tarantata.

Antonio Castrignanò vocals  
Gianluca Longo mandola  
Rocco Nigro bandoneon  
Giuseppe Spedicato acoustic bass  
Andrea Doremi percussion  
Giulio Pantaleo Bianco bagpipe, flute



### Mama Marjas (Italy)

[www.loveuniversityrecords.com](http://www.loveuniversityrecords.com)

Contact: Bass Culture

Label: Love University Records

⌚ Friday 23:15 □ offWOMEX (Vellidis)

Currently celebrating the new album *We Ladies*, featuring Bass Culture and produced by Adrian Sherwood, skanking diva duo Mama Marjas and Miss Mikela combine reggae roots with a forward female respect manifesto.

Mama Marjas vocals  
Miss Mikela vocals  
Francesco Grassi DJ  
Federica Turco backing vocals  
Francisca Nesti backing vocals



### Mascarimiri (Italy)

[www.mascarimiri.com](http://www.mascarimiri.com)

Contact: Mascarimiri

Label: Dilinò

⌚ Friday 00:45 □ offWOMEX (Vellidis)

Mascarimiri describe their sound as *trad-innovazione*, springing from the folklore of their imaginary homeland Gitanistan, where the ancestral rhythms of Salento pizzica-pizzica merge with immigrant strains of Occitan, Balkan and Mediterranean sounds.

Claudio Giagnotti vocals, ethnic wind, tamburello, tamburi a cornice  
Alessio Amato synth, effects  
Vito Giannone vocals, mandolin, cuban tres  
Cosimo Giagnotti vocals, tamburello, acoustic guitar

See also

Conference/Networking Meetings & Presentations:  
Puglia: Southern Italy's Music Shrine

## MINAS GERAIS NIGHT

Presented by

Fórum da Música de Minas Gerais  
Programa Música Minas  
Secretaria de Estado de Cultura de Minas Gerais –  
Governo de Minas



### Graveola e o lixo polifônico (Brazil)

[www.graveola.com.br](http://www.graveola.com.br)

Contact: Graveola e o lixo polifônico

Label: unsigned

⌚ Saturday 21:45 □ offWOMEX (Vellidis)

Taking a fresh view on música popular brasileira from the burgeoning indie music scene, Graveola e o lixo polifônico introduce folk, rock and funk ingredients with a taste of tropicalia.

José Luis vocals, guitar, four-string guitar

Juliana Perdigão vocals, clarinet, saxophone

Flora Lopes percussion, vocals

Yuri Vellasco drums, vocals

Bruno Miranda bass, vocals

Luiz Gabriel Lopes vocals, guitar, acoustic guitar



### Thiago Delegado (Brazil)

[www.thiagodelegado.com](http://www.thiagodelegado.com)

Contact: Thiago Delegado

Label: unsigned

⌚ Saturday 23:15 □ offWOMEX (Vellidis)

Exceptional guitarist, composer and arranger, Thiago Delegado is a leading figure of the Minas Gerais music scene, dexterously creating fresh sounds rooted in choro, samba, bossa nova and jazz.

Thiago Delegado acoustic guitar

Aloizio Horta Junior double bass

Ricardo Augusto da Silva Acácio percussion

Christiano Caldas piano

Sergio Danilo flute



### Makely Ka (Brazil)

[www.makelyka.com.br](http://www.makelyka.com.br)

Contact: Makely Ka

Label: unsigned

⌚ Saturday 00:45 □ offWOMEX (Vellidis)

Poet, musician, much-covered songwriter and cultural militant liberating his own music for free use, Makely Ka sets his incisive, ironic texts to vibrant regional rhythms and sparkling experimental global art-pop, Brazilian-style.

Makely Ka vocals, acoustic guitar

Rafael Azevedo acoustic guitar, lap steel guitar

Alcione Oliveira drums, percussion

Rodrigo Torino 10-string guitar, ukulele

Ulisses Moisés image, loops, electronic fx

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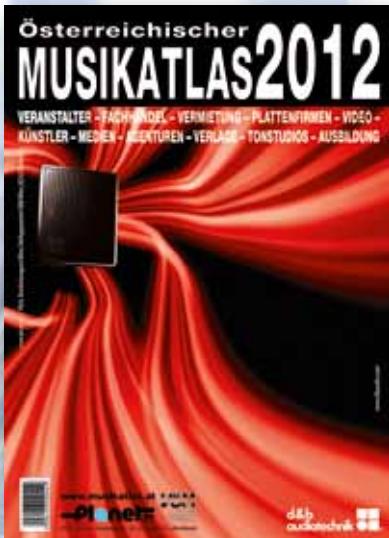


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**LIVE UK**'s circulation of more than 2,500 comprises key companies and individuals working at all levels of the country's live music industry, with a pass-on readership which must be well over 7,000.  
[www.liveuk.com](http://www.liveuk.com)



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The Independent Italian Music Association  
[www.audiocoop.it](http://www.audiocoop.it)



The Independent Labels Meeting  
The greatest event of the Italian new music scene  
[www.meiweb.it](http://www.meiweb.it)



The new music festival network  
[www.retedefestival.it](http://www.retedefestival.it)



## HELEXPO CORONA

EVENTS AND CONGRESSES

Feel the quality  
experience!

HELEXPO CORONA, located in the centre of the city, with a capacity of hosting 300 people, constitutes the ideal site for a successful event, supported by excellent audio-visual equipment and ample parking space.

It is the proper location for business meetings, corporate and social events that require excellence in customer service and aesthetics.



OFFICIAL CARRIER





## HELEXPO PALACE - The Palace of Exhibitions

**Athens Exhibition & Congress Centre (AECC)**  
**39 Kifissias Avenue, Marousi**

- The first Exhibition & Congress Centre in Attica
- The state-of-the-art Venue in Greece
- 12,500 m<sup>2</sup> gross exhibition area, fully equipped with all utility supplies and facilities
- Congress Centre with 4 rooms (total capacity: 900 pax) and a Reception Area of 1,000 m<sup>2</sup>
- Underground exhibitors parking and visitors parking lots in the vicinity
- Located on junction No 11 of Attiki Odos (motorway), near the Olympic Stadium, with direct access from every part of the city
- 15' from the city centre
- 15' from "Eleftherios Venizelos" International Airport
- Ideal for hosting both trade shows and consumer exhibitions
- Available for association and corporate events
- The site hosted the Main Press Centre for ATHNES 2004 Olympics Games
- 5 years of exemplary operation
- AECC has been issued with all necessary operation licenses and permits

 **HELEXPO** PALACE

Follow your profit!



Hellenic Organization  
of International Trade Fairs  
Exhibitions, Congresses, Festivals

 **HELEXPO**  
Means Success!

154, Egnatia str., GR-546 36 Thessaloniki, tel: +30 2310 291 111, fax: +30 2310 256 827 - eska@helexpo.gr

ATHENS BRANCH OFFICE: 39 Kifissias Ave., GR-151 23 Marousi - tel: +30 210 61 68 888, fax: +30 210 61 68 800



## Great in size Supreme in flexibility

"Ioannis Vellidis" Congress Centre

**The largest Congress Centre in the Balkans  
in the heart of Thessaloniki, Greece**

- Main hall capacity: 2.400 delegates
- Conference and exhibition space with multiple layout possibilities
- Infrastructure for simultaneous interpretation in up to 11 languages
- Underground parking for 430 cars
- Roof garden for receptions; capacity: 700 persons
- Fully digital audio - visual - communication equipment
- Two reception areas; total capacity: 500 persons
- VIP lounges
- Press Center
- Integrated technical and organizational support



INTERNATIONAL CONGRESS  
CENTRE OF HELEXPO



Hellenic Organization  
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# Oratnitzia

BULGARIAN FOLK REVIVALISTS



**FUSION  
EMBASSY**

regenerating roots through  
production, management, promotion



Shetland Folk Festival.  
Photo: Lieve Boussauw

# THINK YOU KNOW SCOTLAND? THINK AGAIN...

Scotland has a thriving world, roots and traditional music scene with a calendar of high-class festivals and events which showcase a roll-call of artists of international standing. Creative Scotland works hard to support these artists, and telling the world about what Scotland has to offer is something we're passionate about.

If you're a promoter or agent wanting high quality, export ready acts capable of performing around the world – or if you simply want to find out more about Scotland – our music, our artists, our culture and our festivals – come to the Creative Scotland Stand 6.117/6.118 in the WOMEX 12 Trade Fair.

*Year of Creative  
Scotland 2012*



ALBA | CHRUTHACHAIL