



ADRIAN BOHM PRESENTS

LEGENDARY IRISH SINGER/SONGWRITER



AUSTRALIAN TOUR 2013

ADELAIDE* Book at FringeTix 1300 621 255 www.adelaidefringe.com.au , Venuetix 8225 8888 www.venuetix.com.au , Moshtix 1300 GET TIX www.moshtix.com.au or The Gov 8340 0744	THE GOV	WEDNESDAY 6 MARCH
CENTRAL COAST Book at Venue 4368 2017 www.lizottes.com.au	LIZOTTE'S	FRIDAY 8 MARCH
NEWCASTLE Book at Venue 4956 2066 www.lizottes.com.au	LIZOTTE'S	SUNDAY 10 MARCH
SYDNEY Book at Ticketek 132 849 www.ticketek.com.au or Enmore Theatre Box Office 9550 3666	ENMORE THEATRE	TUESDAY 12 MARCH
WOLLONGONG Book at www.trybooking.com/CEYQ	CITY DIGGERS	WEDNESDAY 13 MARCH
CANBERRA Book at Tilley's 6247 7753	TILLEY'S	18-20 MARCH
HOBART Book at Wrest Point Service Centre 1300 795 257 www.tixtas.com.au	WREST POINT SHOWROOM	FRIDAY 22 MARCH
MELBOURNE Book at Ticketmaster 136 100 www.ticketmaster.com.au or National Theatre 9525 4611 www.nationaltheatre.org.au	NATIONAL THEATRE	SATURDAY 23 MARCH
BRISBANE Book at Ticketek 132 849 www.ticketek.com.au	THE TIVOLI	MONDAY 25 MARCH
NOOSA Book at The J 5455 4455 www.thej.com.au	THE J	THURSDAY 28 MARCH
PERTH Book at Fly By Night Box Office 9430 5976 www.flybynight.org	FLY BY NIGHT MUSICIAN'S CLUB	TUESDAY 2 APRIL
TICKETS ON SALE THURSDAY 13 DECEMBER 9am		
*TICKETS ON SALE FRIDAY 7 DECEMBER 9am		

An internationally acclaimed singer-songwriter, and recording artist; Luka Bloom has enjoyed twenty two years of success worldwide. Since the release of one of the all-time Irish classics "Riverside" in 1990, people from all corners of the globe have embraced the true beauty of this remarkable musician. Luka returns in March 2013 for his 11th Australian tour to celebrate his career which has spanned over two decades.

After spending a couple of years looking back on his long career with a reworking of his classics, Luka begins book 2 of his musical history with a new album aptly titled THIS NEW MORNING. The Kildare native takes the traditions of Irish musical storytelling to heart on this album, using the folk medium to comment on the issues of our time and in the process, leave an archive for the next generation. Bloom continues to shake up the genre with clever chord sequences and arrangements, while still retaining folk's core values of story telling and commentary.

One of the most amazing experiences of my working life happened in Australia in June 2011. I was invited by the organisation Dalai Lama Australia to come down and sing a particular song (As I Waved Goodbye) before he spoke each evening. It was an unforgettable experience for many reasons.

One of the effects was that when I returned home to Ireland, the songs began to flow. So by the end of 2011 I had 15 or so songs and felt very strongly it was important not to delay recording. For the first time in my working life, the songs seemed to consciously speak of happenings in today's world. Often my songs are dreamy or inspiration and hopefully timeless!

I'm allergic to nostalgia. Long nights reminiscing about the good old days are a bit of a yawn to me. Much more excited by the good new days, the next song, the next gig, the seed of the next record.... And yet, perhaps it's ok to press the pause button for a moment, and reflect a tiny bit on experiences over a period of time. Not dwell too long; just feel it again, pay respect to the places and the people. Say thank you to life for bringing me here. Say thank you to all the people who have shared the journey so far.

It was in the Colony restaurant in Dublin in 1986. I played there once a week. It was one of 3 or 4 residencies I was doing in Dublin at that time. After 3 records and no real progress - yet I felt something in the new songs, something in the sound I was making, that drove me to believe, if only.....

That night in the Colony, there were 4 people at 2 tables. 2 couples. I sang my heart out for 2 hours; old songs, new songs, gave it everything, as always. When finished, one of the men at a table asked me over to say hello. His name was Michael Jaworek, and he was honeymooning with his wife. Michael was, and still is, a much respected promoter in Washington DC. He gave me his business card; the first time anyone ever gave me such a thing, and told me he would get me a gig anytime I wanted to come to America. This simple moment lit a little spark within me. Hope

So many people were struggling in Ireland. It was unbearable for any of us to leave family, friends, and familiarity. None of us wanted to go. But what was the choice? I joined the ranks of Irishmen and women taking the boats and planes in search of possibility. In the late '80s there were 100,000 of us in New York alone.

In heading to America, I also chose to acknowledge the utter newness of this adventure, by taking on a professional name, Luka Bloom. Hey, why not? This is for the songs. Lets see what's out there. It felt like the last throw of the dice. 'Hi, my name is Luka Bloom. I'm over from Ireland, and would love to sing in your club'. This was my introduction to the music world of Washington DC, New York, Boston, and Baltimore. Up and down the east coast on the Amtrak train. 'ALL ABOARD"! Indeed.

It was terrifying for a young man from the plains of Kildare; and it was utterly fantastic. I realised one day that New York was as shocking for a man from Iowa as for a man from Kildare. I told myself to take a chill pill and give it time. It began to feel familiar. I walked and walked for hours, endlessly fascinated and thrilled and exhausted and scared and overjoyed. Some of the clubs had acts performing from 8pm until 4am every night, a new act every hour. I deliberately worked the midweek nights, to build up my own crowd, and little by little it began to happen.

Over a period of 2 years the people in the Village took me in. They minded me. They said thank you for bringing us these songs. And I began to experience that which is a cliché to many, but the reality for so many of us; a sense of hope and belief that maybe there is a place in this world for these songs. And it started in New York.

In one intense period in early 1989 I met the people who became my managers, booking agent, record company, publishers for the next 5 years. Suddenly, life was different. Everything changed in 1990 with the release of RIVERSIDE. Calls came in from Australia, Holland, Belgium, Germany, Switzerland, The UK, and of course, Ireland. Those days in New York changed everything. They opened the door to the world. It still amazes me.

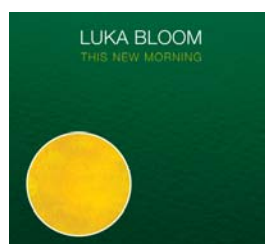
Luka's appearance at the Pink Pop Festival in the Netherlands in 1991 is considered the start of his breakthrough in Europe. In 1992 Luka headed down under for his first extensive tour of Australia. His love affair with Australia had begun. *He says "...in truth, I spend 2 months out of 24 in Australia and the next 22 waiting to return..."*

Luka has been touring the world constantly since and in between recorded his much awaited 14 albums including Salty Heaven, Keeper Of The Flame, the highly acclaimed Eleven and now Dreams In America.

Luka's live performances are summed in his own words - "Every gig is precious. Whether the Spa in Lisdoonvarna, Carre in Amsterdam, or the Enmore Theatre in Sydney, the privilege is the same, as is the commitment to the gig."

Life is good. See ye down the road,

Luka



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www.lukabloom.com
www.abpresents.com.au

For further information, interviews, photos etc, please contact

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