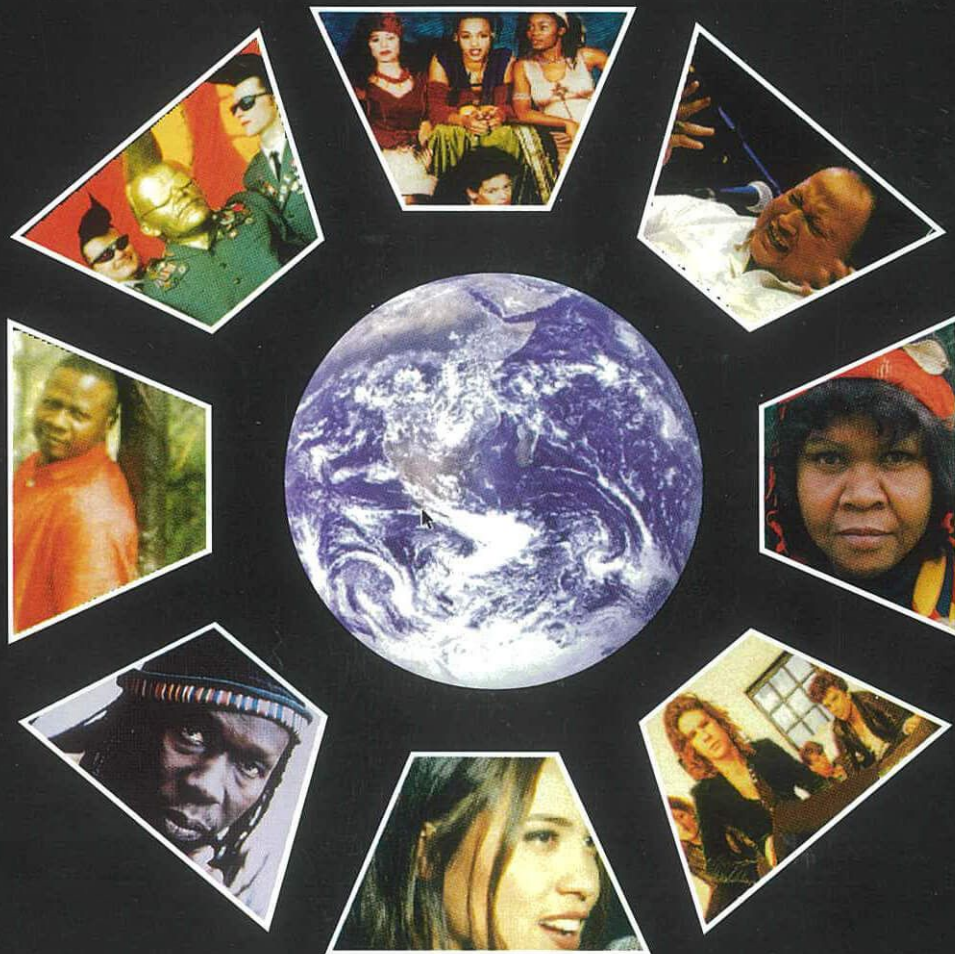


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WOMADELAIDE '95

The global music event of the INTERNATIONAL YEAR FOR TOLERANCE

ADELAIDE BOTANIC GARDENS

FEBRUARY 24, 25 & 26

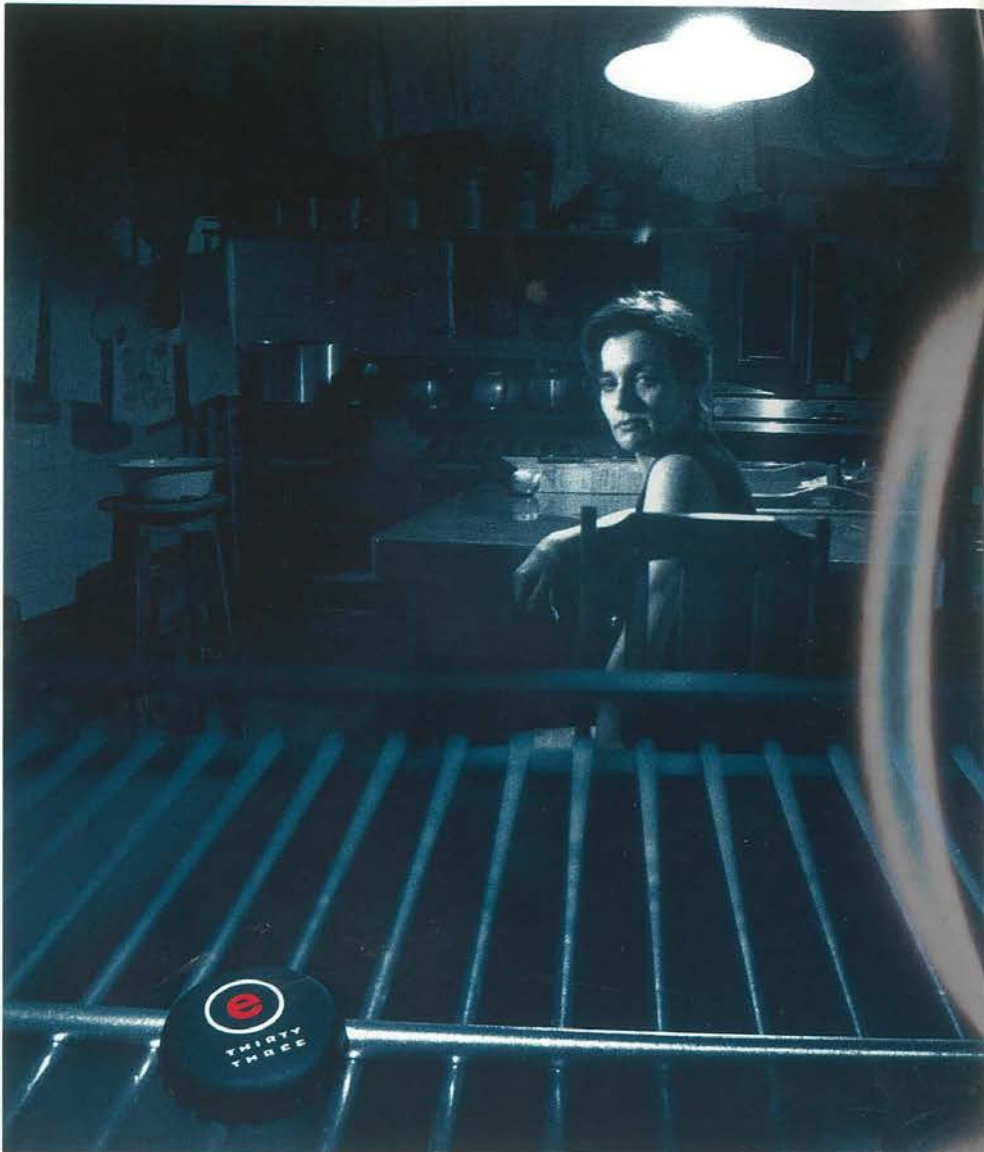


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No. 34 FEBRUARY 1995

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WOMADELAIDE '95

Botanic Park, Adelaide, Australia
February 24 - 26, 1995

A joint production by the Adelaide Festival Centre and the Adelaide Festival in association with WOMAD UK.

The global music event of the INTERNATIONAL YEAR FOR TOLERANCE

Proudly supported by the South Australian Government via the South Australian Tourism Commission and the Department for the Arts and Cultural Development

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A MESSAGE FROM THE PRIME MINISTER



PRIME MINISTER
CANBERRA

1995 is the *International Year for Tolerance*. It will be a very special year for Australians. During this year, we can reinforce and promote our commitment to tolerance.

The Charter of the United Nations states this goal:

"... to practise tolerance for the maintenance of peace, justice, respect for human rights and the promotion of social progress. Tolerance can exist in its most active form only in a setting in which human dignity and civil liberties are respected."

Australia is committed to that goal. We are a nation of people from many cultural and linguistic backgrounds, with a wonderful range of talents, experiences, and histories. We all share a commitment to our democratic traditions, and to creating a society in which differences are respected and celebrated.

The Government sees this year as providing an opportunity to discuss what makes Australia a tolerant nation, and to listen to and learn from each other's experiences. Tolerance also is a particularly appropriate theme for the first year of the *International Decade for the World's Indigenous People* - furthering our achievements of reconciliation between Aboriginal and Torres Strait Islanders and other Australians.

By supporting the objectives of the International Year for Tolerance, the Government is demonstrating its commitment to justice, inclusion, acknowledging rights and responsibilities, and respect for difference and diversity.

1995 provides the opportunity for all Australians to renew their personal commitment to tolerance, which is fundamental to our future as a nation.

The objectives of the WOMADELAIDE Festival, gathering such richly talented artists, musicians and performers from all over the world, will further the aims of the International Year for Tolerance, and I wish WOMAD every success.

P J KEATING

WOMADELAIDE

Welcome to WOMADELAIDE '95 and to the World of Music and Dance

Third Time 'Round the World

In planning this year's WOMADELAIDE festival, we've kept as our principal aim the consolidation of all those features that have created a unique place for the event on the Australian music scene. The first two festivals - in 1992 and 1993 - proved the power of music as a force for cultural learning and understanding, and that the process of exploring the world through music can be a thrilling experience at a time when too much of what we hear comes from the wallet and not the heart.

The lineup for 1995 is rich and enticing: 259 artists from twenty countries providing an unprecedented diversity in performance styles and cultural origins that fits perfectly WOMADELAIDE's capacity to deliver an atmosphere as perfect for intimate solo performances as it is for full-on mainstage concerts.

There are many special pleasures in this year's program, not least of which is the greater presence of some of Australia's most exciting "new" artists, ranging from Vika and Linda Bull to Tim Finn's new incarnation, A.L.T. The return of several stars of previous WOMADELAIDES is also something we were glad to secure: both Nusrat Fateh Ali Khan and Geoffrey Oryema came to Adelaide for their first festivals as virtual unknowns in terms of Australian audience recognition - the fact that both left as nationwide celebrities showed the special value of WOMADELAIDE in extending people's listening experience and introducing them to pleasures that otherwise would be lost to Australians.

Archie Roach is another much-welcomed return guest, leading a lineup of Aboriginal artists that recognises the great contribution being made to world music by one of the planet's oldest living cultures.

But underlying the WOMADELAIDE formula of musical diversity, a relaxed "global village" style of presentation and atmosphere of celebration, is the simple joy of discovering the power of the voice and the strength of the human spirit.

For many of the artists you will see and hear this year, these things alone have allowed them to survive and flourish in a world whose harshness few of us in the west could ever imagine. With that in mind, we hope that WOMADELAIDE 95 provides not just an example of cultural understanding and tolerance in action, but a powerful model for that simplest tool of understanding: listening.

Rob Brookman and Thomas Brooman, Artistic Directors, on behalf of the team that brings you WOMADELAIDE 95.



SENATOR NICK BOLKUS
 Minister for Immigration and Ethnic Affairs and
 Minister Assisting the Prime Minister for Multicultural Affairs

WOMADELAIDE 95 is billed as The Global Music Event of the International Year for Tolerance, reflecting the Federal Government's support for the Festival as a major Australian event during this United Nations International Year.


Music, art and dance speak a universal language, and WOMADELAIDE's message is one of recognition of the world's rich cultural diversity. WOMADELAIDE embodies the ideals of the International Year for Tolerance of a world in which there is no place for bigotry.

Australians in the 1990s are drawn from every part of the world. With one in four of us from a non-English speaking background, and four in ten born overseas or with a parent born overseas, there is not a language or culture which is not understood here. The Government's multicultural policies, underpinned by a commitment to access and equity and to social justice, celebrate this diversity and encourage all Australians to fulfil their potential to the maximum in a fair and just environment.

We can be justly proud of our international reputation as a tolerant and cohesive society.

Modern communications and transport enable us to come together to meet and to share our stories, our experiences and our lifestyles. As one of a number of international WOMAD Festivals in different parts of the world, WOMADELAIDE demonstrates that the human experience is one of a common humanity with one heart and one life.

It is with great pride that the Federal Government supports WOMADELAIDE 95, and I wish everyone an enjoyable and very memorable Festival.


 NICK BOLKUS

F R I D A Y F E B R U A R Y 2 4 (GATES OPEN AT 5.30 PM FRIDAY)

Stage 1		Stage 2		The Tent	
6.45 - 7.45	SIERRA MAESTRA	6.00 - 6.45	VIKA & LINDA	6.45 - 7.15	SLIVANJE
8.30 - 9.30	GEOFFREY ORYEMA	7.45 - 8.30	LENINGRAD COWBOYS	7.45 - 8.30	UTUNGAN PERCUSSION
10.05 - 11.15	CRUEL SEA	9.30 - 10.05	BANGARRA DANCE THEATRE	9.30 - 10.05	ARCHIE & RUBY
		11.20 - 12.00	NUSRAT FATEH ALI KHAN	11.20 - 12.20	YUNGCHEN LHAMO

S A T U R D A Y F E B R U A R Y 2 5

12.00 - 12.40	TIDDAS	12.40 - 1.20	SUNRIZE BAND	12.00 - 12.40	SLIVANJE
1.20 - 2.05	MOUTH MUSIC	2.05 - 2.50	JUSTIN VALI	1.20 - 2.05	KONA-LIEN
2.50 - 3.50	PAPA WEMBA	3.50 - 4.30	THE BORDERERS	3.50 - 4.30	SLIVANJE (WORKSHOP)
4.30 - 5.15	CHRISTINE ANU	5.15 - 6.00	ARCHIE & RUBY	5.15 - 6.00	HUKWE ZAWOSE
6.00 - 6.40	GIL SCOTT-HERON	6.40 - 7.20	MUTTON BIRDS	6.00 - 6.40	YOLGNU DANCE THEATRE (WORKSHOP)
7.20 - 8.00	ALT	8.00 - 8.30	STELLA CHIWESHE	7.20 - 8.00	MARTIN & PORTER (W'SHOP)
8.30 - 9.30	JAH WOBBLE'S THE INVADERS OF THE HEART	9.30 - 10.10	ZAP MAMA	9.30 - 10.10	GESUINO DEIANA
10.10 - 12.00	NUSRAT FATEH ALI KHAN			11.00 - 12.30	SALAMEH / SRIDAR

S U N D A Y F E B R U A R Y 2 6

12.30 - 1.10	ZAP MAMA	12.00 - 12.30	ROUGH IMAGE	12.30 - 1.10	JUSTIN VALI TRIO (WORKSHOP)
1.50 - 2.30	SUNRIZE BAND	1.10 - 1.50	KASHTAN	1.50 - 2.30	STELLA CHIWESHE
3.10 - 3.55	VIKA & LINDA	2.30 - 3.10	BAD BOYS BATUCADA	3.10 - 3.55	ZAP MAMA
4.30 - 5.30	JAH WOBBLE'S INVADERS OF THE HEART	3.55 - 4.30	BANGARRA DANCE	5.30 - 6.15	SALAMEH / SRIDAR (WORKSHOP)
6.00 - 6.30	CHRISTINE ANU	5.30 - 6.15	MOUTH MUSIC	6.55 - 7.40	TIDDAS
6.35 - 6.50	HUKWE ZAWOSE	6.35 - 7.15	JUSTIN VALI TRIO	8.05 - 8.45	ROCKIN' REMBETS
6.55 - 7.15	STELLA CHIWESHE	8.05 - 8.45	SIERRA MAESTRA	11.15 - 11.35	YUNGCHEN LHAMO
7.20 - 7.35	SALAMEH / SRIDAR	9.35 - 10.15	GEOFFREY ORYEMA		
7.40 - 8.05	ARCHIE & RUBY				
8.45 - 9.35	KATE CEBERANO				
10.15 - 11.15	PAPA WEMBA				

*Entertainment schedule correct at time of printing

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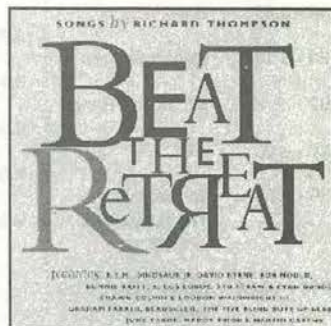


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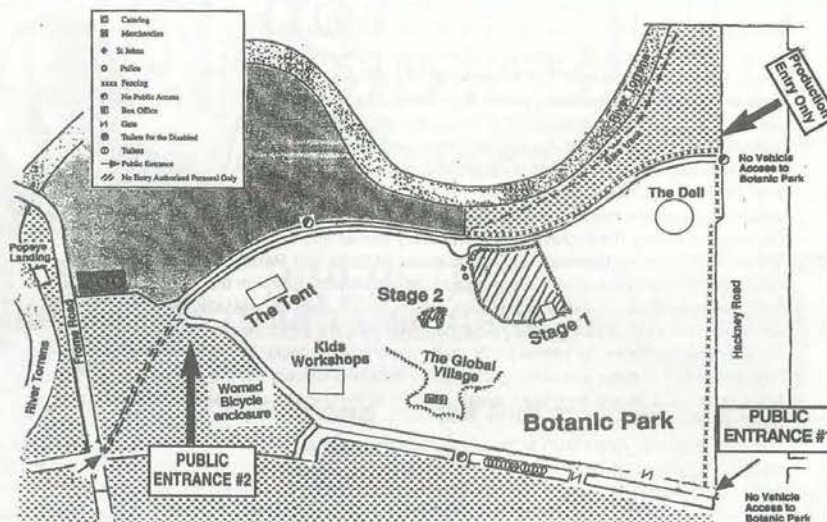
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WOMADELAIDE '95



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Nusrat Fateh Ali Khan (Sufi Devotional Music)

Nusrat Fateh Ali Khan is revered at home and throughout the Islamic world as master of Qawwali singing and the voice of divine power. His legendary status has moved beyond traditional boundaries with 5 hit albums released on the Real World label creating an audience that crosses all boundaries of language, religion and culture. As Womadelaide '92 discovered, Nusrat and his party of musicians and singers deliver an unforgettable musical experience.

SUFI DEVOTIONAL MUSIC OF PAKISTAN

Sufism explores the mystical elements of Islam. Among its ecstatic techniques are dancing, the hypnotic repetition of holy names and music that is literally entrancing. **Qawwali** is the Sufi music of India and Pakistan. Essentially it is religious poetry set to music, sharing certain traits with the light classical music of the sub-continent but its sound, with its typically sweeping melodies and rhythmic hand-clapping, is quite distinctive and instantly recognizable. Its intensity has made it extremely popular in Indian films as well as in clubs and other gatherings in India and abroad, but the popular film qawwali is a far cry from the original - a spiritual song that transports the mystic towards union with the Creator.

The term 'qawwali' refers both to the genre itself and its performance. A performer of qawwali is known as a qawwal. A group of qawwals can consist of any number of people, but the minimum requirement is a lead singer, one or two secondary singers (who also play the harmonium) and at least one percussionist. Every member of the group joins in the singing and junior members also clap rhythmically. Under the guidance of a religious leader or shiekh these groups of trained musicians present a vast treasure of poems in song, articulating and evoking a mystical experience for the spiritual benefit of their audience.

Extract from the book *World Music: The Rough Guide Rough Guides* rrp \$29.95 C Rough Guides 1994



Gil Scott-Heron

"I have no idea how many times I've been asked what I call my music," wrote Gil Scott-Heron for the liner notes of his latest album ("Spirits"). "We have called what we did Midnight Music, Third World Music and Bluesology. Seriously trying to define it I've said Black music, or Black American music. But what do you call reggae, blues, African vibration, jazz, salsa, chants and poetry? In truth I call what I have been granted the opportunity to share gifts."

Gil Scott-Heron was born in Chicago and brought up in Jackson, Tennessee. His mother was a librarian and his father was a professional soccer player. At the age of 17 he moved to New York City where in 1967 he graduated from the Fieldston School of Ethical Culture. He was first published and recorded in 1970. His first novel, "The Vulture", was followed by the equally powerful "The Nigger Factory" and a volume of poetry ("Small Talk at 125th and Lenox"). These works were accompanied by a record of original songs played and sung by Scott-Heron.

Collaborating with musician Brian Jackson, Scott-Heron made some of the most powerfully literate and socially aware albums of the 1970's. Pieces of Man included the poem "The Revolution Will Not be Televised". The 1975 album From South Africa To South Carolina included the hit "Johannesburg". In 1979 he appeared at the anti-nuclear MUSE Benefit where he performed "We Almost Lost Detroit". These early albums laid the groundwork for what was later to become rap music. Scott-Heron worked with Bill Laswell in the 80's ("Re-Ron") and released the single "Space Shuttle" which was followed last year by the album, "Spirits".

Recommended listening: *Spirits* (TVT 1994) *Glory: The Gil Scott-Heron Collection* (Arista)

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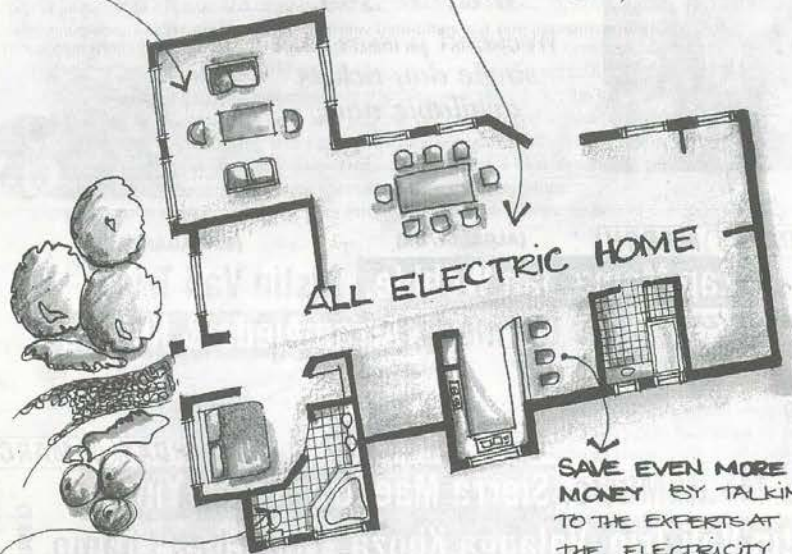
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Geoffrey Oryema



Oryema grew up surrounded by music: his father played the nanga, a seven-stringed harp; his mother directed the Ugandan dance troupe The Heartbeat of Africa; and his grandfather and uncles were all storytellers and musicians. While still in his teens, Oryema learned to play the nanga, the guitar, the lukeme (thumb piano), and later, the flute; and he started writing songs as well.

At the age of 24, at the height of Idi Amin's powers in Uganda, Oryema had to be smuggled across the border in the boot of a car, following the death of his father, a prominent government minister, in a mysterious 'car accident'. Thus began a life of exile, the theme of many of his songs ("Makambo", "Solitude" and "Exile").

Today his songs keep alive the languages of his youth - Swahili and Acoli - and the folklore he learned when surrounded by storytellers, poets and singers at home. On "Exile", his debut album for Real World, Oryema was joined by Peter Gabriel, as well as Brian Eno in the production seat. "Beat The Border", his most recent album, also features French guitarist Jean-Pierre Alarcen who has performed with him for two years and who co-composed six of the tracks. American producer Bob Ezrin (Peter Gabriel, Pink Floyd, Paul Simon) also contributes production and writing.

Recommended Listening : *Exile* (Real World) & *Beat The Border* (Real World)

Zap Mama



Zap Mama capture hearts wherever they appear. Their joyous a capella mix of Pygmy music, Central African and Arabic pop tunes, human beatbox sounds, Afro-Cuban rhythms with a touch of soul and gospel, is unique by any standards. Marie Daulne, the leader and main composer of the group, was born in Zaire to a Belgian father and a Zairean mother. She has realised her wish to explore her roots by travelling across Central Africa, by studying various vocal and rhythmic traditions, by patiently collecting songs and dances from her aunts and grandmothers and probably even looking for inspiration in comics and travel stories. With beautiful five-part harmonies, their entertaining, humorous and energetic performances are truly stunning.

Recommended Listening : *Zap Mama* (Diverse) & *Sabsylma* (Diverse)

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Jah Wobble's Invaders Of The Heart



Jah Wobble began his career as an 18 year-old bass player for John Lydon's Public Image Limited. More than a decade later his own recordings encompass elements of world music, ambient, dance and rock. Since leaving PIL, Wobble has worked with a wide variety of artists - reflecting his own eclectic musical tastes - including the renowned Holger Czukay, Peter Gabriel, Bill Laswell's Axiom, Massive Attack, Ginger Baker, Sinead O'Connor, The Edge and more recently with Bjork, Gary Clail, The Orb and Primal Scream. The six-piece Invaders of The Heart borrow their rhythms from five continents but still have a contemporary slant to music that has been described as 'undefinable'

with its often mesmerising qualities. The band took its name from the ancient troupes of dancers and musicians who healed the hearts of weary travellers by 'invading' them.

Recommended Listening : *Rising Above Bedlam, Take Me To God (1994 Island)*

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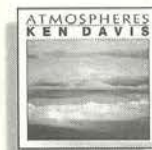
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BESIDES SUPPLYING WATER AND WASTE WATER FACILITIES TO SOME OF THE WORLD'S MOST ADVANCED CITIES, THE COMPANY HAS ALSO PLAYED AN IMPORTANT ROLE IN BRINGING FRESH, CLEAN WATER TO DEVELOPING COUNTRIES OVER THE PAST 100 YEARS.

AS A CONTRAST, THE COMPANY IS CURRENTLY WORKING ON TWO VASTLY DIFFERENT PROJECTS ...

AUSTRALIAN WATER SERVICES WAS RECENTLY AWARDED THE CONTRACT TO MANAGE NSW'S ULTRA-MODERN PROSPECT WATER FILTRATION PLANT TO PROVIDE DRINKING WATER TO MORE THAN 85% OF THE GREATER SYDNEY AREA BY 1996.

LYONNAISE IS ALSO CURRENTLY INVOLVED IN A SMALLER, ALTHOUGH JUST AS IMPORTANT, PROJECT IN RWANDA. THE COMPANY IS WORKING AROUND THE CLOCK TO GET FRESH, CLEAN WATER BACK TO THE PEOPLE OF RWANDA SO THEY CAN START REBUILDING THEIR LIVES AND THEIR FARMS.

AUSTRALIAN WATER SERVICES

COMMITTED TO IMPROVING THE QUALITY OF OUR WATER AND OUR ENVIRONMENT

WOMADELAIDE '95

Papa Wemba



From the clubs of Kinshasa, Zaire to the dance floors of Paris, London and New York, lovers of progressive world music agree: Papa Wemba is a true Afro-pop sensation. Papa Wemba (born Shengu Wembiado) has been dubbed "eccentric on a grand scale" by Chris Stapleton and Chris May, authors of "African Rock". His outrageous and colourful lifestyle and antics are the stuff of legend in Kinshasa, where he was once dubbed the "Jeun Premier", and was a youth star. And then there are the Sapeurs, extravagantly dressed young men in Kinshasa, Paris and other fashion centres who have adopted Wemba as the musical godfather of the well dressed and chic. Wemba is comfortable being associated with what is stylish and in vogue, but his musical accomplishments easily tower over any fashion concerns of his followers.

Papa Wemba first hit the spotlight in his native Zaire in 1970 as the vocalist for Zaiko Langa Langa, the sensational young group that pioneered a new, wild and eclectic updating of traditional Zairean soukous, or dance music. Wemba and the members of Zaiko Langa Langa simultaneously modernised Zairean music by rocking up the standard Zairean rumba beat, (Wemba called the sound "rumba rock") and helped to revive interest in older, traditional Zairean instruments and musical forms. The combination of modern and traditional sounds made Wemba the focal point of the most progressive and exciting band working in Kinshasa, the vibrant capital of Zaire that is continually awash in local music.

Papa Wemba left Zaiko Langa Langa in 1974 to follow his own musical visions. First he founded Isife Lokole, followed by Yoka Lokole, but it was with Viva La Musica that he first made his presence felt outside of Zaire. Wemba and Viva La Musica moved to Paris in the late 1980's, where Wemba quickly established himself as a leading exponent of progressive Afro-pop. Wemba eventually decided that he needed a more eclectic group of musicians to help him achieve his increasingly complex and globalist musical aspirations, which had grown to embrace traces of rock, R&B, funk and jazz. Since then he has worked with various combinations of Zairean and European musicians, recorded numerous albums and has frequently played on both continents. "My music is basically dance music, but I don't do things that are simple and straightforward," stated Wemba in *World Music: The Rough Guide*, "Everything has a traditional source, and I take my themes and rhythms from that. It's a mixture, traditionally based. I try to mix the traditional with my own ideas."

Recommended Listening: Le Voyageur (Real World)

Sierra Maestra

An outstanding nine-piece son band from Havana, the finest and most popular ensemble performing in the Spanish Caribbean today. Son has become most important genre of Cuban music, with the basic structure of salsa. They are the only group playing in the old-style line-up - tres, guitar, trumpet, bongo, guiro and vocals of the halcyon '20s and '30s. Now touring the world, their aim is to revive this most popular Cuban music: intoxicating, vigorous, delightful and immensely passionate.



Originally formed in 1976 at the University of Havana, the band became popular through playing annual festivals at the universities around the island. They won the first prize in each of their first three years. Since 1984 Sierra Maestra have toured the world extensively and recorded 7 albums and more than 10 singles.



Womadeelaide.

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COOPERS

SOUTH AUSTRALIA'S OWN

WOMADELAIDE '95

Leningrad Cowboys



They made a cult movie "Leningrad Cowboys Go to America", then made a sequel "Leningrad Cowboys meet Moses" and now the lads with unicorn hairdos and half-metre long pointed shoes will do WOMADELAIDE. Highly respected musicians in Finland, the ten cowboys have made their fortune as "the world's worst rock 'n roll band" in a hilarious parody of a struggling Russian rockband. To date the Cowboys have released numerous 'hit' albums, had a beer named after them, appeared at the MTV music awards, and staged two spectaculars with Alexandrov's Red Army Chorus & Dance Ensemble in Helsinki and Berlin. They also drive tractors.

Mouth Music

The first Mouth Music album, released in 1990, caused an immediate stir. Martin Swann - a Scottish TV producer and musician - helped to create a sound that like its name suggested, captured the essence of unaccompanied Scottish dance singing and placed it in a contemporary setting. Swann cites Byrne and Eno's "My Life In The Bush Of Ghosts" as an inspiration for his work. "Amazing" is how he describes the sound of the album which predated 'world music'. On Mouth Music Gaelic vocals were mixed with African percussion and dance sounds. The sound of the group has developed considerably over three albums and, apart from Swann (keyboards, fiddle etc), the group is now a six-piece with Jackie Joyce on lead vocals.



Recommended Listening : Mouth Music (1990), Mo-Di (1993), Shorelife (1994) (Larkin)

Christine Anu



Christine Anu's single Monkey and The Turtle entered the charts as a hit, with her new release "My Island Home" (written by Neil Murray) from her forthcoming album INNA ANU S.T.Y.L.E. set to follow suit. Her music fuses urban dance grooves, traditional Island stories and samples, dialect and funky guitar riffs over a slap bass sound. Add to this a sweet, soulful and powerful voice and you've got a potent new sound. An AIDT dance graduate and former performer with Bangarra, Christine Anu is an artist on the verge of something very big!



listen.

The Cruel Sea



Nineteen ninety four was a standout year for THE CRUEL SEA, with a double platinum album in Australia ("The Honeymoon Is Over"), an armful of trophies from the ARIA's, and successful Australian and European tours. The band was nominated in 10 categories for the ARIA Awards and ended up with 5 of them, including the BIG one - Best Australian Band. "The Honeymoon Is Over" was voted Best Australian Album, with the title track winning Best Australian Single and Australian Song of the Year. Tony Cohen, producer of "The Honeymoon Is Over" was named Australian Producer of The Year.

After scooping the pool at the ARIA Awards, The Cruel Sea hit Europe for an intense two month tour, stopping off in Toronto, New York and Los Angeles to "showcase" their music on the way home. After a tour of the U.K. a four city Canadian tour followed in November to support A&M Canada's release of "The Honeymoon Is Over" album which made inroads into the Canadian market. A&M Records United States signed the band earlier this year. An early 1995 tour of the U.S. is planned to promote the album, and the new single. "The Honeymoon Is Over" is the band's third album. Before it were "This Is Not The Way Home", which has now gone gold; and their debut "Down Below" (all released on Redeye Records, through Polydor).

The band has been recording new material over the past few months, in between the overseas touring, with the successful single "Better Get A Lawyer", launching the band's latest Australian tour.



ALT

Andy White	(Ireland)
Liam O'Maonlai	(Ireland)
Tim Finn	(New Zealand)

A superb combination of three internationally acclaimed singer/songwriters come together to form ALT. Tim Finn - the highly successful solo artist and former front man of Split Enz - needs no introduction to Australian audiences. Liam O' Maonlai

is the lead singer of the Hot House Flowers and Andy White is regarded as one of Ireland's finest songwriters. The three first came together to write "Mary's The Time" on Tim's Before And After album and liked the combo so much they decided to do it again. Their first single is "We're All Men" from the ALT album - listen out for it, then come and see them live.

Recommended Listening :ALT (EMI) Out soon

Rockin' Rembets

The Rockin' Rembets perform impassioned Greek rebetiko music, often referred to as the Greek Blues ! Their music expresses the experiences of people living on urban margins of mainstream society and draws on music from Greece, Turkey and the Middle East. Using traditional instruments including the bouzouki violin, baglama, guitar toumberleki, the Rockin' Rembets draw from a rich tradition of songs, lively dance rhythms and inspired improvisations.

The Rockin' Rembets appear with the support of Foundation SA.

Justin Vali Trio

Justin VALI sees himself as an ambassador for today's Malagasy music, his dynamic personal touch has combined all aspects of the Island's music. Tastefully mixing African rhythmical influences with refined Asian melodies and harmonies enhanced by elaborate Oriental structures and orchestrations and all, acoustically.



Madagascar is the living mirror of all musical blends. Each region has its instrument and sound but the common link between them is a string instrument called VAHILA. The Vahila (pronounced Vali) is found all over the island, in different materials, shapes, sounds and functions. As a child, Justin travelled throughout the island learning and adapting an unlimited repertoire of classical, ceremonial, traditional and modern tunes. Soon he was the only musician to master all Vahilas. His unequalled virtuosity is expressed through his own vibrating voice, his rich compositions and refined orchestrations and arrangements.

On stage, eyes closed, he is in total concentration. With all his soul he can squeeze out a thousand amazing sounds from a piece of bamboo. With his fellow musicians on the guitar and kabosy ("Malagasy mandoline") they create an irresistible atmosphere groove.

The Justin VALI trio is designed to reveal the diverse aspects of the Malagasy music as well as his own compositions.

Justin VALI has so far released in France two albums, on Silex records: "RAMBALA" in 91, under his own name and "BILO", as a part of all-star Malagasy group, MALAGACHE CONNEXION in 92. "RAMBALA 2" is his current record. He also participated in the recording of Kate Bush's latest recording.

Mutton Birds



Their music has been described as "Twin Peaks meets The Beatles" while lead singer and songwriter Don McGlashan has been dubbed the heir apparent to Neil Finn's songwriting throne. A member of the locally influential post punk band Blam Blam Blam in the early 80's, McGlashan has established himself as one of New Zealand's most acclaimed songwriters (he scored Jane Campion's "An Angel At My Table"). The Mutton Birds' fourth single Anchor Me from their highly successful Salty album is currently the most played local song on New Zealand radio, while the album is achieving big-time status in Canada and Germany following the band's recent tour. Insightful ballads, songs about shopping centres and life - New Zealand's best export since Kiwi boot polish. The Mutton Birds are also special guests of The Indigo Girls on their Australian tour.



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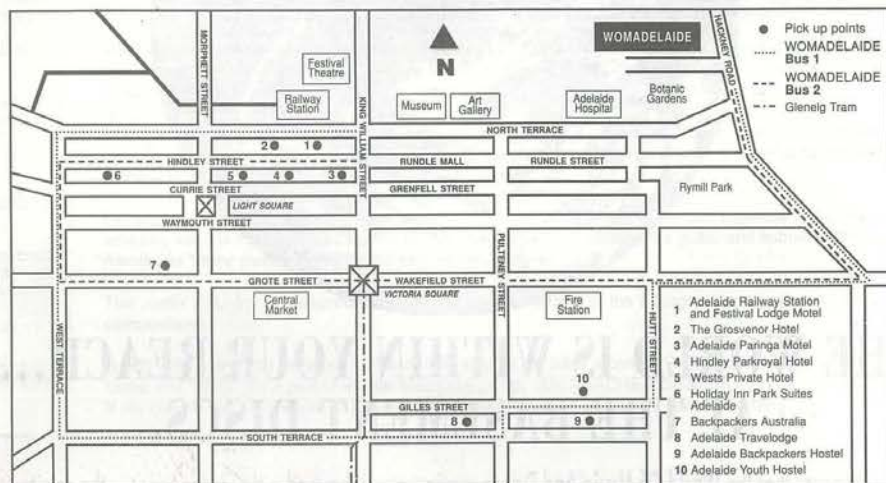


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FRIDAY		
Bus 1 - Departs Festival Lodge Motel		
4.00pm	4.25pm	4.50pm
5.15pm	5.40pm	
Bus 2 - Departs Adelaide Paringa Motel		
4.00pm	4.20pm	4.40pm
5.00pm	5.20pm	

SATURDAY AND SUNDAY		
Bus 1 - Departs Festival Lodge Motel		
10.00am	10.10am	10.25am
10.35am	10.50am	11.00am
11.15am	11.25am	11.35am
Bus 2 - Departs Adelaide Paringa Motel		
10.00am	10.10am	10.20am
10.30am	10.40am	10.50am
11.00am	11.10am	11.20am
11.30am		


This year why not make the smart move and get to and from WOMADELAIDE by public transport. A complimentary loop bus service sponsored by WOMADELAIDE will run between the City and Botanic Park, so keep an eye out for the specially signed WOMADELAIDE bus and hop on board.

Parking around Hackney Road is virtually impossible, so TransAdelaide will provide a convenient and environmentally friendly alternative to get you there.

To make sure no one "misses the bus" we will be running two loop services to cover most of the City centre. **Bus 1** will travel around the City limits, while **Bus 2** will follow an inner City route.

One thing to remember ... last buses and trains leave from the City between 11.15pm and 11.50pm. TransAdelaide buses will be waiting on Hackney Road between 11.00pm and 1.00am to get you back into town. For further details call TransInfo on **210 1000**.

Shuttle buses to and from WOMADELAIDE ... now that's a smart move TransAdelaide.

 **TransAdelaide ... official ground carrier for WOMADELAIDE**

Adel Salameh & Krishnamurti Sridhar

Adel Salameh was born in Nablus in the West Bank in 1966. He plays the 'oud, or Arab lute, an instrument dating back thousands of years. Adel obtained a degree in music from Yarmouk University, Jordan, in 1990, and continued his studies in classical and traditional Arab music with Professor Mu'taz Mohammed Bayah at his school in Baghdad. These studies required a high level of technique and demanded a great deal of inspiration and spiritual feeling. Adel began his musical career performing in international festivals in Jordan and in Egypt. In 1990, he gave solo concerts at the French, British and Soviet cultural centres in Amman, Jordan. He also performed at the anniversary of the Royal Society of Fine Arts in the presence of Her Majesty Queen Noor of Jordan. Between 1990 and July 1992 he lived in Italy, where he performed in private concerts and took part in music programmes for the Italian radio and television network. He took part in the Belfort International Festival, France, in June 1992, and performed in the Womad 10th anniversary festival in Reading in July 1992.

Since that time he has lived in England and has appeared in concerts at St Georges and the Rare Music Club, Bristol. He also made a recording for the BBC Arabic Service and played live on the Kaleidoscope arts programme for BBC Radio 4. Adel plays traditional and classical Arab music. His ambition is to encourage a greater understanding in the West both of the 'oud and of Arab music in general.

Krishnamurti Sridhar

Two music traditions co-exist in India, that of the North (Hindustani) and of the South (Carnatic). They share the same basic systems but differ greatly by the instruments used, by the Ragas played and by the concept of musical expression. It is very rare for musicians to master both traditions; Sridhar has done so.

The Sarod is an instrument of great complexity and few musicians choose to play it. Of the 25 strings 4 are used for melody, 2 for rhythm, 4 tuned to the dominant notes of the raga and the remaining 15 are sympathetic, vibrating strings tuned to the micro notes of the raga. The range and sonority of the Sarod makes it one of the most beautiful of North Indian instruments, its complexity allowing for an extraordinary diversity of sound and mood.

At the age of 14, while still studying, Sridhar became the youngest member of Ravi Shankar's orchestral group. At 25 he was granted the honorary title 'Sur Mani' (Sky Jewel) at the famous festival of Kal-ke-Kalalar in Bombay. Sridhar started touring out of India in 1982. He has given hundreds of concerts throughout Europe, the near and far East. He has conducted seminars in Indian music and has forged exciting links with musicians of various disciplines, jazz, flamenco, Arabic, African, Iranian and European classical.

Kona - Lien

There is nothing more irresistible than the sound of panpipes. This band of traditional singers and instrumentalists create the magical music of the Andes. From the wistful sounds of the panpipes to the high pitched resonance of the ten-stringed charango, this spiritually rich and earthy music speaks of the lives, joys and pain of the indigenous people of South America. Now based in Adelaide, this troupe of artists comes together from New Zealand, Mexico, Iran and Chile to create a joyous celebration of one of the world's great music traditions.

Kona-Lien appears with the support of Foundation SA.



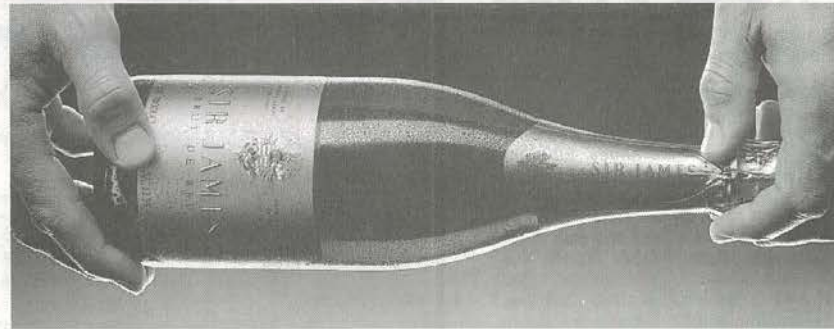
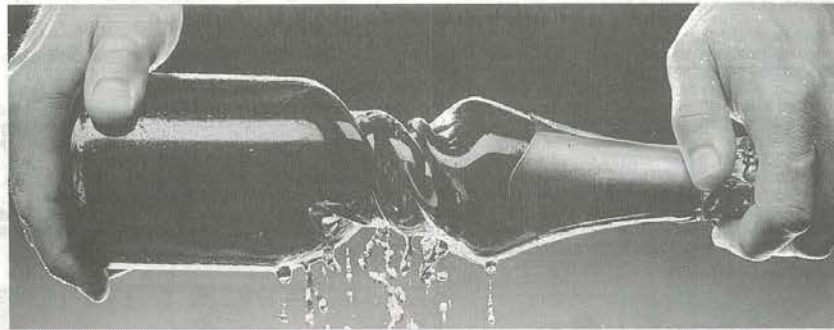
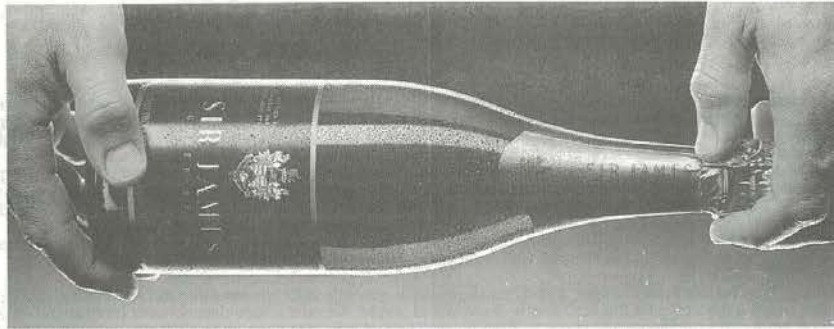
MESSAGE FROM PLAYING AUSTRALIA

Playing Australia gives all Australians, wherever they live, better access to some of the country's best performing arts.

Until now it has been difficult for all Australians to be directly exposed to a truly diverse range of our nation's best performing arts companies. Playing Australia has been developed to break down the tyranny of distance which often prevents highly acclaimed companies from touring a long way from home.

This new touring scheme, funded by the Federal Government, is designed specifically to help performing arts companies tour to areas outside their home state where this may not have been commercially practicable otherwise. That not only means taking high quality performances into some of the more inaccessible parts of the country, but also giving regional performers the chance to play to new, diverse and bigger audiences.

Playing Australia aims to assist major national performing arts organisations to expand their touring programs, help venues and locally based organisers host touring activities and to encourage innovative and high quality performers to take their work across Australia.



Sir James, available in the traditional Cuvée Brut and drier Brut de Brut styles.

Vika & Linda Bull

After establishing themselves as key members of Joe Camilleri's Black Sorrows, the singers have achieved success on their own with their eponymous release of last year. Their live performances during 1994 drew rave reviews and also garnered them a support spot on the Billy Joel tour. With memorable harmonies, a great band (with Jeff Burstin on guitar) and a song selection that ranges from gospel to soul and R&B the duo promise to provide some more wonderful moments. Their album has recently been re-released with 5 bonus tracks that reflect their love of gospel music.

Recommended Listening :Vika & Linda(Mushroom)

Gesuiuo Deiana

Sardinian music is so close to our own doorstep that unfortunately musicologists have tended to completely overlook it in their search for challenging new music. However top Sardinian guitarist Gesuino Deiana is determined to make amends by promoting the quality and diversity of music from this jewel of the Mediterranean. Prior to recording his first solo album, Deiana, who favours an open-tuned style of playing his acoustic guitar, numbers among his appreciators other guitar luminaries including Al di Meola, Paco de Lucia, Albano Balia, and Enrico Frongia. Back in Olbia he fronts Sardinia's top group 'Cordas et Cannas' besides organising a thriving winter festival which last year brought together UK-based musicians: Gary Husband, Ravi's Kora Colours and Dr. Didg, Adel Salameh, and Peter Lockett to play with a wide range of Italian musicians. Gesuino is also co-ordinating the first ever WOMAD festival on Sardinia which takes place later this year in September. Gesuino is also involved in an acoustic group 'Abbanegra' which includes Alberto Balia (guit), Massimo Nardi (guit), and Carlo Mariani (launeddas).

Sardinia's geographical location means that many different cultures brought about through contact with passing traders have influenced her music, consequently it's not unusual to hear traces of Spanish, Celtic, Arab, and African music. Added to this is the polyphonic singing of the shepherds - otherwise known as 'Tenores'. Virtually every community on Sardinia has it's own Tenores and their tradition of singing stems back many centuries to when it was a form of telling the news. Cordas et Cannas have successfully mixed traditional Sardinian music with a contemporary sound and also involved an instrument peculiar to Sardinia called the Launeddas.

MANU DIBANGO WAKAFRIKA

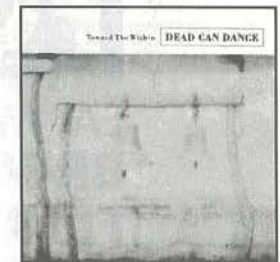
MANU DIBANGO, THE MULTI-INSTRUMENTALIST AND DOZEN OF THE AFRICAN MUSIC SCENE IN EUROPE, HAS RELEASED HIS MOST AMBITIOUS PROJECT TO DATE. THE ALBUM FEATURES INSPIRED NEW VERSIONS OF SOME CLASSICS OF AFRICAN MUSIC AND A HOST OF GUEST ARTISTS INCLUDING:



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SALIF KEITA
YOUSSOU N'DOUR
LADYSMITH BLACK
MAMBAZO
PAPA WEMBA
SINEAD O'CONNOR
GEOFFREY
ORYEMA
TOURE KUNDA
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KING SUNNY ADE
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DEAD CAN DANCE



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RECORDED ON THEIR
SELL OUT WORLD TOUR
Featuring 11 new songs

WHAT CAN BE SUNG CANNOT BE SAID



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Foundation SA
PROMOTING A STATE OF HEALTH

Tiddas



Since their debut Womadelaide appearance in 1993 audiences around the world have been captivated by Lou Bennett, Sally Dastey and Amy Saunders. Having played WOMAD Festivals in Bath and Reading, London's Southbank Festival and Amsterdam's Ruigoord Festival in 1993, they made 1994 just as successful with the release of their album "Sing About Life". There couldn't be a better example of the standing in which the Australian music scene holds three piece Aboriginal / Celtic group, Tiddas, than their inclusion on the 1994 Big Day Out tour. Bruce Elder, Sydney Morning Herald wrote: "Tiddas are a reminder that, if a group has real talent, it will find its own way to success. This hugely talented trio with a natural and effortless sense of exuberance and enthusiasm have managed to carve a niche for themselves. They have imposed their sweet harmonies, their songs and their bonhomie onto everything they touch and do."

"Sweet Honey In The Ayer's Rock!"

Quote from the book *WORLD MUSIC : THE ROUGH GUIDE Rough Guides* rrp \$29.95 c *Rough Guides*

Yungchen Lhamo



Yungchen Lhamo's sublime voice has filled the Tibetan mountains and valleys. Born and raised in the Tibetan capital Lhasa, she left her home in 1989, crossing the Himalayas and taking refuge in Dharamsala (the home of the Dalai Lama) until 1993 when she moved to Australia. Yungchen sings Tibetan Buddhist folk stories and myths from the Lhamo tradition with a voice which is as awe-inspiring as the mountains of her country. Reminiscent of the solo genius of Sheila Chandra, Yungchen's performances will provide one of those special moments of WOMADELAIDE.

Stella Chiweshe



Mesmerising is the word most often used to describe Stella Chiweshe's performance. She plays the mbira, a traditional thumb piano with an evocative, mysterious tone. On stage the instrument's delicate sounds contrast effectively with her swooping vocals and the dexterous rhythms of percussion player Gilson. In Zimbabwe the playing of the mbira is a male tradition, but, since convincing her uncle to instruct her in the music of her ancestors, Stella has become the acknowledged queen of the instrument. Her presence is magic, her music will touch your soul. She certainly uses the mystiques of the instrument in her shows to good effect, sometimes going into a trance on the stage. With her penetrating eyes, habitual snuff-taking, ankle charms, and dreadlocks, she can be a frightening presence when she chooses.

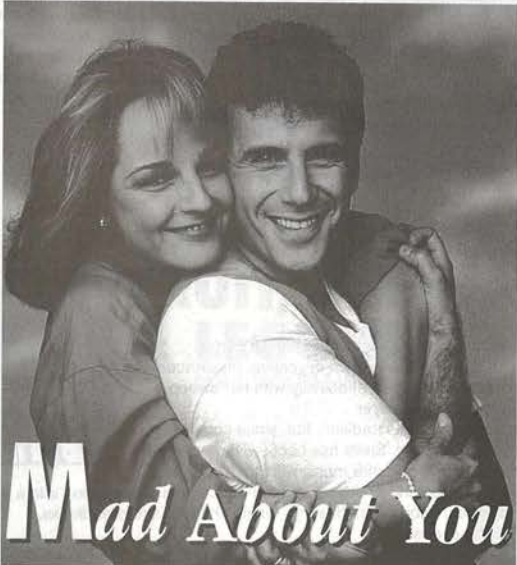
"When I'm playing I can really feel the spirit of a person plucking the keys," says Chiweshe in *World Music : The Rough Guide*. "And then I know that this one is for this spirit and this one is for that spirit. It feels like the spirits are waking up."

Extract from the book *WORLD MUSIC : THE ROUGH GUIDE Rough Guides* rrp \$29.95 c *Rough Guides* 1994



ten
TUESDAY 7.30 PM

Seinfeld



ten
TUESDAY 8.00 PM

Mad About You

WOMADELAIDE '95

Bad Boys Batucada

Their sound is big, BAD 'n beautiful. With influences from Africa and Brazil to Australia, the Bad Boys are a street-wise Brazilian percussion and dance troupe who fire up the samba beat and perform a rhythmic martial-art dance; the capoeira. Using traditional instruments, with a touch of turntable, Bad Boys Batucada rage on stage creating endless dance rhythms, complex tribal and urban pulse heats, and a continuous celebration of movement. These six musicians - now based in Melbourne - hail from Brazil, France, Singapore and Australia making an eclectic collective of great sounds.



Hukwe Zawose

Born in Dodoma, Tanzania in 1940, Hukwe Zawose spent his childhood raising cattle and is now one of Tanzania's foremost traditional musicians. He performs the music of his people - the Wagogo - a mix of traditional story-based pieces, political celebration songs as well as his own compositions. Apart from an unforgettable voice, Zawose performs an extraordinary array of traditional instruments including the ilimba (thumb piano), zeze (stringed instrument), and harmonic flutes. His work is a joyful celebration of his heritage, and dressed in elaborate traditional costumes his performances are an exotic and delightful spectacle.

Recommended Listening: Tanzania Yetu & Mateso (Triple Earth)

Hukwe Zawose/ Master Musicians Of Tanzania

"This is Tanzania's national Music Ensemble. They combine songs and instruments of various ethnic groups with (mostly) swahili political lyrics, which makes it kind of a "national folklore". Recommended for the giant thumb-piano sound of Hukwe Zawose".

Extract from the book WORLD MUSIC: THE ROUGH GUIDE

Rough Guides rrp \$29.95 c Rough Guides 1994

Sunrize Band

Their music has been described as a swinging Arnhem Land blend of Hendrix, Neil Young and didgeridoo. A hot new sound on the airways, the Sunrize Band's songs reveal the essence of their tribal lands, their people and their heritage. The band's name comes from the Aboriginal Dreamtime legend which sees the two women creators emerging from where the SunRizes, where they made the rivers, the creeks, the people's traditional names, ancestral beings and Aboriginal totems. Their music is infectious, heartfelt and always memorable.



ADRIAN BOHM PRESENTS

ZAP MAMA



A five woman, all-vocal group. One of the most talked about new ethnic sensations. Zap Mama perform a contagious, spirited blend of pop, renaissance, Middle Eastern, Congolese and Zairian music.

AUSTRALIAN TOUR 1995

FEBRUARY 25 & 26
ADELAIDE
WOMADELAIDE

FEBRUARY 28
SYDNEY
TOWN HALL

MARCH 1
CANNBERRA
LABOR CLUB

MARCH 3
BRISBANE
TRANS-GLOBAL
MUSIC FESTIVAL

MARCH 4
MELBOURNE
DALLAS
BROOKS HALL

MARCH 5
PERTH
CONCERT HALL

TICKETS ON SALE
FROM USUAL
OUTLETS

"A utopian multicultural dream"
— New York Times

NEW ALBUM *SABSYLMA* OUT NOW

WOMADELAIDE '95

Archie Roach and Ruby Hunter

Archie Roach and Ruby Hunter are one of Australia's most respected singer/songwriter teams. Often cited by other musicians as a source of great inspiration, both Archie and Ruby have become legends in the music industry. Archie's critically acclaimed Charcoal Lane was swiftly followed by the success of Jamu Dreaming.



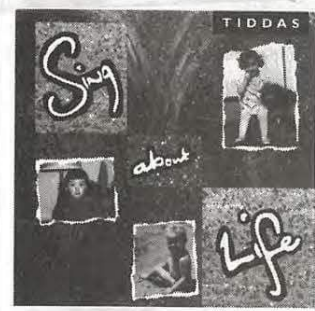
Archie Roach was taken from his parents at the age of three and told that his family had perished in a fire. It was only as a teenager that he discovered that his mother had just died, and the shock was devastating.

Roach's songs, often simply written for voice and guitar, sound confessional and may come from his own experiences.

Extract from the book *WORLD MUSIC : THE ROUGH GUIDE*
Rough Guides rrp \$29.95 c Rough Guides 1994

Ruby Hunter's first solo album *Thoughts Within* is an inspiring and insightful collection of work which has brought high praise from music critics throughout Australia. Powerful music straight from the heart. For those who have been following the arrival of Aboriginal music on the Australian popular music scene, here once again is proof that previously unheard voices are challenging white Australia's preconceptions with a knowledge that is both new and ancient.

Extract from the book *WORLD MUSIC : THE ROUGH GUIDE* Rough Guides rrp \$29.95 c Rough Guides 1994



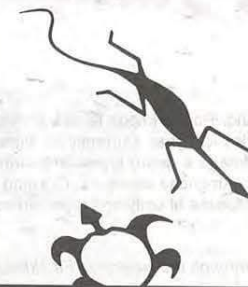
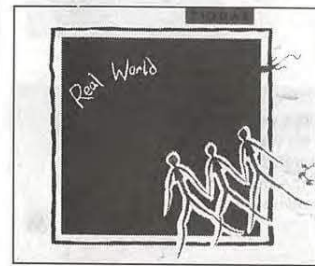
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WOMAD FESTIVAL 1995

"SING ABOUT LIFE"

the album



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"Real World"
as heard on Radio JJJ

Bangarra Dance Theatre

Bangarra Dance Theatre Australia respectfully embraces the cultures of both indigenous peoples of Australia - the mainland Aboriginal and Torres Strait Islander cultures. Deriving its cultural identity from the Yirrija clan of Yirrkala in North East Arnhem land and Murray Islanders of the Torres Strait Islands. The company was founded in 1989 and appointed its first full-time Artistic Director Mr Stephen Page in 1991. Under the artistic direction of Mr Page, Bangarra has spearheaded the development of a new style of contemporary Australian dance, by drawing boldly on the essence and spirituality of Australian indigenous culture. They see themselves as the essence of Australia's indigenous contemporary culture determined to highlight the diversity and richness of our heritage. Bangarra also sees itself as in the forefront of cultural reconciliation between urban indigenous Australians and their traditional counterparts as well as between indigenous and non-indigenous culture in the wider community.

Slivanje

Slivanje is a cross cultural music ensemble led by Linsey Pollak, one of Australia's most respected multicultural musicians. Slivanje comprises six of Australia's top multicultural musicians drawn from three States. Slivanje is unique; it is Australia's first major cross cultural group in which the musicians ethnically represent the traditions being used. Slivanje is an exciting new direction in Australian music, a powerful symbol of Australia's cultural diversity.



Linsey Pollak (Artistic Co-ordinator) Bagpipes, clarinet, saxophones and other wind and percussion instruments

Herna Flores Vocals, guitar, Latin string and wind instruments, hand percussion

Blair Greenberg Percussion

Dorinda Hafner Vocals, hand percussion, dance

Satsuki Odamura Japanese koto

Ashok Roy Indian sarod

Rough Image

Local reggae-rock band, **Rough Image** is one of Australia's newest exports following a tour to the United States last year. Currently un-signed, yet with a number of labels hot on the trail, Rough Image's demo tapes are being given huge air-play on Native American and African American airwaves. Drawing on the rich Ngarrindjeri heritage, Rough Image's music speaks of unity and togetherness underpinned by energetic dance grooves.

Rough Image appear through the support of Foundation SA

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Mouth Music

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Various Artists

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Festival Theatre
Adelaide Festival Centre
Wednesday 7 June at 8pm
Book at BASS 131 246

Presented by the Adelaide Festival Centre by arrangement with the Brisbane Biennial International Music Festival.

WOMADELAIDE '95

Kate Ceberano



Called Australia's queen of soul, Kate has already had a substantial and hugely successful career in the music industry. Her diverse musical influences have led to recording and performing in styles of jazz and pop and she has also been involved in soundtrack work for television. At Womadelaide this year we'll see yet another side to Kate. She'll be joined on stage by Jean Paul Wabotai for a special improvised performance of poetry and song. Kate has recently signed a world-wide deal with Elektra records in New York, so this may be a rare opportunity to see the gal before she flies off into the realms of stellar-stardom.

Jean Paul Wabotai

With his special brand of charisma and unlimited energy, Jean Paul Wabotai has been pursuing his dreams with rave reviews, headlining appearances at major festivals in Australia and abroad. He has sold out twice his limited release CD "Happy birthday To You" and now has new material ready for recording. Using his voice and body and some fellow musicians, he creates a whole world of music, that not only invokes the land of his birth, but the sensibilities of an entire planet. Dubbed the "Golden Voice Of Africa", Jean Paul has performed with musicians the calibre of Ray Lema, Angeliqwe Kidjo and at Womadelaide this year, Kate Ceberano.

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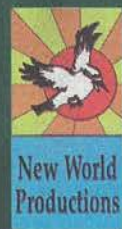
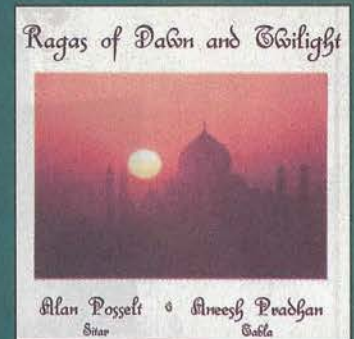
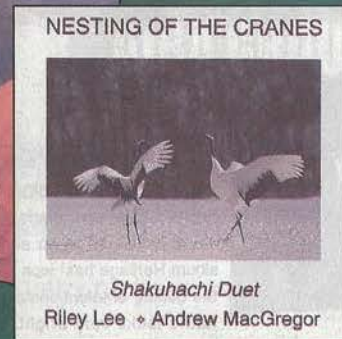
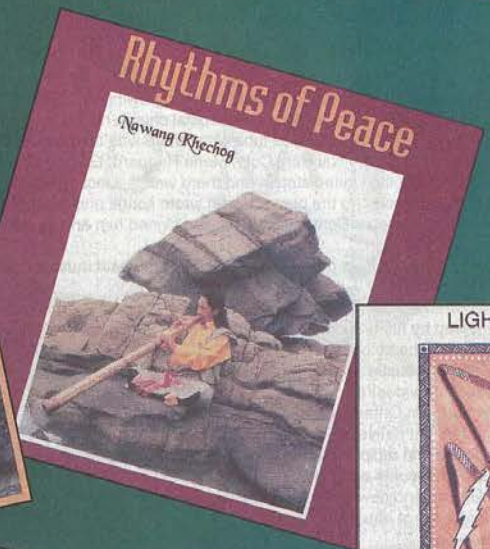
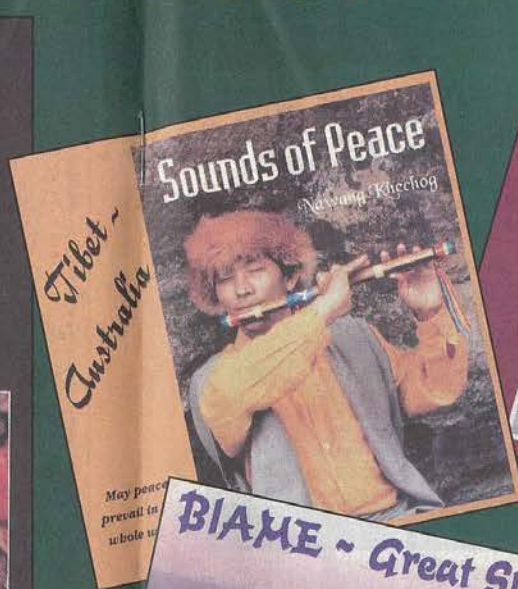
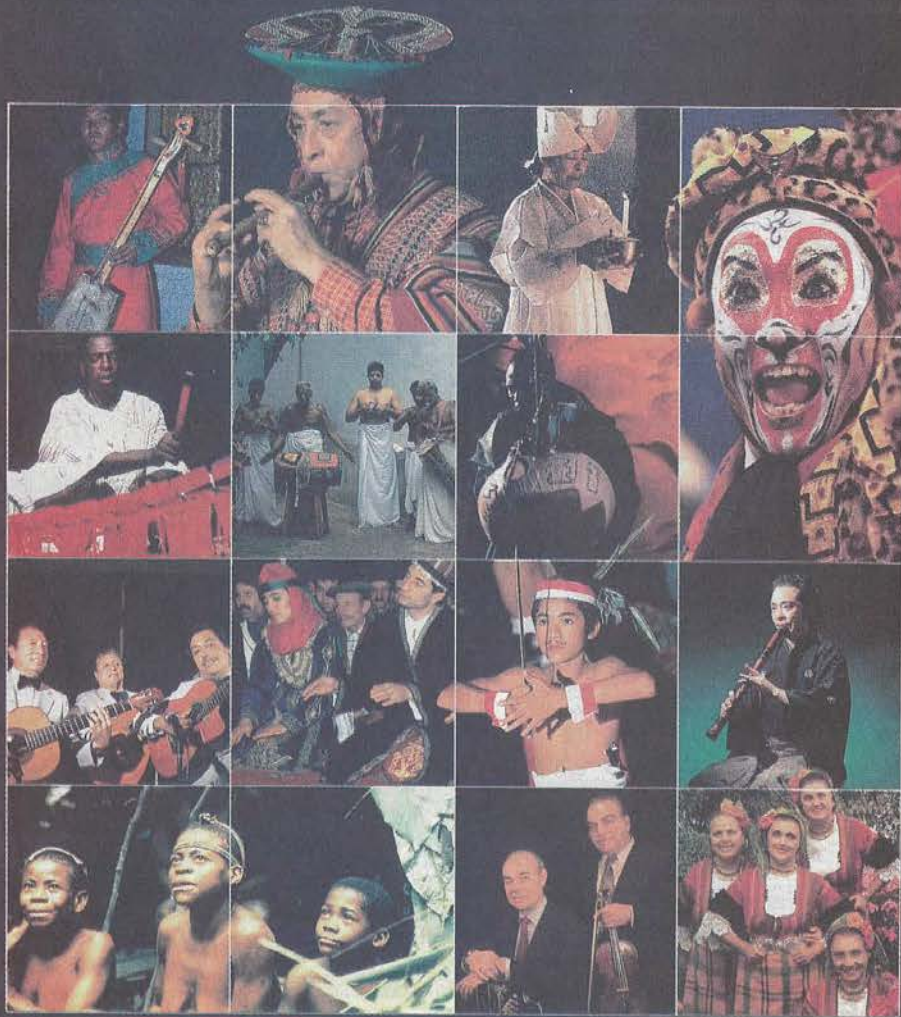
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Martin & Porter

Murray Porter learned his rock n' roll when he was growing up on the Six Nations Reserve near Brantford, Ontario. First there was the Pentecostal church his mother took him to; then there was the town band his grandfather played tuba with; there was the piano in the front room. And there were the scratchy records - Nat King Cole, Merle Haggard, George Jones. On late night radio he heard the blues from the United States and there was the rock n' roll of Hendrix, Zeppelin and Creedence. After mastering the piano, Martin wrote songs and recorded a demo which was heard by the owners of Wawatay Communications who signed him and sent to Nashville to record with John Stewart.

Murray Porter's music offers proof - with pride - that the best music touches the heart, the mind and the feet!

Lawrence Martin was born on the Moose Factory Reserve; his mother was Cree and his father was Irish, raised by his grandparents and taught guitar by an aunt he was educated in North Bay, took a variety of jobs before going back to school to train for a dream - to become part of the communications industry. He is now executive director of the Wawatay Native Communications Society, which provides radio, television and newspaper communications to almost 50 reserves throughout northern Ontario. He is also the mayor of Sioux Lookout, a community of more than 3,000 - and the first native to be elected mayor in Ontario history.

He was also the first recipient of the Juno award for Aboriginal Music.

Martin has also become a songwriter and performer whose music instantly communicates the joy, heritage, wisdom and new optimism of his people as well as the anger and bitterness that stems from five centuries of abuse, neglect and ignorance.

The Borderers



The Borderers are a wily collective of musicians whose hybrid folk/country/pop sounds, and energetic catchy songs have made the Australian and English music industries sit up and take notice. Their debut album *Heritage* has won a string of awards and with the bundle of talent contained in this one band, their future looks very bright. The Borderers are:

Australian songwriter Terry Bradford, Jim Paterson, (UK Band, Dexy's Midnight Runners), Alex, (Shamrock and Thistle), Jeff Algra, (Seven Stories), Richard Tonkin, (Kelly's Revenge and Spiral Dance) and Rod Boothroyd. See them before the world snaps them up!

The Borderers appear with the support of Foundation SA.

ADRIAN BOHM PRESENTS

LUKA
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 MAR 3 & 4 • TILLEY'S • CANBERRA

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Utungan Percussion

This Sydney-based five-piece band produces mesmerising rhythms, creating music which draws from many indigenous cultures from around the world. Often dressed in wild folk hats and usually working the crowd up to a rhythmic frenzy, the troupe is led by Greg Sheehan - regarded as one of Australia's finest drummer/percussionists. A stunning array of different drums and percussion instruments, combine with voice and movement to create an effect of wonderful compulsive energy.

Kashtan

In the spectacular Cossak tradition, this Ukrainian song and dance ensemble presents a rich tapestry of music, song and dance. Featuring 60 performers consisting of choir, dancers and folk orchestra this Adelaide-based troupe reflects the strength of Ukrainian culture in South Australia. Named for the spreading chestnut trees that line the streets of Kiev, Kashtan were formed in 1989 and have since toured the Ukraine and performed in many major multicultural festivals throughout Australia.

Kashtan appears with the support of Foundation SA.

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18 tracks from artists who have all been featured on Triple J
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18 tracks for \$24.95 CD / \$14.95 cassette



TOURS & Events

THE FESTIVAL OF PERTH

HIGHLIGHTS
FEBRUARY 17 - MARCH 12

February 17 & 18
Friday & Saturday
Swan Festival Club
Geoffrey Oryema

February 25, Saturday
Belvoir Ampitheatre
Leningrad Cowboys

March 2 & 3
Thursday & Friday
Swan Festival Club
Jackie Orszaczky & the
Grandmasters

March 3 & 4
Friday & Saturday
Fremantle, Fly By Night Club
Eric Bogie

March 4, Saturday
Belvoir Ampitheatre
Papa Wemba

March 5, Sunday
Perth Concert Hall
Zap Mama

March 10, Friday
Sunken Garden UWA
Roy Bailey (UK)

MELBOURNE MUSIC FESTIVAL

FEBRUARY 10 - 19

February 10, Friday
Comedy Theatre
Billy Thorpe & The Aztecs

February 12
St.Kilda Beach
Black Sorrows, Badloves

February 12 & 13
Radisson, Albert Park
Sunday & Monday
National Music Industry
Conference

February 14, Tuesday
Comedy Theatre
Mouth Music

February 17, Friday
Comedy Theatre

Leningrad Cowboys
February 18, Saturday
Comedy Theatre
My Friend The Chocolate Cake

February 18 Saturday
Greville St., Prahran
Blues & World Music Day

TRANS GLOBAL FESTIVAL

February 22 - March 4
Geoffrey Oryema Arramaieda
Valanga Khoza
Zap Mama
Jah Wobble
Justin Vali Trio,
Kev Carmody, Kubata
Yothu Yindi
Mouth Music
Sierra Maestra
Bu-Baca, The Dirty Three
(See Songlines section this
issue)

LUKA BLOOM

February 15, Wednesday
Sydney
February 16, Thursday
Sydney
February 19, Sunday
Melbourne
Comedy Theatre
February 20, Monday
Adelaide
The Office

February 22 & 23,
Wednesday & Thursday
Perth
Fly By Night Club
February 25, Saturday
Brisbane

Van Gogh's Earlobe
February 27 & 28
Monday & Tuesday
Canberra, Tilley's
March 1 & 2
Wednesday & Thursday
Continental Cafe
Tasmania

March 4, Saturday
Tasmania
March 6 & 7
Monday & Tuesday
Sydney
Harbourside Brasserie

TINSLEY ELLIS

February 15, Wednesday
Moruya Golf Club
February 16, Thursday
Sydney, Bridge Hotel
February 17, Friday
Wollongong, Sweet Chile Rose
February 18, Saturday
Adelaide, Ponde Festival
February 19, Sunday
Perth, Bindoon Rock Festival

February 21, Tuesday
Sydney, Bridge Hotel
February 22, Wednesday
Brisbane, Van Gogh's Earlobe
February 23, 24 & 25
Thursday, Friday, Saturday
Cairns, Johnno's Blues Bar
February 26, Sunday
Melbourne, Central Club

THE MUTTON BIRDS

February 17, Friday
Adelaide, Norwood Town Hall
February 18, Saturday
Melbourne, The Palais
February 20, Monday
Canberra, Labour Club
February 21, Tuesday
Melbourne, The Palais
February 22, Wednesday
Brisbane, Conference Centre
February 23 & 24
Thursday & Friday
Sydney, State Theatre
February 25, Saturday
Adelaide, Womadelaide

SIERRA MAESTRA

With Ray Pereira
& Bongo Fury
February 22 & 23
Wednesday & Thursday
Melbourne
The Bullring, 95 Johnston St.
Fitzroy

GIL SCOTT-HERON

February 28, Tuesday
Canberra, ANU Union
March 1 & 2
Wednesday & Thursday
Sydney, Metro Theatre
March 3 & 4
Friday & Saturday
Melbourne, The Lounge

PAPA WEMBA

March 2, Thursday
Melbourne, The Palace

PAPA WEMBA & SIERRA MAESTRA

WITH WANDERLUST
BU-BACA PERCUSSION
MC JASLYN HALL
ONE WORLD
AFRO CUBAN LATIN JAZZ
DANCE
March 3, Friday
Sydney Town Hall

INDIGO GIRLS

February 18, Saturday
Melbourne, The Palais



ZAP MAMA

February 25 & 26
Adelaide, Womad
February 28
Sydney Town Hall
March 1
Canberra Labour Hall
March 3
Brisbane Transglobal
Music Festival
March 4, Saturday
Melbourne Dallas Brooks Hall
March 5, Sunday
Perth Concert Hall

THE ROLLING STONES

March 27 & 28, Melbourne
April 1, Sydney
April 5, Adelaide
April 8, Perth
April 12, Brisbane

SEE RHYTHMS FESTIVAL REPORT FOR DETAILS OF THE FOLLOWING EVENTS :

APOLLO BAY MUSIC FESTIVAL
March 24 - 26

PORT FAIRY FOLK FESTIVAL
MARCH 10 - 13

BRUNSWICK FESTIVAL MARCH
March 16 - 26

EAST COAST INTERNATIONAL BLUES FESTIVAL
April 14 - 16

Exotic Treats from ISLAND

JAH WOBBLE'S INVADERS OF THE HEART
TAKE ME TO GOD
Featuring a bumper list of musical collaborators including Baaba Maal, Chaka Demus & Pliers, Dobros O'Riordan, Anneli M. Dieker and Najma Fisher
TAKE ME TO GOD is a diverse patchwork of sounds from reggae to rock, from South American folk to North American rap. This album reveals something new with each listen.

BAABA MAAL
"FIRIN' IN FOUR"
"Crooning in from Senegal", Maal wraps his soaring voice in Western production, fuses jazz and Reggae beats to take African music one step closer to the world stage."
Recorded in Senegal and mixed at the real world studios, this is the modern sound of Africa...
110 Vox magazine.

SANTANA Brothers
"BROTHERS"
Carlos Santana, his brother Jorge and nephew Carlos Hernandez join together for the first time on "BROTHERS". This album offers a full plate of emotions and approaches... ranging from the stunning composite of effects achieved by Jorge on guitar & Carlos on percussion in the opening track "Transmutation" to the elegant swagger of Carlos' composition "Luz Amor Y Vida". "BROTHERS" is a banquet of musical treats & surprises...

AXIOM AMBIENT
"LOST IN THE TRANSLATION"
Bill Laswell, Axiom's adventurous production wizard, has again expanded the boundaries of current musical forms. This time he offers a third-eye-opening take on the recent electronic music rage of ambient. "Lost in the Translation" features many luminaries from across the musical spectrum, including, Eddie Hazel, Sonny Sharrock, Pharoah Sanders, Ravi Shankar, Jah Wobble, George Clinton, Bootsy Collins, Cingier Baker and Nicky Skopelitis.

ISMAEL LO
"ISO"
Ismael Lo is a remarkable singer/songwriter whose soulful voice has made "ISO" one of the finest albums released on the Mango label. Featuring the single "Dibbi Dibbi Rek" Lo's vocal and harmonic routine are poignant and powerful. Paired full of sophisticated sounds and melodies "ISO" is an essential part of any CD collection...

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songlines

NEWS

MUSIC FOR THE NATIVE AMERICANS

As the title suggest "Music For The Native Americans", the latest Robbie Robertson album, is a soundtrack album. The documentary for which the music was written has been screened on public television in America and hopefully will be screened here on SBS or the ABC this year.

WORLD MUSIC THE ROUGH GUIDE

Rough Guides have been publishing informative travel guides since 1982. Now there is a new side - the music reference series, with *The Rough Guide To World Music* you

will find a stylish, punchy, opinionated and illustrated volume that is perfect for browsing or for fact-finding. With articles by 77 contributors from every corner of the globe and coverage of over 5,000 groups and musicians from Abana ba Nasary to the Zydeco Cha Chas. Rhythms has a special readers offer - see coupon inside.

WOMADELAIDE TICKETS FOUND IN THE BASEMENT IN MELBOURNE

A reminder that Melbourne readers can purchase their Womadelaide ticket from Basement Discs at: (03) 654 1110

TRANSGLOBAL FESTIVAL

The Transglobal Festival of Music and Arts is a brand new festival which should provide an excellent holiday option for world music aficionados and a beautiful diversion for locals. Launching on Wednesday February 22nd, the Festival runs for eleven days and nights of celebrations. With a world music focus, thanks to its links with Womadelaide, the Festival; also covers other acts and broader arts including dance, film, performance etc.

HIGHLIGHTS INCLUDE:

Wednesday February 22
Brisbane City Hall
Opening Concert
Geoffrey Oryema, Arramaieda, Valanga Khoza

Friday March 3
Zap Mama, Jah Wobble's Invaders Of the Heart, Justin Vali Trio, Kev Carmody, Arramaieda, Kubata

Saturday March 4
Yothu Yindi, Mouth Music, Sierra Maestra, Justin Vali trio, Bu Baca, Valanga Khoza, The Dirty Three, Toothfaeries, One Straw and others to be announced.

National Ticket Line :
1 800 777 699

RHYTHMS TRANSGLOBAL GIVEAWAY

Courtesy of the organisers we have two double passes to the Friday or Saturday concerts (Mar 3&4). Brisbane subs. Write to Transglobal Competition c/- Rhythms by February 24.

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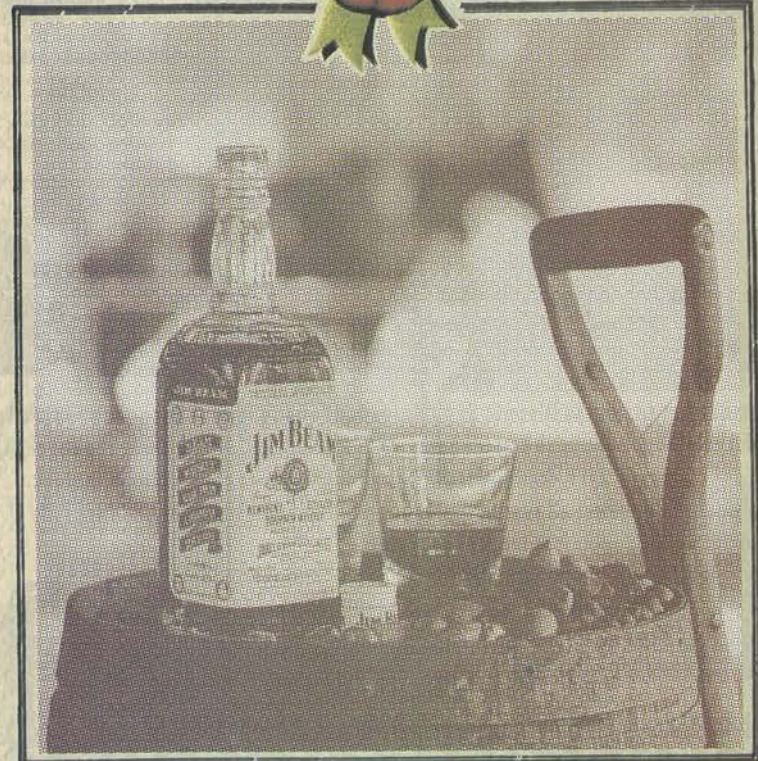
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TOP WORLD MUSIC ALBUMS 1994

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Gipsy Kings
2. TALKING TIMBUKTU
Ali Farka Toure
with Ry Cooder
3. AYE - Angelique Kidjo
4. ISLAND ANGEL - Altan
5. HOPE - Hugh Masekela
6. BANBA - Clannad
7. THE MANGA OF MALI -
A RETROSPECTIVE
Salif Keita
8. THE WORLD SINGS GOODNIGHT
Various
9. SABSYLMA - Zap Mama
10. STILL ON THE JOURNEY
Sweet Honey In The Rock
11. THE GUIDE (WOMMAT)
Yousou N'Dour
12. WAKAFRIKA - Manu Dibango
13. THE SOURCE - Ali Farka Toure
14. N'ISSIE N'ISSI - Khaled
15. A MEETING BY THE RIVER
Ry Cooder & V.M.Bhatt

Source : Billboard Magazine

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RHYTHMS 50



ASHOK ROY

Indian sarod player ASHOK ROY has been visiting and living in Australia since the mid-70's, playing, teaching, and enriching the local musical community. Director of the Australian Institute of Eastern Music in Sydney, a frequent university lecturer, co-leader of the multi-cultural group, Sangam, and an inspiring solo performer, Roy has recently released a beautiful traditional album, MASTER OF THE SAROD, through Larrikin and will be appearing at Womadelaide with Silvanje. He spoke with SETH JORDAN for RHYTHMS.

Seth Jordan: You began studying at the early age of 5 with your father. He was a musician in India himself?

Ashok: That's right. He also specialized in sarod, but he could play a number of other instruments as well.

I come from a very musical family. My brother is also a sarod player, and my uncle is a very good sitar player, so the whole family has got this interest.

SJ: You began with several years of vocal training and then you were also instructed in tabla. Why were you drawn to sarod rather than becoming a tabla player or vocalist?

AR: In India we didn't have textbooks, notation, no written music. When you go to a teacher to learn an instrument, if you have a background in singing, you can learn very quickly. The teacher either sings or plays and you have to catch up. Our music is based mainly on improvisation with, of course, strict rules and regulations. On the rhythm side, if you know a little bit of tabla then you are also aware of the rhythmic circle. This is the traditional style of learning, and with this background you play your instrument.

SJ: You were talented enough to become a student of the great sarod virtuoso Ustad Ali Akbar Khan. How did that come about?

AR: I started with him when I was 15 or 16. My father was a student of his father, so that too was in the family. I was fascinated by his playing, and I thought if I play music, I have to learn from someone, it is the great master.

SJ: Many Westerners might be more familiar with the sitar, but probably less so with the sarod?

AR: There are different opinions on its history, but basically I feel it has come from Afghanistan, not in the shape of the sarod but as the Afghani rabab. You can also find it in Persia, Iran. The northern part of India was invaded by the Muslims, and if you go back further, by Alexander, and

they all brought their music and instruments.

I'm not saying that the sarod is a 100% foreign instrument, but there was a fusion between existing Indian

instruments and from Afghanistan to create the modern sarod. It has 25 strings, although 15 are sympathetic strings which vibrate when we strike the main string. Sarod is a one-piece oud covered with a skin, and it is fretless, with a silver fingerboard, and it is played with a plectrum.

SJ: How did you come to settle in Australia?

AR: In 1972 I was posted by the Indian government to Fiji because at that time they had opened an Indian Cultural Centre there. I was there for four years. I came to Australia for the first time in '75 because we were touring quite often in the South Pacific region. My performances here were mostly confined to the universities. I was giving lectures and workshops at Sydney University and at Monash in Melbourne. I visited again in '78, and had a fairly extensive concert tour, going to smaller places as well as the cities. I became Artist in Residence at Monash in '80.



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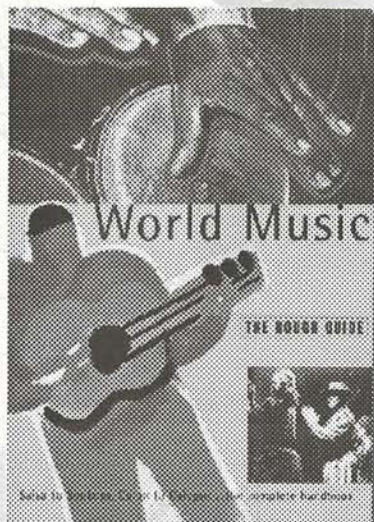
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THE RHYTHMS CHART February 1995



1. (5) BEAT THE RETREAT SONGS BY RICHARD THOMPSON Various Artists (EM)
2. (1) LUCKY CHARM Black Sorrows (Sony)
3. (2) FROM THE CRADLE Eric Clapton (WEA)
4. (16) MUSIC FOR THE NATIVE AMERICANS Robbie Robertson & The Red Road Ensemble (EMI)
5. (3) LOOSE Victoria Williams (Mammoth)
6. (4) TURBULENT INDIGO Joni Mitchell (WEA)
7. (6) ACROSS THE GREAT DIVIDE The Band (EMI)
8. (7) JOHN HIATT COMES ALIVE AT BUDOKAN John Hiatt (A&M)
9. (-) EARTHCORE Various (EMI)
10. (8) SLEEPS WITH ANGELS Neil Young (WEA)
11. (9) FATHER FATHER Pops Staples (Pointblank)
12. (10) WAKAFRIKA Manu Dibango (Shock)
13. (11) BUCKSHOT LE FONQUE (Sony)
14. (12) DIFFICULT WOMAN Renee Geyer (Larrikin)
15. (13) BRIGHT RED Laurie Anderson (WEA)
16. (14) SLIDE ZONE Roy Rogers (Liberty)
17. (15) WANTED MAN Paul Kelly (Mushroom)
18. (17) STONES IN THE ROAD Mary-Chapin Carpenter (Sony)
19. (-) THE LAST PROPHET Nusrat Fateh Ali Khan (Real World / Larrikin)
20. (18) VIKA & LINDA Vika & Linda (Mushroom)
21. (19) RED HOT GO Paul Williamson's Hammond Combo (Newmarket)
22. (20) I LOVE EVERYBODY Lyle Lovett (Sony)
23. (22) DIANNA KISS Dianna Kiss (Espy)
24. (-) LE VOYAGEUR Papa Wemba (Real World / Larrikin)
25. (23) TEMPTATION Duke Robillard (Pointblank)
26. (24) PORT PHILLIP BAYOU Zydeco Jump
27. (26) LIVE AT THE CONTINENTAL Chris Wilson (Mushroom)
28. (27) THE NEXT HUNDRED YEARS Ted Hawkins (DGC)
29. (-) A WEEK OR TWO IN THE REAL WORLD Various (Real World / Larrikin)
30. (-) DUNDUNBAZA! Sierra Maestra (World Circuit / Larrikin)
31. (30) MIRROR BLUE Richard Thompson (EMI)
32. (34) ADIOS AMIGO: A TRIBUTE TO ARTHUR ALEXANDER Various (MDS)
33. (-) BEAT THE BORDER Geoffrey Oryema (Real World / Larrikin)
34. (38) TALKING TIMBUKTU Ali Farka Toure with Ry Cooder (World Circuit)
35. (40) AMERICAN RECORDINGS Johnny Cash (American)
37. (-) HAND JIVE John Scofield (EMI)
38. (-) ARCANE Arcane (Real World / Larrikin)
39. (-) TURF Luka Bloom (WEA)
40. (-) TRIBAL HEART Various Artists (AIM)

BASEMENT DISCS TOP 20

Victoria Williams
"Loose"
John Hiatt
"Comes Alive"
Ismael Lo
"Iso"

Various Artists
"A Woman's Heart Vol.2"

Shane McGowna & The Popes
"The Snake"

Various Artists
"Adios Amigo"

Jeff Buckley
"Grace"

Various Artists
"Jazz Juice Vol.1"

Hootie & The Blowfish
"Cracked Rear View"

The Beatles
"Live At The BBC"

Various Artists
"Red, Hot & Cool"

Buddy Guy
"Slippin' In"

The Tractors
"The Tractors"

John Gorka
"Out Of The Valley"

Herbie Hancock
"Mwandishi"

John Scofield
"Hand Jive"

Keb' Mo'
"Keb Mo'"

Various Artists
"Red, Hot & Country"

Hellecasters
"Escape From Hollywood"

Eric Bibb & Needed Time
"Spirit & The Blues"

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GRAMMY NOMINEES BEST ALBUM 1995

WORLD MUSIC
 "Love & Liberte" - Gipsy Kings
 "Angelus" - Milton Nascimento
 "The Guide (Wommat)" - Youssou N'Dour
 "Talking Timbuktu" - Ali Farka Toure with Ry Cooder
 "Sabsylma" - Zap Mama

TRADITIONAL FOLK
 "L'Echo" - Beausoleil
 "Ritual" - Les Mystere Des Voix Bulgares
 "World Gone Wrong" - Bob Dylan
 "Liph'iqiniso" - Ladysmith Black Mambazo
 "Wheel Of Fortune" - John Renbourn & Robin Williamson
 "Third Annual Farewell reunion" - Mike Seeger

CONTEMPORARY FOLK
 "American Recordings" - Johnny Cash
 "Cover Girl" - Shawn Colvin
 "My Life" - Iris DeMent
 "Flyer" - Nanci Griffith
 "Swamp Ophelia" - Indigo Girls

REGGAE
 "Rise & Shine" - Aswad
 "Strongg" - Black Uhuru
 "Light My Fire" - Dennis Brown
 "Reggae Dancer" - Inner Circle
 "Stir It Up" - Various Artists
 "Crucial! Roots Classics" - Various Artists

The Grammy Awards will be held on March 1st.

RHYTHMS MAGAZINE

"SHARP MINDS IN BLUNT BODIES" PSMITH.92
 "Stradawhoviev?" Homer Simpson 1995

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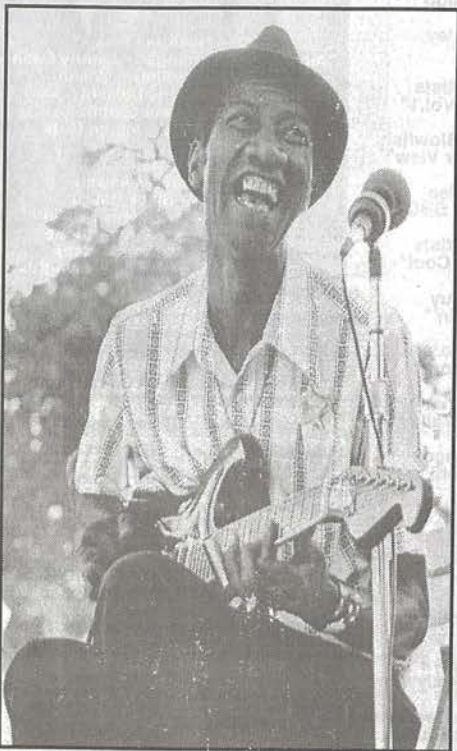
SUBSCRIPTION
 \$50 for 22 issues
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 \$35 for 11 issues
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PRINTING
 Rural Press

PUBLISHED BY
 Rhythms Magazine
 P.O. BOX 5060
 Hughesdale
 Melbourne Vic 3166

RHYTHMS 53

THE 6TH ANNUAL INTERNATIONAL
EAST COAST
BLUES
FESTIVAL
EASTER 1995



14 15 16TH APRIL
BELONGIL FIELDS
BYRON BAY NSW

Mick Taylor
Lonnie Mack
John Hammond
Margie Evans
Roy Rogers & Norton Buffalo
Mitch Woods
& the Sensational Rocket 88
Michael Hill's Blues Mob
Fernel Arceneaux's Zydeco Allstars
Guitar Shorty
The Mighty Chariots of New Orleans
from Australia
Renee Geyer • Vicka & Linda Bull
The Backsliders • The Mighty Reapers
Chris Wilson • Vanetta Fields
The Phil Manning Band • The Hippos
Shane Pacey & The Cigars
Psycho Zydeco • The Bellhops
Whose Muddy Shoes • Blues Appetite
Andy Baylor's Cajun Combo
The Juke Savages
Paul Williamson's Hammond Combo
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**MUSIC
FESTIVAL
REPORT**

EAST COAST BLUES FESTIVAL
April 14, 15 & 16

Now established as the premiere blues festival on the Australian blues calendar, the INTERNATIONAL EAST COAST BLUES FESTIVAL held in BYRON BAY over the Easter weekend promises its best line-up to date. (A full outline of the festival acts will appear in the April issue of Rhythms and we will be previewing the festival in the March issue.) As usual, last year's festival produced some memorable performances and unearthed some new crowd favourites such as the dynamic Terrance Simien and his great band. The previous year saw Joe Louis Walker give a knockout show. This year should give an equally impressive look at the current 'roots' music scene.

The evergreen JOHN HAMMOND will return to present us with some authentic Delta blues in his own inimitable style. Hammond's most recent album, "Trouble No More", has been nominated for a Grammy. There are few performers around who give such a convincing portrayal of authentic acoustic blues. LONNIE MACK, friend and inspiration for Stevie Ray Vaughan, will be here to let loose his fiery guitar. Mack's playing is legendary, his influence ever increasing. MICK TAYLOR's tour here some years ago drew great reviews and his guitar playing is as sharp as ever. (Rhythms notes that The Stones will be finishing their Australian tour in Brisbane on April 12th.)



Mick Taylor

Perhaps best known for his stint with the 'world's greatest rock n' roll' band' Mick Taylor has been out of mainstream sight for a number of years but has been recording, doing session work and touring. His gigs here several years ago were evidence of his sensational abilities with the music ranging from straight ahead rock n' roll (a la The Stones) to wonderful laid back blues riffs. Taylor's blues feeling, first honed in John Mayall's Bluesbreakers, is still as keen as ever. In recent times Taylor has been working with California-based Texan guitarist Carla Olson. As well as recording studio and live albums together, Taylor recently sat in on Olson's latest recording, "Reap The Whirlwind" (Watermelon/Shock). You can also find Mick Taylor's distinctive touch on the new album by soul singer Percy Sledge. As interest in the guitarist remains as strong as ever amongst rock and blues fans, Taylor's 1979 solo album has been re-released on CD. You can get a preview of his live performances by checking out "Stranger In This Town" a tremendous 1990 live album released in 1990 by Maze Records.



Roy Rogers

Roy Rogers has impressed everyone with his production of John Lee Hooker's latest batch of studio recordings, overseeing the great man reaching a bigger audience than ever before. (The new Hooker album is out soon). Roy teamed up with friend Norton Buffalo for a knockout 1993 appearance at the Blues Festival which won the duo the Blues On Air award for live performance of the year. Rogers and Buffalo will return this year for what is sure to be another highlight of the Festival. Roy also has his own impressive recordings with his band The Delta Rhythms Kings and is now recording for the American Liberty label. The new album is titled "Slide Zone". There will be a full interview with Roy coming up in the special East Coast blues issue of Rhythms.

MARGIE EVANS can be heard guesting on the MIGHTY REAPERS 1994 release "Trouble No More", which won the Rhythms Readers Poll for best Australian blues album of the year. Her rich voice is one of the highlights of a great recording. The Reapers will be back, along with The Backsliders and right there you two of the very best local blues bands. MICHAEL HILL'S BLUES MOB are one of the younger American blues bands to emerge over the past few years. First heard as part of the Black Rock Coalition compilation, Hill writes powerful blues songs about contemporary issues. THE MIGHTY CHARIOTS from New Orleans should inspire the crowds on Sunday's gospel showcase with their harmonies. The Australian contingent this year is possibly the strongest local line-up ever. Renee Geyer, hot on the heels of her latest album "Difficult Woman", should

prove once more that she is this country's best soul singer. Vika and Linda will no doubt add to the gospel touch but, as their "Vika & Linda" album proves, they sing some mighty fine rock songs as well. Chris Wilson is back on the scene with a vengeance and is riding high with the popularity of "Live At The Continental". The album was runner-up in the Rhythms Readers Poll for Australian album of the year and exemplifies Wilson's powerful voice. Expect to hear some blues classics as you have never heard them before. The feast of homegrown blues will also see such acts as The Phil Manning band, The Hippos, Shane Pacey & The Cigars, Whose Muddy Shoes, Geoff Achison & Kelly Auty, The Mojos and many more. (Full details and outline in next two issues). As we mention in blues news, fans who plan to attend should book accommodation and travel as soon as possible.

Brunswick Music Festival

16-26 March 1995

Sunday
5 March

Brunswick Music Festival

Street Party

16-26
March

Concert Series

Isabel Parra ^{Chile} • Psarandonis ^{Crete}

Waterson: Carthy,
Mike Cooper, Roy Bailey,
Martyn Wyndham-Read ^{England}

Donal Lunny, Brendan Power,
Maire Ni Chatasaigh and
Chris Newman ^{Ireland}

Elvira Kurt ^{Canada} • Rhona Cameron ^{Scotland}

Kate Campbell ^{United States} • Mills Sisters ^{Thursday Island}

and from Australia:

Archie Roach • Colin Hay
Ruby Hunter • My Friend the
Chocolate Cake • Arramaieda
Brunswick Women's Choir
Backsliders • Phil Manning
Purple Dentists • Zydeco Jump
Valunga Khoza • Jean-Paul
Wabotai • Chris Wilson and
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MUSIC FESTIVAL REPORT

BRUNSWICK

March 16 - 26

The Brunswick Music Festival is Melbourne's leading world music festival, and a Festival which rightly takes its place on the Australia's national festival stage. From the 16-26 March the City of Moreland, which takes in the inner suburban multicultural suburbs of Brunswick and Coburg, will host The Sixth Annual Brunswick Music Festival, a

feast of the best of world and roots music from overseas and Australia.

This year's Festival program consists of twenty one ticketed concerts, and a week of free shows at the Festival Club. The music takes place in the Town halls, pubs and clubs of Brunswick and Coburg. The excellence of production and presentation

is one of the hallmarks of the Brunswick Music Festival. All the concert events can be pre booked through the festival's own booking system, the ticket prices have yet to break the twenty dollar mark and there is always a healthy selection of free shows.

The concert series provides the opportunity to enjoy performances of excellence in an intimate and comfortable environment at utterly reasonable prices with full concert facilities. The Festival begins on the 16th of March with a celebration of humour from two of the world's brightest new comedy stars: **Elvira Kurt** from Canada and **Rhona Cameron** from bonny Scotland (one of the funniest countries in the world). These great acts will be in Melbourne direct from the Sydney O'Utrageous Comedy Festival and are performing one show only. The show will take place in the Coburg Town Hall, a beautiful old building which will be miraculously converted for the festival into a cabaret/dance/concert

venue with several bars, tiered seating and balcony comfort. This new Coburg venue will also play host to the fabulous **Backsliders** with **Mike Cooper & Phil Manning** on Friday 17th and the wonderful **Isabel Parra** from Chile on the Saturday and Sunday the 18 and 19th. Our special guest from Chile is probably the most important living figure in the Latin American New Song Movement. An important aim of the Brunswick Festival is to promote music and culture of non English speaking Australians and another special guest will be the inspiring **Psarandoni** of Crete. This great artist is Crete's most respected musician and singer, and his unique performance and interpretations of the dance and song of his homeland have fascinated admirers all over the world. Other overseas visitors who at the festival will be

Waterson: Carthy, Mike Cooper, Roy Bailey and Dave Swarbrick from England, **Donal Lunny, Brendon Power, Maire Ni Chatasaigh and Chris Newman**, a fabulous group of musicians from Ireland by special arrangement with the 1995 Guinness tour and **Kate Campbell** a fine new talent from the Louisiana in the US. These great acts will be accompanied by a selection of the best of Australian performers including Archie Roach, My Friend the Chocolate Cake, Kavisha Mazzella, Colin Hay, Neil Murray Jean Paul Wobatai, Valunga Khoza, and the Purple Dentists to name but a few.

All your before and after show needs are also taken care of in multicultural Brunswick which boasts a dazzling array of cheap good value restaurants, within walking distance of the Festival venues. Burmese, Italian, Brazilian, Indian, Japanese, Sri Lankan and Spanish cuisines are all on offer. The Festival will book you into the restaurant of your choice before any of your concerts. The Festival Club, located at 'Wick's Tavern in Sydney Rd, Brunswick will be operating after the concerts from 19-26 March. The music is free, and it goes till late, featuring the Nagging Doubts, Chris Wilson and Shane O'Mara, the Mojo Blues Band, the Cajun Aces and Dutch Tilders and the Holey Soles.

ISABEL PARRA

Isabel Parra, singer, musician and songwriter is an internationally renowned ambassador of Chilean folk music and is probably the most important living figure in the Latin American New Song Movement. Her songs and music capture the yearning and pride of the Chilean people and their struggle for political and personal freedom, and is rooted in the rich folk traditions of Chile.



Her mother, Violeta Parra is a figure of enduring inspiration for all Latin American musicians and artists, and Violeta's work during the 1950s and 1960s consolidated the revival of interest in Chilean folk culture and national identity. This blossoming of interest in folk music and traditional culture spread across the national and geographic boundaries of South America, encompassing the music and traditional styles of other Latin American countries in the great spirit of cultural solidarity.

Isabel Parra carried on this work and became a major figure in the New Song Movement which swept Chile the late sixties and early seventies. During this time of huge political and social change in Chile Isabel Parra performed on campuses, factories, and in workers' districts in cities and the countryside together with artists like Victor Jara. As a result of the military coupe in 1973, Isabel, with many other of her fellow artists and thousands of Chileans were exiled and forced to seek political asylum. She lived in Paris for eleven years and continued to work as a messenger of Chilean culture and politics, performing throughout Europe, the United States and Argentina. She returned to her homeland in 1988 where she was awarded the prestigious 'Golden Laurel' for her continuing work in promoting Chilean culture and folklore. In 1990 she established the 'Fundacion Violeta Parra: Universal Artist' which has rescued an enormous amount of Violeta Parra's work - tapestries, oils and music - that was spread around the world. The foundation now tours the only exhibition of the work of Violeta Parra.

Isabel Parra's last visit to Melbourne was in 1979, so this concert is a long awaited occasion of great significance to the Chilean community and to all who have been inspired by Isabel Parra's work and her music. Isabel Parra comes to the Brunswick Music Festival with her three piece band, she performs Saturday and Sunday 18 & 19th March at the Coburg Town Hall. This will be an emotional celebration of Chilean culture and political and social freedom, and like all good fiestas will include plenty of good Chilean food and wine. Isabel Parra is coming to the Brunswick Music Festival with the assistance of the Embassy of Chile in Australia and the Cultural Department of Foreign Affairs in Chile.

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SASSY MAMA (CD-BHM 202.2 / CASS-BHM 202.4)

Melbourne's **MOJOS** cover all the bases of Black American Music, both current and historically. Sinuous New Orleans rhythms, swingin' zydeco and driving funk are all elements that give this band their unique sound. Mixed at the renowned Kala Studios in Atlanta USA, by award winning engineer Jimmy O'Neill, this album sounds as great as the Mojos play.

Fiona Boyes (vocal/guitar), Kaz Dalla Rosa (harmonica) and Gina Woods (piano/organ) are skilful players who provide the band with a tight front line sound, the three instruments melding beautifully. Paula Dowse (drums) and Annie 'Piranha' (bass) provide the variety of beats and feels that underpins the band's distinctive sound. Fiona Boyes was the runner up in the Best Australian Female Blues Performer category at the Lithgow Blues Festival.

Highpoint tracks on this album are **Cross Your Heart, Homegrown Sin and Cryin'**. Apart from well written originals, the band covers songs by T-Bone Walker, Koko Taylor and Little Charlie.

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MUSIC FESTIVAL REPORT

APOLLO BAY March 24, 25 & 26

The normally sleepy coastal town of Apollo Bay is set to burst into life again this March when it hosts the third Apollo Bay Music Festival. The event will be held between Friday 24th and Sunday 26th of March.

The festival caters for all musical tastes with a rich variety of genres ranging from classical, blues, folk, jazz, rock, funk, and more. As well as most tastes of music being catered for, the event also covers all age groups, including children. A special 'Kids Under Canvas' venue will operate, aimed especially at music fans under ten years of age.

Over 200 performers are scheduled to appear including:

ZINGARO, a five piece led by French gypsy Cedric Le Meledo and featuring the sounds of musicians from France, Malaysia and Chile;

SOUL SISTERS SWING, highlighting precise, Andrews Sisters style harmonies;

FUNKEN WAGNELLS, displaying an encyclopedic range of musical influences ranging from funk and groove, through jazz and soul to hip hop;

THE MOJOS, a five piece womens' blues band performing Southern blues and New Orleans rumbas and rolling piano boogie;

TARA, a four piece Celtic band playing traditional and original tunes using mandolins, flute, fiddles, bodran and vocals;

TREEHOUSE, a wonderful mix of rich Celtic melodies, African rhythms, jazz influences and a sprinkling of funk;

morning, a Young Talent Competition, food stalls, a craft and produce market, jam stalls, jam sessions, buskers and jesters, jugglers and jigglers. Something it seems, for everyone.

ANDY BAYLOR



Andy Baylor is one of 200 musicians that will be taking part this year's Apollo Bay Music Festival. Few of these performers will have Andy's range or depth of musical experience.

Baylor's first outfit of note was a soulful R'n'B band the Honeydrippers. From there he moved to the 'ocker-billy' music of the Autodrifters, the country rock sounds of Hit and Run before forming the wonderful Dancehall Racketeers. This band played a wide mix of music; rockabilly, country, Cajun, western swing, blues, etc, and played gigs as diverse as Aboriginal settlements around the Top End, Tamworth Country Music Festival and as a support to Robert Plant.

Andy's current outfit is his Cajun Combo. This group has backed legendary blues performers Screaming Jay Hawkins, Louisiana Red and Jimmy Witherspoon and has supported Flaco Jimenez, Slim Dusty and Bob Dylan. The band have a new CD out through Shock.

KELLY AUTY



The voice of singer Kelly Auty will be one of those heard at this year's Apollo Bay Music Festival. Like many of the greats in contemporary music, Kelly's musical career began in the local church choir. From there she performed in stage musicals, in theatre restaurants and alongside touring rock acts. She also worked as a solo performer, playing in clubs, on jingles and in recording sessions. Then, she discovered the blues.

With blues band Winterset, Kelly has appeared on Starsearch, New Faces and Good Morning Australia. Kelly has worked with Alex Burns, Nick Charles, and the Blues Club and has a track on the "Real Australian Blues" compilation album. She has also formed a duo with composer/pianist Boris Conley and these two perform songs by artists such as Bessie Smith, Eartha Kitt, Aretha Franklin and Edith Piaf in a show that draws on Kelly's theatre background.

ANDREW

RICHARDSON a/k/a Howlin' Wind, a local identity and flautist of note whose current CD is the aptly titled "Great Ocean Road".

Guitarist and singer **ANDY BAYLOR** and singer/songwriter **KELLY AUTY** (both profiled this page) will also appear as well as **Swinging Sidewalks, Consort Baroque, Master Shakuhachi and many others.**

There will also be a Grand Street Parade on Saturday

There is plenty of accommodation ranging from camping through to fancier establishments, a range of venues (restaurants, cafes, lounges, pubs, a monster foreshore marquee, even a church) and loads of friendly locals. If the list of performers hasn't yet convinced you to make the trek down the Great Ocean Road consider the setting for this music festival ... Apollo Bay in March ... the unpolluted water, the backdrop of rolling green hills, the abundance of native wildlife, the miles of golden sands ... if you've been before, you'll know what I mean.

Weekend ticket prices range from \$48.00 (adult) to \$98.00 (family - two adults/two children). Kids under ten are free. Bookings (052) 37 7180 or (052) 37 6761 or through BASS.

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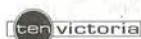
INTERNATIONAL

Roy Bailey
Heather Bishop
Roz Brown
Kate Campbell
Martin Carthy
Norma Waterson & Eliza Carthy
Guy Clark
Mike Cooper
David Essig
Martin & Aine Furey
Keith Hancock & Lee Collinson
Jess Hawk Oakenstar
Josephine Marsh
Tom Paxton
The Slightly Bewildered
String Band
Jay Turner
Martyn Wyndham Read

NATIONAL

Arramaeida
Bu-baca
Bushwackers
Broderick Smith Band
Debra Byrne
Kev Carmody
Chain of Hearts
Greg Champion
Cocos Lunch

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Alistair Hulett & The Hooligans
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Kavisha Mazella & Matthew Arnold
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Norma O Hara Murphy
Ian Paulin
Piping Hot
Red Pepper
Sensitive New Age Cowpersons
Sister Moon
Southern Exposure
Danny Spooner
Texicali Rose
The High Notes
Tiddas
Jean Paul Waboti
Whirling Furphies
Wongawilli
Zydeco Jump.

MUSIC FESTIVAL REPORT

PORT FAIRY FOLK FESTIVAL

March 10 - 13

The Port Fairy Folk Festival won the 1994 Australian National Tourism Award (Festivals and special events) for the second year in a row. It is the first major acoustic music festival to have won this award. Drawing on artists from around the world and collecting the best of local musicians the festival, now in its nineteenth year, draws a huge crowd each year to the beautiful seaside village of Port Fairy.

"It is a \$3 million cultural tourism bonanza and a priceless cultural prize," said Chairman Russell Clark.

In its nineteen years, Port Fairy has not only had an increasing patronage from local music fans but also has established an international

reputation. Featuring more than 300 artists who perform in three huge main stages (plus many other venues throughout the town) Port Fairy is a feast of acoustic music across a wide range of musical genres - folk, blues, world music etc. A taste of the festival is now available on video. The 56 minute production captures the music, characters and variety of this exceptional event. Artists featured include John Hammond, Shane Howard, Archie Roach & Ruby Hunter, Sirocco, Arramaeida, Danny Spooner, Marco Goldsmith's Blue Heat, Utungan percussion, Dya Singh, The Oxo Cubans, Moving Harps and many more.

This year's festival promises to be every bit as exciting.



Broderick Smith

Broderick Smith's latest label is called "My Shiralee" and continues his fascination with the Australian landscape - a subject that he has written and sung about since his days in the Dingoos. Brod started his career more than twenty years ago in the boogie band Carson, went on to work in the aforementioned legendary Dingoos and has, more recently, pursued a solo career. Smith talks enthusiastically about his latest recording which is garnering rave reviews and more closely reflects his live performances than any previous solo album. Released on the Newmarket label in Melbourne, the album has also given Smith the freedom to make the sort of music he has always wanted to capture. "I always loved the word 'shiralee'. It's an Irish word. It means a burden but at the end of your journey it offers you comfort," explains Smith about his latest work which shares the title of Darcy Niland's famous book. "I actually recently discovered that Niland also wrote song lyrics."

TOM PAXTON, is one of the great American songwriters. He has created six song-books, eight children's books, 32 albums and thousands of memorable concerts.

MARTIN CARTHY is one of the giants of post-war British folk music.

MIKE COOPER is a British blues man who has played with, and alongside, such blues legends as Howlin' Wolf, John Lee Hooker and Jimmy Reed.

JESS HAWK OAKENSTAR was born and raised in Zimbabwe, lived in New Zealand and moved to the U.S. where she has played in 30 states, been a finalist in the New Folk competition and recorded her debut album.

MARTYN WYNDHAM-READ is English but is renowned as a collector and singer of traditional Australian songs!

KEV CARMODY is a writer of extraordinarily powerful and persuasive songs about Australia and its Aboriginal heritage.

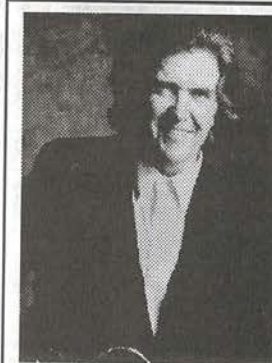
THE BUSHWACKERS are a local legend with their energetic performances.

KAVISHA MAZZELLA is a singer/songwriter of Irish/Scottish, Burmese and Italian background who grew up in a family of musicians and initiated the acclaimed Italian women's choir.

ARRAMAIEDA is the sound of four powerful individual female voices and the vibrant rhythms of African hand drums.

Festival tickets sell out quickly - so get in early via Bass or mail bookings. All accommodation in Port Fairy is booked out months in advance. However, there is plenty of camping available.

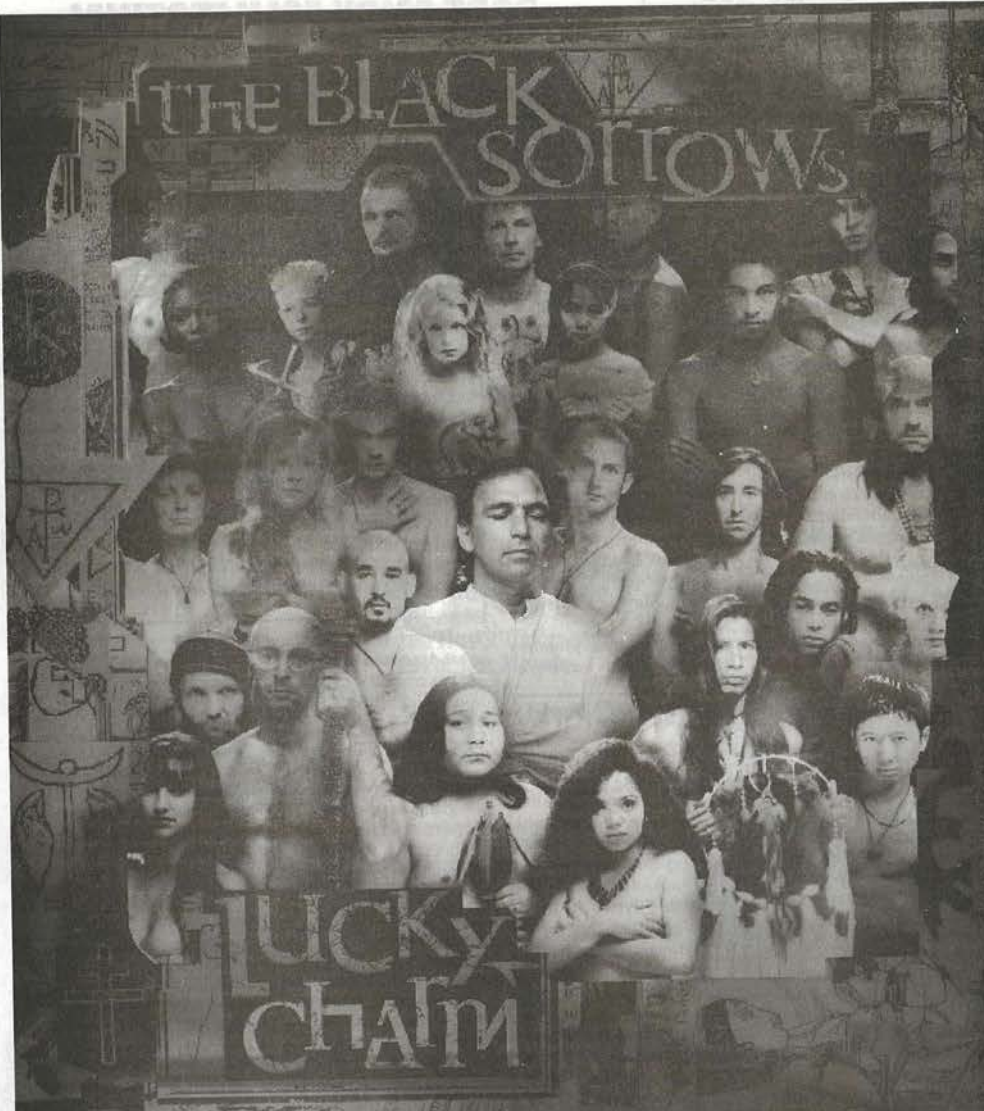
Bookings and brochures are available from P.O. Box 176 Port Fairy 3284. For a further Festival run-down stay tuned for the March edition of Rhythms magazine.



Guy Clark

Clark's 1993 album release "Boats To Build" proved that the years have not dimmed his songwriting talents one iota. Packed full of memorable lyrics in brief vignettes that were classic Clark trademarks the album was further proof that this is one of country music's major talents. In the 70s Clark wrote

a swag of great songs for artists such as Jerry Jeff Walker, David Allan Coe and Johnny Cash (amongst many others) as well as recording his own albums including the classic "Old No. 1". (That album was held in such high esteem by Michelle Shocked that her album "Short Sharp Shocked" featured an exact replica of the cover artwork!) Over the years Clark has maintained the incredibly high standard of his writing and, while his own recordings have not been as plentiful as fans might hope, the esteem in which he is held by his peers has steadily grown. Clark toured here some years ago and his memorable performances received rave reviews from all who saw him.



"Never diverse for the mere sake of it, this is filled with all the passion and pure abandonment of a man with nothing to prove and no one to please but himself, who along the way has created a work that couldn't fail to please anyone even remotely interested in his career." - Polly Coufos, Xpress

The new album **LUCKY CHARM** including the singles Snake Skin Shoes & Last One Standing For Ya available now

1994 RHYTHMS Reader's Poll Results

We told you our opinions last issue and now it is your turn. Thankyou to all those who voted in our Readers' Poll. We had an unprecedented number of votes - enough, in fact, to be able to compile the winner's list and provide you with the runners up for most categories. So what does it all prove? Perhaps that music is as good as ever and, like us, you are still just as enthusiastic about it!

ALBUM OF THE YEAR

General

SLEEPS WITH ANGELS

Neil Young & Crazy Horse

Runner Up:

MIRROR BLUE Richard Thompson

.....

Australian

WANTED MAN

Paul Kelly

Runner Up:

LIVE AT THE CONTINENTAL

Chris Wilson

JAZZ ALBUM OF THE YEAR

International

BUCKSHOT LEFONQUE

Buckshot Lefonque

Runner Up:

IN THIS HOUSE, ON THIS MORNING

Wynton Marsalis

.....

Australian

SIMPLE

The Catholics

Runner Up:

RED HOT GO

Paul Williamson's Hammond Combo

WORLD MUSIC ALBUM OF THE YEAR

International

TALKING TIMBUKTU

Ali Farka Toure & Ry Cooder

Runner Up:

WAKAFRICA

Manu Dibango

.....

Australian

STAND

Bu Baca Diop

Runner Up:

THOUGHTS WITHIN

Ruby Hunter

DEBUT ALBUM OF THE YEAR

International

GRACE

Jeff Buckley

Runner up:

COUNTING CROWS

August & Everything After

.....

Australian

VIKA AND LINDA

Vika and Linda Bull

Runner up:

REBECCA'S EMPIRE

BEST COMPILATION ALBUM

International

BLUES - Jimi Hendrix

BEAT THE RETREAT : SONGS BY

RICHARD THOMPSON - Various

Australian

EARTHCORE

BLUES ALBUM OF THE YEAR

International

BLUES

Jimi Hendrix

Runner Up:

FROM THE CRADLE

Eric Clapton

.....

Australian

TROUBLE PEOPLE

The Mighty Reapers

Runner up:

BIG MACHINE

Geoff Achison

COUNTRY ALBUM OF THE YEAR

International

AMERICAN RECORDINGS

Johnny Cash

Runner up:

STONES IN THE ROAD

Mary Chapin Carpenter

.....

Australian

STRANGER TO YOUR HEART

Jane Saunders

Runner Up:

BEFORE AND AFTER LOVE

Mark C. Halstead

GIG OF THE YEAR - Robben Ford at Continental Cafe

RUNNER UP - Steve Young also at Continental Cafe

Also.....

MUSIC EVENT OF YEAR - PORT FAIRY FOLK FESTIVAL

(Equal Winners) - EAST COAST BLUES FESTIVAL

ARTIST OF YEAR - NEIL YOUNG

VENUE OF YEAR - (MELB) Continental Cafe (SYD) The Basement

TV - (Music Program) Sweet Home Chicago-SBS. Runner Up- Rage - ABC

- (Other) Frontline-ABC. Runner Up: Seinfeld

RADIO - (National) World Music Show JJJ (Local) Off The Record RRR

BOOKS - (Music) Blues On CD- Charles Shaar Murray

- (Other) Green River Rising-Tim Willocks

VIDEO - True Romance

HUMAN BEING OF THE YEAR NEIL YOUNG

Runners Up

- Shane Warne

- Cathy Freeman

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SATURDAY 11th SUNDAY 12th FEB '95
WEDNESDAY 22nd & THURSDAY 23rd FEB '95

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BLUE MOON BLUE MOON BLUE MOON BLUE MOON BLUE MOON BLUE MOON BLUE MOON BLUE MOON BLUE

blues rhythms

By David Trothenle

Tinsley Ellis sends a warning!

U.S. blues man

Tinsley Ellis grew up close to the source. In Atlanta, Georgia to be exact. Early encounters with legends such as B.B. King and Howlin' Wolf gave the young southerner a taste for the blues which has remained with him all his life. "I kind of got hooked on the blues when I was a teenager," he says. "I went to see a lot of the greats and I just always wanted to play that kind of music. When I was 22 years old I joined a blues band here in Atlanta called The Alley cats and I've been sticking with the blues ever since."

Perhaps the thing that determined Ellis' destiny was when he was sitting in the front row at a B.B. King gig as a fourteen year old and King broke a string on his famous Lucille and handed it to him. Ellis kept that string. "I saw B.B. for the first time in a nightclub," he explains. "And it was before he had his big hit 'The Thrill Is Gone'. He was playing a special teenage show for kids only in the afternoon. It was a no-alcohol thing and I was about 14 or 15. I sat there and really was in wonder. I just thought he was so great and after the show he talked to everyone in the lobby. He was a very nice man. This was in 1971 or '72. What I learned from B.B. King was just the general attitude that less is more and the way he would sing a phrase and then answer it on guitar. I always thought it was really cool for him to be able to do that."

Ellis has been riding high on the wave of blues popularity since the mid-80s. At one stage critics named him alongside Johnny Winter and Stevie Ray

Vaughan as one of the three top white blues guitarist in the country. He feels there is no such thing as an exclusively blues audience any more and aims his music towards a wide market.

"I think the music has become so popular here in the United States," he says. "That if you were to go to a real blues show it would probably be in front of a very small audience and it would be out in the woods, somewhere in Mississippi maybe."

So who would qualify as a real blues artist these days? R.L. Burnside? The very Jimi Hendrix-like Booba Barnes?

"He's amazing," says Ellis enthusiastically of Barnes. "He's got all kinds of gold chains and a ring on each finger. He's a wild-looking character. I've got a picture of him and me and it definitely looks like a before and after picture. I look like before and he looks like after. His body looks like he's about twenty and his face looks like he's about one hundred. There's a lot of mileage on his brow. If Keith Richards was to retire maybe (the Rolling Stones) would get Boob Barnes to replace him."

The funk-like rhythms of electrified delta boogie are also present in Tinsley Ellis' music. He lists fellow Georgians James Brown and Otis Redding as strong influences. "What started off as blues really turned into, through the James Brown years, something very much more funky. If you go to a real Southside blues bar in Chicago you'll hear a lot of real James Brown rhythms. I really like the music that came from here in the state of Georgia like James Brown and Otis Redding and that's kind of the influence [on me] from that way. The voice of the blues, whether it's guitar or



vocal or harmonica, has kind of stayed the same over the years with the same inflections. Where the music has changed has been in the different beats, the different rhythms and also the different chord progressions. We definitely mix a lot of the new in with the old....or try to."

Ellis is looking forward to his first Australian sojourn. "We've just completed a coast to coast U.S. and Canada tour which took us to 45 states," he says. "We really knocked off a large part of America and we're very excited about going to Australia for the very first time."

Tinsley Ellis' new album "Storm Warning" is released through Festival Records.

BLUES NEWS

The East Coast International Blues Festival at Byron Bay over the eastern weekend promises to be Australia's best blues fest ever. And a word of warning: book your travel and accommodation now!

John Lee Hooker releases his brand new album "Chill Out" this month, produced by Roy Rogers (see next issue for interview) the album features guest spots from Santana and Charles Brown.

Marco Goldsmith's Blue Heat launch their new CD "Marooned" on Friday, February 24 at The Central Club in Melbourne. Special guests will be Paul Williamson's Hammond Combo.

The Grammy Awards are announced on March 1st. While the blues award is sure to get little coverage, the good news is that - unlike most of the mainstream categories, this is one section where the nominees are of a uniformly high standard.

Best Traditional Blues Album nominees are:

From The Cradle - Eric Clapton,
Living The Blues - James Cotton,
Trouble No More - John Hammond,
In My Time - Charlie Musselwhite,
Ain't Enough Comin' In - Otis Rush

Best Contemporary Blues Album nominees are:

Shame & A Sin - The Robert Cray Band,
Father Father - Pops Staples,
Force Of Nature - Koko Taylor,
Strange Pleasure - Jimmie Vaughan,
Bow Wow - Johnny

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FEBRUARY TOUR DATES

Fri 10th	Bennets Lane	Melb	Fri 17th	Cargo Club	Adel
Sat 11th	The Travel Lodge	Bris	Sat 18th	Bennets Lane	Melb
Mon 13th	Hyde Park Hotel	Perth	Sun 19th	The Royal Derby Hotel	Melb
Wed 15th	The Basement	Syd	Tues 21st	The Basement	Syd
Thur 16th	The Basement	Syd			

JAZZ Rhythms

With Adrian Jackson

Well, 1995 certainly got off to a flying start in January, with visits from John Scofield, McCoy Tyner, Stan Tracey, Billy Cobham and several others. The last three won't actually be here until after my deadline; but I can say that **John Scofield's** shows at The Basement were a knockout.

I made the trip to Sydney (as did quite a few musos and fans from Melbourne), to catch five sets over three nights. While there was some overlap in repertoire, each set was different, as promised, the players really working hard and stretching out. Scofield's guitar playing was simply brilliant, highly inventive. And what a superb, hand-in-glove unit this was, with keyboardist Larry Goldings, bassist Dennis Irwin and drummer Bill Stewart all playing the team game. Here's hoping they make it to Melbourne next time.

TOURS

There's plenty of good news to look forward to this month, with tours from US drummer Cindy Blackman, and the New Jungle Orchestra from Denmark.

According to those who caught rock star **Lenny Kravitz's** concerts last year, **Cindy Blackman** stole the show with her powerhouse drumming. I wasn't there, but I can say that her Muse records (with names like Joe Henderson, Kenny Barron, Steve Coleman and Wallace Roney) leave no doubt that she is an exciting jazz player, and one with the potential to establish herself as a star on the New York scene.

She will play jazz standards and original material with what is sure to be a compatible group of energetic Australian musicians, all more or less in Blackman's age group (mid 20s - mid 30s). Melbourne trumpeter **Scott Tinkler** (who loves being described as an 'unabashedly aggressive' player) will be the front man for most gigs, Sydney bassist **Jonathan Zwart** will anchor the band, while the piano chair will be filled by **Paul Grabowsky** in Melbourne, or **Barney McAll** (who recently moved to the harbor city) in Sydney and Brisbane.

Cindy Blackman will be at The Basement on February 15, 16 and 21. In Melbourne, you can catch her at Bennets Lane on the 10th and 18th, and the Royal Derby on the 19th. She will also play at the Brisbane Travelodge on the 11th (with Sydney tenor man Dale Barlow), and at the Perth Jazz society on the

13th (with a local band, hopefully including the impressive young tenor player **Jamie Oehlers**). There is also a chance of dates in Canberra and Adelaide.

Led by guitarist **Pierre Dorge**, the **New Jungle Orchestra** is an eclectic and bold ensemble, whose music incorporates influences as diverse as Duke Ellington's 'jungle period' (late '20s-early '30s), rock, 'free jazz', Balinese Gamelan and West African percussion.

They are the official Danish State Ensemble for 1993-96, so this tour has been funded by the Danish government as a cultural goodwill mission (this year will also see the band tour the USA, Canada and Ghana).

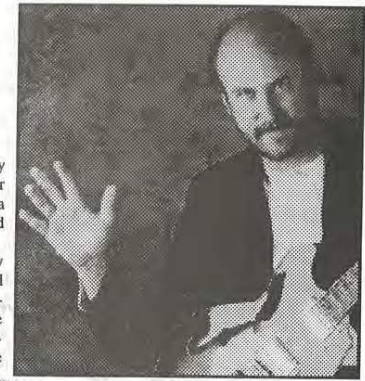
The other members of the ensemble, drawn from Denmark, Germany and Ghana, are **Irene Becker** (keyboards), **Jesper Zeuthen** (alto sax, bass clarinet), **Morten Carlsen** (tenor sax, clarinet, taragot), **Volker Schlott** (tenor, soprano sax), **Kenneth Agerholm** (trombone), **Hugo Rasmussen** (bass), **Bent Clausen** (drums) and **Ayi Solomon** (percussion).

They will play at the Kiama Jazz Festival on 11 February; at Kuranda Rainforest Resort in Queensland on the 14th; at Her Majesty's in Ballarat on the 17th; at Peter Gaudion's Jazz Lane on the 18th and 19th; for the Perth Jazz Society on the 20th; at The Office in Adelaide on the 22nd; and at Van Gogh's Earlobe in Brisbane on the 23rd.

Harry Connick Jr will be here in February, too, playing more of a pop style (though with a Nawlins funk influence); trumpeter **Leroy Jones** will be leading the backing band — he was a standout player when Connick brought his big band out here in '93.

Popular New York cabaret singer, pianist and songwriter **Blossom Dearie** will be doing an extensive tour in February and March, playing smaller, intimate venues this time around, rather than concert halls as on previous visits. She will be joined by Sydney bassist **Phil Scorgie**, with whom she recorded 'Me And Phil', a concert album for ABC Records, in 1993. As well as The Basement in Sydney and The Continental in Melbourne, they will be at Tilley's in Canberra (25-26/2); the Tivoli in Brisbane (34/3); the Hyde Park Hotel in Perth (12-13/3); and the Adelaide Space Cabaret (15/3).

March will also see a tour from a German trio, comprising **Gerd Dudek** (saxes, flute), **Ali Haurand** (bass) and **Rob Van Den Broeck** (piano). Full details next month. **Al Jarreau**, a stylish pop singer who incor-



porates some jazz elements in his music, will be doing the Hilton circuit in April. Looking ahead, I believe that **Ornette Coleman** and **Lee Konitz** are both strong chances to be here around the middle of the year, as is my favorite jazz singer, **Betty Carter**.

AROUND MELBOURNE

Bennett's Lane makes a welcome return after a month-long break. The February roster will include the ever-impressive **Scott Tinkler Quartet** on Wednesdays, and bassist **Ben Robertson's Songhouse** on Thursdays. UK drummer **Clark Tracey** (on tour with his dad, Stan Tracey) will present some of his own music on the 3rd and 4th.

The Melbourne Jazz Co-op's Sunday series resumes with a trio comprising drummer **Allan Browne**, bassist **Nick Haywood** and pianist **Tim Stevens** on the 5th; tenor saxophonist **Anton Delecca** (backed by **Sam Keevers**, **Philip Rex** and **Scott Lambie**) on the 12th; guitarist **Lucas Michailidis' Hippo Clique** on the 19th; and what might well be a swansong gig for the **Barney McAll Quartet** (with **David Rex**, **Philip Rex** and **Allan Browne**) on the 26th.

Looking ahead to March, there is a tentative booking for the mighty **Freeboppers** (led by Sydney tenor saxophonist **Mark Simmonds**, and featuring bassist **Steve Elphick** and drummer **Simon Barker**, with **Scott Tinkler** completing the quartet) on the 5th; and the **Allan Browne Quartet** (featuring **David Rex** on alto, **Scott Griffiths** on piano and **Howard Cairns** on bass) will launch their **Newmarket CD** on the 12th.

The lineup at Peter Gaudion's Jazz Lane this month includes specials with **Edwin Duff**, a veteran singer on the local jazz scene, on the 12th; and a band from France, led by **Laurent De Wilde** on the 27th.

Popular singer **Christine Sullivan** will be resident on Wednesdays. And Thursdays will be set aside for the 'Out To Lunch' sessions, with some of Melbourne's finest modern players. Pianist **Hark Fitzgibbon** will work

Jazz Rhythms Top Ten

1. **John Scofield**
Hand Jive (Blue Note)
2. **Charlie Haden, Paul Bley & Paul Motian**
The Montreal Tapes (Verve)
3. **McCoy Tyner & Bobby Hutcherson**
Manhattan Moods (Blue Note)
4. **Stan Tracey**
Live At The QEII (Blue Note)
5. **Kenny Barron**
Wanton Spirit (Verve)
6. **Michael Shrieve**
Fascination (CMP)
7. **Jeff Palmer**
Ease On (Audioquest)
8. **Jazz At Lincoln Center**
They Came To Swing (Columbia)
9. **Gary Bartz & Sonny Fortune**
Alto Memories (Verve)
10. **Lew Tabackin**
What A Little Moonlight Can Do (Concord)

out with UK bassist Malcolm Creese and drummer Clark Tracey on the 2nd; altoist **Barry Duggan** will lead his Quartet on the 9th; altoist Ian Chaplin will front a Quartet on the 16th; and drummer **Edward York** will lead his Quintet through an all-original program on the 23rd.

The Arts Centre's experiment with a late-night jazz format continues on Fridays this month, in the Green Room, at the rear of the Concert Hall (Southgate level). The strong lineup includes the **Scott Tinkler Quartet** (3rd); **Doug De Vries' New Tango Quintet** (10th); the **Brian Brown Ensemble** (17th) and the **Ted Vining Trio** (24th). And the popular 'Jazz Twilights' series continues through February and March, with bands playing from 6-8pm on Friday and Saturday nights; the lineup includes such names as **Matt Kirsch**, the **Society Syncopators**, **Christine Sullivan** and **Paul Williamson**.

AROUND SYDNEY

SIMA's month at the Strawberry Hills kicks off with pianist **Mark Isaacs**, who's about to tour Eastern Europe again, and trombonist **Adrian Mears**, just back from a year or two in Western Europe. Mears will be joined by trumpeter **Miroslav Bukovsky**, pianist **Roger Frampton**, bassist **Lloyd Swanton**, drummer **David Jones** and percussionist **Fabian Hevia** — should be most interesting.

Pianist **Barney McAll** will launch his new Sydney quartet, with **Clayton Doley** (from

The **Mighty Reapers**) on the Hammond organ, **Jonathan Zwart** on bass and **Hamish Stuart** on drums. Melbourne quintet **Morgana** will pay a visit on the 9th, en route to the Kiama Jazz Festival, while the five-piece **Utangan Percussion** will have a workout before heading off to Womadelaide.

Bass guitarist **Steve Hunter** will present original compositions solo, or with a quartet featuring guitarist **Carl Orr**; while groove merchants, **The Catholics**, will round out the month on the 28th.

BIG BANDS COMPETITION

The **Australia To Monterey** competition is open to all big bands around the country, who would like to take out the first prize, which is a tour to California in 1996, including the chance to perform at the famous Monterey Jazz Festival. After submitting tapes, ten bands will be invited to perform at Chatswood High School on 28 June, with the final round taking place at Darling Harbor (Sydney) on 2 July. To enter, write to: **Gavin Staines**, PO Box 200, Willoughby, NSW 2068; or call (02) 310 2125.

COLTRANE IN SEATTLE

Those readers with some stamina and a long memory might recall the two-part survey I wrote on the recordings of John Coltrane a year or more back. Of the 2-LP Impulse set, 'Live In Seattle', I said that it "often degenerated into a screaming competition — for once, Elvin struggled to match the saxophonists for energy — but still had some gripping passages, mainly from Trane." The band at the time included the classic Coltrane rhythm section (**McCoy Tyner**, **Jimmy Garrison**, **Elvin Jones**), plus **Pharoah Sanders** (tenor saxophone) and **Donald Garrett** (bass clarinet, bass).

Well, GRP have now issued it as a 2-CD set (GRP 21462), expanded to include a 21-minute version of the standard 'Body And Soul', and 34 minutes of **Mongo Santamaria's 'Afro Blue'** (made famous by Coltrane's version on the '63 LP 'Live At Birdland'), the latter halting when the music is in full flight, apparently due to the engineer running out of tape.

The additional material doesn't alter my view that this performance included some messy scrambling, as well as some powerful highs; but fans who are prepared to go this far with Coltrane, will no doubt want the full picture (or as much as was captured on tape).

HEADING OVERSEAS ?

The New Orleans Jazz & Heritage Festival seems to be increasingly popular for tourists from Australia. In addition to the package being put together by **Rhythms** (see elsewhere for details), I know of groups being led by **ABC Classic FM's Jim McLeod**, and local jazz broadcaster with **3WRB FM**, **Margaret Peterson**.

Jim McLeod has led a tour to New Orleans for several years now. His schedule includes four nights in San Francisco and 12 nights in New Orleans, departing on 22 April. Cost is from \$4990; call **Peregrine Travel** on (08) 223 5905.

LISTINGS

SYDNEY
THE BASEMENT
Various specials, inc
Cindy Blackman (15, 16, 21)
Blossom Dearie (22-23; 7-8/3)

STRAWBERRY HILLS HOTEL
Various specials staged by SIMA, Tuesday - Wednesday
Mark Isaacs (1)
Adrian Mears (7, 14)
Barney McAll Quartet (8)
Morgana (9)
Utangan Percussion (15)
Steve Hunter (21)
Tim Hopkins (22)
The Catholics (28)

HARBORSIDE BRASSERIE
Occasional specials
SOUP PLUS
Jazz six nights weekly

CAFE DE LANE
Jazz Wed. nights

MELBOURNE
BENNETTS LANE
Thurs-Sun nights, inc.
Melb Jazz Co-op, Sundays
Browne-Haywood-Stevens (5)
Anton Delecca (12)
Hippno Clique (19)
Barney McAll Quartet (26)
Freeboppers (5/3)
Allan Brown Quartet (12/3)

Also
Cindy Blackman (10, 18)

ROYAL DERBY
Go, Tuesdays
Cindy Blackman (19)

PIETERGAU-DIONS JAZZ LANE

Jazz Wed-Sat nights inc
Christine Sullivan, Weds
Peter Gaudion's Jazztet, Sats.
Mark Fitzgibbon (2)
Barry Duggan (9)
Ian Chaplin (16)
York Quintet (23)
New Jungle Orchestra (18, 19)

CONTINENTAL CAFE

Occasional jazz specials, inc.
Blossom Dearie (9-10/3, 17-18/3)

JAZZ IN THE GREEN ROOM

Scott Tinkler (3/2)
New Tango Quintet (10/2)

MIETTA'S

Occasional specials
RAINBOW HOTEL

Paul Williamson, Mondays

ESPLANADE HOTEL

Paul Williamson, Tuesdays

RUBY RED'S

Fast Eddie Felson, Wednesdays

WHITEHORSE HOTEL

VJC, Saturdays inc.
Dixie Jive (Japan) (18)

Sammy Rimington (UK) (25)
Sandro Donati & Judy Jacques (4/3)

Margaret Peterson's group will depart on 26 April, and take in L.A., Memphis and San Francisco, as well as New Orleans. Cost is from \$4500; call (03) 654 4744.

Diana Allen of Jazz Australia will be leading a tour group to the States in late September, which will take in New York, Washington, Alabama and San Antonio, as well as the Summit Jazz Party in Denver, featuring the likes of **Dan Barrett**, **Milt Hinton**, **Dick Hyman**, **Bob Barnard** and **Jim Cullum**. Cost is \$5900; call (03) 819 7222 for details.

THE MAN



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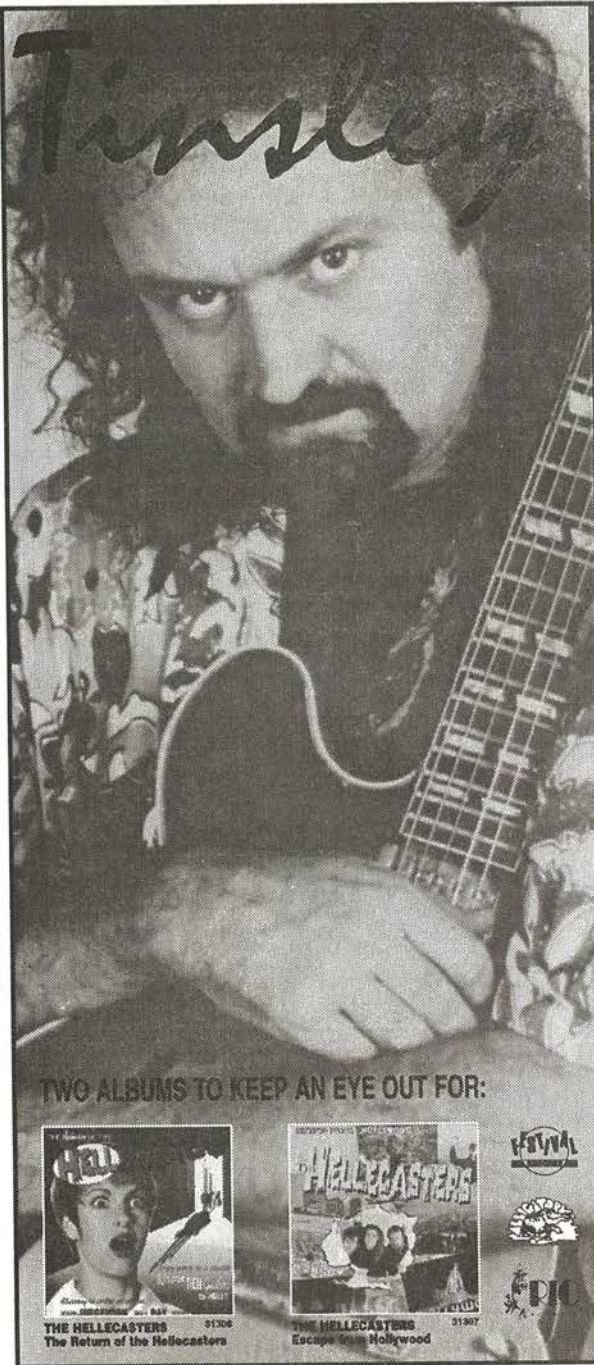
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- FRI 17th Tilleys, Canberra
- SAT 18th Ponde Festival, Adelaide
- SUN 19th Bindoon-Rock Festival, Perth
- TUES 21st Bridge Hotel, Sydney
- WED 22nd Van Gogh's Earlobe, Brisbane
- THURS 23rd John's Blues Bar, Cairns
- FRI 24th John's Blues Bar, Cairns
- SAT 25th John's Blues Bar, Cairns
- SUN 26th Central Club Hotel, Melbourne

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Thursday March 16th
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**Sunday March 19th to
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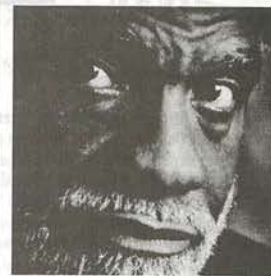
By the time you read this another Tamworth Festival will have come and gone and the general public will be told that John "Willo" Williamson or Graeme Connors are the top male artists and Gina Jeffreys or Jane Saunders the top female. No doubt the festival will be bigger than ever and the news will flash a few shots of buskers playing lagerphones and yodelling. The image of the country music fraternity being one big happy family will be cemented, along with a few hands and noises in various Tamworth locations.

Meanwhile, a vast underbelly of talent will go on doing what they do, some offering themselves as sacrifices to the to the Great God Tamworth once in a while only to face ultimate rejection because "they haven't played the game" or are too left of the arbitrary restriction Australian Country music has placed on itself. In fact, some are no further from mainstream country than folk balladeer Williamson or soft rock/cabaret artist Jeffreys and most are far closer to the spirit of the music as a grassroots expression. The majority will be Victorian acts because there is a conception north of the Murray that everything from down South is really rock music pretending to be country and you have to come to Tamworth for six years or so (or get signed to ABC records) to convince us otherwise!

Yes only in Tamworth do they really understand what country is, we are talking about 2 or 3 people here! Occasionally a mutant act breaks through - **The Happening Thang** with brilliant management and a great song ("I Don't Wanna Go To Work") did it, only to be attacked by various hardliners as sham, while **The Fargone Beauties** continue to confound everybody - that being their only charm! (Note both these acts originated out of Sydney).

Tess McKenna is from country Victoria, her first appearance at Tamworth saw her whole weeks work cancelled (that was before she signed to ABC) now I would guess she'd be tolerated as an oddball! **Melburnian New Zealander Brent Parlane** was greeted with suspicion and I think he still thinks "they" are waiting for him to become some manic rocker instead of the fine singer/songwriter he is, even though he has a "golden guitar" on his mantelpiece. His occasional mate **Greg Champion** has "played the game" leaving a fair bit of his warped self under wraps as "not suitable for Tamworth exhibition".

OBITUARY



Ted Hawkins 1936 - 1995

Two days into 1995 an urgent message came through from Nancy Meyer, Ted's manager, to inform me he had died on New Years Day while in a coma caused by a stroke two days before.

As the co-promoter of his tour last year and already planning a return in April due to it's success, I had to call many people and inform them during the following days - in all cases there was a shock and sadness expressed way beyond professional association.

Australia had really taken to this "old busker" - he touched and held audiences in a unique way. Pure primal soul, a riveting presence and smooth yet gravelly voice delivered with a total lack of pretence, sitting on a milk crate and strumming rudimentary blocks on his guitar. A modern day tunesmith in the Leadbelly tradition he was an original and the world without him is a poorer place.

His songs too, had a strange spiritual quality and were at once contemporary and of another place and time.

On arrival in Australia he had told myself and the Geffen records representative of his "dream" of having a chart album. A mere three weeks later he had achieved that in this country so I know Australia holds a special place in his heart as he does in the people who saw any of the six shows he performed live here.

One of Ted's quotes was "I've been dead many times but too stubborn to lie down" - well death finally caught him after a hard life but not before Hawkins had changed his life mainly by his own dogged determination and the latter day help of a few key people. Along the way he genuinely affected those he came in contact with by his sheer presence and we can only dream about what might have been.

He is still "the unstoppable" Ted Hawkins.

MUSIC FESTIVAL REPORT

BRUNSWICK MUSIC FESTIVAL CONTINUED.


The Brunswick Music Festival Street Party on Sunday 5 March will put you into Festival mode. The Street party is a non-stop program of music, street entertainment, vintage films, children's shows, art exhibitions, art and craft market, community stalls, environmental displays, and plenty of fine food and drink. There is music from mid-day on the main stage from: **Big Bag** - an inspirational band of musicians some of whom have intellectual disabilities who play a wonderful bag of melodic dance pop with a bite; **Soukous Lakole** - the exciting dance rhythms of Soukous music from Zaire, **The Tony Abdo Band** - The best Lebanese music in Australia, and to close the afternoon the fantastic and amazing Latin dance music of **Combo La Revolucion**. In early evening the music moves to the Cafe Brunswick stage where you can wine and dine to the sounds of **Vladimir Kochibelli and his Band** - the wonderful gypsy and traditional music of Albania and Eastern Europe; **The New Tango Quintet** - The delightful acoustic rhythms of Brazil from George Butrumlis, Dan Bourke, Doug de Vries, Jex Saarelaht and Phillip Rex, and to finish the evening the wonderful **Eastern Delights** - A fantastic Turkish group complete with the traditional belly dance show. And its all free folks!!!!!!!!!!!!!!
Register now for your free Festival program by calling the Festival hotline on (03) 388-1460 Fax (03) 380-8234.
Full preview in next issue of Rhythms.

PSARANDONI



Antonis Xylouris, "Psarandoni" started to play traditional Cretan music at the age of ten. Twenty years later, in the mid 1970's, when he began to adapt this traditional music to a startling personal style, a lot of his compatriots thought he'd gone musically mad. Cretan music is strong on improvisation, but Psarandoni was going beyond that. He was composing new melody, breaking the even flow of the dance music, dramatising the dynamics of the form, firing up the emotional intensity of the music way beyond its already high levels. Today Psarandoni has a huge following for his inimitable music. Young traditional musicians learn from his example and old ones provide him with material they have retrieved. People with little interest in Greek music find his performances compelling. He draws thousands to concerts in major Greek cities, and thousands outside Greece, especially in Germany, where he gave his first concert in 1982, and in Canada, the United States, Italy, France and Britain. Psarandoni is the second son of a revered musical family, whose male members are mysteriously entitled to add "psaro", meaning "fish", to their names (perhaps after an ancestor reputed to impale enemies like fish). His older brother Psaronikis played a major role in the post-war revival of traditional Greek music. In Australia Psarandoni will perform with his son Psarogiorgios. The tradition within which Psarandoni works and experiments is one of the strongest interlocking music traditions of the Eastern Mediterranean and Middle East. A song tradition as well as the dance music that makes Cretan weddings and celebrations so recognisable have both thrived for centuries - elements of the song tradition originate in Byzantine music.

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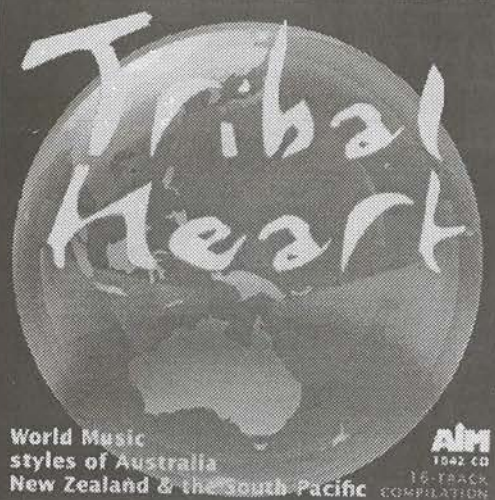
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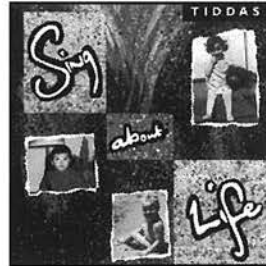
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