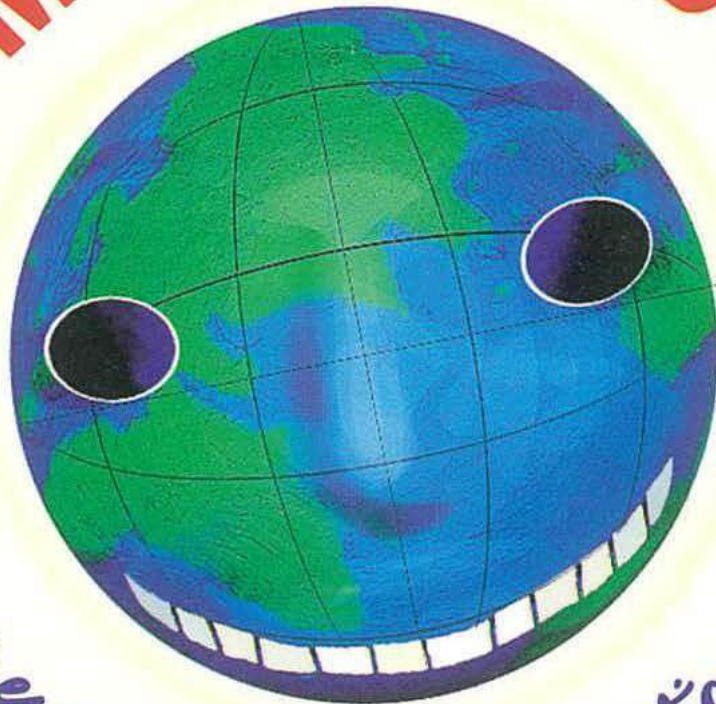


THE WORLD CONCERT EVENT OF THE YEAR!

WOMADELAIDE 93



an event of global proportions

1993
INTERNATIONAL YEAR
FOR THE WORLD'S
INDIGENOUS PEOPLE



'A NEW PARTNERSHIP'
A FEDERAL COMMITMENT

the official



program



STATE SERVICES

Government of South Australia

THIS PROJECT IS PROUDLY SPONSORED BY THE SOUTH AUSTRALIAN GOVERNMENT



Celebrating in Life



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The organisers would like to acknowledge the assistance of the State and Federal Governments for their support and belief in this project, in particular:

Federal Minister for
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Senator The Hon. Nick Bolkus

South Australian Minister for
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Mr Mike Rann

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and Community Services
The Hon. Brian Howe, MP

South Australian Minister for the
Arts and Cultural Heritage
Ms Anne Levy, MLC

Federal Minister for the Arts, Sport,
the Environment and Territories
The Hon. Ros Kelly, MP

Special thanks also to the City of Adelaide and the Board of the Botanic Gardens for allowing WOMADELAIDE 93 to be staged in Botanic Park.

WOMADELAIDE was first presented in 1992 as an initiative of The Adelaide Festival. This year WOMADELAIDE is jointly managed and presented by the Adelaide Festival Centre Trust and The Adelaide Festival.

The Adelaide Festival Centre Trust in association with The Adelaide Festival and WOMAD/Real World is proud to present:-

WOMADELAIDE 93

Botanic Park, February 19 - 21

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**WISH YOU'D BOUGHT A WEEKEND PASS?
SEE PAGE 9 FOR UPGRADE DETAILS.**

Welcome to WOMADELAIDE '93 and to the World Of Music And Dance

Welcome, too, to the Adelaide Botanic Garden's 'Botanic Park', one of the most pleasantly conducive venues for such a happening that one could hope to find in the heart of a modern city.

Over these three days and nights, WOMADELAIDE brings you 150 artists from around the world — by the time they're done we hope that their music will have made that world a smaller place.

1993 is the United Nation's 'International Year of the World's Indigenous Peoples' (IYWIP) and WOMADELAIDE is proud to be able to feature music and dance by some of this country's finest Aboriginal performers as well as that of so many representatives of other indigenous cultures.

It was with a stirring sense of occasion that many of us in Adelaide saw the proud colours of a huge Aboriginal Land Rights flag flying over the city's entrance on Port Road throughout December and New Year to mark IYWIP. Though a mere token, such symbolic public recognition of the Aboriginal

peoples and their claims to justice rekindled a much-deferred optimism that after two-hundred and five years some progress toward a reconciliation may finally be coming about. Black and white Australians all must work to ensure that this is not another false dawn.

On this subject it is with great sadness that we note the death on January 15 of Leila Rankine, one of the great figures of South Australia's Aboriginal community — a proud Ngarrindjeri woman, an Aboriginal cultural and political activist, the founder and mainstay of the Centre for Aboriginal Studies in Music (CASM).

CASM has provided the means for many of Australia's best contemporary Aboriginal musicians to realise their talent — notable among them being members of No Fixed Address, Coloured Stone and the Broome-based Kuckles (the musical powerhouse behind one of Australia's hottest musicals in recent years, *Bran Nue Dae*) — in addition to

CASM's role in fostering pride and knowledge of Aboriginal cultural traditions amongst the owners of that culture.

Leila Rankine's life was truly "an inspiration to us all". Her quiet determination and loud enthusiasms were tempered by an open heart, an open mind and a genuine love for the world. She died too young, and it is our great loss. She died because she was an Aborigine: from the complications of a disease, diabetes, that is a plague among indigenous peoples all over the world. To the shame of modern health research, far too little work has been carried out into the causes and means of preventing this tragedy.

We dedicate the Spirit of WOMADELAIDE '93 to the memory of 'Aunty Leila' Rankine, Ngarrindjeri of Point Pearce.

[This dedication is made in good faith by non-Aboriginal Australians to honour a life well-lived. To speak so of one who has recently died may seem alien to members of some other cultures. With respect, we ask your tolerance should this be the case].

A Whole World of Music and Dance

While WOMAD festivals in the northern hemisphere have been celebrating the sounds of the planet for over ten years, it took last year's 1992 Adelaide Festival to finally give flesh to this rich and joyous dimension of the late-night radio airwaves and to bring it to Australian audiences in all its spine-tingling glory.

Those attracted to WOMADELAIDE 92 by their familiarity with diverse musics of the world got more than even they bargained for. In discovering Youssou N'Dour, Nusrat Fateh Ali Khan, Guo Yue, Remmy Ongala and Trio Bulgarka (amongst many others), they discovered a whole new universe of music.

For those of us involved in WOMADELAIDE 92, the event provided rare pleasure. In its novelty and scale it was a perfect example of what festivals should achieve. Its 'conversion' of audiences to new cultural experiences through music was little short of spectacular. Little wonder, then, that the event closed with a pledge to bring WOMADELAIDE back as a festival in its own right.

The past year has seen the forging of a remarkable and perhaps unique collaboration to honour that pledge. WOMADELAIDE 93 comes to you now through the commitment of government at State, Federal and local levels, of sponsors who recognise the festival's ethical as well as cultural value, of those government agencies who believe WOMADELAIDE can become an important asset to Adelaide and to Australia, of the management and staff of WOMAD, the Adelaide Festival Centre Trust and the Adelaide Festival, and of those in the nation's media who appreciate that not all music was made to be played at 'drive-time'.

We believe that the program for 1993 is an outstanding one. With one WOMADELAIDE under the belt, there is a more satisfying balance to the line-up. And while these three days will be shaped by the music of thirteen countries from Sierra Leone to Eire, they are set very firmly in the context of the fourteenth: Australia.

The presence of Peter Gabriel — perhaps the single-most important force in the tuning of first-

world ears to whole-world influences in contemporary music — is especially significant. But so too is that of Yothu Yindi, who have so spectacularly paved the way to recognition of a long-suppressed indigenous culture. Both were near-misses for inclusion in last year's program. Together with more emphasis on dance — with Kunjal, Germaine Acogny and Meryl Tankard's Australian Dance Theatre — the vision of that first WOMADELAIDE is brought to fruition.

If there is a dominant feature of a program such as this, it most likely lies in the power of the human voice, the most expressive and emotive instrument of all. This weekend you will hear an extraordinary range of techniques: the thrilling vocal percussion and harmonic-rich voice of Sheila Chandra, the laid-back smokin' blues of the Holmes Brothers, the astounding vocal timbre and rhythmically complex melodies that Salif Keita brings to his songs, Tiddas' beguilingly simple harmonies.

But more than that is the gamut of different personal and cultural viewpoints expressed by these voices and their music, music shaped by repression and release, exile and reunion, by discovery and loss, tradition and adventure — influences which don't exclude those of love and boy-meets-girl, but which push the repertoire well beyond the more familiar scope of popular western music.

That such an assembly of artists should occur early in the International Year for the World's Indigenous People is especially significant, and WOMADELAIDE is honoured that the Federal Government IYWIP program has joined the National AIDS Campaign — sponsor of the first WOMADELAIDE — in supporting this festival in such a prominent and constructive manner.

To all who helped bring us back to Botanic Park for 1993, thank you. We hope that these three days will offer just reward.

Rob Brookman and Thomas Brooman, Co-Artistic Directors, on behalf of the WOMADELAIDE 93 Project Team.



PRIME MINISTER
CANBERRA

INTERNATIONAL YEAR FOR THE WORLD'S INDIGENOUS PEOPLE

The United Nations has declared 1993 as the International Year for the World's Indigenous People and has proclaimed the theme 'Indigenous people - A New Partnership'.

It will be a very important year for the world's indigenous people in general and Australia's Aboriginal and Torres Strait Islander peoples in particular.

The United Nations had set two primary objectives:

- * to strengthen international co-operation for the solution of problems faced by indigenous communities in such areas as human rights, the environment, development, education and health; and
- * to promote and encourage respect for human rights and for fundamental freedoms for all without distinction as to race, sex, language or religion.

The Government sees the Year as providing an opportunity to enhance relations between Aboriginal and Torres Strait Islander peoples and the broader community. It also provides an opportunity to increase knowledge and understanding in both the national and international community of Australia's indigenous peoples and the contribution they are making to our distinctive Australian culture. To help achieve these aims, the Government is undertaking a comprehensive program of activities to commemorate the Year.

By supporting the objectives of the International Year for the World's Indigenous People, the Government is demonstrating its commitment to building bridges between Aboriginal and non-Aboriginal Australians. In 1993 we can all do a little more to further the process of reconciliation, which is so important for our future as a nation.

The objectives of the WOMADELAIDE Festival, gathering as it does highly talented musicians from all over the world, will further the aims of the International Year for the World's Indigenous People and I wish it well.

P J KEATING

NATIONAL AIDS CAMPAIGN

Proudly sponsoring WOMADELAIDE 93

For the second year running The National AIDS campaign is proud to sponsor this important celebration of world music.

The aim of the National AIDS Campaign is to eliminate the transmission of HIV, and to minimise the personal and social impact of HIV infection.

The sponsorship of WOMADELAIDE provides a forum in which to focus Australians' attention on a major world health issue.

Education about HIV and AIDS is the key to preventing the further spread of the virus.

AIDS is everybody's responsibility.



NATIONAL AIDS CAMPAIGN

For more information on HIV and AIDS
phone the AIDS information hotline on (toll free) 008 01 11 44.

Who's on When

Friday Night

7.00	Yothu Yindi	Stage 1
7.45	Kunjai	Stage 2
7.45	S.E. Rogie – Songs & Stories of Sierra Leone	The Tent
8.25	Mahlathini and the Mahotella Queens	Stage 1
9.10	Alistair Black, <i>Didjeridu Workshop</i>	The Tent
9.20	The Holmes Brothers	Stage 1
9.50	Germaine Acogny	Stage 2
10.10	Geoffrey Oryema	Stage 1
10.10	Frankie Armstrong	The Tent
10.40	Peter Gabriel	Stage 1
11.20	Sheila Chandra	Stage 2

Saturday Afternoon

12.00	The Mambologists	Stage 1
12.50	Meryl Tankard's Australian Dance Theatre	Stage 2
12.50	Sheila Chandra – <i>The Voice & The Drone Workshop</i>	The Tent
1.30	Coloured Stone	Stage 1
2.10	Zi Lan Liao	Stage 2
2.10	Kunjai – <i>Dance Workshop</i>	The Tent
2.45	Terem Quartet	Stage 1
3.00	Frankie Armstrong – <i>Workshop</i>	The Tent
3.35	Tiddas	Stage 1
4.15	Jackie Daly	Stage 2
4.15	Alistair Black – <i>Didjeridu Workshop</i>	The Tent
4.50	Salif Keita	Stage 1

Saturday Night

7.00	Not Drowning, Waving with Telek and the Musicians of Papua New Guinea	Stage 1
7.50	Dya Singh	Stage 2
7.50	Geoffrey Oryema	The Tent
8.30	Szalai Hungarian Gypsy Orchestra	Stage 1
9.15	Holmes Brothers – Blues Jam	The Tent
9.20	Cafe of the Gates of Salvation	Stage 2
10.00	Peter Gabriel	Stage 1
11.15	Germaine Acogny	Stage 2
11.15	Terem Quartet	The Tent

Who's on When

Sunday Afternoon

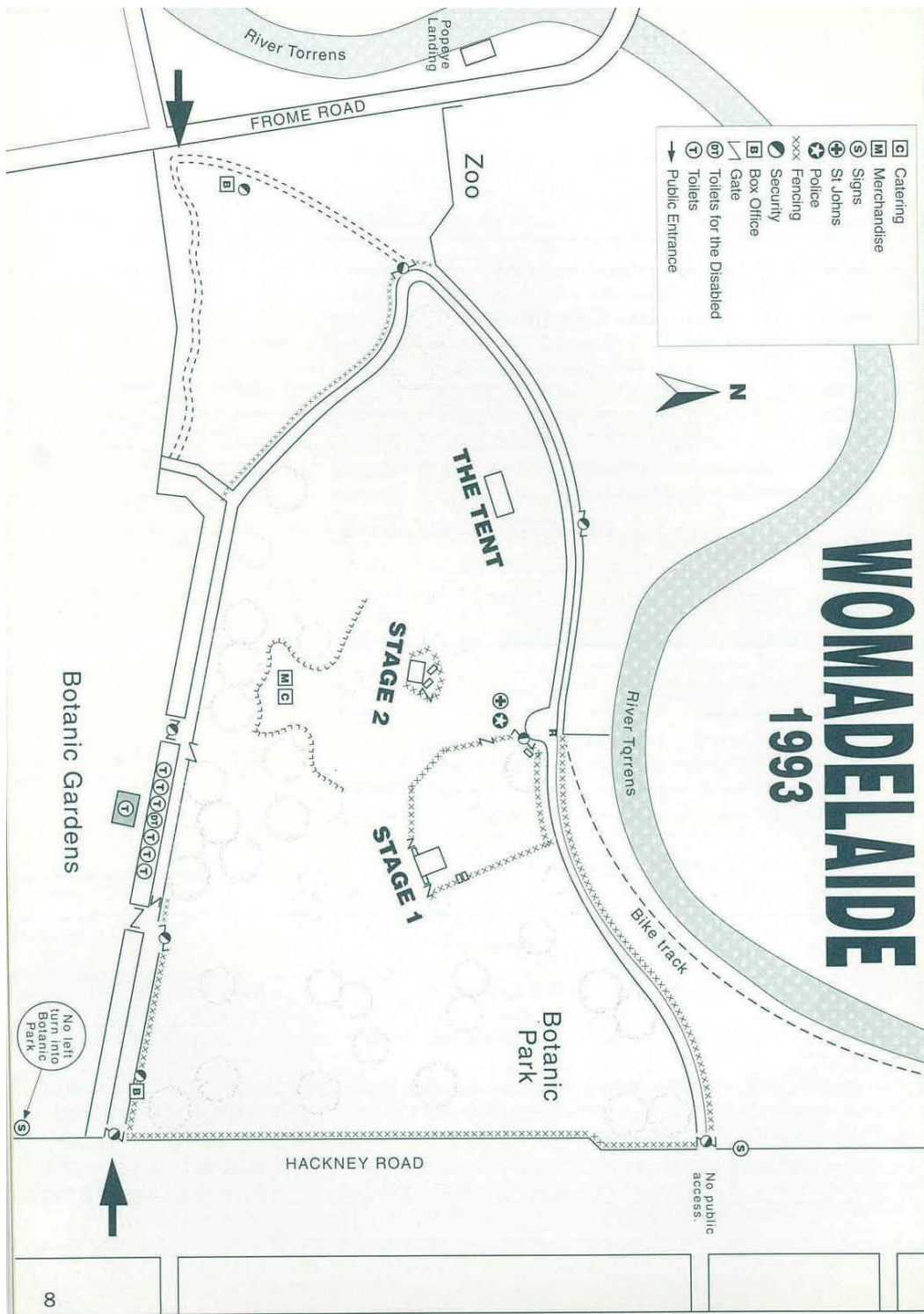
12.00	The Persuasions	Stage 1
12.45	S.E. Rogie	Stage 2
12.45	Jackie Daly – <i>Workshop</i>	The Tent
1.30	Szalai Hungarian Gypsy Orchestra	Stage 1
2.15	The Holmes Brothers	Stage 2
2.15	Zi Lan Liao – <i>Ribbon Dance Workshop</i>	The Tent
3.00	Terem Quartet	Stage 1
3.30	Arona N'Diaye – <i>Percussion Workshop</i>	The Tent
3.45	Geoffrey Oryema	Stage 2
4.15	Germaine Acogny – <i>Dance Workshop</i>	The Tent
4.30	Meryl Tankard's Australian Dance Theatre	Stage 2
5.00	Mahlathini and the Mahotella Queens	Stage 1

Sunday Night

7.00	Galliano	Stage 1
7.50	Kunjai	Stage 2
7.50	Tiddas	The Tent
8.30	John Prine	Stage 1
9.10	Sheila Chandra	Stage 2
9.40	Yothu Yindi	Stage 1
10.20	Not Drowning, Waving with Telek and the Musicians of Papua New Guinea	Stage 2
11.00	Salif Keita	Stage 1
12.00	Fresh Air	The Tent

Throughout the weekend The Tent will host a series of performances and workshops featuring various WOMADELAIDE artists. The Workshops have a limited capacity so book ahead with co-ordinator Keith Preston at The Tent site.

WOMADELAIDE Workshops are proudly sponsored by Foundation S.A. All listed performance times are correct at time of printing and are subject to change without notice. Please note any announcements regarding changes to the program.



Ticket Upgrades

Upgrade your ticket!

Now you know what WOMADELAIDE is all about we'd love to have you stay on for more. Check below for our special UPGRADE PRICES and head for the Ticket Office at the gate during Upgrade Times which will be announced from the stage.

If you have to leave the site before buying your Upgrade, you can Upgrade at the Ticket Office on your return, provided you are still wearing today's wristband or can show your single-session ticket together with today's Pass Out wrist-stamp.

Upgrade from FRIDAY NIGHT to ALL WEEKEND

\$53 Adult
\$45 Concession
\$20 child.

Upgrade from SATURDAY AFTERNOON to ALL WEEKEND

\$53 Adult
\$45 concession
\$20 child.

Upgrade from SATURDAY NIGHT or SATURDAY DAY/NIGHT to ALL WEEKEND

\$45 Adult
\$35 concession
\$15 child.

Upgrade from SATURDAY or SUNDAY AFTERNOON to same day DAY/NIGHT

\$35 Adult
\$30 concession
\$12 child.

Conditions:

Each Upgrade is only available during or after the session for which the original ticket was issued. Onus of proof of eligibility is on the customer. Upgrade ticket prices are for the use of the original ticket purchaser and may not be transferred. All Upgrades subject to capacity of the venue.

Facilities

Medical: the St Johns Ambulance tent is located near the riverside perimeter of the park, behind Stage 2 next to the artists' compound.

Toilets: the toilet block is located on the Adelaide Botanic Garden perimeter of the park, just across the road behind the stalls area.

Disability toilets are in the centre of the block.

Lost Children: lost children should be taken to and sought at the Police tent next to St Johns Ambulance on the riverside perimeter of the park, behind Stage 2 next to the artists' compound. Announcements regarding lost children will

be made from the stage, the Police will arrange for these announcements to be made.

Wheelchair vantage: special wheelchair vantage points are to be found near the sound-desk for each stage.

Photography/Recording: No video cameras, No tape recorders.

Germaine Acogny

Friday 9.50pm, Saturday 11.15pm

Senegalese dancer Germaine Acogny and drummer Arona N'Diaye construct powerful, many-voiced dialogues between age-old rhythms and gestures of Africa, combining them within a contemporary, pan-national aesthetic. Partners in a duet of great subtlety and force, neither leads the other as they work toward a perfect complicity of the languages at their command.

Germaine Acogny's grandmother was a priestess of the Yoruba people, whose culture stretched out from the modern borders of Nigeria. Acogny studied traditional African dances in the forest and *sahel* districts of Senegal. Later she directed Marice Bejart's famous dance centre, *Mudra Afrique*, in Dakar. This centre was the result of friendship and collaboration between Bejart, with his Mudra school in Brussels, and the former president of Senegal, the poet Leopold Sedar Senghor.

Mudra Afrique had a decisive influence on Acogny's dance and drama development, encouraging her to combine African tradition with modern dance language. In so doing she has created a

form which denies the clichés of *primitif* and has placed African dance firmly in the context of contemporary cultural forms. Her performance has been described as "extremely energetic, strong and concentrated, truly a joy to watch".

Germaine Acogny is now based in Europe and is frequently called upon to present professional development workshops at leading contemporary dance centres as well as to perform her own

choreographed works in major festivals and theatre seasons.

Arona N'Diaye is a master drummer from Senegal who has achieved a fluent amalgam of traditional and modern rhythms. Playing the *sabar* and the *djembe*, the speed and complexity of his drumming can build to magnificent crescendos, "an unimaginable wall of rhythm" to delight and astound. Between dancer and drummer an extraordinary communication is seen to develop.



Frankie Armstrong

Friday 10.10pm, Saturday 3.00pm

Frankie Armstrong specialises in demonstrating a non-technical, open-throated singing style as found in so many cultures where outdoor singing still thrives, cultures where everyone sings as naturally as they speak. In performance Frankie brings ... "the instant realisation that the solo human voice can have more effective impact than all the moog synthesisers and orchestral choirs in the world" [Colin Irwin, *Melody Maker*].

Born in Cumberland, England, now an Australian citizen based in Wales, Frankie Armstrong has performed all over Europe and the UK during a professional singing career that has spanned three decades of live and recorded performances. She began singing with the folk and skiffle boom that hit the UK in 1957 and since 1962 has built up a repertoire of traditional British songs and ballads which, along

with more contemporary works, still form the basis of her musical vocabulary.

Frankie owes much of the early development of her singing style to the influence of A.L. Lloyd and the traditional women singers of the UK and Ireland. Her repertoire includes rural, industrial, music hall and contemporary songs; those of her own and of songwriters such as Leon Rosselson and Bertold Brecht. She selects and interprets songs that explore and express personal and social relationships, especially those that focus on the experiences of women.

Exploration and tapping of natural energies is Frankie's particular strength in workshops. At WOMADELAIDE, Frankie will co-present voice workshops with movement and relaxation teacher, Darien Pritchard.



Alistair Black

Friday 9.10pm, Saturday 4.15pm

The didjeridu creates a throbbing earth harmony which is now recognised around the world as the special sound of Australia. Originally known only to the Aboriginal peoples of Northern Australia, where it is more properly known as the *yidaki* (the name didjeridu, or digeridoo, is thought to have originated as an onomatopoeic representation of the sound the instrument makes), the didjeridu is now synonymous with all Aboriginality.

It may seem ironic then that one of the great teachers and exponents of this instrument is a white Australian named Alistair Black. There is no irony in Alistair's approach, however, nor in the respect that leading Aboriginal players such as David Blangatji hold for his work. Alistair has mastered the instrument with a special empathy for its originating cultural context, but has also extended the awareness of non-Aboriginal people to the power of the

didjeridu as a meditative and healing force — the *Om* of the south.

The didjeridu is usually made from a stunted sapling that is deliberately set to be hollowed-out by termites. Its origin is not accurately known though some research indicates that its birth may be as recent as a thousand years ago. It is played by the exercise of extraordinary breath control that incorporates circular breathing patterns, vocal sound effects and percussive effects. Traditionally the didjeridu is played by males, primarily, but not exclusively, in more 'open' ceremonies, clan songs and fun songs.

Alistair Black has spent many years honing his craft — mastering the circulatory breathing and tone levels learnt directly from traditional Aboriginal players. Some years ago he began teaching as a way of sharing the beauty and harmony of this ancient instrument, as "an avenue of reconciliation between black and white". He boasts an impressive list of achievements including performances across Australia for both Aboriginal and non-Aboriginal audiences, and tours of the United States and Canada. Alistair has produced three records, available on Larrikin, and is also performing at WOMADELAIDE 93 with the group Dya Singh.



Cafe of the Gates of Salvation

Saturday 9.20pm

"A bunch of spiritual ratbags" making music that is "elevating, exhilarating and inspirational". That's how founder Tony Backhouse describes The Cafe of the Gates of Salvation. For although the music of the massed acappella *Cafe...* is hot-gospel, this is no revival meeting. The music of the voice, pure and simple, is the motivating force in a celebration of the passions of heavenly harmonies.

The Cafe of the Gates of Salvation was formed in 1986, a product of Backhouse's obsessional interest in black spiritual music. He placed a notice in the window of the cafe where he worked in inner-Sydney, Glebe. It read: "Wanted: Singers for a choir to do black gospel music. Buddhists welcome" and attracted some forty professional, amateur and never-know-till-you-try singers. The choir now numbers between twenty and thirty depending on who is doing the counting and what the weather is like.

More than just a choir, The Cafe... is a social and musical experiment. United in their great love of singing and a willingness to experiment, all are chasing the high that comes with

perfect pitch and redolent harmony. Their commitment to these goals is obvious at any hearing. Rehearsing once a week, and with an increasing performance load brought on by the sheer popularity of their work, the choir has created a repertoire of entirely original songs.

"Everybody in the choir is writing good music", says Tony Backhouse. "From being a choir that was inspired by black gospel — we're still inspired by black gospel, immersed in it — we are inventing our own kind of musical language, a choral language based on that". Of the thirteen songs

on their 1992 self-titled CD album, four were written by Backhouse while the rest are by various members of The Cafe... . In 1989 the choir's original music was featured on the soundtrack of the award-winning film *Sweetie* and they have frequently recorded for ABC television and radio.

In keeping with their commitment to the sheer love and verve of unaccompanied voice raised in massed celebration, all profits made by the choir are donated to various charities. They also performed at the Sydney rally for Nelson Mandela last year.



Sheila Chandra

Friday 11.20pm, Sunday 9.10pm.

Fascinated by the huge range of expression that different cultures have found in the voice, Sheila Chandra has spent many years experimenting with her own voice, exploring it as an instrument and pioneering new possibilities that she has found in her wide-ranging explorations of vocal styles from around the world. "The voice is the first and the ultimate

instrument", she says. "It is the one means of expression used by every culture."

Born and raised in Britain of South Indian parents, Sheila Chandra was the first Asian to have a Top 10 hit in the U.K. with the single *Ever So Lonely* from the 1982 album by Monsoon. The group's name was particularly

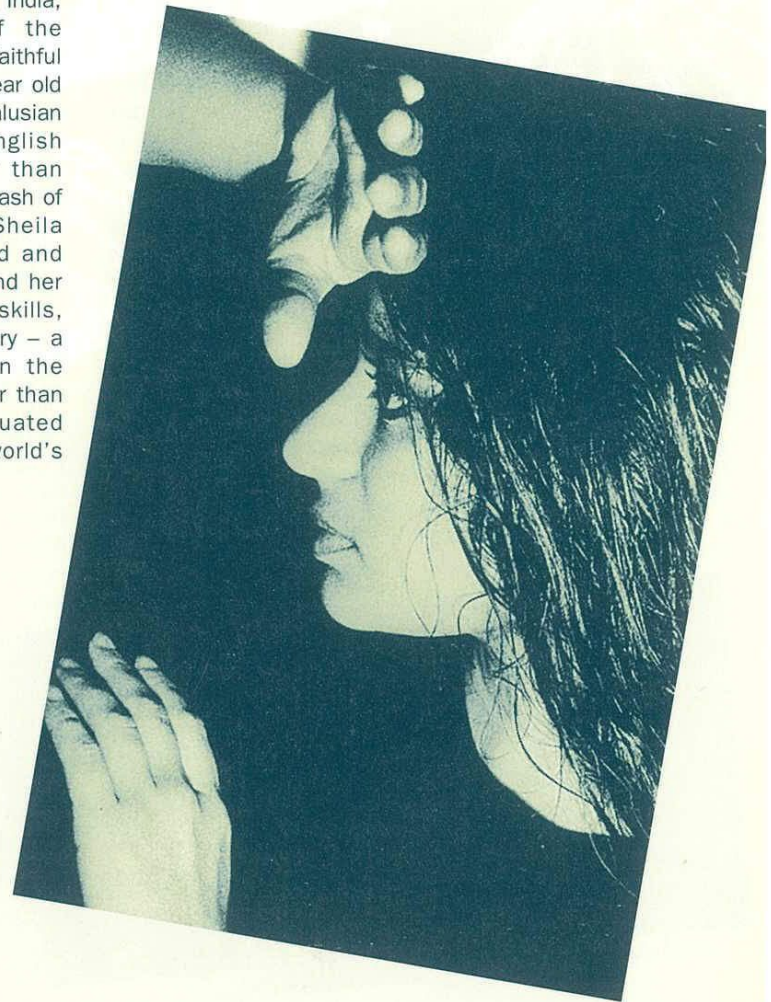
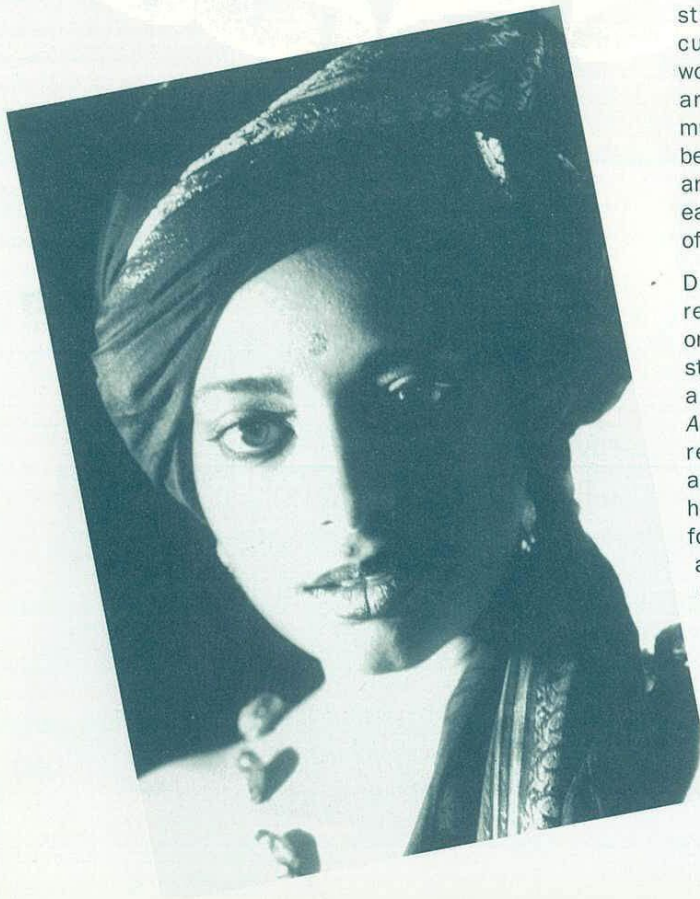
relevant to Chandra, whose ethnic heritage is from the state of Kerala, legendary birthplace of the annual monsoons which bring life to the Indian sub-continent.

Only seventeen when she hit the big time with *Ever So Lonely*, Sheila Chandra has since released six albums, all dedicated to exploring and familiarising popular music audiences with the sounds and structures of the musical cultural heritage of the world. "I feel that there is an intrinsic analogy in music for how easy it could be for each of us to share and refresh each other's ears and cultures and ways of doing things," she says.

Despite her volume of recorded work, Chandra only reappeared on the live stage last year. Her latest album is *Weaving My Ancestors' Voices*, released in 1992. The ancestors Sheila refers to here are not her direct forebears, but those she acknowledges as her spiritual ancestors in the world of song. Chandra is less concerned with preserving a strict vocal tradition than with trying to weave together various styles of music

that have influenced her over the years.

In her music, Chandra can be heard to draw on and quote exquisite resonances from traditions as far removed from each other as the semi-classical religious *bhajan* style of Hindu India, the inspiration of the *muezzin* calling the faithful to Islam, thousand year old Celtic melodies, Andalusian harmonies and English plainchant. Rather than some eclectic mish-mash of styles, however, Sheila Chandra's informed and finely-honed craft, and her extraordinary vocal skills, create a rich tapestry – a collage founded on the commonalities rather than on the accentuated differences of the world's musical traditions.



Coloured Stone

Saturday 1.30pm

Out in Koonibba, on the edge of the Nullarbor Plains, the Lawrie boys used to get together with whatever musical instruments they could find back in the late seventies. In 1978 they gave themselves a name, Coloured Stone, after a local megalith which was both a sacred site and a permanent water source for the old people of their tribe.

"I used to listen to my grandparents singing traditional songs by the campfire and watched corroborees when I was very small," says Buna Lawrie. "Then when I was growing up we listened to the Beatles and the Stones and all. There were lots of talented musicians and

singers in the community and a lot of people learned to play the guitar. All that started me on the idea of writing songs myself – that was even before we left Koonibba."

Since the single *Black Boy*, from their first album *Koonibba Rock*, went to number one on the Pacific charts in 1984, Coloured Stone have released six more albums, becoming in the process one of the great survivors on the Aboriginal rock music circuit. Guitarist, singer and songwriter Buna Lawrie is the only current member from the days when Coloured Stone were a one-family band (three brothers and a cousin) but another brother, Mackie Coaby, has since joined to play bass

with current members, guitarist Selwyn Burns and drummer Robbie Fletcher, in a line-up that has been stable for many years now.

The band has toured to all major capitals in Australia but have spent much of their time touring outback and Aboriginal communities. There have been international tours to the USA and Europe and one of these was the subject of a documentary shown last year on SBS.

Albums: *Koonibba Rock* (1984), *Island of Greed* (1985), *Black Rock from the Red Centre* (compilation, 1986), *Human Love* (1987 Aria Award Winner), *Wild Desert Rose* (1989), *Crazy Mind* (1990), *Inma Juju* (1992).

Jackie Daly

Saturday 4.15pm.

Jackie Daly is one of the foremost exponents of traditional Irish music. As a soloist and leading member of some of the most influential groups of our day, Jackie is a supreme accordionist and exerts a huge influence over the whole spectrum of traditional music.

His mastery of the music idiom of his native Cork and Kerry has been supplemented by a mature synthesis of Irish, Irish-American and French-Canadian styles. Among his many album releases are solo works, accordion/fiddle duets and recordings made with Da Danann during his long and fruitful membership of that group.

Daly's records have brought him a huge following, and his concert tours of Europe and North America with Da Danann and other groups have made him one of Ireland's most sought-after musical ambassadors.

Born in 1945 in County Cork, Jackie Daly was exposed from very early on to Irish traditional music by his father, a fine melodeon player, and by his mother's constant singing around the house. "I learned on my own, though, by ear," says Jackie.

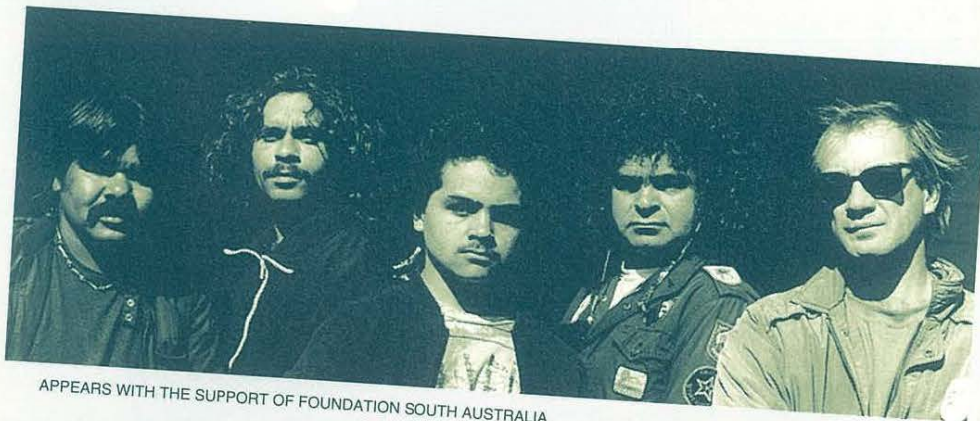


PRESENTED IN ASSOCIATION WITH
THE PORT FAIRY FOLK FESTIVAL

Appropriate to the music of Sliabh Luachra, an area taking in east Kerry and northwest Cork, Jackie plays a C#D button accordion. "I feel the Kerry music, you know, slides and polkas, comes out better on a press-and-draw box than on a B/C box. I prefer to play in D," says Jackie. When he was with Patrick Street, a band that he and fiddler Kevin Burke formed in 1987, Jackie used to play a button-accordion specially made for him by Bertrand Gaillard of Lyon. "It had more bass and extra buttons," says Jackie. "But the new box I play, another C#D, was made in Paris for me."

Of all the bands that Jackie has played in, Da Danann

probably brought him the most widespread attention and acclaim. He left this group on good terms after nearly four years of intensive touring, particularly in America, during the period 1979-83. Following Da Danann came a stint with Reel Union and then Kinvara, two bands headed by Caherlistrane singer, Dolores Keane. Jackie also featured with Keane and John Faulkner on their album *Sail Óg Rua* (Green Linnet) in 1984. That same year he joined Sligo-born fiddling brothers Séamus and Manus McGuire to make the album *Buttons and Bows* (Green Linnet). He recorded several albums with the band Patrick Street, including *Irish Times* in 1990.



APPEARS WITH THE SUPPORT OF FOUNDATION SOUTH AUSTRALIA.

Dya Singh

Saturday, 7.50pm.

Formerly from Malaysia, Dya Singh has been experimenting and developing his music in Australia for a number of years now and has attracted considerable attention for his novel blended form of Sikh/Australian music. Apart from his phenomenal voice, Dya Singh's skill is in communicating the joy and wisdom of the music.

Much of this music is based on the writings and wisdom of the Sikh Holy Book, *Guru Granth Sahib*. The music provides a link between spiritual, intellectual and worldly experience in a way that only music can. Dya Singh works with a diverse

group of talented performers including Adelaide blues guitar maestro Chris Finnen and Alistair Black, probably the best white player of the didgeridu in the country.

Dya Singh is:

Dya Singh
Charan Singh
Jamel, Jessie,
Harsel, Sharan
and Parvyn Singh
Chris Finnen
Keith Preston
Alistair Black
John White

Harmonium, vocals
Tablas

Vocals and percussion
Electric guitars
Bouzouki, bodran
Didgeridu
Vibraphone



APPEARS WITH THE SUPPORT OF FOUNDATION SOUTH

Fresh Air

Sunday, 9.00pm.

Amid a myriad of aspiring Adelaide musicians, young classical woodwind player Jo Dudley was not content to leave her career to the whims of concert managers and conductors. Gathering a group of fellow students and helpful tutors around her she formed her own ensemble, Fresh Air — a quartet with an inspired repertoire ranging from medieval music to rock n' roll.

With their flamboyant theatrical style, Fresh Air has created new sounds in music and has attracted a diversity of interest. Creating soundscapes that draw on music from the Middle East, Japan, Turkey, Australia and Macedonia, they have mesmerised their audiences with panache and flair. Jo Dudley's classical recorder produces a magnificent mellifluous delight — a far cry from the ear-piercing trills and screeches of school recorder memories.



APPEARS WITH THE SUPPORT OF FOUNDATION SOUTH

Fresh Air is:
Jo Dudley, Quentin Grant, Catherine Oates,
Vanessa Tomlinson

Galliano

Sunday 7.00pm.

"Truth is not found in either facts or lies

But patterns you weave wid dem while you're alive"

[Galliano, New World Order].

Club scenes around the world groove to the vibe of Galliano. Jazz buffs are just wakening to its implications. Arguably the most adventurous and inventive representatives of a post-postmodern musical culture, Galliano are one of the hottest groups in the world today. Their vision stretches to the boundaries of jazz, rap and house to produce a unique form. "It's innovation through

perspiration, improvising on a theme, the living-earth music," says the poet.

Steeped in the music of the nightclubbing decade, poet Rob Gallagher (aka Galliano) was a crucial component of London's pirate jazz station, *K Jazz and Starpoint* back in '87. Those eclectic late night broadcasts fused his rap/poems with avant garde jazz, live percussion, break beats and dub. On the club front, rare groove was being toppled by the tidal wave of house, but beneath Charing Cross Station a new spirit was

being forged. At the turntables were DJ Gilles Peterson and Young Disciple Bro Marco, Galliano popped and dropped his rap on the mike, energised by the musical freedom of house and fired by the creative collision of jazz and rare groove — and so begat Acid Jazz.

Galliano reflects the urban experience of an Irish heritage and the Black and Caribbean culture experienced within modern day London. The result is a unique outlook, an eclectic, sampling, grooving vibe. Along with the two spars with whom he'd distressed the poetry circuit — The Head Corn Dread, Bro Spy, and stylemaster, Mr Constantine — Galliano created a music which incorporates rhythm showers from Brazil, the spirit of Curtis Mayfield, Pharoah Sanders, Archie Shepp and John Coltrane, a touch of Ragga (sic), a dose of humour, a brace of devious samples drawn from the definitive jazz and soul record collection in the UK, and an avalanche of lyrics honed and tuned to these apocalyptic times.

Add the combination of the dynamic vocals of Valerie Etienne, the kicking riddim duo Crispin 'The Pump'

Taylor and Ernie 'Bottom' McKone, the keyboards of ex-Style Councilman Mick Talbot (also producer of their last two albums) and the dance antics of Snafe — the Vibe Controller — and Galliano have created rousing mayhem in live performances in Tokyo, New York, throughout Europe and the length and breadth of Britain.

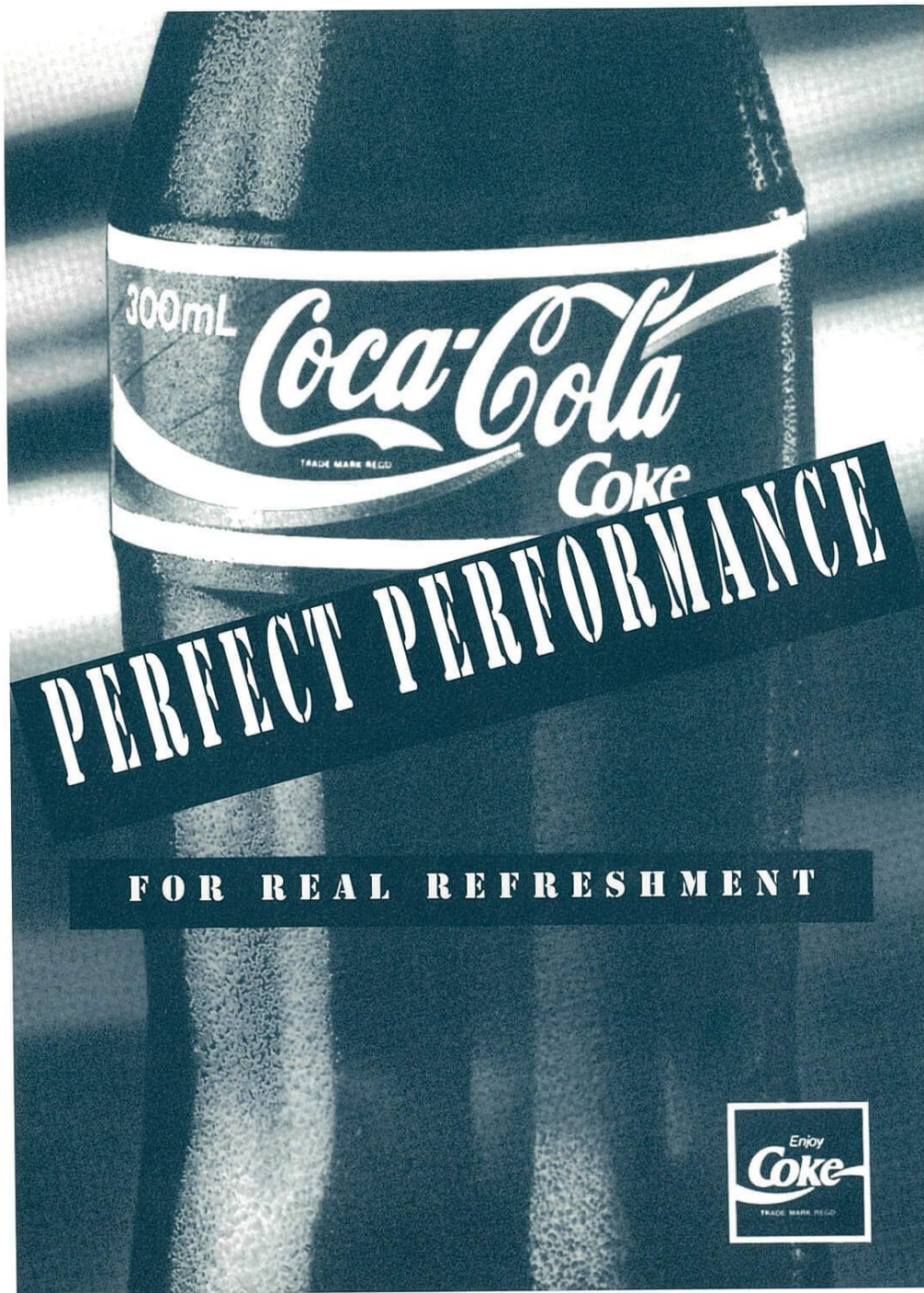
Galliano says: The Didjeridu is played with the utmost respect for the Aboriginal people and their struggle for land rights and peace.

The Guaganco is played with the utmost respect for the rumberos of Havana, Matanzas and the people of Cuba. The Berimbau is played with the utmost respect for all Quilombos of the past, present and future. The Nyahbingi is played with the utmost respect for Rastafari and the people of Jamaica. The 808 is played with the utmost respect for the New York originators and the Hip Hop nation worldwide. Seintear an feadóg stán le muinín do muintirna h-Eireann a n-íarracht do síochán. To the shanties, tenements, favelas, projects, estates and ghettos, the cities, towns and villages. Respect the bass cos it save we the African race. Let music bring all people together universally.

Rob Gallagher
Constantine Weir
Crispin Robinson
Mick Talbot
Crispin Taylor
Valerie Etienne
Michael Snaith
Ernie McKone
Stephen Amedee
Mark Vandergucht

Vocals
Vocals
Percussion
Keyboards
Drums
Vocals
Dance
Bass guitar
Dance
Guitar





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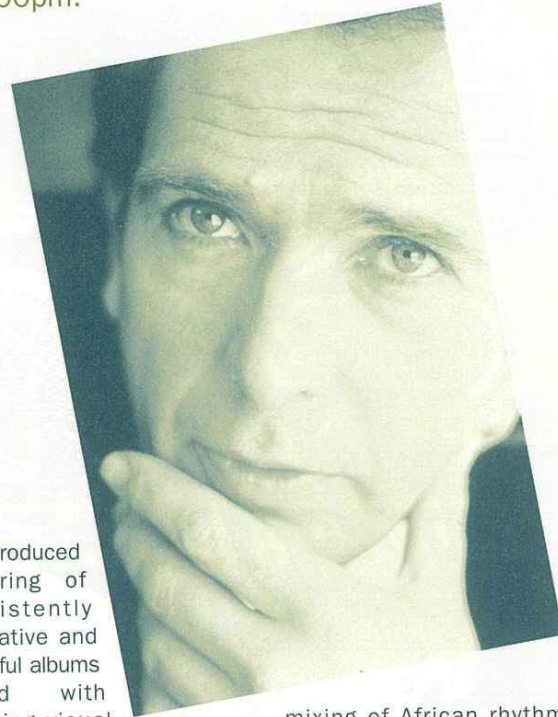
Peter Gabriel

Friday 10.40pm, Saturday 10.00pm.

Peter Gabriel offers a rare combination of immense personal talent and a real concern for his fellow human beings — a concern which he expresses in action, not words.

In 1988 Peter organised the *Human Rights Now* tour — featuring Tracy Chapman, Youssou N'Dour, Bruce Springsteen, Sting and himself — which toured the world to promote human rights and the aims of Amnesty International. Peter Gabriel also led the establishment of *Witness*, an organisation to arm human rights activists around the world with hand-held video cameras and other tools of communication. His commitment to WOMAD and the building of the Real World recording studio, one of the finest in the world, has created a whole new window of opportunity for some of the world's finest musicians whose traditions happen to lie outside the mainstream Western culture.

A foundation member and driving force of Genesis during its seminal years as one of the most innovative progressive rock bands of the seventies, Gabriel recorded seven albums with them in the years 1969-75. In his solo career, Gabriel



has produced a string of consistently innovative and powerful albums linked with startling visual productions, beginning with the eponymously titled, *Peter Gabriel* in 1976.

Gabriel's second solo album was produced in 1978 by Robert Fripp. Its experimental nature probably led to Atlantic rejecting a follow-up in 1980. However, eventually released by Mercury in America, this album gave Gabriel two British and European hits in the angry tribute to the murdered black South African political activist Steve Biko (Biko) and the anti-nationalistic *Games Without Frontiers*.

Biko saw Gabriel's first

mixing of African rhythm with modern studio production techniques. In the eighties, he began serious study of non-western music, influences which showed up on his 1982 album, *Security*. This album contained the international hit *Shock the Monkey*, which was also accompanied by a strikingly avant garde video production. The same year Peter Gabriel demonstrated his new musical commitment by underwriting the first WOMAD Festival. His only Genesis 'reunion' appearance took place to raise funds for WOMAD. *Peter Gabriel plays Live*

(1983, Charisma/Geffen) was followed by the soundtrack album to the Alan Parker film, *Birdie* (1985). Gabriel's next album, *So* (Geffen, 1986), was one of his most commercially successful and included the major international hit *Sledgehammer*. This album also featured the Senegalese star, Youssou N'Dour, who toured America with Gabriel on the *Conspiracy of Hope* tour for Amnesty.

In 1989, Gabriel wrote and released the soundtrack for the controversial Martin Scorsese film *The Last Temptation of Christ*.

The album, *Passion*, was very important for him: not only does it contain what he believes to be much of his best work, but the work from which he learned the most. His latest album *Us* (Real World, 1992) incorporates some of the rich instrumental textures he first developed on *Passion*, and *Fourteen Black Paintings*, perhaps the most experimental track on the album, goes further down this path.

"*Us* is classic Peter Gabriel, wondrous, surprising, comfortable, intense, uplifting and quiet, the

vision of a man who has, to quote the poet, come through," wrote Michael Smith [*Drum Media*, 9/92].

Us is the third album of the fruitful production relationship between Peter and Daniel Lanois, whose experience and judgements have helped to focus Peter's wild imagination. Layers of sound and rhythm from around the world provide the backdrop for Gabriel's most intensely personal writing to date. Musicians from Armenia, Turkey, Kenya, Senegal, Moscow and Egypt work alongside Peter's band to produce a rich and fresh musical landscape. Relationships are the central focus of this album, man-woman, parent-child and individuals relating to those around them. Peter calls this his first real record of love songs.



Peter Gabriel
Manu Katche
David Rhodes
Tony Levin
Levon Minassian
Joy Askew
Lakshminarayana Shankar
Drums
Guitars
Bass Guitars
Doudouk
Keyboards
Violin

Holmes Brothers

Friday 9.20pm, Sunday 2.15pm.

"Bring it down low, boys," Wendell Holmes orders, clutching his guitar, his head thrown back. "Play it like we do it at home!" Like they do it at home. Like they have done it for decades in smoky, sometimes empty bars. Raw and gritty, with heart and tenderness. It is the only way the Holmes Brothers know how to play, a style unchanged by the sudden worldwide acclaim that, after thirty years, Sherman and Wendell Holmes had given up hoping for and still do not really care about

Just a few years ago, the Holmes Brothers were unknown beyond of downtown New York blues clubs. They played what they wanted, which meant a whole lot more than straight blues – then they reported to their day jobs in the morning to support their families. In 1989 came the 'big break', and



their first album, *In the Spirit* (Rounder). The overall impact of this album is hard to overstate. Reviews nationwide called it "sublime". *Billboard*, not one to hype the blues with radio programmers hot for the latest in rap and hip-hop, said the record was "utterly astounding".

A second album, *Where Its At* (Rounder) soon followed. After all, with several hundred songs in their repertoire, the Holmes Brothers say they could play for a week straight without having to repeat a tune. As with their first album, the band's actual recording time amounted to three days.

"People feel it's amazing, but it's not hard for us," Wendell says. "With us, what you see is what you get, just like when we're playing live. On the record, you'll get a real representation of us doing our thing."

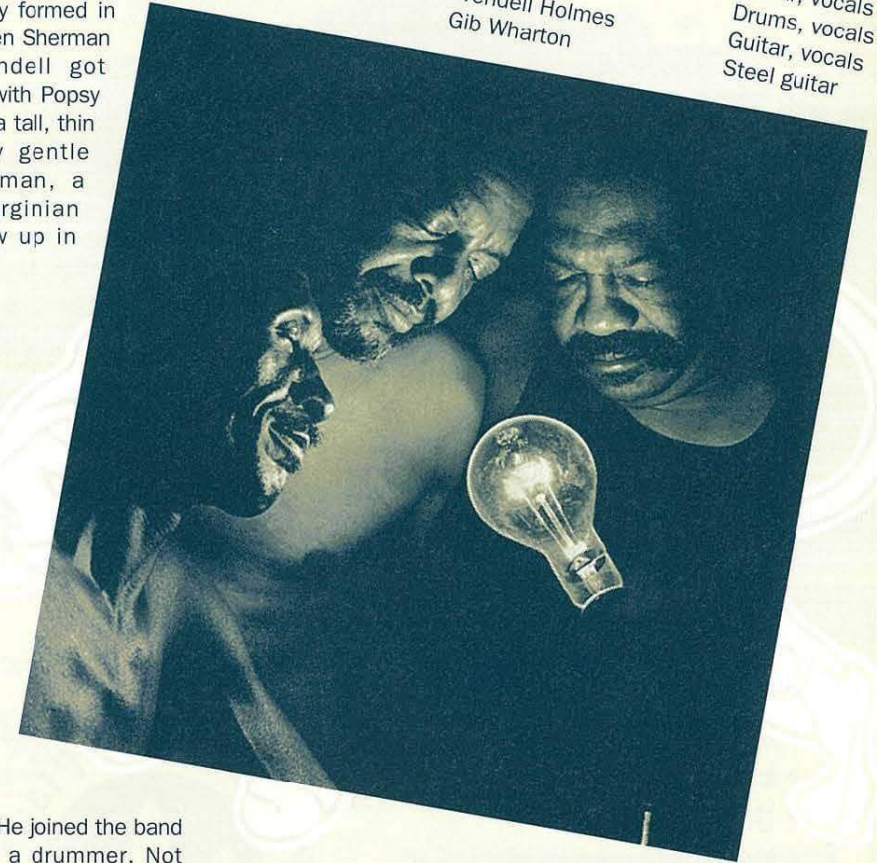


The Holmes brothers were born and raised in Virginia. Both sang in the church choir. Sherman studied classical piano, clarinet, and eventually bass, while Wendell learned trumpet, organ, and guitar. Playing in teenage blues bands, they learned to love the stage.

Sherman went on to study musical theory and composition at Virginia State University. In 1959, at the age of 20, he took one semester off to visit New York City – and stayed thirty years. On the day Wendell graduated from high school in 1963, Sherman took him to the big city. Working constantly during the years that followed, they developed into some of the finest

journeyman musicians in town.

The Holmes Brothers band was finally formed in 1980 when Sherman and Wendell got together with Popsy Dixon — a tall, thin and very gentle looking man, a West Virginian who grew up in



The Holmes Brothers are:
Sherman Holmes
Willie Dixon
Wendell Holmes
Gib Wharton
Guitar, vocals
Drums, vocals
Guitar, vocals
Steel guitar

Brooklyn. He joined the band solely as a drummer. Not until he unexpectedly started to sing during a jam session did his bandmates learn of his heavenly wail, now an integral part of their style.

The unmistakable 'down-home' feel to the band's music can be credited to the fourth Holmes Brother, pedal steel guitarist Gib Wharton. Having met the

band by pure luck, he is now a permanent member. A native of San Antonio, Wharton grew up playing mostly in Country and Western bands. When you play steel guitar in Texas, he says, country is what you play. After a time it was not enough.

"Now I've got the best steel guitar gig that a steel guitar player could get," he says. "To play in a situation like this, with all the ground that we cover, is ideal. I'm staying for the duration."

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Quality in Life

The Department of the Arts, Sport, the Environment and Territories

The Department of the Arts, Sport, the Environment and Territories (DASET) is the principal adviser to the Commonwealth Government on environmental issues. The DASET portfolio administers a range of policies and programs which address interests as diverse as national parks and wildlife, environmental protection, heritage, meteorology, the Antarctic region and the Great Barrier Reef. DASET assists the Commonwealth Government in providing national leadership on environmental issues.



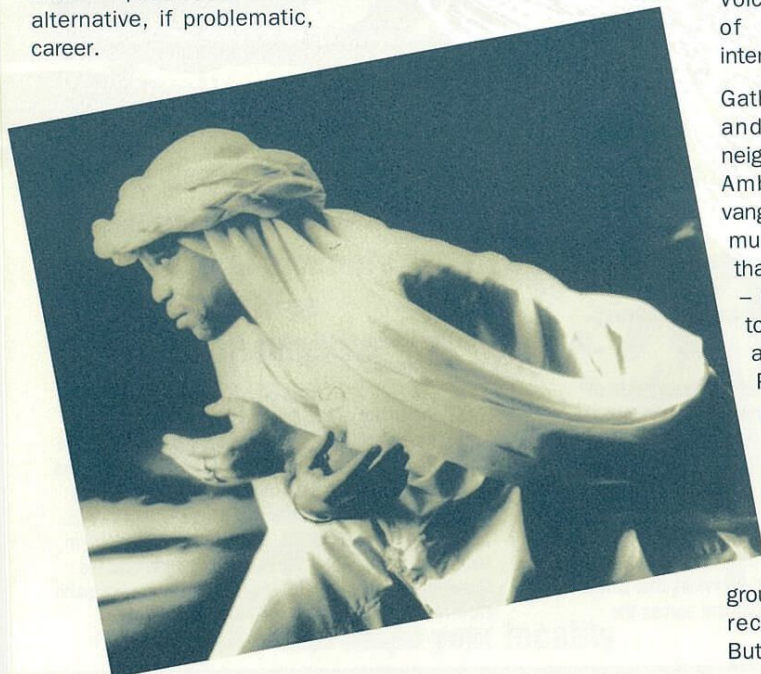
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Salif Keita

Saturday 5.00pm, Sunday 11.00pm.

The story of Salif Keita, the 'Golden Voice of Africa', is no ordinary one, but neither is the voice. Born albino into a noble family in the emergent post-colonial nation of Mali, his contrary pigmentation was seen as an evil omen and he was shunned by peers and family alike. Poor eyesight and a lack of financial support thwarted his ambition to become a teacher, but his childhood encounters with the *griots* — the hereditary musicians of Mali who would arrive at his house to sing his family's praises— instilled a deep feeling for their music and promised an alternative, if problematic, career.



The scion of noble families simply do not become musicians in Mali, it is beneath them, neither do the *griots* appreciate anyone infringing their traditional turf. Nevertheless, the young Salif began to regularly trek the twenty five dusty kilometres from his home-town of Djoliba, in the heart of *Mandingue* country, into Bamako, Mali's capital, where he sang in the markets. Unfortunately Salif's father discovered this and refused to speak to him for six years.

Moving to the capital, Salif struggled to survive. His luck changed when he was

spotted singing in a nightclub and was invited to join the legendary Rail Band, a government-sponsored group who were the next best thing to a national orchestra. With the Rail Band, Salif explored the development of a modern, electric, Malian music which was at that time deeply influenced by Cuban music.

After three years, working six nights a week at the principal hotel beside Bamako's railway station, Salif Keita and his long-time associate, guitarist Kante Manfila, left to join Les Ambassadeurs, the group that was to carry the Golden Voice beyond the frontiers of Mali and into the international spotlight.

Gathering local musicians and others from neighbouring countries, Les Ambassadeurs were the vanguard of modern Malian music. Of the five albums that they recorded, *Manjou* — an epic poem dedicated to the Mandingue people and to Guinea's President Sekou Toure — continues to burn brightly as a classic of modern African music.

Recorded in Abidjan on the Ivory Coast in 1978, *Manjou* took the group to the USA where they recorded another album. But it was not until 1984,

after a rapturous reception at the Angouleme Festival in France, that Salif made the crucial move of leaving Mali to settle in Montreuil, a cosmopolitan suburb of Paris with a large Malian community.

The musical melting pot that was Paris in the eighties — with its African, Arab, Antillean and Haitian communities of musicians — was just the right ambience for Salif's music to flower. Salif Keita's place among the greats of modern African music was confirmed when he was invited to join King Sunny Ade, Youssou N'Dour and Mory Kante, among

others, on the African 'Live Aid' record, *Tam Tam Pour L'Ethiopie*. Salif's contribution was stunning, but it

was his ground breaking debut album, *Soro*, recorded in 1986, that consolidated his international reputation.



Salif Keita
Eddy Emilien
Moussa Diakite
N'Doumbé Djengé
Jean-Pierre Alcouffé
Francis Etonde-Bebey
Mokhtar Samba
Souleymane Doumbia
Giles Daniels
Olivier Heurtebize
Djéné Doumbouya
Sylvie Doumbé Moulongo

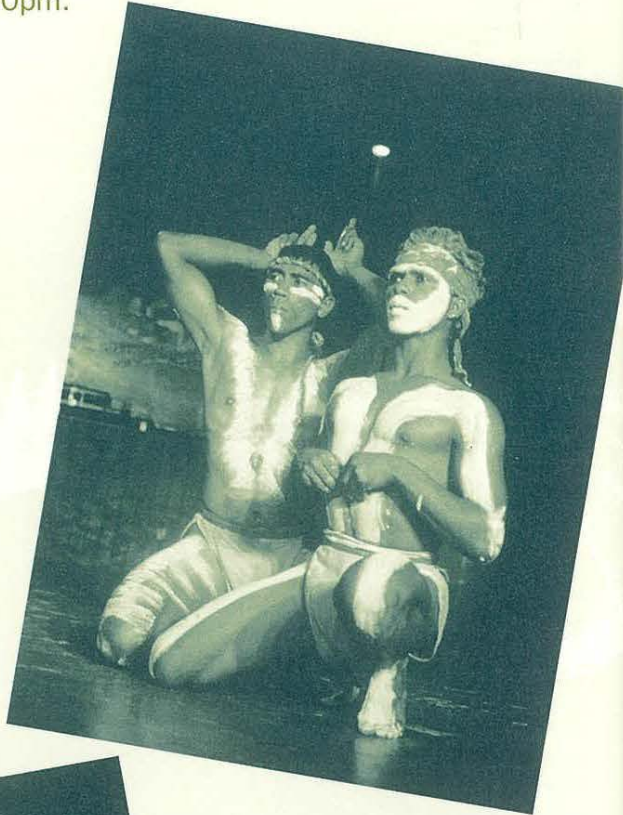
Vocals, keyboards
Keyboards
Guitars
Bass guitar
Trumpet/Sax
Saxophone
Drums
Percussion
Backliner
Backliner
Backing vocals
Backing vocals

Kunjaj

Friday 7.45pm, Sunday 7.50pm.

Kunjaj Dance Company is a unique group of Aboriginal and Torres Strait Islander dancers, one of the few in Australia proficient in traditional Aboriginal, Islander and contemporary dance forms. The troupe is world renowned and has toured extensively. In 1991 they toured New Guinea and New Zealand. In 1992 they performed in Los Angeles and workshopped with Janet Jackson. Kunjaj were the Australian representatives at the 1992 Pacific Festival in the Cook Islands and opened the Southbank development in Brisbane.

In their hometown of Cairns in North Queensland, Kunjaj operate a theatre



restaurant which thrives on its local authenticity and which employs fifty two locals, forty eight of whom are Aboriginal people. The people of the Gungganyii tribe, to which many of Kunjaj belong, are the original inhabitants of Trinity Bay, where Cairns is now situated. *Kunjaj* is their word for the delicious black mud crab which can grow to be over 20cm across the shell. These crabs and many other unique species still thrive in this area which was once part of the largest mangrove forest in the world.

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Mahlathini and the Mahotella Queens

Friday 8.25pm, Sunday 5.00pm.

"A night with Mahlathini and the Mahotella Queens is a transcendental experience. It is a celebration of the sheer power and magic of music and dance. This is dance music at its most compulsive and seductive" [Bruce Elder].

There are many delightful and exhilarating aspects to the music of Mahlathini and the Mahotella Queens. First is the lazy fall and offbeat snap that links modern South African popular music with reggae, but the guitars set up sparkling, clean patterns with a sound and rhythmic feel that only Africans seem to get from the electric guitar.

The Mahotella Queens sing like a sunshower behind the bullfrog vocals of Mahlathini. Wearing various, spectacular derivations of Zulu dress and township style, they all dance to joyful melodies with a reflexive jerk into the cross-accents. Their band is called Makgona Tshole, which means "the band that knows everything."

"It is not even traditional music. It is music that we formed ourselves," says Hilda Tloubatla, one of the Queens. "It's a sort of township jive music, one that people can't help but dance to. We mainly took it from three different styles of rhythms: there was *marabi*, *phata phata* and *kwela* which drew on

traditional singing styles and rhythms with the influence of jazz/swing. What we did was to mix them up and create a more upbeat, faster style of music."

"In 1964 there was no TV in South Africa, radio didn't play twenty four hours. We couldn't promote our records. We had to go out in the streets and play in front of record shops where people could get our records. The police would come and chase us away," says Hilda.

Despite these handicaps, Mahlatini and the Mahotella Queens became the South African equivalent of the Beatles in the breadth of their popularity. For the next twenty years or so each record they put out would sell an average of one to two million copies. Hilda remembers: "People would go crazy when they saw us perform together. I'm telling you it was like madness at our concerts because there was so much screaming and dancing going on".

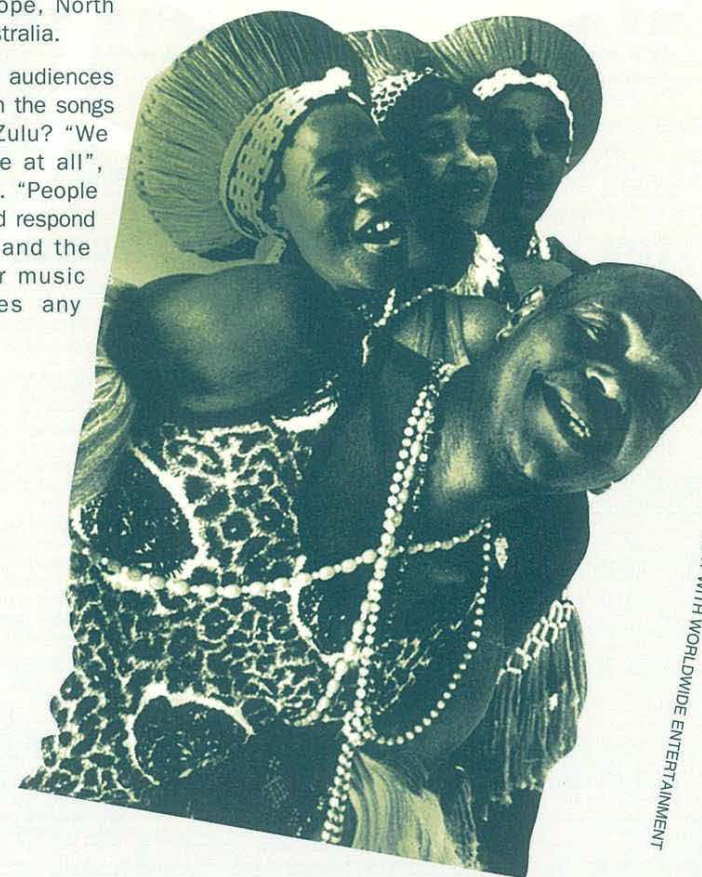
After a long break, while the Queens raised their families and disco swept the world, the group was asked to reform in the wake of Paul Simon's *Gracelands* album and the rising interest in the Soweto style. Since then the music of Mahlathini, which the band itself refers to as *mgqashiyo* - or "the indestructable beat" - has been seen and heard throughout Europe, North America and Australia.

Do international audiences have trouble with the songs being sung in Zulu? "We have no trouble at all", says Mahlathini. "People all over the world respond to the rhythm and the emotion of our music which bypasses any language".

Mahlathini and the Mahotella Queens are:
Simon 'Mahlathini' Nkabinde
Hilda Tloubatla
Mildred Mangxola
Nobesthu Shawe

Makgona Tshole are:
Marks Mankwane
Joseph Makwela
Sipho Madondo
Philimon Hamole
Ralph Mahura
West Nkosi

Lead guitar
Bass guitar
Rhythm guitar
Drums
Keyboards
Composer, arranger



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EIRE; Matt Molloy, "Music at Matt Molloy's".

EGYPT; The Musicians of the Nile, "Luxor to Isna".

ENGLAND; Peter Gabriel, "Passion".

INDIA; Sheila Chandra, "Weaving My Ancestor's Voices" and K. Sridhar & K. Shivakumar, "Shringar".

MADAGASCAR; Rossy, "Island of Ghosts".

MOZAMBIQUE; Eyuphuro, "Mama Mosambiki".

PAKISTAN; Nusrat Fateh Ali Khan, "Mustt Mustt", "Shahbaaz", & "Shahen-Shah" and The Sabri Brothers, "Ya Habib".

RUSSIA; The Dimitri Pokrovsky Ensemble, "The Wild Field" and The Terem Quartet, "Terem".

SAPMI; Mari Boine Persen, "Gula Gula".

TANZANIA; Remmy Ongala, "Mambo" & "Songs for the Poor Man".

UGANDA; Geoffrey Oryema, "Exile".

USA; The Holmes Brothers, "Jubilation".

ZAIRE; Papa Wemba's, "Le Voyageur" and Tatu Ley, "Babeti Soukous".

VARIOUS; A week in the Real World Part 1 and Passion - Sources, Peter Gabriel's Soundtrack for "The Last Temptation of Christ".

The Mahabharata Original Soundtrack brings together music and musicians from Japan, Iran, Turkey, Denmark, India and France.



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The Mambologists

Saturday, 12 noon.

A great way to get an afternoon party swinging. Mambology rules! ...*Que?*

Adelaide's indigenous contribution to ethnomusicological confusion, The Mambologists are a ten-to-twenty-piece Latin American outfit from Sydney. ...*Que?*

But, with so many original musicians from seminal Adelaide funk bands — like Speedboat, Avante Garbage and the home-grown if fostered-out Big Chicken — among the eight Mambologists who were born and bred here, who can blame us for claiming them? Especially since the band originally got together for the SA State Theatre Company's production of *The Conquest of Carmen Miranda*, written and composed by the North Adelaide British Hotel's own Robyn Archer. A few

Adelaide summer parties later the band decided they liked playing together and, more surprisingly, that audiences liked them too. About this time they all discovered that they were actually living in Sydney.

Mambology is the art of weaving intoxicating rhythm, seducing the feet and causing bodies to Mambo compulsively. The Mambologists have found themselves in big demand, particularly for dances where their cheeky *Salsa* rhythm demands a dancing response. The Mambologists have become known for their fat horn section, scintillating saxophones and a huge percussion sound featuring drums, timbales and congas. Even Sydney's Latin American community digs Mambo's gigs, and they're all honchos — except for Luis, and he says that what the Mambologists

play isn't even *Salsa*, it's *Son!* ... *Que?*

Si, Luis, have it your own way, whatever the music is called, it's a lot of fun. And half the fun is seeing how much the Mambologists enjoy playing that music, much of it original material. Behind it all, too, is the reminder that these rhythms are derived from the musical spirit of the ordinary, the oppressed, people of Latin America. For Mambology sometimes has a distinctly revolutionary beat.

Mambologists are also highly peripatetic. Members variously play in other bands such as Blat'n Blat'n, The Paranormal Music Society, Southern Crossing and WOMADELAIDE '92 performers, Coolangubra, as well as composing extensively for film, theatre and dance.

Mambologists are:

Wayne Freer	bass, trombone, tuba
Darren Freer	alto, tenor sax
Craig Tidswell	tenor sax, flute
Paul Blackwell	alto sax, guitar, vocals
Mark Blackwell	timbales, congas
Luis Franco	vocals, percussion
Andrew Bignell	drums
Blair Greenberg	congas, percussion
John Napier	cello, vocals
Steve Berry	bass, guitar
Roger Ellis	trumpet
Alan John	keyboards



Not Drowning, Waving with Telek and the Musicians of Papua New Guinea

Saturday 7.00pm, Sunday 10.20pm.

Melbourne art-rock and, some would say, slightly eccentric band Not Drowning, Waving have almost inadvertently produced what many people consider to be the finest example of a cross-cultural musical fusion to date — and a work of great integrity.

Recorded in Rabaul on the north coast of Papua New Guinea in 1988, with additional studio work done in Melbourne, *Tabaran* (WEA, 1990) was greeted by none less than David Byrne as the best album he heard that year. Byrne expressed interest in producing the band and Peter Gabriel has invited them to record at the Real World studios on the strength of his enthusiasm for the album.



Not Drowning, Waving first heard the music of PNG while making a sound-track for a film on canoe-making in the western islands by Melbourne film-maker Mark Worth. Following up their interest, members David Bridie and James Southall took a holiday 'up north' and visited several provinces, including Rabaul, where they came in contact with Pacific Gold Studio's Greg Seeto and PNG pop hero George Telek.

The Australians were particularly taken by the boppy lyricism of the local stringband music and by the haunting quality of traditional music of the highlands and western islands. When Seeto suggested

a working visit by the entire group to record with local musicians, nothing could hold them back.

Bridie says that the group was very conscious from the outset of being outsiders from a rich Western country. "We were very sensitive to the fact that Australia has a colonial history there and that the people have been mistreated by Australian governments in the past. By association we are part of that".

"We made a definite effort to get to know the people that we were playing with and to mix with them socially and to learn from them. I feel strongly that it would be plundering their culture to produce a record like this if you did it without sensitivity or with the wrong attitude. We tried to make sure that we didn't do that."

Bridie says it is important to work out the economics fairly too, and to make sure that the publishing profits are equitably divided amongst the people who are actually responsible for the music. Bridie and the rest of the group are also very

concerned that the album is not seen as anthropological or as any kind of representative collection of indigenous PNG music.

"*Tabaran* is no more nor less than the product of a group of professional Australian musicians collaborating in the recording studio for six weeks with professional PNG musicians to make an interesting record."

Despite Bridie's disclaimer, *Tabaran* carries the distinct feel of the musical and social culture of the Tolai people of New Britain and Rabaul. It is a celebration of that culture as well as an education in its concerns. The album was released on cassette in PNG (with a different cover, featuring a can of South Pacific Lager) and its popular reception there is a good indicator of the success of Not Drowning's intentions.

At WOMADELAIDE, Not Drowning, Waving's lineup includes Telek and members of the Moab Stringband. It is their second visit to Australia to perform with the band and follows a very successful tour of PNG which was the subject of a documentary shown in January on SBS.



Not Drowning, Waving is:
 Russel Bradley Drums, percussion
 David Bridie Keyboards, vocals
 Tim Cole Mr. Bo, live sound engineer
 Rowan McKinnon Bass guitar
 Helen Mountfort Cello
 John Phillips Guitar
 James Southall Congas, percussion

plus:
 George Telek
 Pius Wasi
 Berni Hakalitis

Geoffrey Oryema

Friday 10.10pm, Saturday 7.50pm, Sunday 3.45pm.

Every night as a child in Kampala, Geoffrey Oryema would sit by his father's side and listen to him sing and play the *nanga*, an ancient seven-stringed African harp. It was a sound that he has never forgotten.

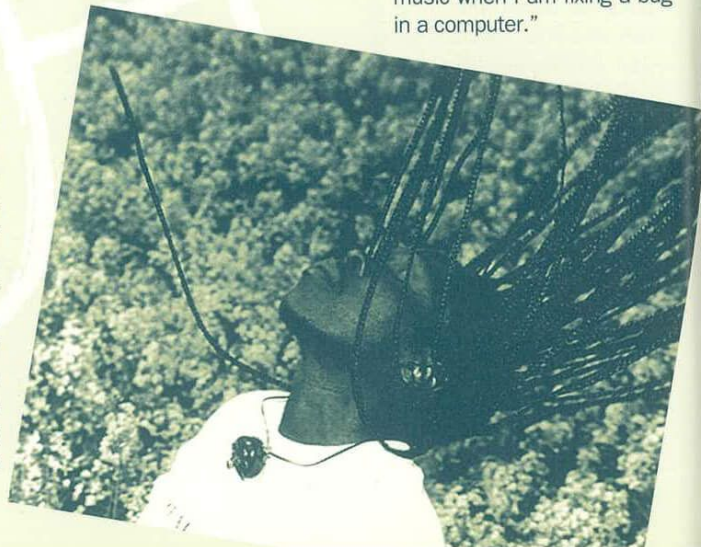
Oryema grew up surrounded by music to an extent that it is difficult for most of us to imagine. Not only was his father an accomplished musician but his mother directed the Ugandan dance troupe, The Heartbeat of Africa, and his grandfather and uncles were all storytellers and musicians. By the time he was a teenager, the young Geoffrey played the guitar, the *nanga*, the *lukeme* (thumb piano) and, later, the flute.

Uganda in the seventies, however, was an unhealthy place for cultured people from important families. In 1977, at the height of Idi Amin's power, Oryema's father, a government minister, died in a mysterious 'car accident' - often a euphemism for the assassination of popular individuals. In the way of more ancient despots, Amin liked to erase all traces of the male line of his opponents so, at the age of twenty four, Geoffrey Oryema was smuggled over the border into neighbouring Kenya hidden in the boot of a car. So began his life of exile.

Living in Paris with his wife and child, Oryema worked on perfecting his techniques on the *lukeme*, *nanga* and flute. The *lukeme* or thumb piano is the most popular and widespread instrument in Africa after the drum. Indigenous to Africa, it is known by many names - some say over a hundred - the most widespread being the *sanza* or *mbira*. A modified version was popularised in the west as the 'kalimba'. The *lukeme* is a highly personal instrument, capable of great subtlety and complexity. Oryema has made himself an exhilarating exponent of this instrument. On his record, *Exile* (Real World), he uses it to great effect to create an intricate polyrhythmic sound that makes the head dance.

Geoffrey Oryema's song are written in the languages of his youth - Swahili and Acoli (pronounced 'Acholi') - and keep alive the folklore and wisdom he learned when surrounded by the Ganda storytellers, poets and singers at home. His subsequent exile has been the theme of many of the songs he has written since, and has given him the emotional distance to write about his homeland with absolute clarity.

"Music accompanies everything in my culture," he says. "There is music for digging in your garden, to accompany the dead to their final resting place. If a visiting head of state arrives, it will be sung. This music is not dead, it will never die. It is constantly changing, renewing itself. I even hear music when I am fixing a bug in a computer."



The Persuasions

Sunday 12 noon.

Formed on the street corners of the Bedford-Stuyvesant section of Brooklyn in 1962, The Persuasions - Jerry Lawson, Jayotis Washington, Jimmy Hayes, Herbert Rhoad and Joe Russell - were discovered by Stan Krause, who recorded them for his Catamount label. By 1970 the acappella boom, such that it was, was over and Krause sold the rights to that first Persuasions album, "A Capella", to rock *enfant terrible* and doo-wop aficionado Frank Zappa.

Zappa's interest in the group rescued them from the obscurity that befell the other major players in the genre - outfits such as the Zircons, Velvet Angels, Chessmen and the Citadels. He initiated a recording career for The Persuasions that has spanned seven labels and ten albums. Though there have been brief sorties into the field by groups such as Manhattan Transfer and The Nylons in recent times, no amount of slick production or stylistic whimsy can stand next to the urgency, raw emotion and pure joy that are the trademark of the 'Kings of Acappella' - The Persuasions.

The present Persuasions - all original members - are Jerry Lawson and Jayotis

Washington, who handle the lead tenors; the driving bass comes courtesy of Jimmy Hayes, and the amazing falsetto leads are provided by Joe Russell, who recently rejoined the group following the passing of Herbert (Taubo) Rhoad.

Lawson was particularly impressed with Ladysmith Black Mambazo, the stars of Paul Simon's *Graceland* album and tour.

"I had to sit down and really listen hard to Mambazo," Lawson says, "because that's our roots. When we started singing acappella on the street corners, we had

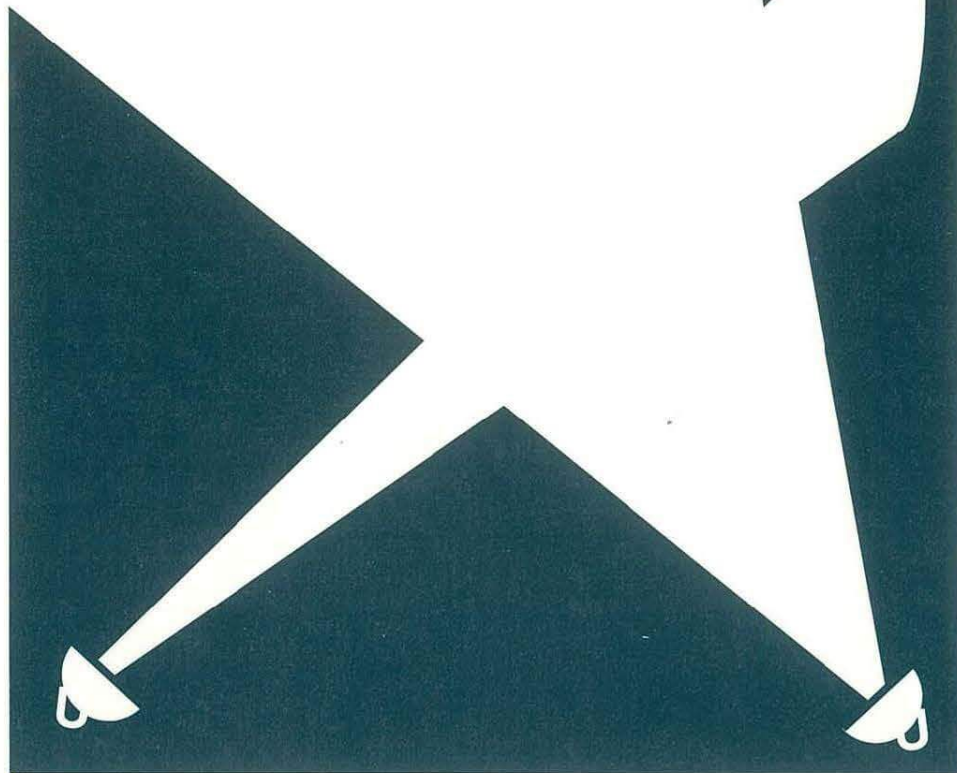
no idea it reached all the way back to Africa. We were singing it for self-enjoyment but for them it's a way of life - it's their national anthem and their prayers. They showed us a whole other side of acappella."

"There were the lean times," he admits, "but we never had to take day jobs and we never thought about quitting. There was a time when the family tree of acappella singing was only a single stem, and that was the Persuasions. But look at that tree now: it has lots of branches and all the flowers are blooming."



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ETSA

John Prine

Sunday 8.30pm.

"John Prine's albums contain some of the finest gems of the songwriter's craft. Here is a man who knows the magic of language and how to weave spells with it." [Adelaide singer/songwriter and co-presenter of *Yodel Action* (5MMM-FM), Terry Bradford]

One of the most acclaimed American singer-songwriters of the seventies, John Prine was forced to confront the double-edged sword of being labelled as a 'new Bob Dylan' for the laconic, drawing delivery of angry songs such as *Sam Stone*, the bitter lament of a drug-addicted Vietnam vet, *Hello in There*, about our neglect of the aged, and frequently eloquent depictions of working-class concerns which prefigured the later work of Bruce Springsteen.

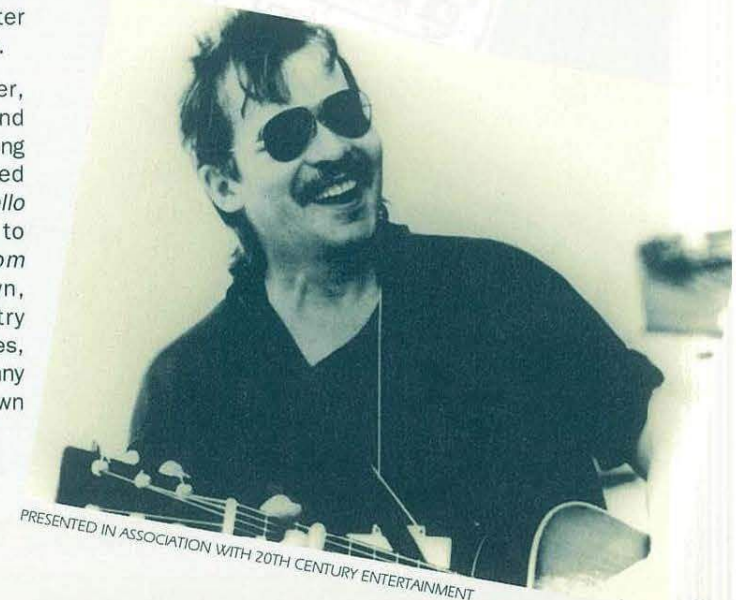
A songwriter's songwriter, Prine's special vision and personal integrity are among the factors that attracted Bette Midler to cover *Hello in There*, Bonnie Raitt to adopt *Angel From Montgomery* as her own, and numerous country artists such as Gail Davies, Tammy Wynette and Johnny Cash to release their own versions of *Unwed Father*.

After an absence of five years from the recording scene, Prine's 1991 album, *The Missing Years* (released on his own Oh Boy label), shows that at an age when many of his contemporaries are trading in nostalgia John Prine can hit a creative peak. Produced by Howie Epstein, of Tom Petty and the Heartbreakers fame, *The Missing Years* features Epstein and fellow Heartbreakers Mike Campbell and Benmont Trench, along with cameos from such noted Prine fans as Tom Petty, Bonnie Raitt and Bruce Springsteen.

Prine recently made his debut cinema appearance in the John Mellencamp film *Falling from Grace*, and

admits to being bitten by the acting bug. He has also recorded *If You were the Woman and I were the Man* with Margo Timmins and the Cowboy Junkies and is dueting with another unlikely Prine admirer, Pink Floyd's Roger Waters.

Prine's recent shows feature *The Missing Years*, though he still plays the old favourites, often concluding with *Hello in There*. The meaning of this song has shifted a bit for Prine these days, however. "Well, God, man, I just hope I'm not sitting there, eighty five years old, having kids standing outside my window singing *Hello in There*. I'll probably throw rocks at them," says Prine with a hoot.



PRESENTED IN ASSOCIATION WITH 20TH CENTURY ENTERTAINMENT

S.E. Rogie

Sunday 12.45pm.

S.E. Rogie comes to WOMADELAIDE with music from a culture that has an irrepressible zeal for life and living – aspects of African life too often forgotten in television's relentless emphasis on wars, coups and starvation.

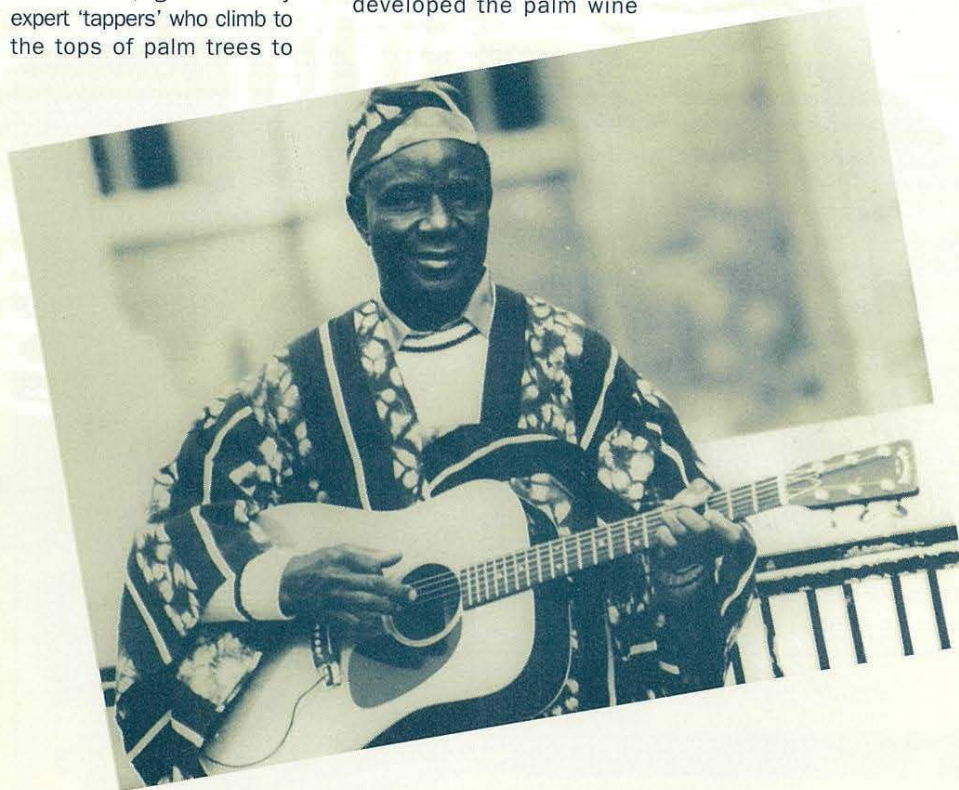
"Palm wine guitar music is like folk music or blues," says S.E. Rogie. "People sing heart to heart songs - what they feel. They drink a little to feel happy and what they drink is palm wine."

Palm wine, gathered by expert 'tappers' who climb to the tops of palm trees to

extract the sweet milky liquid, produces a mellow natural high in those who imbibe. It is known throughout tropical Africa and Asia as an elixir for friends who gather to swap jokes and gossip and sing a song or two.

From the west-coast African nation of Sierra Leone, on the Gulf of Guinea, S.E. Rogie is a palm wine guitarist extraordinaire. Following in the footsteps of legendary Sierra Leone guitar masters, Ekundaio and Joboynor, Rogie nurtured and developed the palm wine

music style and pushed it into the international scene during the 1960s. With his guitar and smooth baritone voice, an early model monophonic tape recorder and a few pickup musicians, he produced a string of hit records which sold throughout Africa and Europe. Many of his finest songs were resurrected from the old master tapes to produce the album *The Sixties Sounds of S.E. Rogie*.



By 1965, Rogie had put together a full-fledged band he called The Morningstars. To accompany his acoustic guitar, he added electric lead guitar and electric bass while the rhythm was provided as before by varying combinations of percussion instruments. *Nyalima Nyapoi* (The Girl I Love Best), sung in the language of the indigenous Mende people of Sierra Leone, was among the first recordings of the Morningstars and appears on *The Sixties Sounds.....* Several songs on the album are sung in *Krio*, a language that developed amongst repatriated slaves and spread throughout Sierra Leone, the coastal area of which had originally been ceded to the British for the settlement of repatriated slaves from its colonies.

Tape recorders and electrified musical instruments were by no means the only western influences on African music in the sixties. When Chubby Checker exploded on the world scene with his recording of Hank Ballard's *The Twist*, Africa could not escape the new craze. Rogie picked up the beat and wrote several twist numbers including *Twist With the Morningstars* which was recorded around 1965 and also appears on

The Sixties Sounds... album – definitely a *Twist* with a palm wine 'twist'.

Increasing popularity brought numerous opportunities for Rogie to travel and perform outside of Sierra Leone. During a visit to neighbouring Liberia in 1967 (at the invitation of the President) he recorded several songs in the studio of the local Philips radio store. One of these, *Man Stupid Thing*, ironically laments women's eccentricities and man's inability to deal with them, while the band sparkles in reflection of Rogie's witticisms.

S.E. Rogie's music is rooted in the sounds of the soul in an era when Africa was breaking the chains of colonialism... the sounds of palm wine guitar music as it left the bars and burst forth on radio and record. They are lost sounds which have been found again and the world of music is the better for it.

Szalai Hungarian Gypsy Orchestra

Saturday 8.30pm, Sunday 1.30pm.

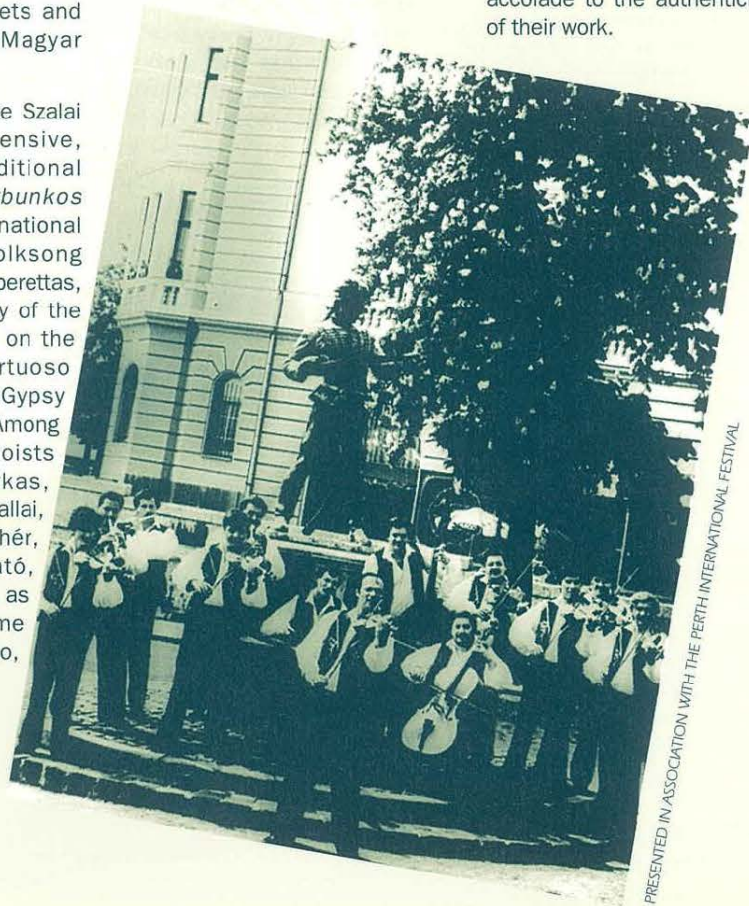
The Szalai Hungarian Gypsy Orchestra are probably the prime exponents of Magyar and Transylvanian Gypsy music in the world. The fifteen member ensemble has been led by violinist Antal Szalai (approximate pronunciation 'Soloy') for over twenty years. They use original peasant instruments such as bagpipes, *tárogató* (a clarinet-type instrument) flute and panpipes, along with violins, clarinets and cimbalum (the Magyar dulcimer).

The repertoire of the Szalai ensemble is extensive, ranging from traditional *csárdás* and *verbunkos* music (Hungarian national dances), to folksong arrangements and operettas, but the individuality of the band's style rests on the strength of its virtuoso renditions of the Gypsy musical tradition. Among their excellent soloists are Jenő Farkas, cimbalum; István Sallai, clarinet; László Fehér, bagpipes, *tárogató*, flute and panpipes, as well as the supreme Gypsy violin virtuoso, Antal Szalai.

As is traditional in gypsy-musician families, Antal Szalai was only five years old when his father gave him his first violin and began to teach him to play. He was just fourteen when he became the soloist of the amateur folkband of the Bartok Ensemble and, two years after he joined the famous Honved Ensemble (the Hungarian National Army Orchestra), he became leader

of its Gypsy orchestra, aged just twenty one.

The Szalai Gypsy Orchestra has toured to nearly forty countries and has recorded eight albums, some of which are inevitably heard whenever a radio program comes to feature Gypsy music. In 1991, the ensemble represented Hungary at the International Gypsy Festival, a great accolade to the authenticity of their work.



PRESENTED IN ASSOCIATION WITH THE PERTH INTERNATIONAL FESTIVAL

Terem Quartet

Saturday 2.45pm, Sunday 3.00pm.

The Terem String Quartet are the hottest thing in St Petersburg 1924-1991, (nee Leningrad 1924-1991, Petrograd 1914-1924, St Petersburg 1703-1914 and 'Hero City' of 1941) since the storming of the Winter Palace. Classically-trained musicians of that eccentric virtuosity that seems so, well ... Russian, the Terem Quartet came together as students at the Leningrad Conservatory in 1986. Since then their verve and expertise in working with derivations of the folk music of north west Russia have gained them national and international acclaim.

Wild and startlingly original, full of subtleties and contradictions in combining classical elements with traditional folk forms, the music of Terem smashes all the stereotypes held about folk/classical string ensembles. As their music moves seamlessly from Gypsy melodies to wildly extravagant improvisations to Tchaikovsky, the humour and enthusiasm of Terem's performance draw all into its wake. This is a class act.

Terem re-invigorate the musical culture of Russia's folk heritage and its vitality, long suppressed, emerges renewed and contemporary. The quartet play a variety of classical balalaika, domra

and accordion with an intensity that burns.

The most exceptional instrument in their arsenal is a huge bass balalaika that has not been seen for nearly a hundred years. With no repertoire or instruction available it requires someone with great inventiveness, a sense of humour and plenty of muscle to take on such a musical partner, but Mikhail Dziudze has undoubtedly made the instrument his own.

The Terem Quartet's album, simply titled

The Terem Quartet are:
Andrei Konstantinov soprano domra
Igor Ponomarenko alto domra
Andre Smirnov bayan accordion
Mikhail Dziudze bass balalaika





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Tiddas

Saturday 3.35pm.

Tiddas, Inside My Kitchen (Polygram/ID). "Arguably the finest debut album released this year". Paul Stewart, Sunday Sun-Herald, 15/11/92.

Tiddas is a Koori word for 'sisters' and, as Archie Roach's wife and musical partner Ruby Hunter noted in naming them, these three young women are sisters in soul and song. Since getting together in 1990, Tiddas have had phenomenal success with their album *Inside My Kitchen* all over Australia, and have won standing ovations supporting groups as diverse as Midnight Oil and Sweet Honey In the Rock.

The trio, whose breathtaking harmony in vocals is matched only by their remarkably accomplished songwriting, have an appeal that is as sharp as it is sweet. Amy Saunders, Lou Bennett and Sally Dastey first met as backing vocalists for the Melbourne Koori band, Djaambi. The trio have since become in-demand session singers, performing and recording with well-known Aboriginal and non-Aboriginal artists such as Archie Roach, Joe Geia, Kev Carmody, Paul Kelly, Shane Howard and Judy Small.

For Tiddas, the social issues — including race, equality

and the environment that they sing about — are intrinsic to their identity. "We aren't overtly political," says Amy Saunders, "we just write about things that affect us. If those things happen to be AIDS, black deaths in custody, mental health or whatever, so be it."

Amy says that she was the only Aborigine at her school in Portland (Vic.) and remembers very well being called a "nigger". "I feel completely and utterly Aboriginal, although my father was European." Amy was expelled from high school for taking time off to protest about the huge aluminium smelter built at Portland and its impact on Aboriginal health.

Sally is not a Koori, but says she shared a similar working-class background. "We were poor white trash," she says ironically. "It was the kind of area (near the Olympic Village) where the careers advisors just told you to do a typing course. My mum has been a great influence, however. She is a very strong and independent woman."

Lou Bennett grew up in a big Aboriginal community near Echuca on the Murray River and says that her school drilled her with the notion that "You're not going to get anywhere because you are black." "It's great to be doing something that you can be really proud of," says Lou.



Meryl Tankard's Australian Dance Theatre

Saturday 12.50pm, Sunday 4.30pm.

The Court of Flora

Concept/Choreography:

Meryl Tankard

Costume Design:

inspired by

J.J. Grandville's engravings

Costume Construction:

Anthony Phillips

Millinery:

Betty Wisam

Music:

Mozart, Schubert, Hadyn,

Vivaldi

"With her usual wit and impeccable sense of style, Meryl Tankard has created a poem in movement as delicate and ethereal as a butterfly's wing."

[The Canberra Times].

Originally created for Canberra's Spring Floriade Festival in 1990, *The Court of Flora* was inspired by J.J. Grandville's 1856 book, *Les Fleurs Animees*, a beautiful nineteenth century picture-book featuring colour sketches of women dressed as exquisite garden flowers.

The Court of Flora marks the debut performance of Meryl Tankard's Australian Dance Theatre. It combines magnificent haute couture, classical music, gentle satire and the spirit of French Romanticism to create an elegant dance experience in the natural

setting of Adelaide's beautiful Botanic Park.

Meryl Tankard

Meryl Tankard began her career with the Australian Ballet Company. Between 1978 and 1984 she was principal soloist with Pina Bausch's extraordinary Wuppertal Tanztheater, touring the world, and with whom she continued to appear as a guest artist until 1988. In 1982 she toured Italy and South America with the Lindsay Kemp Dance Company

before returning to Australia to embark on a creative career which has encompassed dance, theatre, film and television.

Meryl was invited to perform her solo work, *Two Feet*, in Tokyo. She was appointed artistic director of the Meryl Tankard Company in Canberra and choreographed *Death in Venice* for the Australian Opera in 1989. Within four years in Canberra, Meryl created nine new works, took her company to perform at every major arts



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Lily

Rose

Pansy

Carnation

Forget-me-not

Thistle

Pincushion & Violet

Tuula Roppola

Amanda Rogers

Michelle Ryan

Alison Dredge

Mia Mason

Prue Lang

Special guest artists

festival in Australia and toured to Italy, Indonesia, Japan and China.

In 1992 Meryl was made 'Canberran of the Year' for her outstanding contribution to the Arts in the ACT and was appointed artistic director of Australian Dance Theatre in Adelaide. Over the next twelve months Meryl Tankard's Australian Dance Theatre will conduct three interstate tours, perform four works in Adelaide, create a new full-length work and perform with the Australian Opera in Sydney.

Photographs: Regis Lansac



Yothu Yindi

Friday 7.00pm, Sunday 9.40pm.

Now here's a band that truly needs no introduction, not in Australia in 1993 anyway. Since the release of *Treaty* — the hit single from the album *Tribal Voice* — and the joyous life-celebration of its accompanying video, you'd have to be a hermit living in an electronic blackout zone to have missed Yothu Yindi.

Hailing from the north-east Arnhem Land communities of Yirrkala and Galiwinku, this predominantly Yolngu (Aboriginal) group swept to national prominence in 1991. They have clearly established themselves as one of the most significant bands to emerge in

Australia in recent years. For five years prior to that massive breakthrough, however, Yothu Yindi developed their craft with a string of national and international tours.

The band has performed in Adelaide a number of times. In one of their earliest Adelaide performances, four years ago, Yothu Yindi played for the street-party launch of the Aboriginal cultural centre, Tandanya. But unless your brothers and sisters are Ngarrindjeri, Adnamathana or Pitjantjatjara you might only have been aware of their gigs last year with Debra Conway at the Old

Lion or the combined university campuses show at Thebarton.

Meanwhile, since 1988, Yothu Yindi have taken the world by storm in

concerts at the Seoul Olympics, Brisbane's World Expo, on a thirty-two date tour across the USA and Canada and Australian tours with Neil Young and Midnight Oil, in PNG, Hong Kong, New Zealand, at the Edinburgh Festival and in a sell-out tour across the UK and Europe. Last December Yothu Yindi played at the launch of the UN International Year of the World's Indigenous People (IYWIP) in New York during a second US tour. *Treaty* and its video won innumerable Australian music awards and a Human Rights award in 1991.

In 1993, Yothu Yindi's founder and singer/songwriter, Mandawuy Yunupingu has been declared 'Australian of the Year'. Nevertheless, Mandawuy's freewheeling youth in Yirrkala, Darwin and at the Batchelor College (where he studied to become a teacher) was punctuated with periods of angry frustration, a response to white Australia's implicit and explicit racism. Back in the mid-1970s he was arrested in Gove after calling a cop racist. Since then he has worked at controlling his temper and took his brother's example: Galarrwuy Yunupingu is a

leader of the Gumatj clan, chairman of the Northern Lands Council and Mandawuy's spiritual, cultural and musical adviser.

"I looked at Galarrwuy and the way he dealt with white men and I realised that it's not about being offensive physically or being radical. It's about being mature and being strong. That's the difference," Mandawuy says.

A teacher at the Yirrkala Community school for ten years, in 1986 Mandawuy became the first Yolngu male in Arnhem Land to go to University. Though he soon became headmaster of the school on his return, Mandawuy had heard his special voice tell him to form a band to spread the word about his people and their culture. That year he joined up with Stuart Kellaway and Cal Williams,

former members of a Top End white group called the Swamp Jockeys. After carefully recruiting other musicians and dancers, primarily from the six-hundred-strong Gumatj clan, Yothu Yindi was moulded into shape.

The band's fame, however, has grown more quickly than its fortune. "No big

cheques so far," says Mandawuy. "When it does come, I have this dream about building a cultural centre here (Yirrkala) so our young people can learn about music and dance and reinforce the culture. From that base they can go and make even bigger inroads into the big picture than we have. Mate, that's what Yolngu is about: sharing things. Even money."

Yothu Yindi is:
Mandawuy Yunupingu
Gurrumul Yunupingu

Mikayngu Mununggurr
Witiyana Marika
Makuma Yunupingu
Cal Williams
Stu Kellaway
Ricki Fatar

Lead vocals, guitar
Keyboards, guitars, vocals,
yidaki, percussion
Yidaki
Yidaki, bilma
Yidaki
Guitars
Bass guitar
Drums



Zi Lan Liao

Saturday 2.10pm.

At twenty-four, Zi Lan Liao is regarded as one of the world's greatest young players of the Chinese Ku-Cheng, a 21 stringed harp played horizontally with both hands. She has toured extensively through Europe for solo performances and worked closely with David Byrne on the music for Bertolucci's

Oscar-winning film *The Last Emperor*. A talented exponent of traditional Chinese dance, Zi Lan often features a dance as part of her concert performances. Her appearance in the Channel Four program *The Orient Express* (shown on SBS)

featured the dances *Playing the Pi-Pa* and *The Silk Dance*.

Zi Lan began to learn to play the Ku-Cheng at the age of three when living in the city of Canton. Taught by her father and notable Chinese musicians, by the age of nine she was winning major prizes in China. At the age of fifteen she won first prize in the International Llangoland Festival competition. Zi Lan moved to England from China with her parents in 1983. She attended Chetham's School of Music before entering the Royal Academy of Music in 1988.



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has not only invaded Botanic Park
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INTERNATIONAL YEAR
FOR THE WORLD'S
INDIGENOUS PEOPLE**



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