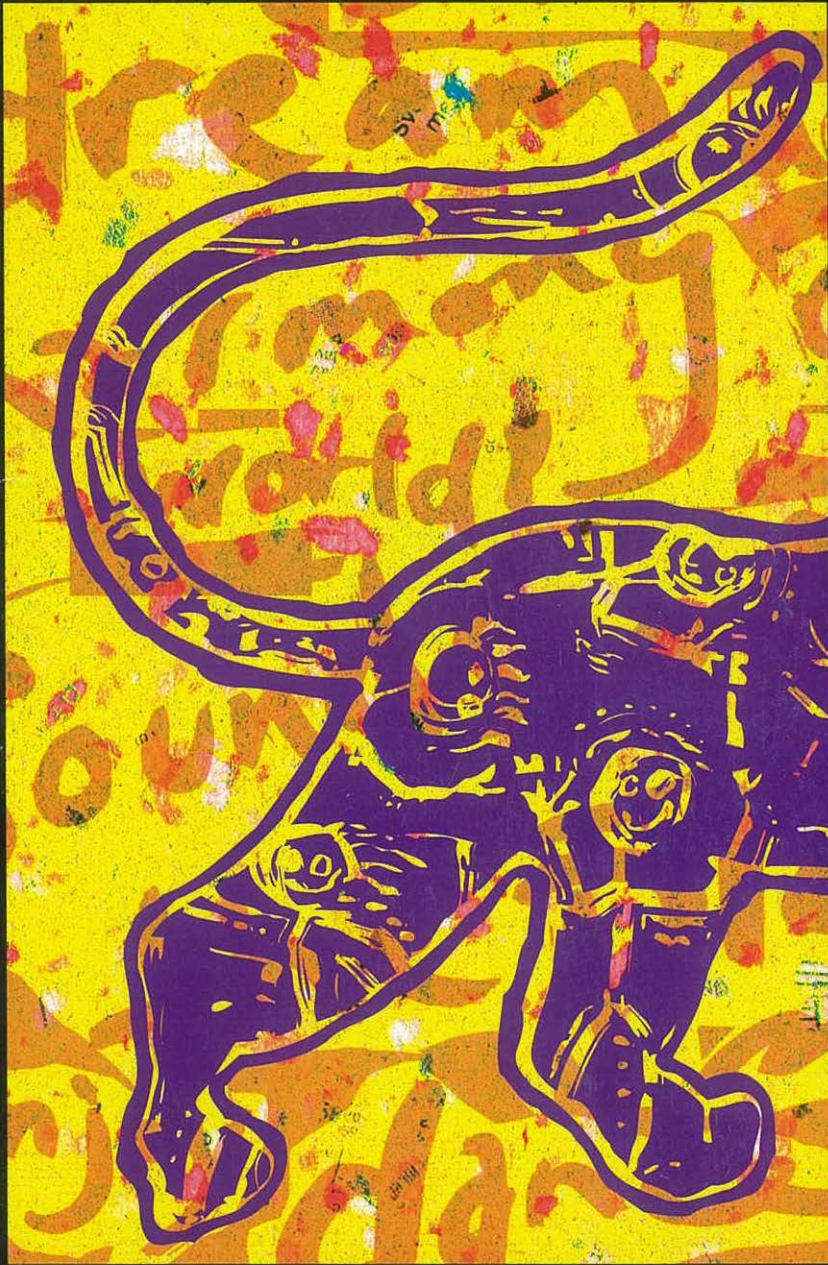


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# WOMADELAIDE '97

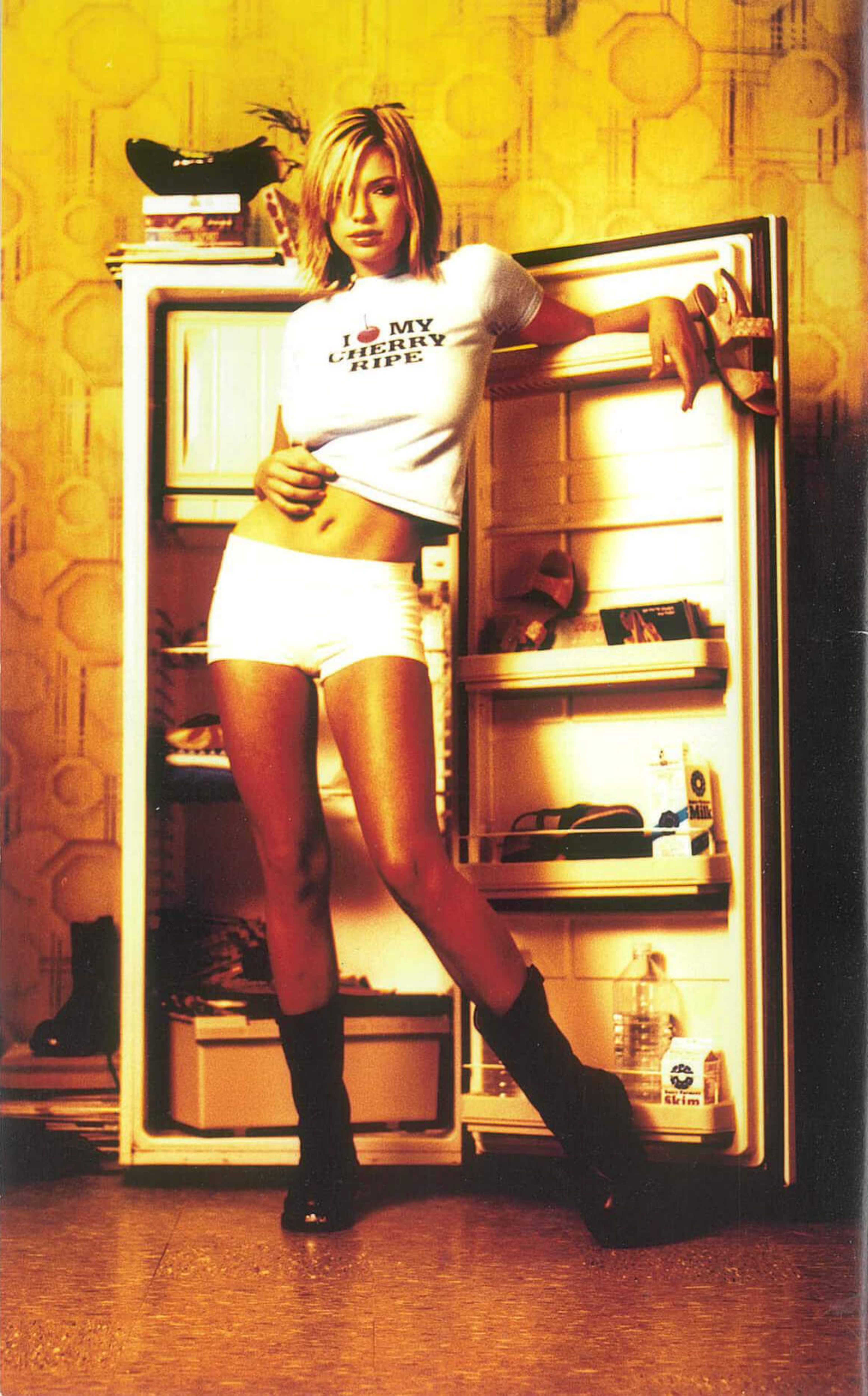


ETSA Power



botanic park ADELAIDE february 28 - march 2 '97

200 artists and a weekend of bliss



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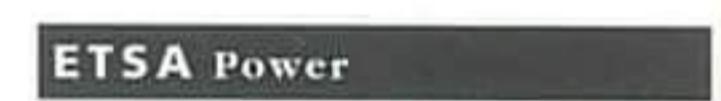


# WOMADELAIDE '97

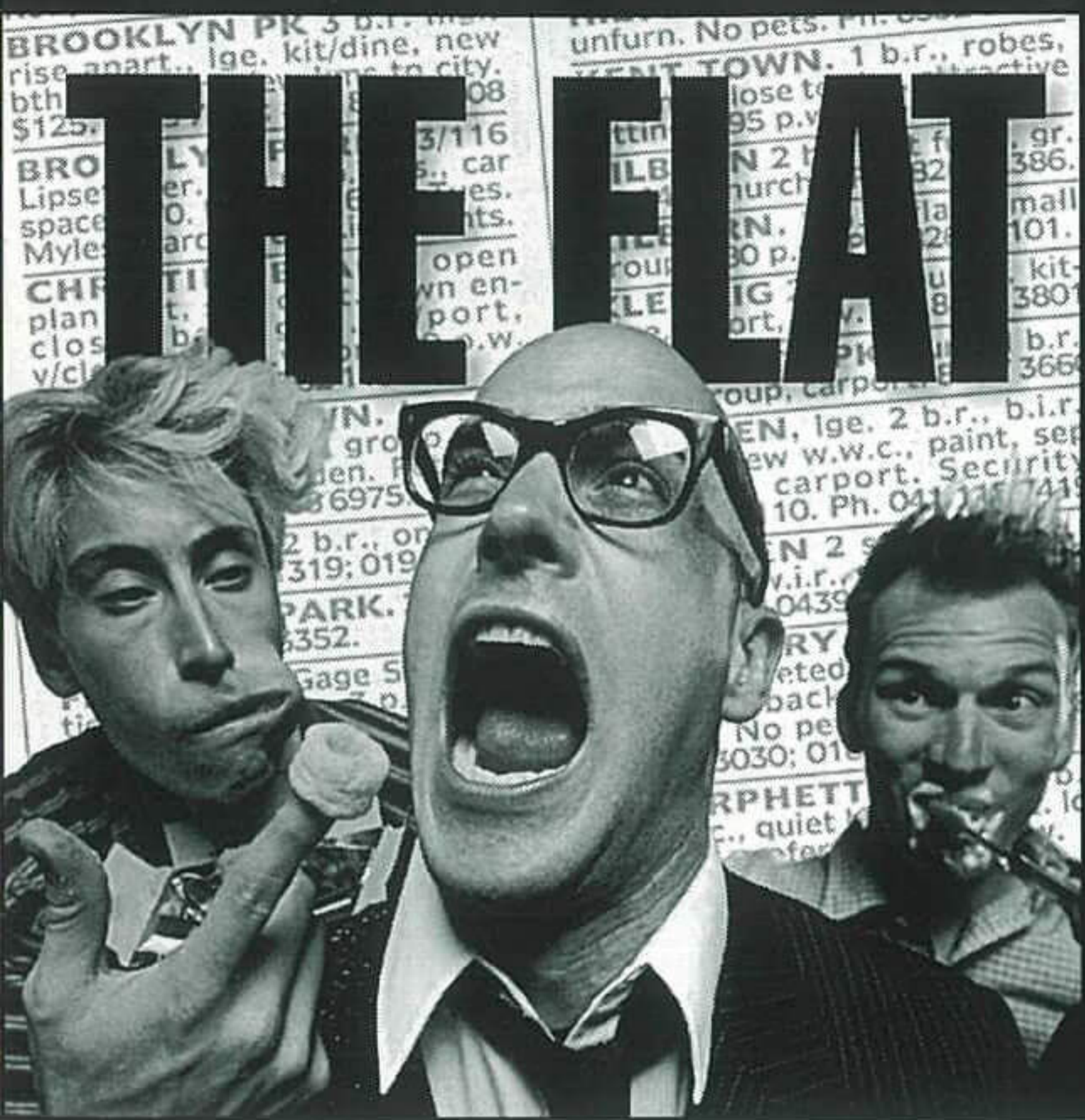
**Botanic Park**  
**February 28 - March 2**

WOMADELAIDE is a production of the Adelaide Festival Centre and the Adelaide Festival in partnership with WOMAD UK and represents a commitment to cultural tolerance through the common language of music.

The ongoing support extended to WOMADELAIDE by the Government of South Australia through Australian Major Events and the South Australian Tourism Commission and by the many agencies, companies and individuals whose goodwill is vital to the event's success is acknowledged with gratitude.



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...hold our stories, our history, our now and our future. Stories of peace and conflict. Love and loneliness. Justice and tyranny. Joy and despair. They hold our thoughts, hopes and dreams up to the light. And in the listening lies the sharing. And in the listening lives the hope of hearing our own stories in each others', of finding the melody for many tongues to sing.

**SunSmart**  
 WOMADELAIDE means hours of music in the great outdoors. Which can also mean hours in the sun under that Big Hole in the sky. To avoid a WOMADELAIDE souvenir that hurts and burns...  
*Slip on a longer sleeved shirt, preferably with a collar.*  
*Slop on SPF 15+ sunscreen in the morning and reapply every couple of hours.*  
*Slap on a wide-brimmed hat to reduce UV to the eyes and face by around 50%.*  
*Spend your waiting time in the shade.*

**Smoke Free**  
 Living Health promotes the healthy choices that contribute to our good physical and emotional well-being. We would like to ask that, for other's sake, you refrain from smoking during this event.



**Out & About**  
 Living Health Workshops for Children  
 The perfect diversion for young children - a program of activities especially devised for WOMADELAIDE by Carclew Youth Arts Centre.



**The Nylon Zoo**  
 WOMADELAIDE welcomes the fabulous creatures of The Nylon Zoo. Created by Canadian artist Evelyn Roth, these inflatable structures provide a multi-coloured fantasy on the outside, storytelling on the inside. Session times are displayed on site.

**Adelaide Zoo**  
 A welcome neighbour to WOMADELAIDE and for the first time a special opportunity to visit one of the nation's most successful zoos. Your WOMADELAIDE ticket will bring discounted entry from 9.30am on Saturday and Sunday: adults \$7.50, children \$2 - an ideal curtain-raiser for your day in the park. Entry from Frome Road only, a few minutes' walk from the Frome WOMADELAIDE entrance.

**Storytelling in the Botanic Gardens & Zoo**  
 Enchanting stories for young people with Sheela Langeberg. See program display boards for details. Entry to Zoo by donation - children to be accompanied by adults please.

**Botanic Gardens Guided Walks**  
 Two special walks as WOMADELAIDE curtain-raisers. Glasshouse Treasures, which takes you through the largest conservatory in the southern hemisphere and the exquisitely restored and unique Victorian Palm House. Aboriginal Plant Use, a fascinating insight into indigenous Australians' use of plants for food, shelter, clothing and utensils. Each 90-minute tour costs \$10 per person and includes morning tea. Tours depart from the Hackney Road WOMADELAIDE entrance at 10.15am Saturday and Sunday. Bookings: telephone (08) 8337 3777.

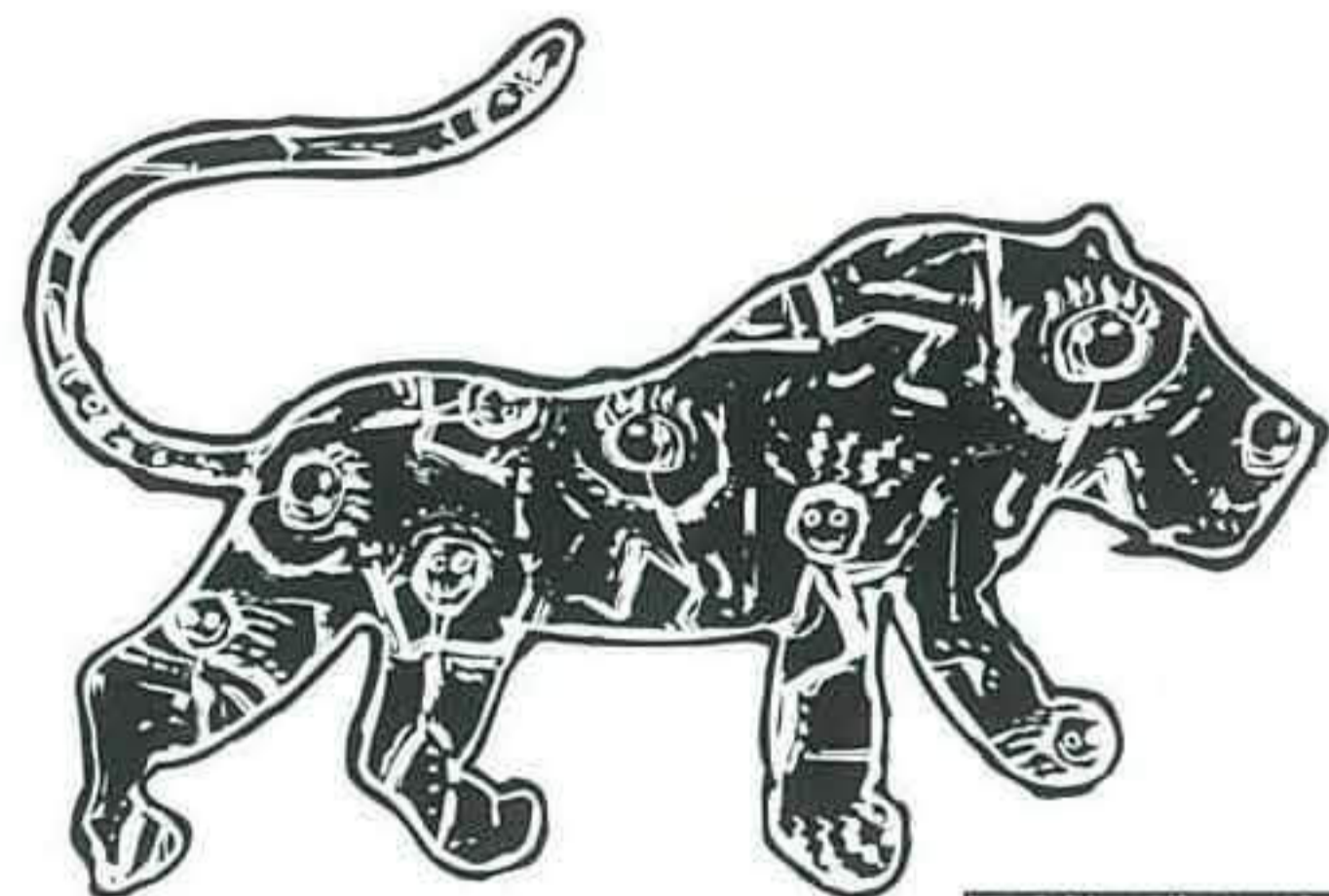
**Blockbuster Music**  
 Visit the on-site Blockbuster Music store for the best selection of WOMADELAIDE artist recordings and a full range of specialist music.

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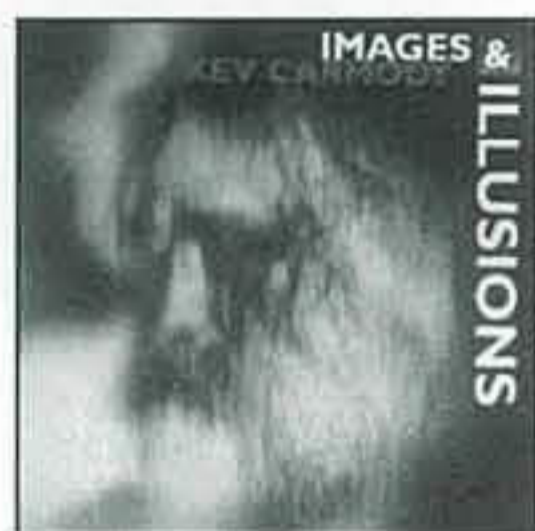


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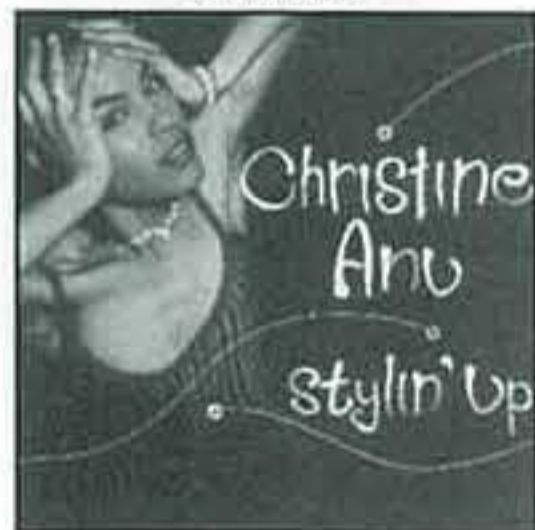
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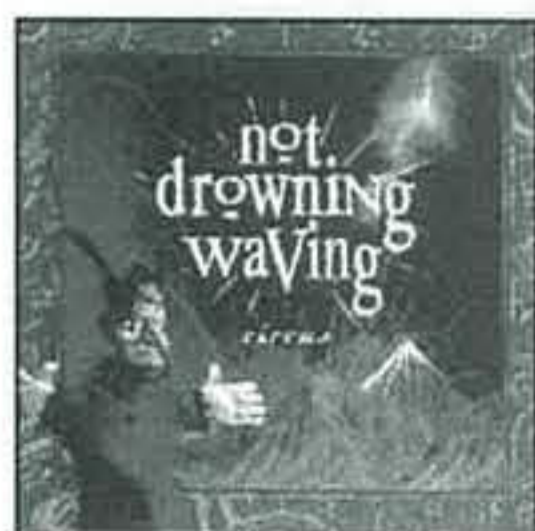
Kev Carmody "Images & Illusions"



My Friend The Chocolate Cake "Good Luck"

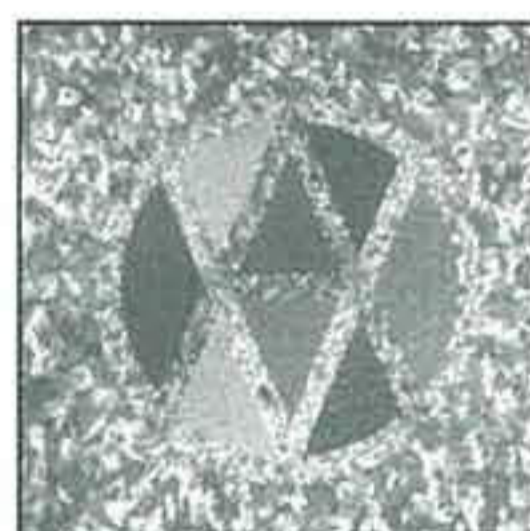


Christine Anu "Stylin' Up"



Not Drowning Waving "Circus"

- WCD042 RADIO TARIFA "Rumba Argelina"
- CDRW60 TENORES DI BITTI "S'amore 'E Mama"
- CDRW49 TEREM QUARTET "Classical"
- CDRW61 AFRO CELT SOUND SYSTEM "Soundmagic Volume 1"
- CDRW51 JUSTIN VALI TRIO "The Truth"
- CDTRAX106 SHOUGLENTY "The Whisky Kiss"
- RR5053 LES AMBASSADEURS INTERNATIONALES "Featuring Salf Keita"
- CDV2789 LOUDON WAINWRIGHT III "Grown Man"
- D31380 KEV CARMODY "Images and Illusions"
- D53437 CHRISTINE ANU "Stylin' Up"
- D93462 MY FRIEND THE CHOCOLATE CAKE (David Bridie) "Good Luck"
- D31029 NOT DROWNING WAVING (David Bridie) "Circus"
- CDRW11 GUO BROTHERS "Yuan"
- 8337042 RICHARD THOMPSON "You? Me? Us?"
- D26176 PAUL KELLY "Live at the Continental"



Afro Celt Sound System "Soundmagic Volume 1"



Terem Quartet "Classical"



Justin Vali Trio "The Truth"



Guo Brothers "Yuan"

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**Adelaide Symphony Orchestra (Australia)**



The Adelaide Symphony's performance at WOMADELAIDE marks the first occasion on which an orchestra has appeared on a WOMAD festival stage. The orchestra is one of Australia's busiest, not just with its own concert and touring seasons (which included highly acclaimed visits to China and South East Asia in 1996) but also with engagements such as that for the ENZSO Australian tour and performances in the last two weeks with Shirley Bassey at Margaret River in WA and in the Barossa.

Guo Yue - *My Peking Alley*; Kiyoshige Koyama - *Kobiki - Uta For Orchestra*;  
 David Measham - *Conductor*; Guo Yue - *flute*; Joji Hirota - *percussion (soloist)*.

**Afro-Celt Sound System (UK/Ireland/Africa)**



Despite its high-tech production and extreme diversity of cultural resources, the music of Afro-Celt Sound System is both mystical and pure. The textures of strings and driving rhythmic forces provide the tonic for spiralling pipes and moody low whistles - complex and beautiful. And above it all soars the extraordinary, plaintive voice of Iarla O'Lionaird, a true Gaelic songbird. Afro-Celt Sound System is the brainchild of Simon Emmerson. Emmerson is the producer of a number of acclaimed World Music CDs

including those of the celebrated Senegalese singer, Baaba Maal. It was during the recording of one of Maal's tracks, *Dande Lenöl*, that Simon was struck by its similarity to an Irish air and invited Davy Spillane to play an Irish low whistle on it.

"He gave me the idea of continuing the project... that was about five years ago. He gave me the idea to get the musicians together and get the thing working. The first gig we did was at WOMAD (Rivermead UK) eighteen months ago."

Further inspiration was provided by the situationalist artist Jamie Reid, best known for his covers and graphics for the Sex Pistols. The Maal/Spillane/Emmerson collaboration took place in a studio with walls covered in stunning Celtic symbols painted by Reid. The musicians attributed much of the easy success of their collaboration to the influence of this backdrop and Emmerson wrote to Reid and told him so.

Reid responded with an artwork entitled Afro-Celts - Sound Magic, music from the light continent, which he announced as the cover art for an album that Emmerson would produce. And it was so. Now Reid is credited as visualiser for the project and provides art, designs, backdrop, symbols and transparencies for all Afro-Celt live performances.

For over twenty years, Iarla O'Lionaird has been one of the most acclaimed sean nós (old style) singers of his native Cuil Aodaha, in Gaeltacht mountains of south west Cork. From a family with generations of singers, he says: "I am from the Irish traditional singing world. Not a folk singer. I sing songs in Irish, rather older songs, several hundred years old."

Moussa Sissokho brings the language of the griot to the Afro-Celts. A master of Senegalese percussion, his is the proof of the commonality of musical language.

James McNally is a rebellious traditionalist. A multi-instrumentalist, his musical background is traditional Irish Celtic, bodhrán, whistles, accordion etc. An "All Ireland Champion", he is a veteran of the fleadh ceoil (translates as 'orgy of music'), Ireland's premier gathering of traditional musicians.

As the son of Jack Bruce, Jo Bruce was born to blues and jazz. A programmer and keyboardist, his strong involvement in world music started with a recording project with the great qawwali exponent, Nusrat Fateh Ali Khan.

Seven years of learning, seven years of practising and seven years of playing is reputedly what it takes to master the uilleann pipes (pronounced 'ullin'). Perhaps the world's most sophisticated bagpipe, with a two octave-range and regulators on the drones to provide chords, it is pumped by bellows under the right elbow which feed an air bladder under the left to drive the pipes. Steafan Hannigan manages this musical juggling act with an easy flair.

Afro-Celt Sound System are:

Simon Emmerson - *producer, guitars, programming*; Iarla O'Lionaird - *vocals*; Jo Bruce - *keyboards*;

James McNally - *whistle, bodhrán*; Moussa Sissokho - *tama (talking drum) and other percussion*;

Steafan Hannigan - *Uilleann pipes*.

*Afro Celt Sound System Technicians:* Martin Russel and Christopher Layton

## Andrea rieniets (South Australia)



Andrea rieniets is the digital diva of naked technology. On stage she kick starts her Atari and launches into richly layered vocal melodies across computer-sequenced rhythms. The originality and imagination of her music is backed by the emotional range of her voice to provide a sound which has a true power to move. rieniets' first CD, *Fluently Helvetica* (released in September 96), was recorded across computers in a friend's lounge room. Speaking of the process she says: "The music is 80 per cent sequenced and, for it to work in the way I wanted it to, it had to have warmth and heart. So we used valve amps and laughed a lot... Friends dropped in occasionally to sit on the edge of the coffee table with me and add bits..."

In 1991, Andrea rieniets was the founder and artistic director of the 'anti-choir' Before You Were Blonde (performing off-stage this weekend). rieniets wanted to challenge preconceived ideas about choirs, believing that contemporary people could sing modern chorale without sacrificing their style or attitude. You will see that she succeeded.

rieniets left the choir in late 1995 to pursue her own career as a writer, composer and musician. Her first product, the CD *Fluently Helvetica*, has earned praise for its "fusion of the organic and the technical" and its blend of "haunting beauty, emotional clarity and insight".

"The computer allows me an incredible intimacy with the sound", rieniets told Bob Evans for HQ magazine. "Working one-on-one with the technology frees me up to sit in a point of silence and add something only when it's needed."

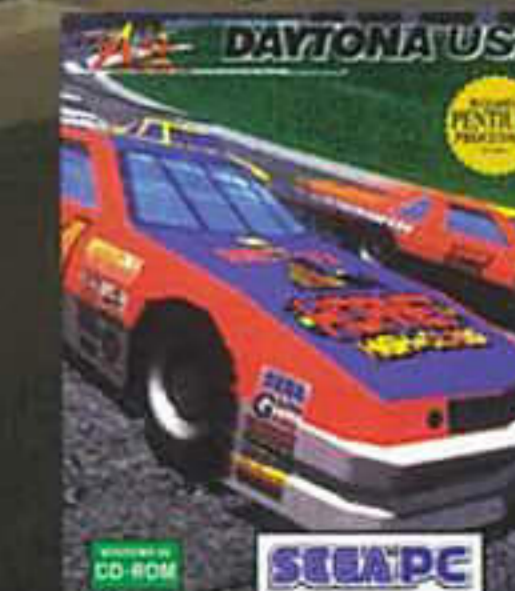
Never one to take the predictable path, Andrea rieniets chose to launch her debut CD on a new label started by herself - Gorgeous Girl Records. A sample of *Fluently Helvetica* is on the net at: <http://www.gorgeous.music.on.net>



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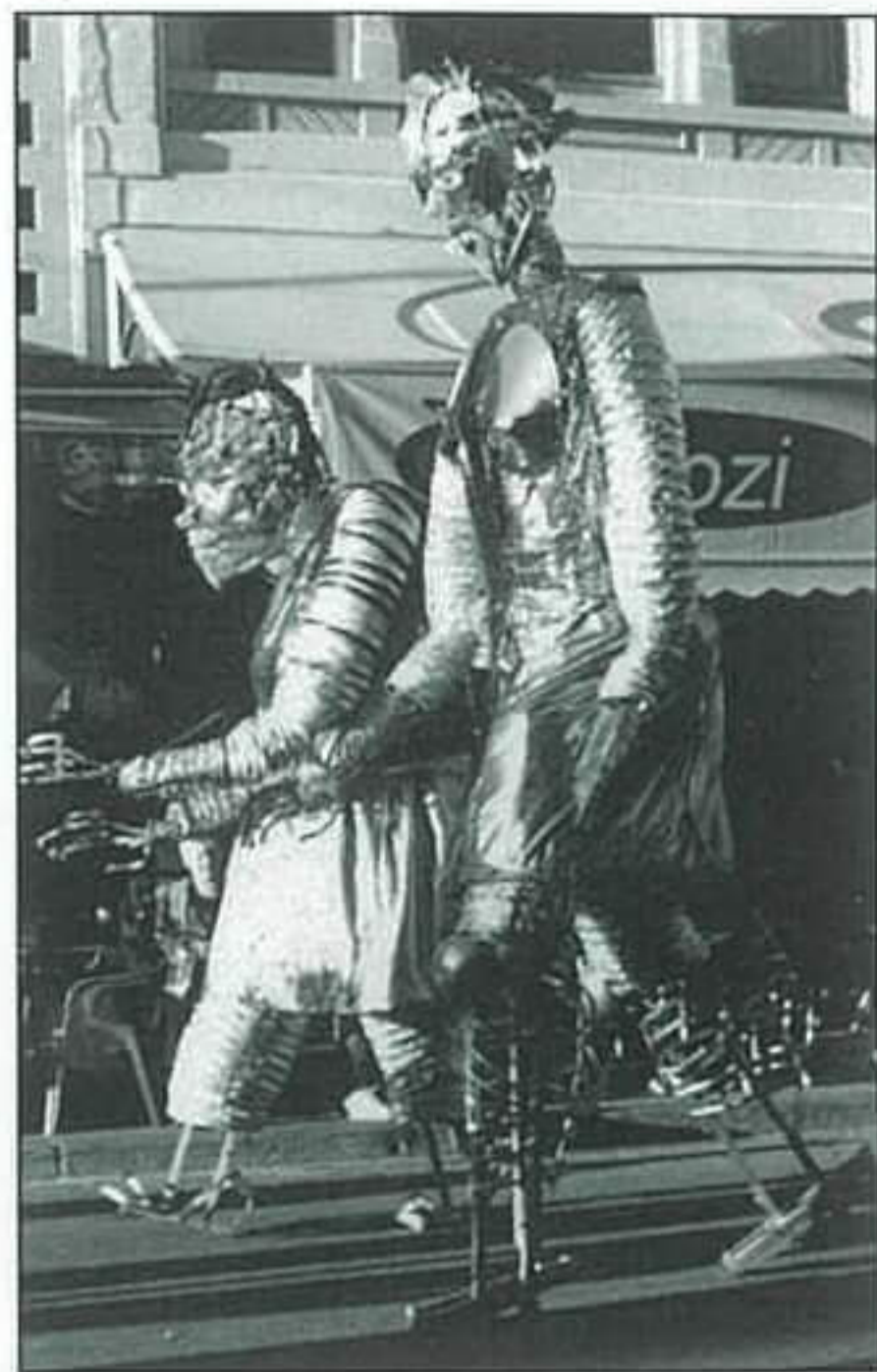
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## The Android Sisters



Designed and operated by Knee High Puppeteers, these 2.5 - 3.5 metre tall puppets are built around innovative articulated stilt designs. The robot women have over 100 lights set on each of them and the flexibility of their design permits a wide range of gestures and movements - and very real speed.

The giant articulated puppets of Knee High have toured to the Avignon Festival in France, the Bekescaba International Puppet Festival in Hungary, the Sydney Festival and the Adelaide Fringe.

## The Backsliders (Australia)



As regular headliners at all major Australian festivals and with five albums to their name, the Backsliders are one of the most celebrated blues acts in the country. Now their fifth album since 1989, *Wide Open*, highlights this great band's stability and longevity while displaying an amazing ability to grow and evolve within their chosen genre.

The Backsliders play the traditional Delta blues idiom from the twenties through to the fifties with passion and authenticity. Admirers and skilled proponents of the form, they are

rough without affectation, authentic without being pedantic, and show the flair of sublime musicianship. As Michael Smith said in 1989, The Backsliders are "real people making real music that you'll never hear on the radio" (On the Street).

Dom Turner plays an original 1926 'National Steel' and a 'Gilet Steel' resonator guitar, and bottleneck and slide eight and twelve string acoustic guitars with vigour and supreme improvisation. The fact that most songs on The Backsliders' latest album are originals - mostly written by Dom - and that these meld so seamlessly with original delta blues material, proves the point that they are more than mere imitators or musicological pedants.

Harmonica virtuoso Jim Conway was the star of the legendary Captain Matchbox Whoopee Band. His harp is exquisite, soaring, wailing blue. Peter Burgess moves it right along.

The Backsliders are:

Dominic Turner - guitars/vocals, Peter Burgess - percussion, Jim Conway - harmonica



## Before You Were Blonde



Before You Were Blonde was created in 1991 by Adelaide artist Andrea rieniets as a project for Carclew Youth Arts Centre. rieniets wanted to challenge preconceived ideas about choirs and believed that young people could sing contemporary popular music without sacrificing their style or attitude. She succeeded. The choir came to extend musical boundaries to arrive at their own unique sound and style.

Andrea rieniets remained artistic director of the group until the end of 1995, when she

left to pursue her solo career. Gina Zoia, former vocal coach of Before You Were Blonde, and a member of the Schmaltzarellas, then stepped in to direct the group towards their 1996 Fringe Festival show. Mel Watson of Emerald Sun and Fruit fame then took the helm for The Winter Lounge show. The group was directed for the 1996 Melbourne Fringe by Jim and Alex of The Borderers, and so entered the realms of Celtic rock.

Over the past five years the "anti-choir" has had over 400 people audition for it, and a total membership of around 80 singers - all under 26 years. Before You Were Blonde's members come from all walks of life. There is a richness of diversity and multiculturalism which makes the choir truly unique.

Before You Were Blonde now launch themselves into 1997 under the artistic direction of Jen Lindon. Jen is the current Musical Director of the SA Trade Union Choir and has only recently retired as MD of WEAVE (Women's Vocal Group). She was also involved in the 1996 Adelaide Acapella Festival. She is a private voice coach and a performer.

## The Borderers (South Australia)



This popular Celtic rock/folk group wowed audiences at WOMADELAIDE '95. The band tours widely in Australia and played the Celtic Connections Folk Festival in Glasgow last year, following up with touring dates in Scotland and Ireland.

Originally brought together for a studio recording project by Adelaide-based Round Record's songwriter, musician and producer Terry Bradford, The Borderers soon took on a life of their own. Their first CD production, *Heritage*, won national acclaim. Their second

CD, *Independent's Day*, won multiple awards including 1995 SAMIA 'Best Band', 'Best Album' and 'Best New Release' with the band winning the 1996 Folk Federation award for Best Contemporary Folk Group.

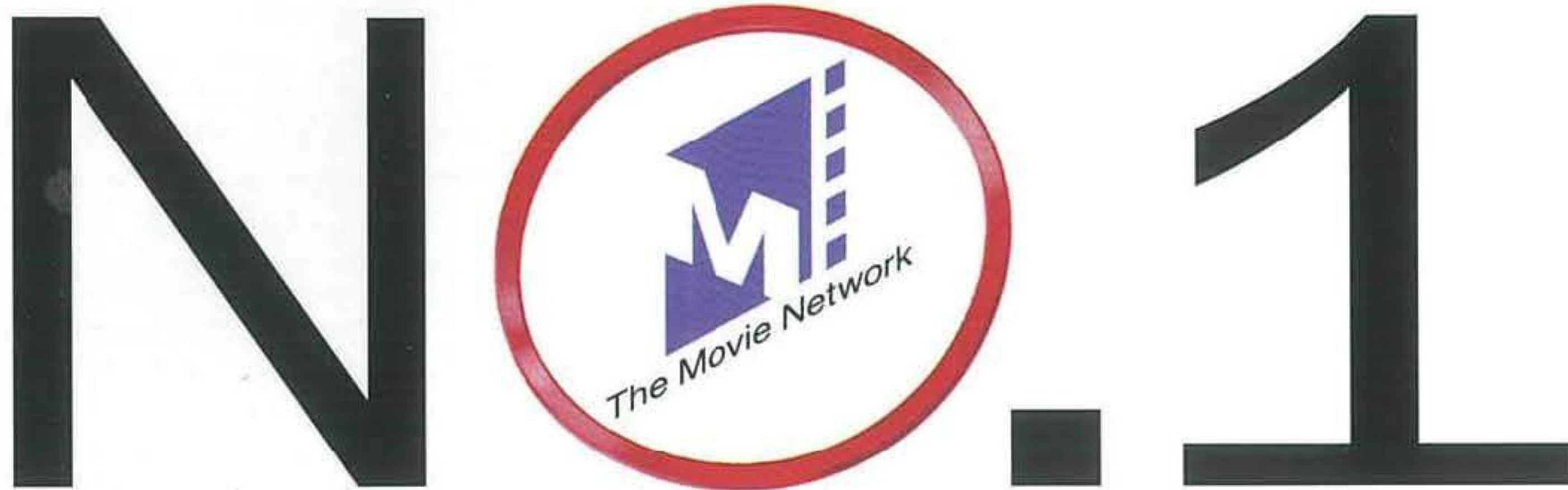
Songwriter, singer and guitarist Jim Patterson has a wealth of international experience on stage and in production. Born in Scotland, he was a member of Dexy's Midnight Runners, wrote the Dexy's hit *Come On Eileen* and worked in production with Roxette and Abba in Sweden.

Vocalist and songwriter Alex is Irish. One half of the Australian folk duo Shamrock and Thistle, prior to 1994 she toured extensively through the UK, USA, Canada, Europe and Asia. Alex also plays the bodhrán and penny whistle. Much in demand as a studio session vocalist, she has sung on a wide range of albums.





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At WOMADELAIDE 97, Jim and Alex are supported by special guests Glen Lehmann, Darren Moyes and B.J. Thomas.

Greg Lehmann is a well respected composer and arranger who works on occasion with the Adelaide Symphony Orchestra. He has recorded with Seven Stories and plays a wide range of instruments including accordion, blues harp, penny whistle and piano.

Percussionist Darren Moyes is fresh off the plane from Glasgow. He is an extraordinary drummer who has toured with Celtic bands in the UK and Europe for many years.

B.J. Thomas is a much respected live and session bass guitarist/vocalist. A Welsh Celt, he has toured extensively throughout Australia.

The Borderers are:

Alex - *vocals*, Jim Patterson - *guitar/vocals*; Glen Lehmann - *accordion*; Darren Moyes - *drums*; B.J. Thomas - *bass*.

### Bu-Baca Diop (Senegal/Australia)



Maurice Bu-Baca Diop was born to sing. After all, his family lineage have been musical ambassadors for the Royal Court of Senegal for generations. At the age of 12 you would have found him out at 5am each day, wishing the fishermen of the island of Goree a good day with the Assiko, a traditional fishing chant for which the Diop family is renowned. In his teens he sang with the Star Band of Dakar and later No1 of Dakar, with whom he recorded three albums and toured internationally before settling in Paris. Now

based in Sydney with his own band, Bu-Baca Diop blends traditional Senegalese music with western jazz-funk. The dance-driven outfit is a 10 and sometimes 12-piece band composed of Senegalese, central African and Australian musicians.

Sydney may seem an unlikely home for a singer from a background such as Diop's. However, its music scene has welcomed him with open arms and the two records his band has made here, *Stand* and *Mystery of Love* (Larrikin) have attracted keen local and even international interest. And, from the first, Diop was drawn to Indigenous Australians and their culture, played with Aboriginal bands and even includes the didgeridoo in some of his Afro-funk numbers.

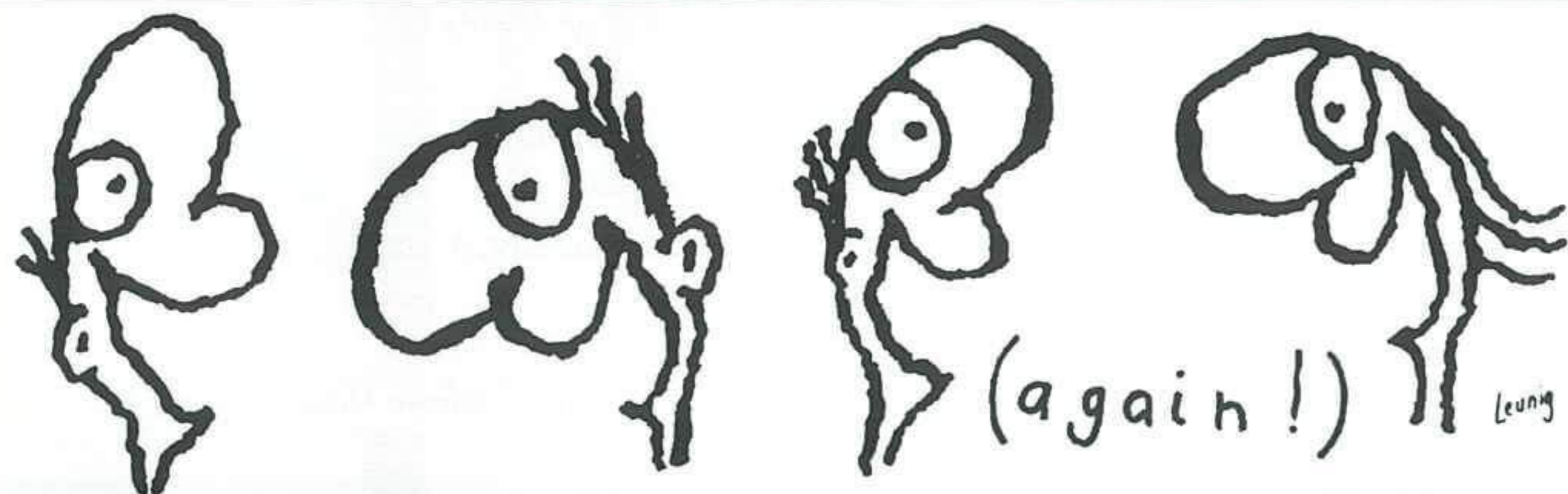
Bu-Baca Diop performances display spectacular costumes and high-voltage dancing. The music is based on traditional Senegalese rhythms and features a percussive battery consisting of the tama (Wolof 'talking drum'), sabar, n'djambe and dudum.

Malik, King of the Talking Drum, is a master of this very small but very loud 40-string tuned drum. Wolof children were traditionally given a tama early in life to learn to 'speak' with it over great distances. Indeed, its resonances often sound uncannily like the human voice.

The kora, that wonderful gourd-based lute of West Africa, and balafon (xylophone) round out the traditional instruments while western bass and guitar, keyboard, drum kit and a brass section provide the backdrop or bring the sound to crescendo.



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## Christine Anu (Australia - Torres Strait)



In the two years since wowing audiences at WOMADELAIDE in 1995, Christine Anu's star has shone only brighter. Now a major force in Australian music, her multi-layered and culturally proud approach to performance reflects the artistry that has brought her many accolades, including ARIA's "Best Female Artist". She performs at WOMADELAIDE with her full band.

Christine Anu's birthplace, Australia's northernmost territories in the Torres Strait, is a cultural melting pot of Polynesian, Melanesian, Aboriginal, Asian and European influences. But, far from the east Asian entrepôts and metropolitan centres, its contacts have been mainly those of seafarers, traders, wanderers and missionaries.

Such well-visited isolation has led to the development of a unique musical culture which is a part of daily life. Vibrant and vital, its music may owe as much to 18th and 19th century Portuguese, English and Indian commonfolk songs as it does to the cultures of Australasia - though all of these influences are

heavily overlain by the rich choral traditions of the Pacific mission choir. This rich sediment is Christine Anu's musical inheritance.

A lithe and agile teenager, Christine left Torres Strait to train with the National Aboriginal and Islander Dance Company in Sydney. In its melange of talent and creativity, her pure and powerful voice was soon revealed. Inevitably she was encouraged and assisted in developing this remarkable talent. Her own exuberance and focussed energy carried the rest.

In 1995, coincident with Christine's debut appearance at WOMADELAIDE, came the release of her first album, *Stylin Up*. It took the country by storm, getting wide radio play and reaching Gold sales figures by the end of the year. The album won an ARIA award and the highly prestigious APRA award ("Song of the Year" for *Island Home*) with songwriter, Neil Murray.

1996 saw the re-release of *Stylin Up*, with new art and six-track bonus CD - and a fresh ARIA for "Best Female Artist". Putting together her own band, Christine embarked on a rigorous national tour covering cities and the bush, as well as to New Zealand, Hong Kong, Kuala Lumpur and Singapore. She also spent six months working on the ABC-TV documentary *Saltwater Soul* which explores both her culture and her music.

Christine Anu is proud of her indigenous heritage. Her shows incorporate traditional Torres Strait Island songs and stories as well as presenting her own unwavering vision in contemporary music performance. 1997 will see the release of *Stylin Up* in Europe, the USA and Africa with probable tours to these destinations. "I can't wait to take the Torres Strait to the rest of the world," she says.

Christine Anu's Band are:

Cherine Peck - *backing vocals*; Leroy Cummins - *guitars*; Calvin Welch - *drums*;

Daryl Beaton - *keyboards*; Yaw Grimin - *bass guitar*; Ray Pereira - *percussion*;

Brian Peters - *dancer*; Victor Enosa - *dancer*.

*Technicians*: Michael Simpson, Greg Weaver, David Allpress, Jamie Centofanti

*Management*: Rob Barnham.





## Colin Offord (Australia)



Colin Offord has a unique, some say bizarre, approach to music as performance art. Extraordinary vocal work and original instrumentation combine with visual art and costume to create a compelling spectacle that crosses many cultural boundaries. With his rich talents and skills - in composition, performance, visual arts, and as an inventor of original sound sculptures - Colin Offord has created a unique musical artform.

A multi-instrumentalist, Colin plays strange and beautiful instruments from many cultures, as well as the inventive products of his lively imagination. Supremely musical, he unites superb theory and instrumentality, keen direction, and extraordinary showmanship. This is a performance of rare wit and musical pleasure.

Colin's artistic language brings together Aboriginal, Asian and Pacific influences with Celtic and Western 'avant garde' traditions. As a representative of Australia he has performed his music around the world before audiences from all of these cultures.

## Dya Singh (South Australia)



Adelaide based, this is one of the nation's finest world music groups and one enjoying great acclaim during frequent overseas tours. They fuse North Indian song with an eclectic range of instruments and uplifting qawwali-style singing to create an exciting cross-cultural form.

Formed in 1992 Dya Singh has emerged as one of the most sought after music groups in Australia.

Dya Singh has had a strong continuity of

purpose and was formed around the amazing vocal technique of lead singer Dya Singh. Dya is supported by four and sometimes five other musicians and by his three daughters as the chorus singers.

The group has combined the entrancing and hypnotic spiritual music of North India with a variety of influences taking Indian music as a starting point and travelling on a mystical journey through to Ireland, the Mediterranean, the Balkans, Middle East, Malaysia, Vietnam and back to Australia, the earth's oldest continent.

Dya Singh's own musical journey began in Malaysia where he developed a love of music through the teachings of his father. Dya went to perform and broadcast regularly on radio in the genres of popular and traditional music. His Malaysian experience brought him into contact with a variety of cultures Western, Indian, Chinese and Malay to which he attributes his multicultural musical interests.

A few years' sojourn in England provided Dya Singh with a completely different experience where he found communities living in more insular fashion with little interaction between them. This afforded the opportunity to hone his skills in Indian music.



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His arrival in Australia left him in almost the opposite extreme with few people of Indian origin, but he kept on performing. The result was an interaction with a diverse range of musicians including Hungarian, Greek, Vietnamese, Aboriginal and particularly in the area of Jazz and Blues.

Compositions are a group effort usually. Dya is the man who provides the lyrics and sings them. Most of the time he draws from the Sikh Scriptures. He sings in Punjabi, but very often within the song there is a narration to allow the non-Punjabi listener to get a feel and understanding of what is being sung.

Dya Singh's music has often been labelled spiritual, as he always makes a point to start every show with the Mool mantra, an invocation of sorts featuring a series of Gregorian, Buddhist, Hindu, Sikh and Muslim chants.

Dya Singh released their "live" debut album in 1989. Its second "live" album was *Australian Sikh Rhythm and Soul* while the third album, released in 1994, was *Mystical Traveller*. The group's latest album, *Pilgrim*, marks its first all-studio effort.

Dya Singh are:

Dya Singh - *vocals*; Chris Finnen - *guitars*; Keith Preston - *vocals*; Cilia Kemezys - *vocals*; Dheeraj Shrestha - *tabla*; Parvyn Kaur-Singh - *vocals*; Jamel Kaur-Singh - *vocals*; Nissa Schebelle - *vocals*; Ganga Giri - *didgeridoo*; Phil Hibberd - *sound engineer*

## Fruit (South Australia)



In a chance meeting on a Friday night in June 1995, six young musicians took to the stage in Adelaide, combining their talents for a spontaneous encore to the end of the evening. What took place was nothing short of phenomenal - igniting the passion that is Fruit.

Fruit is a fusion of styles and influences - acoustic, funk, blues - pumped up and laid back, punctuated with dynamic vocal arrangements. It is a unique blend that has attracted a dedicated following, one which is growing all the time. The launch of the Fruit CD saw 200 latecomers turned away from a packed venue.

When you understand that each of these songwriters has lashings of great songs still unrecorded, you might well speculate on the future of such a talented bunch of performers.

Fruit are:

Miranda Bradley - *12-string acoustic guitar, mandolin, vocals*; Catherine Oates - *percussion, vocals*; Mel Watson - *brass, woodwind, acoustic guitar, vocals*; Sam Lohs - *acoustic guitar,*

*vocals*; Susie Keynes - *acoustic guitar, vocals*; Jenna Bonavita - *bass, vocals*; Adam Budgen

## Fun ^ da ^ mental (UK/Pakistan)



"... with intent to pervert the cause of injustice"

Agit-hoppers extraordinaire, Fundamental are uncompromising, creative and firmly on the cutting edge of contemporary music. Their strong socio-political views, humanitarian values and beliefs are delivered in music which incorporates rap, hip-hop and samples from around the world, fused with dance rhythms and traditional instruments.

"Fun ^ da ^ mental's collage of sound and ideas based on the Asian-British experience has often relied on aural overload. If the medium is the message, then they are easily capable of manipulating this to make their case. Rarely has a group been so clear-sighted in its aims and objectives.

"Thick hip hop beats are the glue that holds these songs together. But it's the hypnotic strings, flutes and percussion that give them their transcendental appeal. Fun ^ da ^ mental distil their mutual musical heritage through their sharp focus on the continuing struggle against the relics of Western colonialism worldwide" (Peter Lucas, Mojo).

Propagandi (Aki Nawaz) is the axis of Fun ^ da ^ mental and is a skilled producer as well as being the mouthy spirit behind the group. Talking of Fun ^ da ^ mental's rise to fame in the popular press he says: "It has tended to be about journalists justifying themselves as moderate white liberals... If they do acknowledge the barbarity of racism and colonialism, it's with a shrug of, oh well, not much we can do about it now. Well Germany was forced to pay reparations after the Second World War, and rightly so. There should be reparation for the barbarity that Europe committed around the world in the name of colonialism too."

With Fun ^ da ^ mental, music is the catalyst for a journey of cultural and political awareness, blurring distinctions between Eastern and Western syntaxes. Hip hop, rock, jazz, reggae, dub and even old fashioned punk terrorism is drawn into the mix. But these *enfants terribles* of Asiocentricity are also well-versed in the secrets of older traditions like raag and qawwali, musical forms which date back centuries.

In their later work (the group was founded in 1991), Nawaz has turned even more profoundly to his roots. He wants to challenge audiences on an individual and personal level, forcing them to re-evaluate their perceptions of minority ethnicity in Western society and looks to the acoustic trance music of qawwali to achieve this.

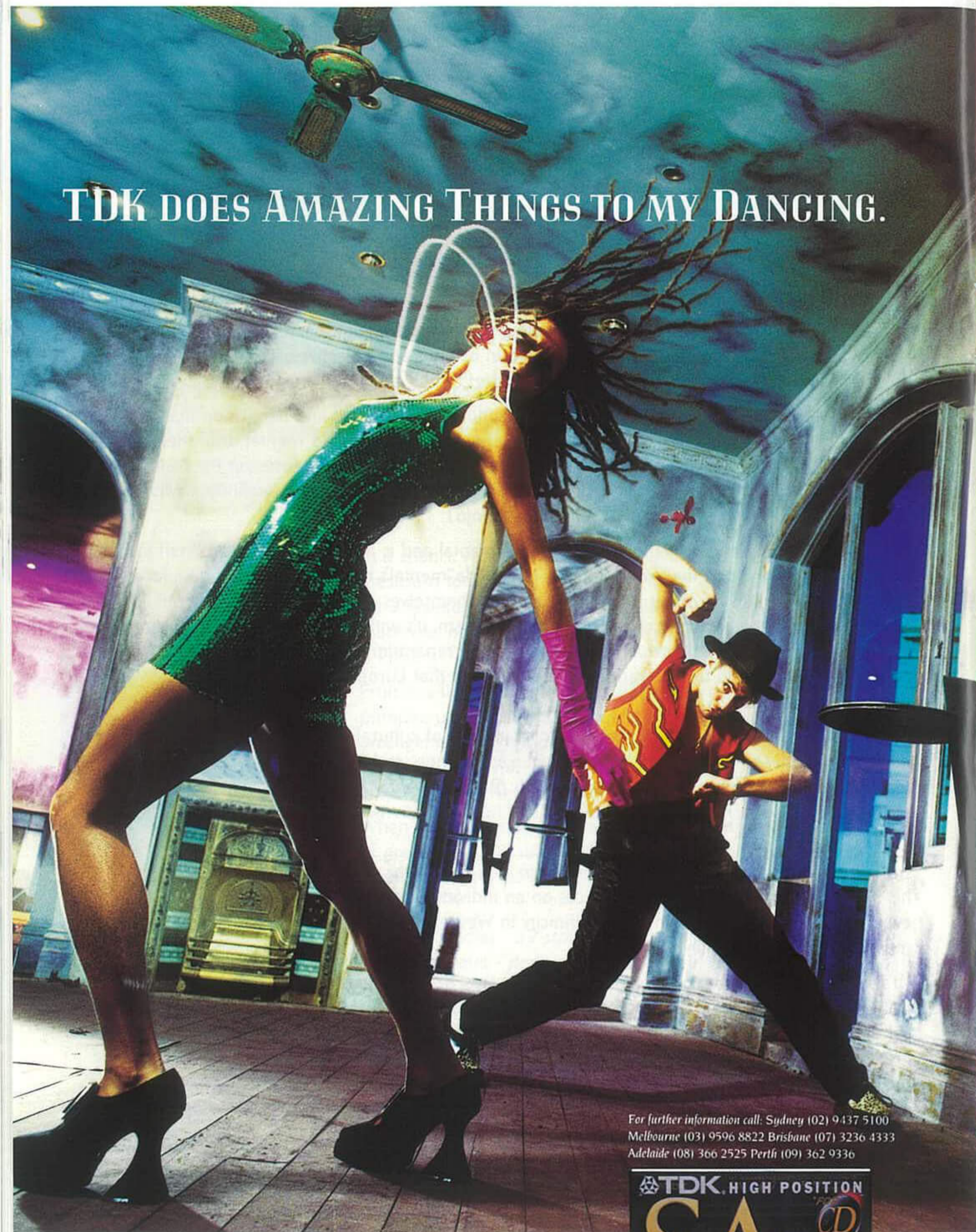
"It's such a hypnotic form of song and dance," he says. Repetitive rhythms that just put you into a trance-like state. And that is a tradition of folk music that is very much part of our heritage and cultural make-up. But at the same time it is mainly practised by an older generation. When qawwali greats like Nusrat (Fateh Ali Khan) and Aziz Mian die, there is a danger that the artform will die too. But this fusion of qawwali and Western music brings together two generations that have been arguing for years now. Perhaps the fusion of our work can lead some way towards healing old wounds as well."

Fun ^ da ^ mental are:

Dave Watts (Impi D) - *DJ, samples, vocals and TM*; Aki Nawaz (Propagandi) *programmer, samples, keyboard*; Nawazish Ali Khan - *violin, harmonium, vocals*; Wajid Yaseen - *guitar*; Nadeem Shafi - *vocals*; Johnny Kalsi - *percussion*; Martin Dudley - *lighting designer*; Patrick Walsh - *music engineer*; Bernard Maiquez - *music engineer*.



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## Gamelan Sekar Laras (South Australia)

The exotic sounds of the gamelan of Flinders University have a special and significant outing for WOMADELAIDE.

Gamelan Sekar Laras are:

Budiharto, Elizabeth Gourlay, Kate Hancock, Merideth Hannaford, Adam Hardcastle, David Kruszewski, Anton Lucas, Agus Purwanto, Mustika Sampoerna, Charlene Simpson, Heather Stark, Jane Thorn, Deetje Tunstill, Guy Tunstill, Hannah Tunstill, Julian Tunstill.

## Gesuino Deiana (Sardina)

Gesuino Deiana is as passionate about his country's musical traditions as he is knowledgeable. His brilliant solo performances thrilled WOMADELAIDE '95 with their innovation and evocation of the Sardinian landscape.

The music of Sardinia, in common with that of many islands - eg. Madagascar or those of the Torres Strait - reflects the many cultures of traders who have passed through its ports. Spanish, Celtic, Arabic and African music have all left their mark. Added to this is the polyphonic singing of the native shepherds (the tenores). You can hear some of these inflections in the guitar of Gesuino Deiana.

A linchpin of Sardinian music, Deiana favours an open-tuned style of guitar playing. His early influences included the legendary bluesman John Lee Hooker, and Eric Clapton. However, after studying anthropology in Italy in the early seventies, he began to make a serious study of his native island's culture.

In 1979 he founded the island's top band, Cordas et Cannas. This was the beginning of the modern movement in Sardinian roots music which he now helps bring to wider audiences.

## Guo Yue & Guo Yi (China)



Since leaving China in 1984 the brothers Guo have become firm WOMAD favourites. Guo Yue was one of the stars of WOMADELAIDE '92 and is a master of the rehu - two-stringed violin - as well as the European violin and Western flute. Guo Yi is master of the sheng (bamboo flute).

The Guo Brothers came to Britain in 1984 to study Western music styles, but remained to make a career of bringing Eastern styles to the West. Before leaving China they were both highly respected and well-established musicians. Their father played the Chinese violin, the rehu, and Yi, the elder brother, took up this instrument when he was seven. He also learnt an ancient Chinese instrument called the sheng, a kind of pan-pipe.

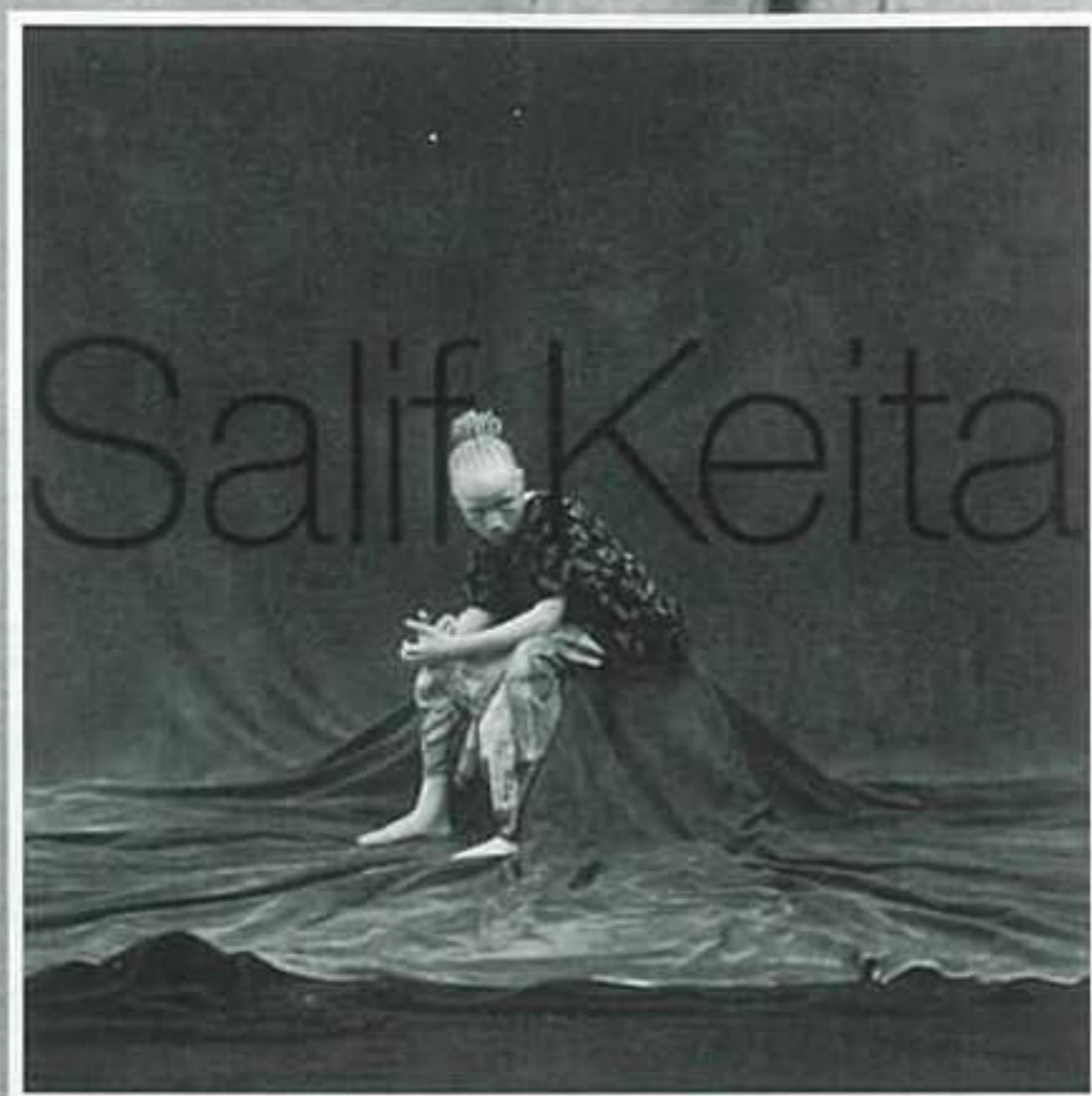
In China there is a tradition of making music in the home. Consequently folk music and folk songs are widely known and frequently performed. There is no great division between 'folk' and 'classical' music and the Guo Brothers learnt many different styles, including what they call very ancient "classical" music. This is untypical of Chinese musicians, who tend to play music only of a particular region or genre.

Some of the Guo Brothers' compositions have their origin in the North of China and evoke the feelings of the harvest and of mountain scenery. They also play "the romantic music" which originates from the gentle hills and lakes of southern China.



# Salif Keita


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**THE MANSO OF MALI ... A RETROSPECTIVE**  
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## THE ALBUM

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### The instruments

The Chinese flute has six notes and is played in only one key. Considerable finger work is used to get the required tone and pitch. Yue makes most of his own flutes. The sheng is a very old instrument, about 3,000 years, and originated in the south of China. It is a wind instrument made from bamboo and shaped like a pipe organ. Earlier instruments had five notes and no keys. It has been modified and developed because of its popularity as an orchestral instrument, although it is also frequently played as a solo.

## Heavenly Light Quartet (Australia)



The tightly arranged yet passionately-sung Black Gospel style of the 1940s male quartet had a major influence on R&B, soul and pop music that has lasted to this day, yet it is now rarely heard outside of the church. The traditional a capella arrangements build on call and response patterns, rhythmic grooves, swapping parts, alternation of leads and a high level of independence in the parts, allowing for improvisation and embellishments.

Tony Backhouse is an award-winning composer, arranger and vocalist, and leader of the Cafe of the Gate of Salvation Choir for 10 years. Here he is joined by fellow 'Cafe' soloists Stuart Davis, William Selwyn and bass extraordinaire Rob Maxwell Jones to explore the intricate, rhythmic and fiery songs by such seminal groups as The Dixie Hummingbirds, The Swan Silvertones, The Spirit of Memphis Quartet, The Soul Stirrers and The Golden Gate Quartet..

Since its formation in March 1996, the Heavenly Light Quartet has performed at the Sydney Town Hall, the Basement (regularly) and live-to-air on 2BL, Radio National and Channel 9's Today Show among many other performances. Their debut CD has been recently released.

Tony Backhouse - *lead, baritone, tenor, arranger*; Stuart Davis - *lead, first and second tenor*; William Selwyn - *lead, first and second tenor*; Robert Maxwell Jones - *bass, lead*

## Joji Hirota (Japan)



The supremely skilled percussionist Joji Hirota will perform solo in *My Peking Alley*. (See the Adelaide Symphony Orchestra)

Born in Hokkaido, North Japan, Joji was strongly influenced by nature in his youth, and this - together with his studies of yoga and Buddhism - is reflected in the deeply contemplative nature of this music.

At the age of eleven, Joji began his life-long study of percussion and, within two years, had started to compose his own works. His working history is impressive, and he has toured extensively with Stomu Yamashta's Red Budda Theatre (over 400 performances throughout Europe and the USA). He went on to be the musical director and solo percussionist for the Lindsay Kemp Dance Company - a position which introduced him to audiences in Europe, Canada, South America, Mexico and Japan.

He has also worked with the English National Opera, Shaftsbury Theatre and the Birmingham Rep. Company. Taking his talents from the stage to television, the BBC employed Joji's musical scores for many dramas and documentaries.



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## Justin Vali Trio (Madagascar)

By popular demand, a return visit after winning the crowds at WOMADELAIDE '95. Justin Vali is the universal ambassador of Malagasy music and an absolute master of the island's traditional stringed instrument, the Valiha. The trio's music is an engaging acoustic mix of African rhythms with refined Asian melodies and harmonies.

Madagascar is a living mirror of all musical blends. Each region of the island has its own instruments and styles, but the common link is a zither-like stringed instrument called the valiha. The valiha is found all over the island in different materials, shapes, sounds and functions.

A bamboo harp or zither with strings stretched along the length of its cylindrical body tethered to resonating gourds at each end, the valiha has a clear, high pitched sound something like an especially bright-sounding guitar being played with hammers.

Justin Vali has made his name by picking the strings with his fingernails, rather than strumming the instrument with fingertips as is the natural style. This is more than a minor detail. He transforms a simple diatonic tool into a multi-faceted solo instrument that maintains melody, harmony and rhythm simultaneously.

Following the family tradition, Justin began to make instruments himself. In 1983, on a selling trip to the capital, he met members of a 25-strong Malagasy folk group, Rainibary, and was invited to join them on a three-month tour of Europe. Stranded in Paris at the end of the tour, he became a musical indigent until his first record was released in 1991. Others followed.

Thomas Brooman met Vali in 1994 and brought him to WOMAD at Reading that year. Kate Bush was entranced by his playing and invited him to join her on her album *Red Shoes*. This led to meeting with her brother Paddy, a documentary film maker who made a film about Vali, his music and culture.

The film involved Vali in a triumphal return to his home town after an absence of ten years. The film also featured at the Cannes Documentary Film Festival. "There were journalists everywhere," says Vali. "I came back a proud man that I had been able to do so much for the name of Madagascar.

"Some years ago people were forgetting the valiha in Madagascar and we were afraid that young people wouldn't play it any more. Now that I (and other Malagasy musicians) have become successful in Europe and well known at home, all the young people have started playing it again. This is a strange fate - that sent me abroad to make the valiha respected at home."

Justin Vali Trio are:

Justin 'Vali' Rakotondrasoa - valiha, marovany (Malagasy zithers); Romeo 'Doudou' Tovoarimino - guitar (low-pitched, Malagasy style); Clement 'Clemrass' Randrianantoandro - kabossy (Malagasy mandolin)

## Kanyinda Mukala (Zaire)

Kanyinda Mukala is a renowned Afro/Latin/Soul/Jazz/R&B percussionist noted for his session and live appearances with artists such as George Benson, as well as with his own band, Magoma.

Kanyinda is a versatile and experienced percussionist much in demand as a session musician. Since 1984 he has been heavily involved in running musical workshops in a number of countries - including Zaire, Zambia, Nairobi, England, Denmark and Japan. This involvement originated in Zaire where Kanyinda was one of a group of musicians researching the history of Zairean music.

In 1988, Kanyinda travelled with the Piga Piga Stars Band to Japan where they toured clubs and festivals for eight months. One of the highlights here was meeting with George Benson who played with the band on several occasions.

In 1989, after returning to Africa for a short time, Kanyinda returned to Japan with Africa Jambo Jambo, staying another eight months.

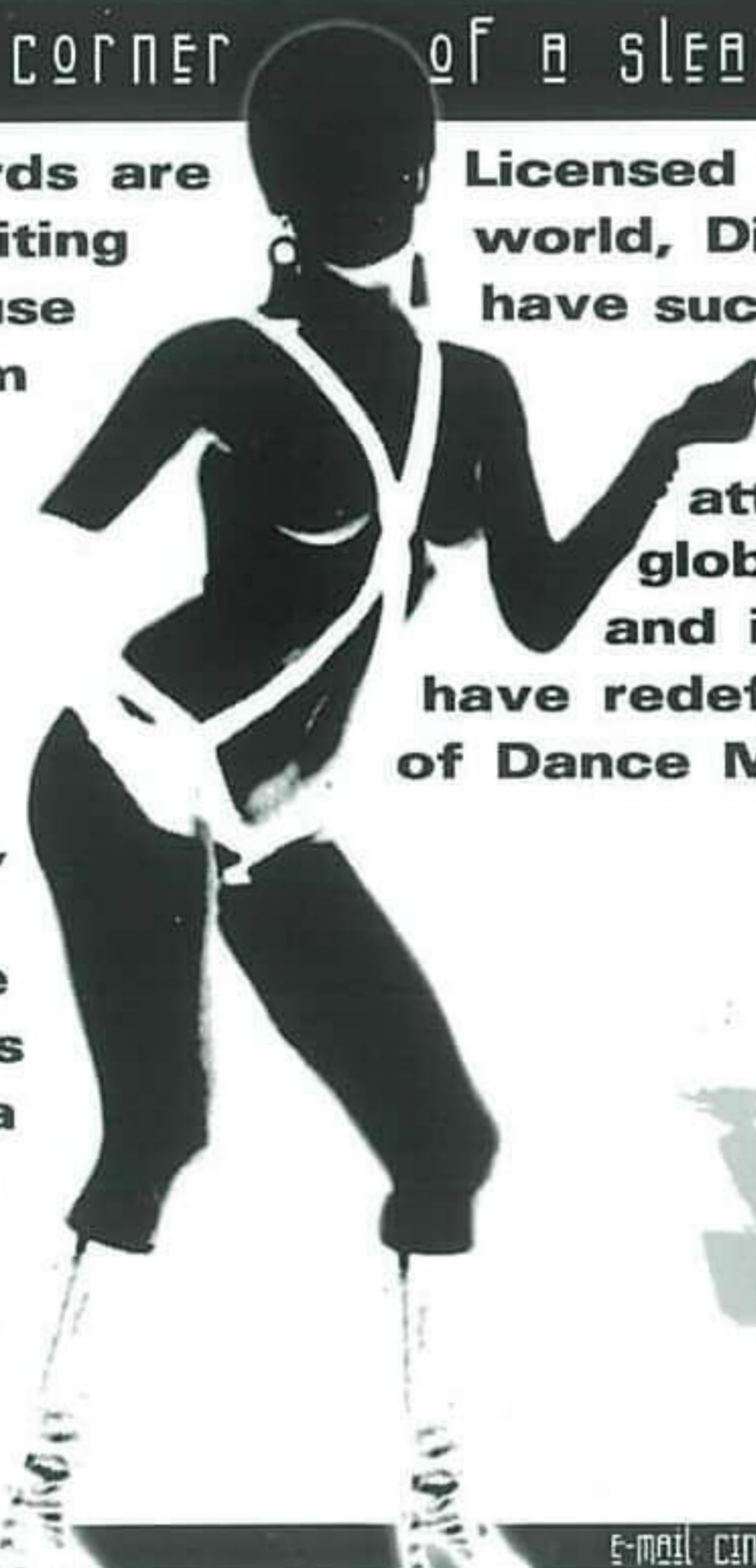
Kanyinda is now based in the UK where he plays percussion with a number of bands as well as leading his own, Magoma. He is still heavily involved in music development workshops.

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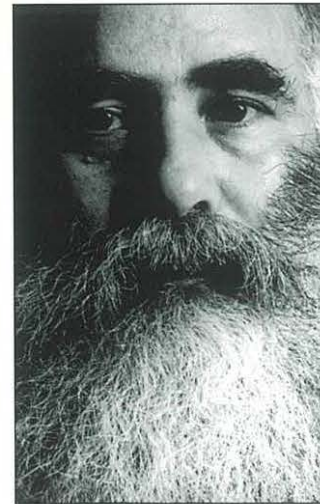
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## Kev Carmody (Australia)



Kev Carmody is an exciting and compelling singer-songwriter and one of Aboriginal Australia's most prominent musical ambassadors. His music balances tradition and innovation with lyrics which - though rooted in Aboriginal experience - have universal resonances that reach and touch audiences around the world.

Growing up on a cattle station near Goranba in the Darling Downs of southeast Queensland, Kev Carmody's childhood was poor and simple. He saw few children until he was seven and mixed mostly with stockmen. Despised by the local white community because of their 'mixed marriage', the Carmody family lived largely off the land, growing vegetables near the house and hunting and catching everything from kangaroos to fish.

At ten he was taken from his family and sent to a "Christian school", which Kev describes as being little more than an orphanage. This was his first schooling, however, so he didn't learn to read until he was nearly twelve. Leaving school at 15, he became a rural labourer for seventeen years, doing everything from bag lumping to wool pressing.

Remarkably, at 33, Carmody won the right to enter university, completing a degree and then a PhD on the history of the Darling Downs. Here, too, his career in performance was seeded. Kev explains: "I had no real mastery of the written language... But I was lucky. I had good lecturers and they let me bring in the guitar as a means of implementing oral history, my background and what I wanted to say in the tutorial. And it worked really bloody well."

But Carmody says he was born with music in him. "Before I went to school in the fifties, round the campfires, that's how we used to entertain ourselves. The uncles and aunties, they'd sing, play a gumleaf or blow a mouth organ. Only small instruments because before we had a truck we used to have to carry everything in the horses' pack saddles while we were droving.

"I remember when we got a truck. That meant we could get a guitar which one of my uncles taught me to play. Then we got a wireless, hillbilly and country and western in the morning, then the classical stuff at night. A lot of our mob couldn't read or write, but they certainly could relate to the radio."

Carmody's inspiration is based in truly oral traditions, from both his Irish father and his Murri mother. He still talks about and tells those stories and songs he heard from stockmen, his grandparents and extended Murri family. His singing has a husky charm and his lyrics are uniformly excellent, often underlined by his interesting delivery. Kev's composing skills include everything from rampaging garage rock to poetry accompanied by droning reverse tape loops.

"I'm interested in everything that is creative or innovative. Back in the 70s I did a university course in experimental music and was using a Moog synthesiser then. The reason so much of my work has been acoustic is I just haven't had the bloody money at the time, so that's really been an economic statement rather than an artistic one."

Carmody lives in Sydney where his house often seems like a musicians' drop-in centre. "A lot of work comes from it. Neil Murray came and jammed one day and before we knew it we'd written a whole bunch of songs. Paul Kelly dropped in for a chat and we ended up with *From little things, big things grow.*"



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## FRIDAY NIGHT 6pm-midnight

Time	Venue Code
6.00	Radio Tarifa 2
6.00	Kev Carmody 3
6.45	Guo Yue, Joji Hirota and the Adelaide Symphony Orchestra 1
6.45	Yolngu Bungul 4
7.30	Wasi Ka Nanara Pan Pipers 2
7.30	Fruit 3
8.15	Shooglenifty 1
8.15	Kanyinda Mukala 4
9.20	Afro Celt Sound System 2
9.20	Andrea rieniets 3
10.00	Midnight Oil 1
10.00	Shikisha 4
11.20	Tenores di Bitti 2
11.20	Roman Hryniv 4

All times are subject to change. WOMADELAIDE reserves the right to vary artist and program - all variations will be announced on the day

## SATURDAY AFTERNOON noon-6pm

Time	Venue Code
12.00	Terem Quartet 1
12.00	Stephen Hannigan - Uilleann Pipe 4
12.40	Kev Carmody 2
12.40	Tenores di Bitti 3
1.20	Well Oiled Sisters 1
1.20	Iarla O'Lionaird & James McNally 4
2.00	The Backsliders 2
2.00	Loudon Wainwright III 3
2.30	Sheila Langeberg (Story-telling) 6
2.50	Bu-Baca Diop 1
2.50	Guo Yue & Guo Yi 4
2.50	Gamelan Sekar Laras 5

3.50	Shikisha 2
3.50	Lunar Drive 3
4.30	TELEK 1
4.30	Colin Offord (Workshop) 4
4.30	Justin Vali Trio (Workshop) 5
5.15	Shooglenifty 2
5.15	Neil Murray & The Rainmakers 3
5.30	The Harmonic Singers (Workshop) 7

All times are subject to change. WOMADELAIDE reserves the right to vary artist and program - all variations will be announced on the day

## SATURDAY NIGHT 6pm-midnight

Time	Venue Code
6.00	Radio Tarifa 1
6.00	Joji Hirota 4
6.00	Gamalan Selek Lara 5
6.40	Justin Vali Trio 2
6.40	Heavenly Light Quartet 3
7.20	Richard Thompson 1
7.20	Yolngu Bungul 4
8.00	Fun^da^mental 2
8.00	Wasi Ka Nanara Pan Pipers 3
8.45	Salif Keita 1
8.45	Terem Quartet 4
9.45	Moana & The Moahunters 2
9.45	The Backsliders 3
10.30	Christine Anu 1
10.30	Lewis & Young 4
11.30	Misia 2
11.30	Colin Offord 4

All times are subject to change. WOMADELAIDE reserves the right to vary artist and program - all variations will be announced on the day

## SUNDAY AFTERNOON noon-6pm

Time	Venue Code
12.00	Shooglenifty 1
12.00	Simon Emmerson (Workshop) 4
12.40	Lunar Drive 2
12.40	The Borderers 3
1.20	Tenores di Bitti 1
1.20	Mara! 4
1.20	Shikisha (workshop) 5
2.00	Neil Murray & The Rainmakers 2
2.00	Guo Yue & Guo Yi 3
2.30	Sheila Langeberg 6
2.40	Afro Celt Sound System 1
2.40	Yolngu Bungul (Workshop) 4
2.40	Kanyinda Mukala (workshop) 5
3.20	Well Oiled Sisters 2
3.20	Roman Hryniv 3
4.00	Terem Quartet 1
4.00	Sam Minkler (from Lunar Drive) (Storying-telly) 4
4.00	Joji Hirota (workshop) 5
4.45	Richard Thompson 2
4.45	Justin Vali Trio 3
5.30	Moana & The Moahunters 1

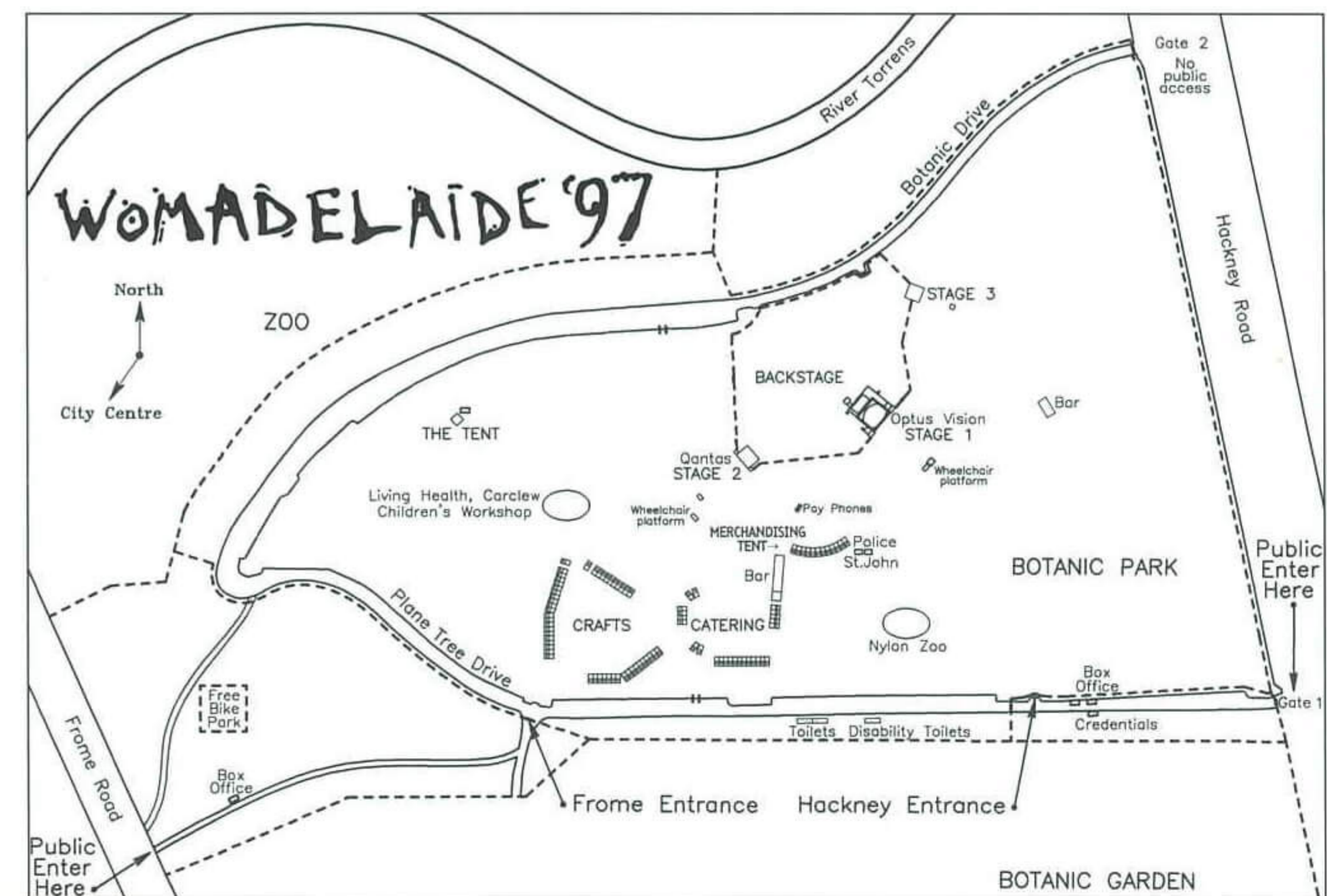
5.30	Heavenly Light Quartet 4
5.30	Bu Baca Diop (Drum workshop) 5
5.30	Sheila Langeberg (Story-telling) 7

All times are subject to change. WOMADELAIDE reserves the right to vary artist and program - all variations will be announced on the day

## SUNDAY NIGHT 6pm-midnight

Time	Venue Code
6.15	Mara! 2
6.15	Dya Singh 3
7.00	Fun^da^mental 1
7.00	Lewis & Young with the Harmonic Singers 4
7.45	Loudon Wainwright III 2
7.45	Misia 3
8.30	Paul Kelly 1
8.30	Gesuino Deiana 4
9.20	TELEK 2
9.20	Bu Baca Diop 3
10.00	Salif Keita 1

All times are subject to change. WOMADELAIDE reserves the right to vary artist and program - all variations will be announced on the day





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## Lewis & Young with the Harmonic Singers (Australia)



Didgeridoo player Tom E. Lewis and woodwind player Chris Young are best known for music that evokes the Australian landscape. For WOMADELAIDE they are joined by harmonic singers Dean Frenkel and Linda Laasi, who have mastered the astonishing Central Asian tradition of throat singing.

It is amazing how well the ancient Australian didgeridoo and the ancient Mongolian and Tibetan art of harmonic singing meld into a transcendental whole. Add to this Linda Laasi's advanced ability to mimic woodwind sounds

and Christopher Young's mastery of the actual instruments and we have a breathtakingly unique soundscape and a highly theatrical musical performance.

Lewis and Young have been playing together since 1990. They have toured Europe twice and Japan three times as well as making a trip to China and touring extensively in Australia, including all major festivals.

Their hauntingly beautiful, poetic music often becomes a duel between two forces, evoking the imagery of the vast Australian landscape, somewhere between reality and the dream. They produce a magical meeting ground between Aboriginal and European cultures where we can see, hear and feel what such synergetic energy can create.

## Loudon Wainwright III (USA)



"He could've been as big as Springsteen or Dylan if he wasn't endowed with a sense of humour" said one critic of this legendary songwriter. Forty years after embarking on a career that has embraced 15 albums, Loudon brings his music and his wry view on life to WOMADELAIDE. Wainwright writes:

"I started playing the guitar around 1960 and after seeing Bob Dylan at the Newport Folk Festival in 1962 I acquired a brand new musical role model. I was unhappy at St Andrews, but thank God for teenage rebellion - it can get you through. I graduated in 1965, went on to drama school... dropped out in 1967 and headed west to San Francisco where all the other long-haired lemmings were bound at that time..."

"Okay, so now I'm about 20 years old and you'd think that all that rebellion stuff would be out of my system. But as Belushi used to say "Nooooo..." I had to get busted for pot. And not in a reasonable state like Vermont or Rhode Island, but Oklahoma for God's sake. In jail I was given a free haircut. Good old Dad flew in from London and bailed my ass out of jail, which of

course is not a safe place for any young man's ass to remain for any length of time.

"Nevertheless, my time in jail (5 days) changed my life. I had short hair and had to get a job to pay the old man back. I worked a variety of jobs - movie house janitor, boatyard barnacle scraper and cashier-cook in New York's first macrobiotic restaurant... This was also the time when I started to write my own songs. Male singer-songwriters were a happening commodity back then and I was signed up by Atlantic in 1969. The first album came out in 1970 and the career's been up and down ever since.



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"I suppose if you were writing my obituary today you'd refer to 1972's 'Dead Skunk' [...in the middle of the road] (No. 1 in Little Rock, Arkansas for six weeks) and my three appearances in M\*A\*S\*H in 1975 as Capt. Calvin Spalding, the singing surgeon. Hopefully you'd mention my two Grammy nominations for the albums *I'm Alright* (1985) and *More Love Songs* (1986), and you'd remember the fact that Johnny Cash recorded my song *The Man Who Couldn't Cry* for his highly acclaimed 1994 album *American Recordings*.

Presented by arrangement with Adrian Bohm

## Lunar Drive (North America/UK)



Transmission begins:

"Here I'm saying it to you at Black Mesa, Arizona. We believe in beauty ourselves, but here we're suffering. We're the refugees here, here in our own homeland."

Seized on home video camera. Spoken by John B. Benally. Originally heard by protesters and rubber-necking passers-by during a tribal gathering to voice their opinions on the relocation of communities due to strip mining. Owner of the video camera, Sandy Hoover, returned home from London to capture

stories of the Native American experience for viewers of Channel 4. "It's not quite what we expected," said the suited voice of the station's commissioner.

Being a multi-faceted communicator (musician, editor, web-surfer), Ms Hoover simply hit another - can I say, highway. En route Sandy encountered other road warriors, Navajo photographer Sam Minkler, and well-known Lakota Sioux dancer/musician Kevin Locke (Tokeye Inajin). Exchanges of dialogue propelled the trio along Lunar Drive.

Sam recalled traditional working songs that filled the air while his uncles were herding sheep or chopping wood. Kevin performed symbolic hoop dances and God supplied the breath for Kevin's flute. Their involvement in the song-writing process moves the project beyond the realm of 'music imperialism' practised by some of Sandy's sampling contemporaries. Lunar Drive explores languages new and familiar - an introduction for many to another part of our world that we know very little of.

Sandy Hoover - programmer, producer, composer, songwriter, keyboards; Sam Minkler - vocals, songwriter; David White - dub engineer, backing vocals

## Mara! (Australia)



This is a mature and confident ensemble at the height of its powers. Mara and Liew Kiek's fourteen years of creative collaboration has brought Mara! world acclaim that is only now beginning to be matched at home.

The group is centred on Mara Kiek's extraordinary voice; a powerful instrument, jazz trained, honed and modified in mastery of the somewhat mis-named 'open-throat' singing of traditional rural Bulgarian women.

Mara! plays a blend of Anglo-Celtic and Australian folk music, the songs and dances of eastern Europe and contemporary jazz. However improbable this combination may sound, it is a tribute to their artistry that these elements are shaped into a totally coherent musical form that is much more than the sum of its parts - stamped

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with a contemporary Australian feel which allows its musicians to improvise and experiment whilst retaining a healthy respect for their sources (Ken Ferguson, *The West Australian* May 8, 1996).

The group's history includes broadcasts, concerts, workshops and recordings in 12 countries. Maral's seventh European tour was completed in late 1994 and their second North American tour in 1996. Their fifth album, 'Ruino Vino' was recorded in Sydney in 1993 after a break of five years. Their collaborative music and dance work with Meryl Tankard Australian Dance Theatre, 'Songs with Mara' is currently receiving rave reviews in Europe.

Maral are:

Anthony Gorman, Steve Elphick, Paul Cutlin, Danielli di Giovanni, Mara Kiek, Liew Kiek

## Midnight Oil (Australia)



It's ten years since Midnight Oil broke internationally with what was their sixth album, *Diesel and Dust*, which reached N°21 in the US charts, with the single *Beds Are Burning* making it to N°17. That album reflected their experience of Australia's central desert regions and its indigenous people and confirmed a commitment to both that saw the band touring North America the following year with Yothu Yindi as their support act.

Midnight Oil's next album *Blue Sky Mining* released in 1990 got to N°20 on the US

charts and was similarly uncompromising in both the lyrical content and the driving rock that have always been at the core of the band. The Oils made their name by never subverting their sense of musical mission to fashion, recording and releasing their own agenda, even when they came to a mutually agreeable deal with multinational label Columbia (now Sony Music).

In 1993 came *Earth and Sun and Moon*, returning to themes reflecting their vantage point as socially active Australian musicians who have attempted to marry meaning and song in their music. Their second to last release was a single *Land* recorded with composer/producer Daniel Lanois, Liam O'Monlai (Hothouse Flowers) and Gord Downie (The Tragically Hip), recorded on the run in Calgary Canada and released in January 1995, when the Oils joined Crowded House, Hunters & Collectors and the Electric Hippies for a summer tour of Australia.

After a year's sabbatical, Midnight Oil came back late last year with a brand new album (recorded live in the studio and from which the power rock groove single *Underwater* was lifted to enormous success) and an acclaimed national tour that reinforced the Oils' presence as a major force

Midnight Oil are:

Peter Garrett - vocals; Rob Hirst - drums; Jim Moginie - guitar, organ; Martin Rotsey - guitar; Bones Hillman - bass



## Mísia (Portugal)



In the tradition of great singers and songs of passion and loneliness, Mísia is an enormously engaging and convincing performer. The medium for her artistry - which has encompassed tango, flamenco and the music of Piaf - is the Fado, the traditional urban music of the Iberian Peninsula.

Audiences are touched by Mísia's peculiar presence on stage. Apparently distanced, she radiates a dense quietness, an atmosphere of mystery and magic. It is this mantle that evokes one of the central themes of Fado, 'saudade', an almost untranslatable term but one suggesting solitude, vital anguish and yearning. For this is the Portuguese 'blues', with historic antecedents stretching back to Africa via Brazil.

The word fado itself means 'fate'. But Portuguese invests this tiny word with the power to encompass a total attitude of being and presence. Fado is about the gracious acceptance of things you cannot change, about separation from the mainstream mindset

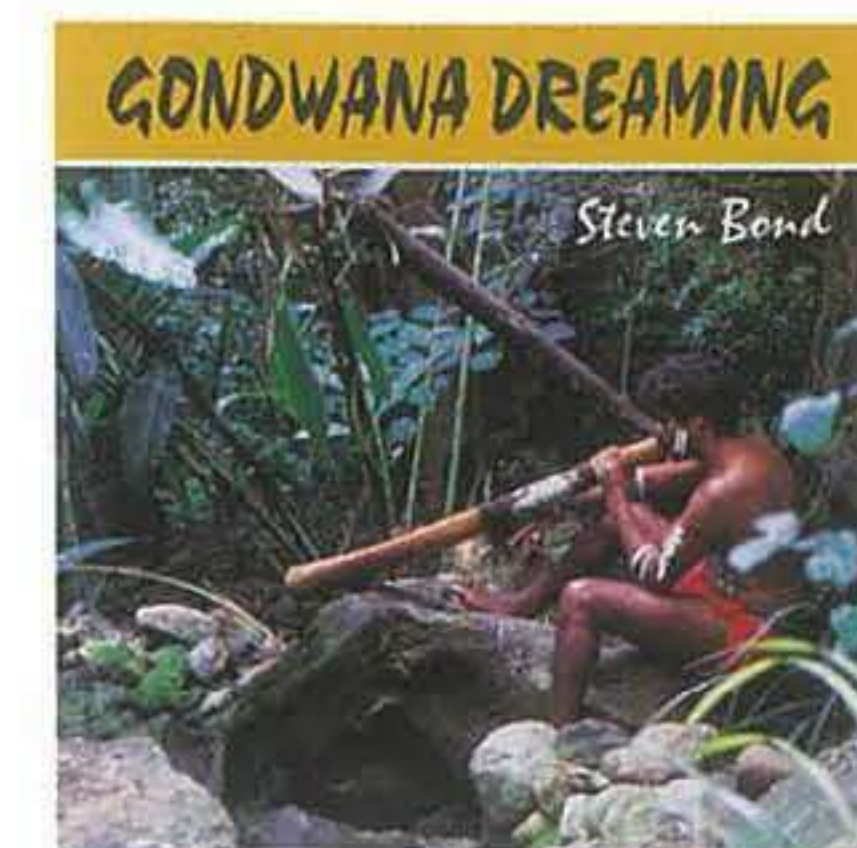
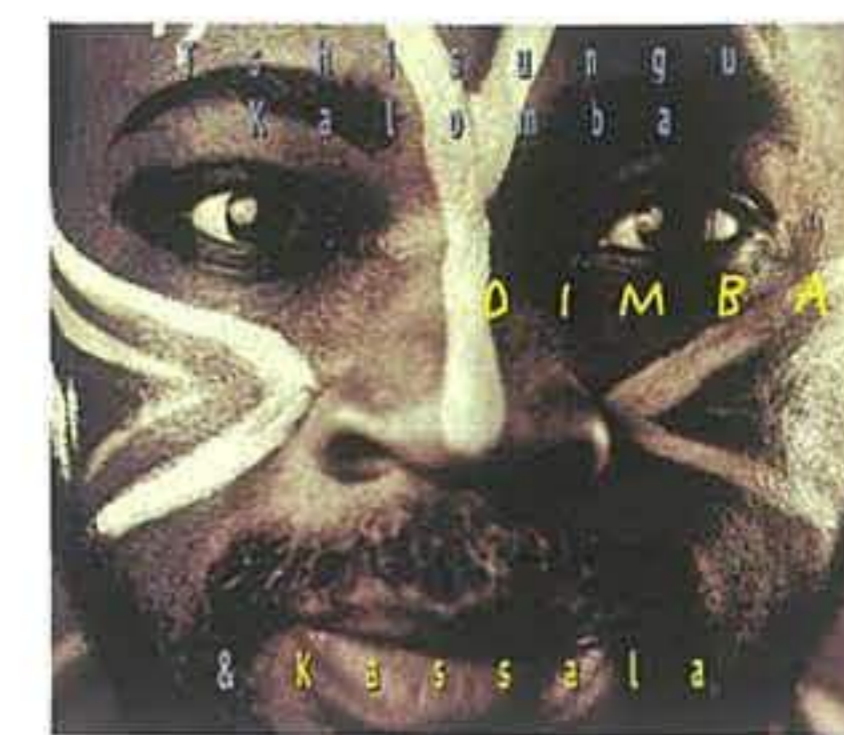
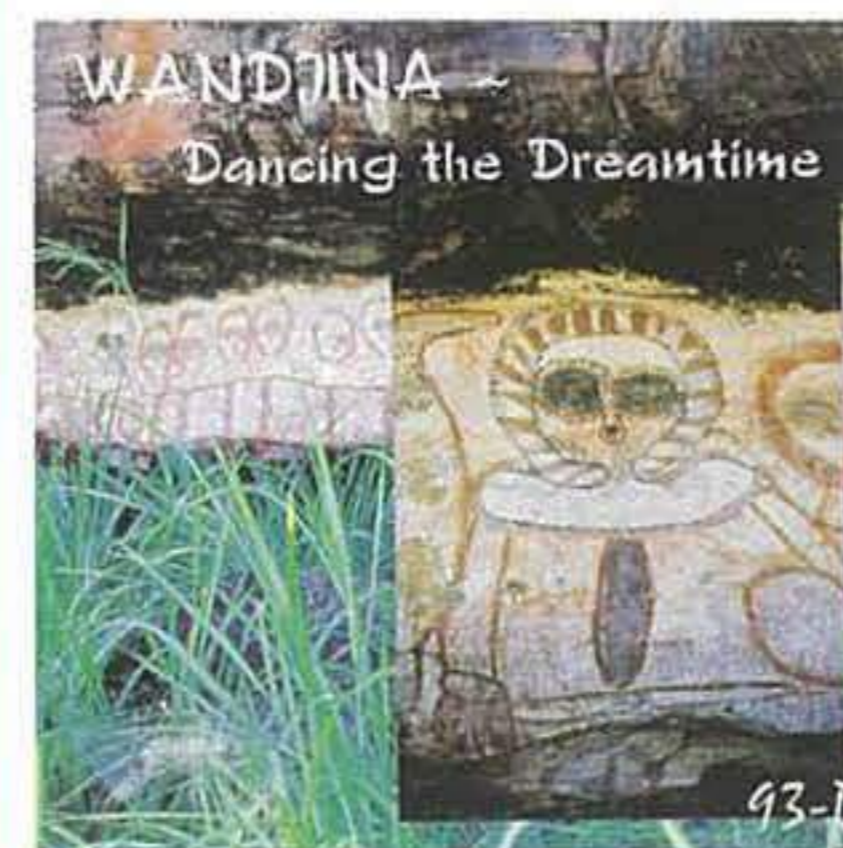
of ambition and garrulous complaint, about willingness to plunge into life and love without fear or regret.

Fado is an older style once lost to the modernist intellectuals of Portugal, but one remaining alive in the cafés and in the hearts of its people. It is a way that Mísia reinvigorates at home and has brought to the world through her recordings and international performances.

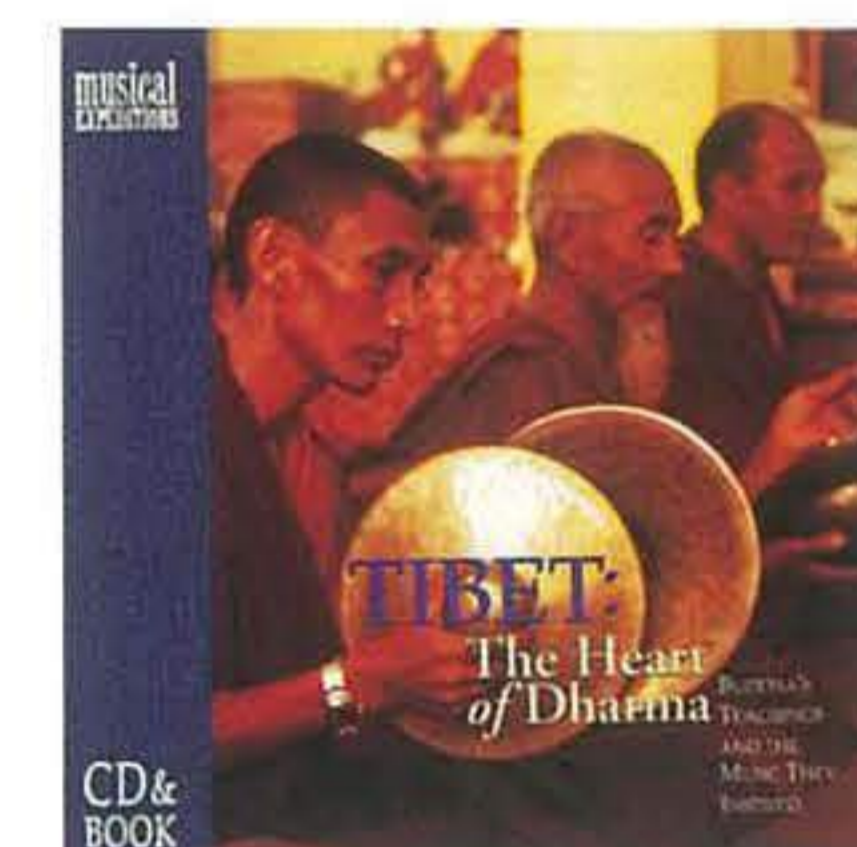
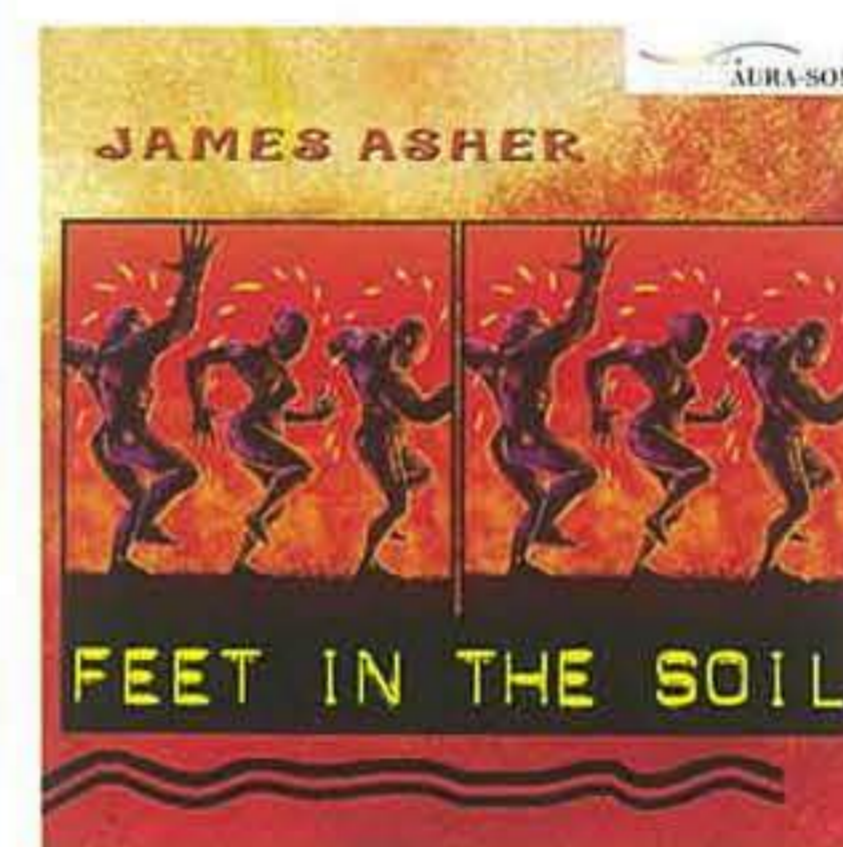
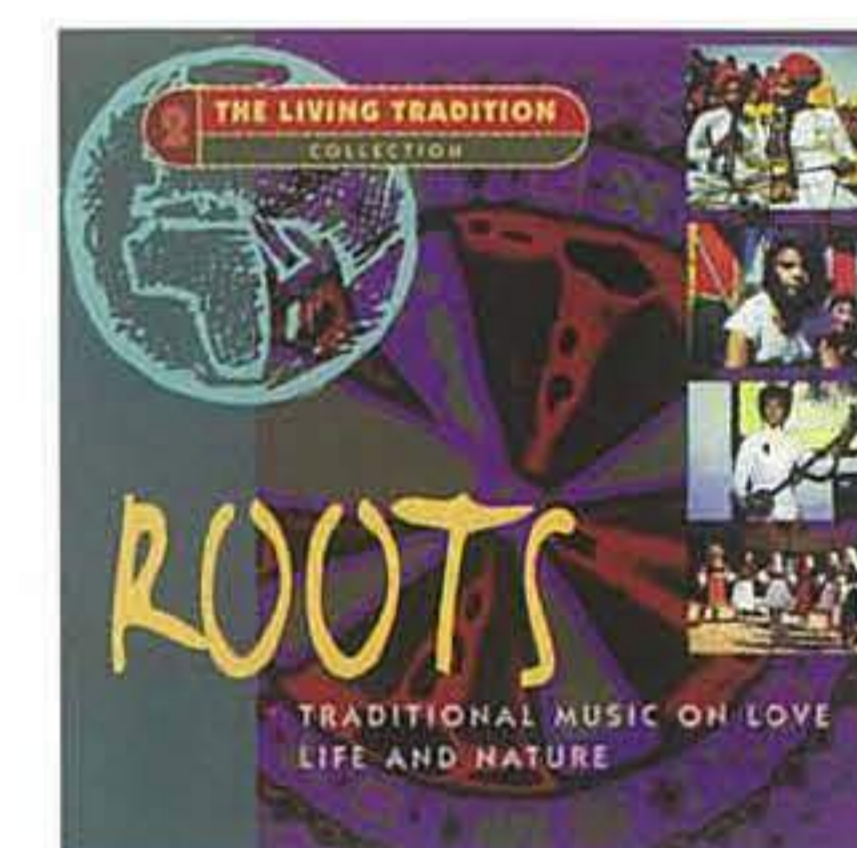
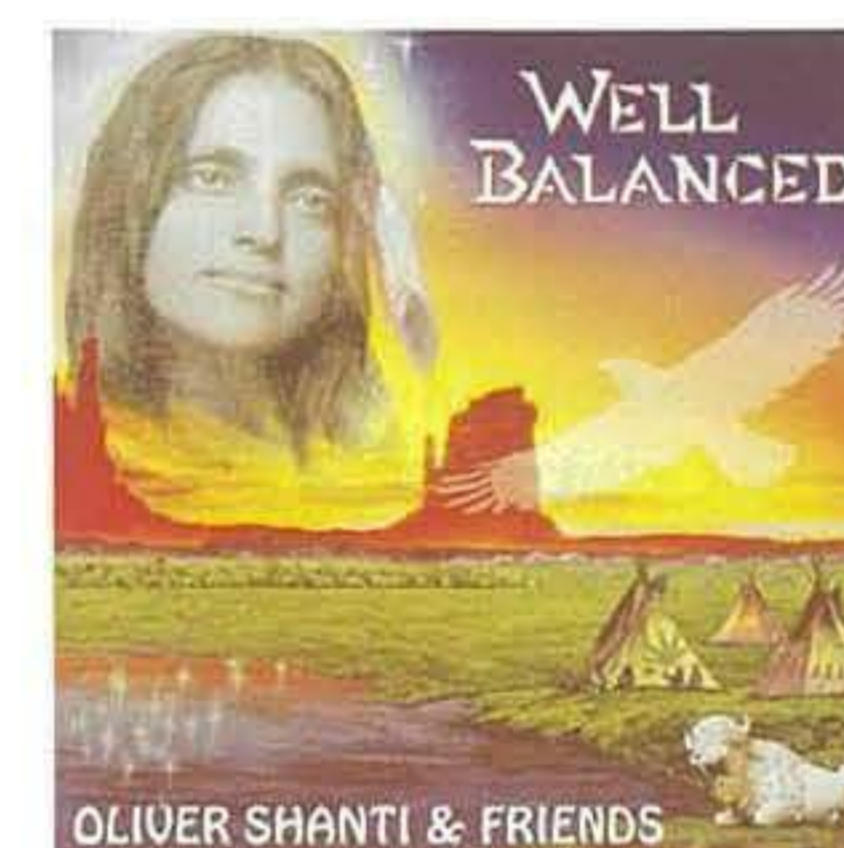
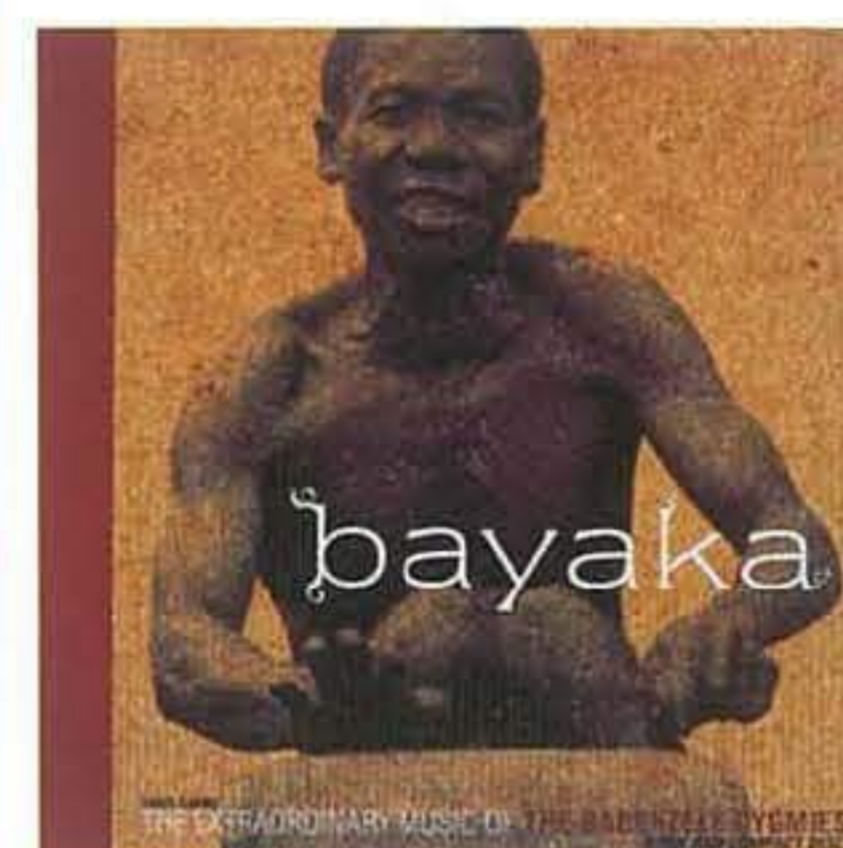
Her course is a risky one, for she rejects the rigid themes imposed by purists of an archaic tradition. She has set out on a process of artistic seduction to attract contemporary writers who have "a sense of the word and a poetic sensitivity, resulting in the production of a meta-language in the treatment of the Fado themes". In this context, Mísia rejects the epithet of 'renewer' of the Fado, affirming that "the Fado, as a living urban tradition, renews itself".

Mísia's musicians are:

Custodio Castelo - Portuguese guitar; Ricardo Dias - classical guitar; Leonie Lundy - tour producer



## Ancient Sounds of the Future



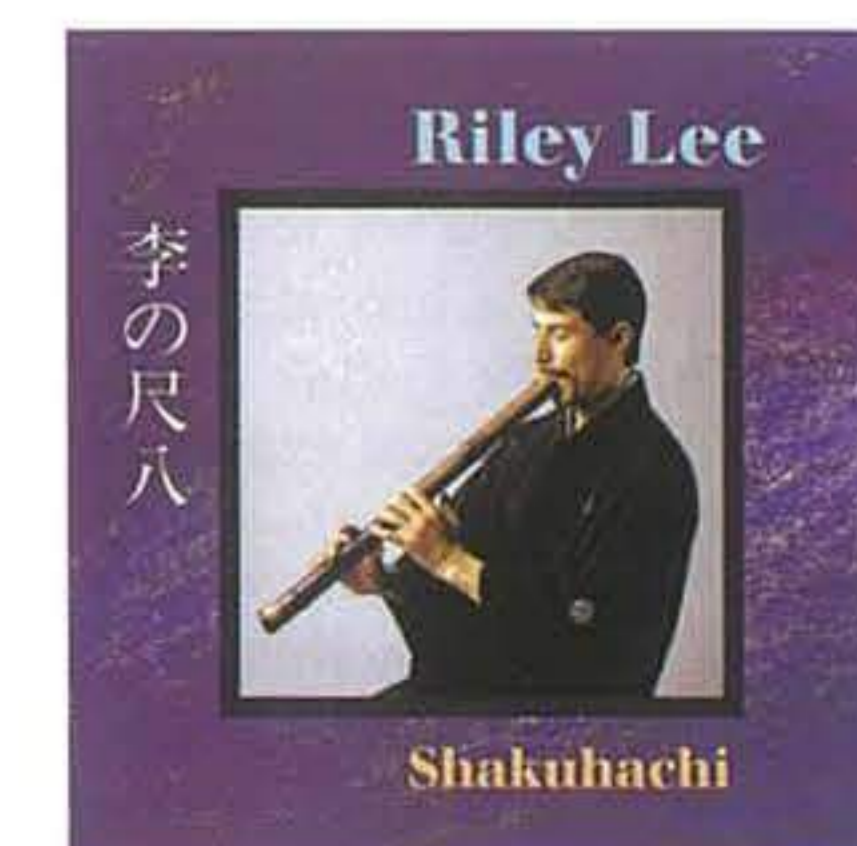
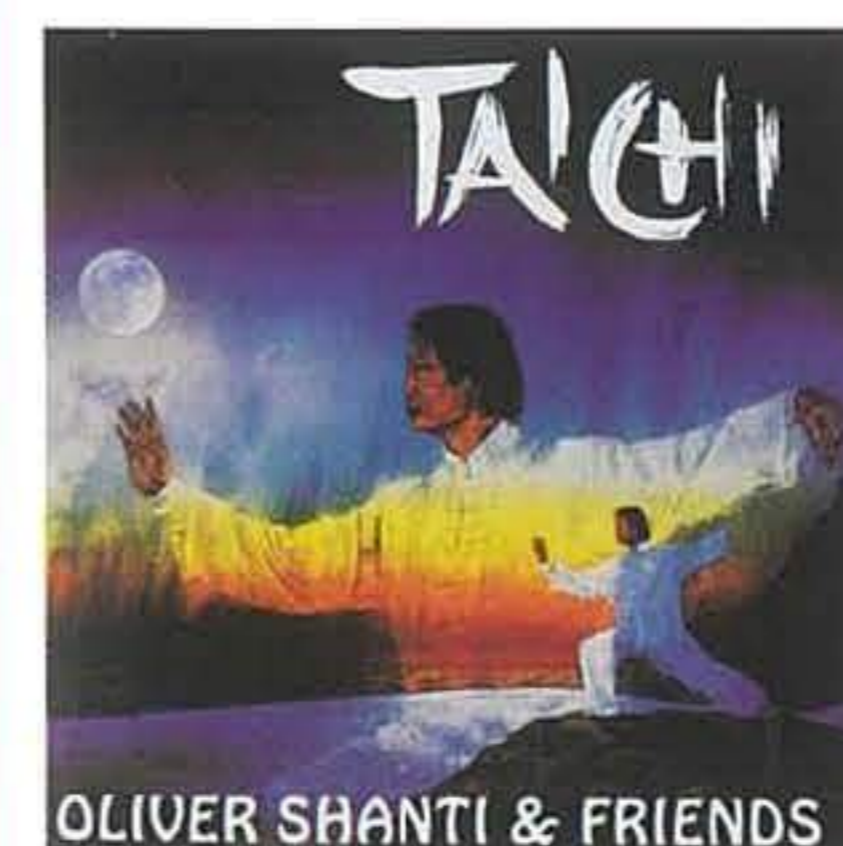
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## Moana and The Moahunters (Aotearoa - NZ)



Moana Maniapoto-Jackson and her band are music's Maori warriors. For WOMADELAIDE they present a new project, *Prophesies*, which explores the power of prophesies in Maori culture.

Long before Maori ancestors had left Hawaii on their epic ocean-going migration, a prophecy by Toi Tehutahi spoke of 'the fish caught by Maui immersed in sea mist... by the edge of the southern seas'.

Years before Pakeha arrived in the Aotearoa settled by the Maori, an old prophecy warned of a newcomer - 'a white stranger'.

This production utilises such prophesies of old to explore themes of creation, discovery, settlement, conflict between races and generations, the Treaty and fundamental issues of indigenous sovereignty. Seventeen top Maori performers fuse traditional and contemporary music styles in a powerful bi-lingual demonstration of Mana Maori.

They prove that Maori music - as with Maori culture - is dynamic and eternally adaptive. The one constant is Wairua. The spirit touching the hearts of those who hear the karanga, the haka, the putorino - inspires the lyrics and energy of these artists.

Performers:

**Tuhourangi - Ngati - Wahio (Kapa Haka)**

This group of warriors were finalists in the Aotearoa Performing Arts Festival - Rotorua 1996.

Renowned for their ability to stun with their creative and passionate haka, they are:

Warren Morgan (Kaea), Tuhoe Huata (kai tito), Pareiha Huata, Scottie Morrison, Chad Manga, Colin Tihi

### Moana & The Moahunters

The twelve-piece Moahunter band, led by Moana Maniapoto Jackson, are the leading indigenous group in Aotearoa. The Moahunters have led the way for contemporary Maori musicians and are well respected in NZ music for their pro-active stance in breaking down racial barriers through music. The group have a gold selling album and award-winning videos to their credit. Moana & Moahunters are:

Moana Maniapoto Jackson, Mina Ripia, Leonie Adams, Richard Campbell, Pete Hoera, Brent Turner, Cadzo Cossar and Kuaranea Aperahama as narrator.

### Ruia Aperhama

A nationally recognised composer (APRA Silver Scroll Finalist), Ruia Aperhama is the composer of an internationally released, gold selling single. He performs contemporary bi-lingual songs in a style that is best described as the true indigenous sound of Aotearoa.

### Dim Native

The leading hip-hop group in New Zealand, Dim Native combine urban street sounds with cultural reflections on their indigenous identity. The award-winning group have a huge youth following amongst Maori and Pacific Islanders. Dim Native are represented here by Danny Haimona and Bennett Pomana

### Richard Nunns

Aotearoa's foremost expert on the traditional music of pre-European Maori culture, Richard Nunns is an accomplished performer using its ornate wind and percussive instruments.



## Neil Murray & The Rainmakers (Australia)

"If you've ever lain awestruck on a swag in a dry creek bed somewhere out of Alice beneath a canopy of a billion stars, the only person who could articulate an experience like that is Neil Murray." Neil Murray is a songwriter and performer of rare substance. His song *Island Home* - recorded by Christine Anu - was voted "Song Of The Year" by APRA in 1995 and, with the Rainmakers and the Warumpi Band, he has become one of Australia's most critically respected and in-demand touring artists.

Raised at Lake Bolac in Western Victoria, Murray's early years were subtly haunted by the cultural artifacts of the Bulukbara clan that turned up regularly in the paddocks of the family farm. "That was the beginning of my 'wanderlust' for Aboriginal culture," he says. "It just took a while to sink in. I still think about the elders of the Bulukbara and what they must have gone through as their world was destroyed and people decimated."

And it is this sense of loss or impending loss that haunts his work still. For Murray it mirrors the sense of loss felt by all Aboriginal Australians.

For, although Neil Murray is of white settler-Australian heritage, his attitudes very much reflect those of Aboriginal peoples. Whether developed through his decade living with them in Central Australia, or stemming from his early love of the bush, he has a keen sense of belonging to the land and believes we have an obligation to take care of it. "We have to accept the notion that we are just caretakers of this land; this is the last paradise. We plunder it at our peril," he says.

After two very successful albums (one with the best ironic title for any aspiring Aboriginal rock band, 'Big Name, No Blankets'), and hard years on the road in Australia the Warumpi Band split. They came back together in '95 for a tour of Europe and a new album is imminent.

Murray's observations of life in the Territory and the hard slog of a rock band is detailed in his novel *Sing for me, Countryman*, which has become something of a cult classic in its semi-autobiographical account of a young man's search for meaning in the Australian outback. "His love for the Red Centre and respect for its original inhabitants and their values is genuine and utterly sincere ... his songs a measured and reflective way of delivering his elegantly simple and unabashedly earnest sentiment."

The Rainmakers are:

Bill Jacobi and Bill Heckenberg

## Paul Kelly (Australia)



The nation's most respected singer-songwriter and an artist whose music never stands still. Backed by some of Australia's finest musicians, Paul Kelly uses words and melody to shape songs that can rivet you to the spot, get you jumping to your feet or bring a smile to your lips.

Paul Kelly was born in Adelaide in 1955 and attended Christian Brothers school. After school he wandered around Australia for a few years, working odd jobs and picking up a guitar along the way.

Paul Kelly and the Dots quickly became a local fixture, a hard-driving guitar band whose two albums reflect a songwriting talent still in gestation. With the break up of the Dots in 1982, Kelly moved to Sydney and wrote and performed a narrative-concept album, *Post*, which the Australian *Rolling Stone* magazine hailed as the best record of 1985.

Soon he was back with a full-time band, Paul Kelly and the Coloured Girls (a joke name that stuck) and in March 1986 produced a double album, *Gossip*, whose 24 songs cemented Kelly's growing reputation as a songwriter. Edited down to a single album, *Gossip* was released in the USA, where the music editor of *Rolling Stone* called Kelly "one of the finest songwriters I have ever heard".

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In 1987, under the new name of Paul Kelly and the Messengers, the band released the first of four albums that would carry them through to 1991.

The years since then have certainly seen that happen. Paul Kelly has been involved with many of the major artists and important projects to have emerged in this time. Following his collaborative song *From little things, big things grow*, written with Kev Carmody, he has worked with Archie Roach, producing his debut album *Charcoal Lane*; written the songs and appeared in the play *Funerals and Circuses* by Aboriginal playwright Roger Bennett; and collaborated with YoThu Yindi on *Treaty*, the song that became a surprise smash hit when it was remixed as a dance single.

In 1993 he moved to Los Angeles for nine months and he rehearsed and recorded a batch of new songs with Detroit guitarist Randy Jacobs and produced a new album for Renée Geyer. Returning to Australia he collaborated with Christine Anu and Angelique Cooper on *Last Train to Heaven*.

In this time Kelly has also produced two movie soundtracks and three solo CDs, the double album *Live May 1992* and *Wanted Man* (1994, with co-producers Randy Jacobs and David Bridie) and *Deep Water* (1995). He also published the book *Lyrics*, a compilation of his songs lyrics from 1984-93. A review of this book by Dr Imre Salusinsky of Newcastle University calls Kelly "our best songwriter and one of our most important poets".

Performing with Paul Kelly are:

Shane O'Mara - *guitar*; Bruce Haymes - *keyboards*; Steve Hadley - *bass*; Peter Luscombe - *drums*;  
Spencer Jones - *guitar*

## Radio Tarifa (Spain)



Radio Tarifa is a band of exceptional musicians who serve up a rich mix of music from the Mediterranean and Spain. Traditional and contemporary instruments make a cocktail that is hypnotic and uplifting.

Founded in the early nineties, Radio Tarifa blends the talent of three exceptional musicians: Faín S. Dueñas, Valladolid-born percussionist and medieval and Arabic music researcher; Vincent Molino, a French specialist in Arabic flutes; and Benjamín Escoriza, cantor from Granada.

The interpretation, instrumentation and arrangements follow traditional Mediterranean practice which has evolved over the centuries. "If you were to step back in time, to somewhere 200 or 300 years ago, somewhere across the Mediterranean, there you would find exactly this type of melody and arrangement," says Dueñas.

Tarifa is Spain's southernmost town, deep in the flamenco country of Andalusia, but almost touching Morocco - "Tarifa is a bit borderline, nobody's land and, most of all, a balcony to the Mediterranean," Dueñas says. None of them lives in Tarifa, however and there is no such radio station. "The name symbolises the kind of music a station would transmit at that cultural crossroads."

Their music is the result of serious investigation and not a casual meeting of musicians. Faín Dueñas has been studying different musical fields for more than twelve years, sharing with Vincent Molino and guitarist Ramiro Amusateui a passion for medieval and Arabic music and, with other musicians in the group, for flamenco, traditional and modern jazz, rock and funk. All of these influences are applied to Spanish music using traditional themes and instruments creating an entirely original and contemporary sound.

The trio write and produce the music, and are joined by specialist master musicians when they play live. French, Spanish, Sudanese and Egyptian musicians fill the stage with myriad instruments both traditional (crumhorn, bagpipes, Arabic flutes, bouzouki, oud, Spanish guitars, Nay - a stem flute instrument of the Pharos); classic Greek and Roman wooden oboes and harmoniums and modern (oboe, sax, electric guitars).



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The contribution of the talent of internationally renowned Andalusian dancer Joaquín Ruiz provides the visual and rhythmic excitement that has mesmerised audiences. Ruiz, one of the world's most renowned flamenco *balores*, has choreographed *Danzas y Ritmos Flamencos* (Tokyo), *Tiempos de Silencio* (New York) *Carmen* for Raphael Aguilar's company, and has performed regularly with Blanca del Rey and Paco Peña.

Their first recorded release by Radio Tarifa was *Rumba Argelina*. Radio Tarifa has recorded a second album but details are not available at this time.

Radio Tarifa is:

Faín Sánchez Dueñas - *director, percussion*; Vicente Molino - *Arabic flutes*; Benjamín Escoriza - *vocals*; Ramiro Amusateui - *guitars*; Joaquín Ruiz - *dancer*; Wafir Shaikheldin - *percussion*; Sebastian Rubio - *percussion*; Pedro Oteo - *bass*; Pedro Esparza - *flute, sax*; Antonio Garcia - *sound technician*; Ovidio Garcia - *backliner*; Leonie Lundy - *tour producer*

Radio Tarifa appears at WOMADELAIDE 97 with the assistance of Spanish Society of Authors

## Richard Thompson (UK)



One of the finest songwriters of his generation and an inspiration amongst guitarists. Since his days with Fairport Convention and albums with his ex-wife Linda, Richard Thompson has been melding traditional British folk and Celtic music with rock'n'roll to create unique, innovative and highly personal music. Over 30 years, Thompson's career has spanned some 16 albums, not including those he has produced (such as that for Loudon Wainwright III), nor those on which he has appeared as a guest singer, songwriter and guitarist.

To pose a question he posed to himself when interviewing himself after the release of his *you?me?us?* album: "So Richard, it's been a long road - Fairport Convention from 1967-71, with your ex-wife Linda from '72-'81, accolades for *Shoot Out The Lights*, solo career from '81, Grammy nomination for *Rumour And Sigh* in 1991...so has fame and wealth affected you? Are you still the simple, shy, folksy old hippie who liked to be "one of the lads"? Can you still walk into your local Safeway and cash in your coupons? In fact, some people are saying it's a while since you had enough coupons to cash..."

WOMADELAIDE finally gets to cash in its coupons and welcome one of the most-often demanded artists since the event was founded in 1992.

Presented by arrangement with Adrian Bohm

## Roman Hrynkiv (Ukraine)

An exciting young virtuoso of the bandura: the zither-like national instrument of the Ukraine. Roman has opened the bandura to a new repertoire, his self-developed techniques encompassing classical music and jazz as well as traditional Ukrainian tunes.

Roman Hrynkiv, a foremost bandurist from Kiev, Ukraine, is perhaps one of the finest exponents of this tradition today. The technique of this young artist is astounding. He performs traditional bandura repertoire and also improvises on Ukrainian tunes.

The bandura is the multi-stringed folk instrument of Ukraine dating back to the seventh century. Extremely popular among the Ukrainian Cossacks, it was adopted by the "Kobzari", wandering blind minstrels who travelled the countryside singing epic ballads about their heroic exploits. Although the

Kobzari have since disappeared, the legacy of their art has survived, and is currently undergoing a renaissance.

The modern concert bandura has 65 strings and is chromatically tuned through five octaves. The techniques which he employs in performance pave the way to a new world of sound and technical execution. Roman Hrynkiw also studies the construction of the bandura as an instrument. This is evident from the beautiful sound of his own bandura. The combination of musicality, innovative thinking and technical capability sets apart this world class artists, and brings him critical acclaim.

As a student he performed regularly and graduated from the music academy of R.M. Gliere in 1987. Later he graduated from the Kiev Conservatory. He performed with Yehudi Menuhin in 1993, at the Royal Circus in Brussels and in 1994 became an Associated Artist of the International Menuhin Association.

## Salif Keita (Mali)



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, Salif's contrary pigmentation was seen as an evil omen and he was shunned by his 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 do not become musicians in Mali, it is beneath them. Neither do the griots appreciate anyone infringing their traditional turf. Nevertheless, in the early sixties, the young Salif began a regular trek twenty-five dusty kilometres from his home-town of Djoliba, in the heart of Mandingue country, into Bamako, Mali's capital, where he sang anywhere he could. 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.

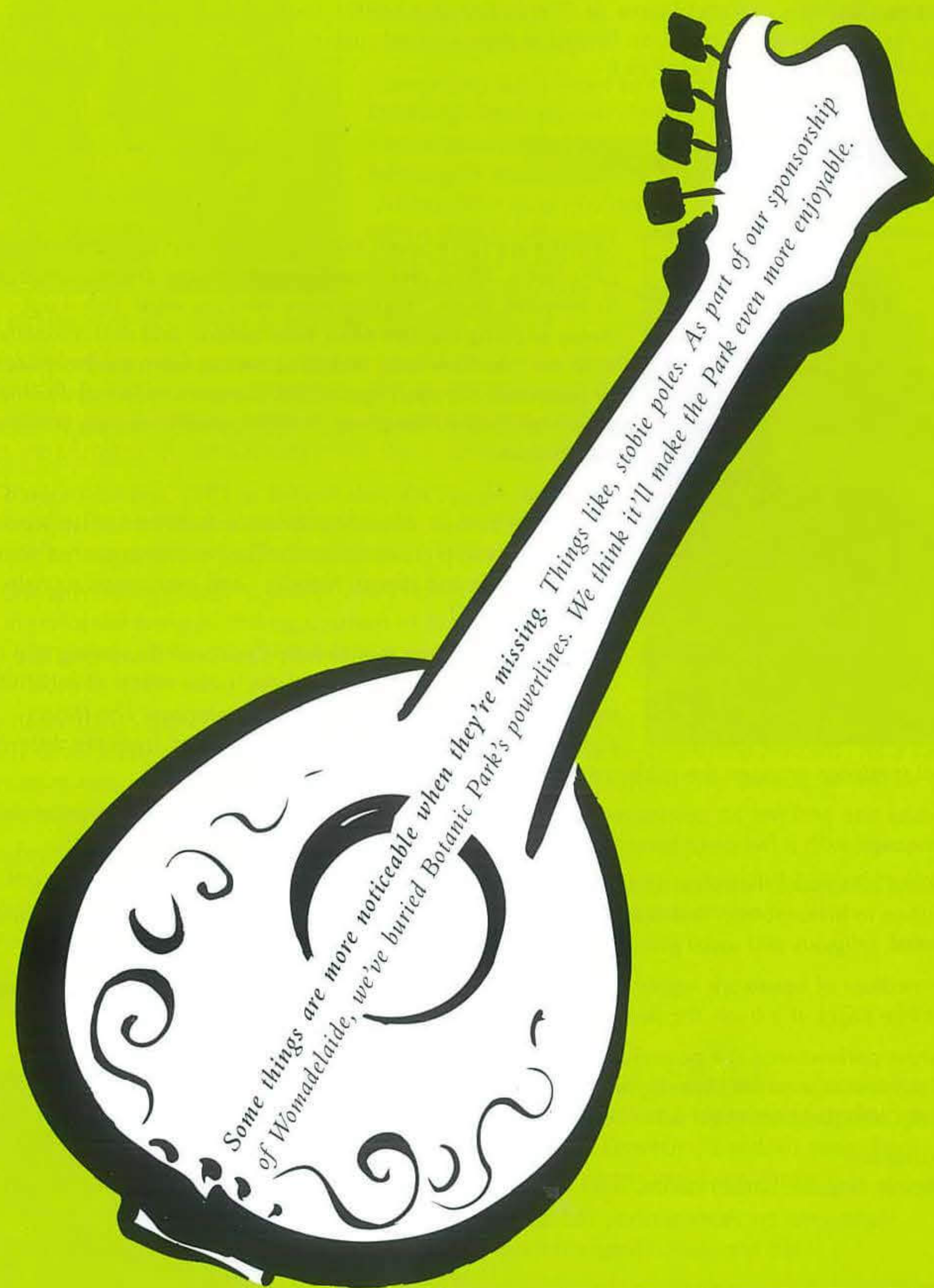
After three years working six nights a week in the concrete block hotel beside Bamako's railway station, Salif Keita and his long-time associate, Guinean guitarist Kante Manfila, left to join Les Ambassadeurs. Gathering local musicians and others from neighbouring countries, Les Ambassadeurs were the vanguard of modern Malian music.

In 1984, after a rapturous reception at the Angouleme Festival in France, 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. It was his ground breaking debut album, *Soro*, recorded here in 1986, that consolidated his international reputation.

Salif's risks paid off and he now ranks among the most celebrated African singers, ushering a new era for musicians of his country.

Salif followed up with *Soro* with *Ko Yan*, an album that led directly to Salif's collaboration with Weather Report keyboard player, composer and arranger Joe Zawinul in 1990. With help from Carlos Santana, Wayne Shorter, and a number of carefully picked musicians from Mali and France, Zawinul produced *Amen*, the album that made Salif the first African band leader to win a Grammy nomination.



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His most recent creation, *Folon*, highlights the cardinal points of his philosophy - for the people - he upholds the nobility of art and music, celebrating Africa and its great talent. The title track calls for freedom from the strictures and impoverishment of colonialism and self-government for African people.

Salif Keita - *lead vocals*; Souleymane Doumbia - *percussion*; N'Dombe Djengue - *bass*;  
 Djene Doumbouya - *backing vocals*; Constance N'Gando-Mpondo - *backing vocals*;  
 Ousmane Kouyate - *guitars*; Glaucus de Oliveira Gonzaga Xavier - *saxophone*; David Fall - *drums*;  
 Jean-Manuel Chambo - *keyboards*; Timur Cardenas - *sound engineer*;  
 Jean-Nicholas Boutin - *backline tech*

## Shikisha (South Africa)



Shikisha are three South African women who perform traditional Zulu, Sotho, Xhosa and Shangaan dances, and original songs set to township music. Shikisha, from the Zulu word 'Belt it out, dance and sing like you never have before', and that is exactly what they do. They have excited audiences from the Ivory Coast to Indonesia, Norway, Nigeria, USA, Europe and Britain for many years with their combination of deft footwork, soaring vocals and good humour.

This South African trio, was formed in 1981 and have toured throughout Europe, Africa and America since then, often working with the township group Zabazala. They've also appeared with Hugh Masekela and Miriam Makeba - and even made a single with David Essex!

Shikisha performance begins with traditional drumming and chants, reflecting ceremonies and day-to-day events of tribal life including birth, circumcision, war and marriage. *The Miners' Gumboot Dance* is a hybrid dance, developed from the different tribal traditions amongst the goldminers of Johannesburg, South Africa.

Shikisha also perform an exciting mixture of traditional South African contemporary township music, 'mbaqanga' with a five-piece band based in London.

Shikisha also make the colourful beaded costumes which so enrich their show. Beaded dress is common to men, women and children, and certain designs, patterns, and colours symbolise identity of tribal, religious and social groups.

The medium of beadwork has developed into an articulate language. Beaded panels can be literally read like pages of a book, the bead colours and designs having different meanings.

Shikisha performance is a powerful union of voice and movement, their exhilarating Zulu chants and dances are a perfect vehicle for the music. Mbaqanga is one of Africa's hardest, rawest dance sounds; with its heavyweight bass lines and vibrant vocals.

Shikisha are:  
 Thokozile Nogabe, Linda Mpanza, Julia Mathunjwa



## Shooglenifty (UK/Scotland)



Currently one of the big stories on the British roots scene, this exciting six-piece 'folkie' band has been described as a wicked moonshine cocktail of traditional and original tunes, hard rock muscle, in-your-face dance grooves and impeccable musicianship.

Shooglenifty was formed from the remains of the Edinburgh cajun pioneers Swamptrash. It giggled a bit and then re-grouped as Shooglenifty, landing a residency at Edinburgh's most eclectic nightspot, 'La Belle Angele'. The unstoppable rise of Shooglenifty was one of the big stories on the British roots scene last year. The six-piece Scottish band invaded dance floors with their brand of 'Acid Croft' and their debut album *Venus in Tweeds* (Greenstrax) sold well picking up a BBC award as best folk album of the year.

"Hypnofunkadelic was a phrase coined to try and capture the blend that we'd created," says the guitarist, Malcolm Crosbie. His background is more rock based. Only the fiddler, Angus R Grant, and mandolin player, Iain MacLeod, have strong folk backgrounds. "I'd say it was a fusion of various styles," says Crosbie. "It's well rooted in the folk tradition but it draws on house music, hardcore and jazz."

The band is largely acoustic, and they play sort of Scottish flavoured ceilidh music with all kinds of other influences melded in - African, Balkan and old spy movies to name but three.

But, Shooglenifty's approach is subtler, more intricate involving the split-second splicing of rhythms and instrumental textures, striking contrasts of bright and dark tones, artful layers of syncopation, each instrument - fiddle, mandolin, banjo, guitar, bass, percussion - occupying an equally, carefully weighted place in the mix.

"The dance thing's been quite important, we all go to the clubs a lot or have done in the past, and got off on all these weird electronic sounds. And we're quite into deconstructing rhythms - it's a case of trying to explore different rhythmic approaches rather than the usual folky backing of regular on-the-beat chords," MacLeod says.

Shooglenifty are:  
 Iain MacLeod - *very fast mandolin*; Angus Grant - *fiddle*; Gary Finlayson - *banjo and 'banjax'*; Malcolm Crosbie - *guitar*; Conrad Ivitsky - *double bass*; James MacKintosh - *percussion*; Jon Scullard - *tech and sound engineer*;

## Slack Taxi



Slack Taxi is a South Australian physical theatre troupe founded by artistic director Jen Martin in 1994. Currently the group has six professional performers aged between 20 and 30 years. They have backgrounds in circus, dance, music and theatre.

Notable features of Slack Taxi performances are stilts, visual impact, acrobatic expertise, original music and fun characterisations.

Over the past three years, Slack Taxi have created eight successful original theatre productions. Its body-painted stilt walkers and acrobats have appeared at more than 40 Australian events in this time.

A long-term collaboration continues with bodypainter Jodee Lenaine-Smith of Naked Art to create unique and exciting designs on the performers' bodies.

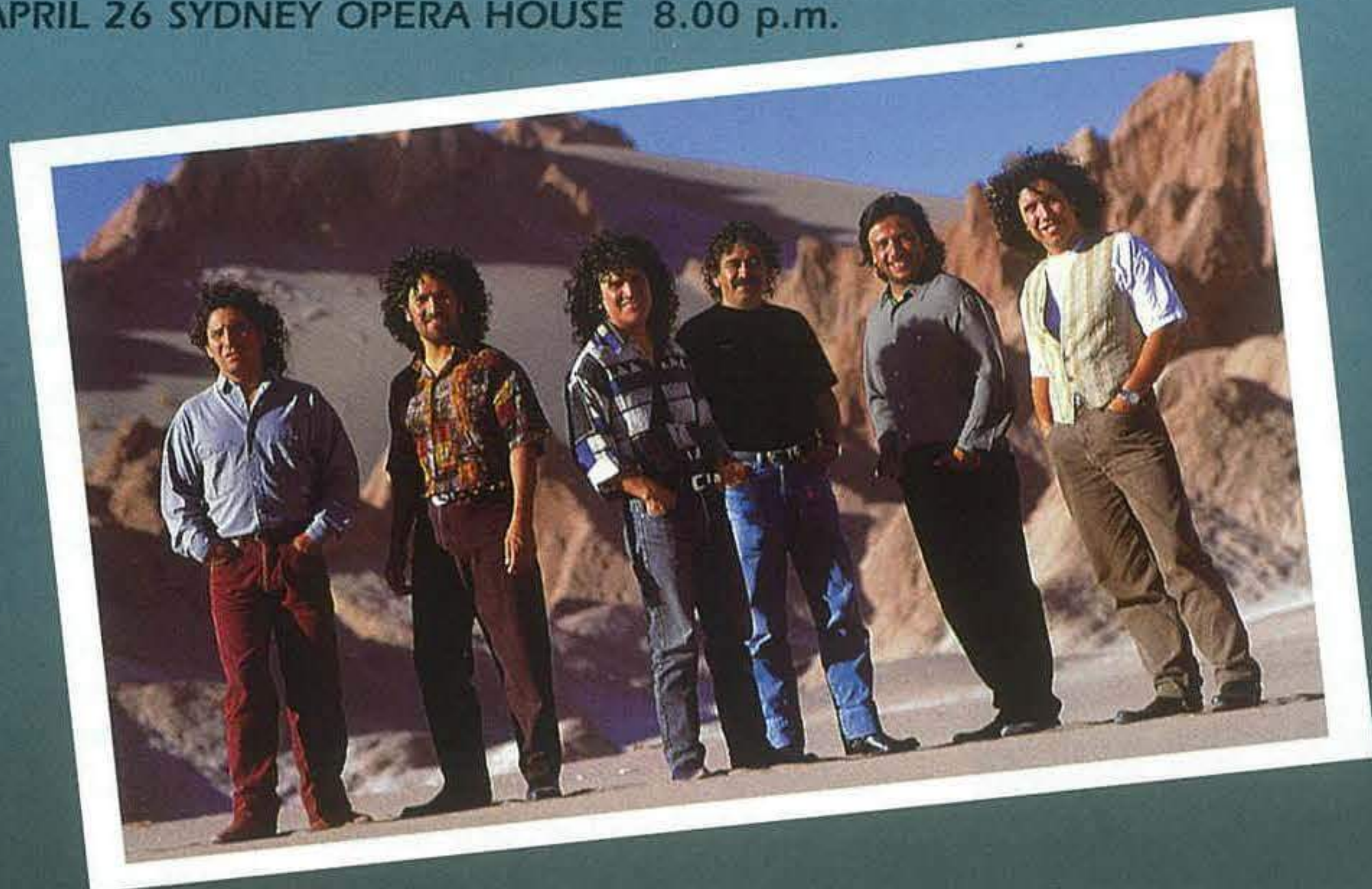


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APRIL 18 BURSWOOD RESORT CASINO, PERTH 8.00 p.m.  
APRIL 20 MGM GRAND CASINO, DARWIN 8.00 p.m.  
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## Telek (Papua New Guinea)



George Mamua Telek - or TELEK, as he is known to his legion of fans in Papua New Guinea - has been at the forefront of the burgeoning PNG music scene for over 15 years. His work with the village-based 'Moab Stringband', the 'Panim Wok' PNG rock band, his collaboration with 'Not Drowning, Waving' on the acclaimed *Tabaran* record, appearances at WOMADELAIDE '92 and the 'Sing Sing Concerts', have made TELEK one of the top-selling and most important performers in the Pacific region.

TELEK has recently recorded a self-titled album in Melbourne, produced by his friends David Bridie and John Phillips (the team who produced Christine Anu's *Stylin Up* record).

Telek's work traverses many musical styles; featuring the haunting vocals which draw on his proud Tolai culture. The Tolai are a vigorous culture, centred on the Rabaul area of the East New Britain Province of PNG.

A prolific songwriter, George Telek has been at the forefront of the burgeoning PNG music industry, which had its genesis in the Rabaul scene in the late 70s and 80s. His work is well-known throughout the Pacific, from Vanuatu to Irian Jaya.

Telek sings in Pidgin and in the Kuarnua language of the Tolai. Tolai country is stringband country, no two ways about it. Every village has its dozen or so battered and slack-strung guitars belting out frenetic rhythms to joyful harmonies in the tropic evening. But the truly wonderful instrument of the string band is its bass, a bamboo tube beaten over its open end with a rubber thong - you have to be there.

Fortunately for George and his wantoks, his home village of Raluana was not destroyed in the tragic eruption which flattened so many villages around Rabaul in 1994 leaving so many people homeless.

Appearing with George Telek are:

Glen Low - vocals; Ben Haklitz - percussion; Greg Paten - drums; David Bridie - keyboards; John Phillips - keyboards; Helen Mountford - musician



## Wasi Ka Nanara Pan Pipers (Solomon Islands)

The wind and percussion bamboo pipes of Wasi Ka Nanara have been heard in the Solomons since the '70s and have taken the group to the top of the popularity stakes. The energy level of their dance and music is simply extraordinary.

Wasi Ka Nanara Pan Pipers:

Ben Au, Dickson Niuga, Peter Mae, Junior Oli, Ellison Aru, Chris Mane, John Magi, Fred Afu, Godfrey Legu, Jochim Kata, Peter Au, Clifton Kalu, Rolland Haui, Micheal Hou, David Oli (deputy leader), Patterson Maegonia (leader)

Presented with the assistance of the Solomon Island Tourism Association.

## Well Oiled Sisters (Scotland, UK)



Introduced to Australia last year with the WOMAD Indian Pacific tour, the Well Oiled Sisters are fast, furious and fun, with an irreverence that sits firmly left of field and a style well described as lusty, gutsy, country-rockabilly punk.

There are not many bands who can work up a real sweat while playing their own material: songs full to the brim with a foamy head, sensual love songs that can shake up your heart and send shivers down your spine. There's never been a band of hard drinking sassy cowgirls from Scotland like this before.

Since re-locating to London (from Scotland), this all female, country band has generated a substantial following, enough to guarantee regular weekend headline slots at venues like The Powerhaus, The Garage and The Borderline.

In 1993 Morrisey invited the band to support him on his European tour and they won regular encores. The Well Oiled Sisters are now firm fixtures on the European Club Circuit.

Finally, in 1994, their first album was released, *Alcohol and Tears* containing 13 unlucky tracks of tragedy, treachery and Tenants Extra. The band supported its release with shows up and down the UK, throughout Europe and across the United States.

Lucy Edwards - *lead vocals*; Alexandra Gate-Eastley - *bass*; Angela Thomson - *vocals, percussion*; Samantha Colligan - *drums*; Alison Jones - *violin*

## Yolngu Bungul (Australia)

Ceremonial dancers and musicians from the Galpu and Gumatj clans of North-East Arnhem Land representing the Duwa and Yirritja aspects of Yolngu ceremonial life. Alongside the dance and music will be workshops and demonstrations of crafts from South Australia's Ngarrindjeri tradition.

Presented by arrangement with Narna Tarkendi



## The Global Village

### Eat & Drink

Amalfi Pizzeria  
Andersens of Denmark  
Bangkok  
Banrock Station Wines  
Botanic Gardens Restaurant  
Buddha House  
Coke  
Cooper's WOMADELAIDE bar  
Delicious Prospects  
Gelati To Go  
Gourmet Hot Pots  
Gypsy Catering  
Jean Pierre Kerry  
Kamlas  
Kiki Food  
Maxines Baked Potatoes  
Noddys Soft Whip  
Providore  
Quiet Waters  
Rakuba African Restaurant  
Spicy Bites  
Streets Icecream  
Tineke Adolphus  
Traditional Greek  
Veg Out  
Veg Out Collective  
Wild Energy Drinks

Willimeek Farm House  
Wirilda Creek  
Wurstmax

### Browse & Buy

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Art Beat Gallery  
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Drive, bus or train to the city and connect with the FREE TransAdelaide shuttles especially arranged for WOMADELAIDE. Pick-up points and departure times are listed at the Hackney Entrance.

### Lost Children

Botanic Park is a big place for small people. Please keep an eye on your children and help anyone else's who may be lost. Reunions should be made at the SA Police centre - if assistance is required please let our crew know, preferably someone equipped with two-way radio.

### Coming and Going

WOMADELAIDE is made possible to a great extent through the goodwill of neighbouring residents. Please observe all parking controls (and especially avoid parking across driveways or on reserves) and leave the area litter, loiter and noise free.

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Campaign Against Racism stall.

### Conditions of Entry

The event manager reserves the right to demand proof of eligibility for concession ticket purchases. Tickets are not transferable within any single session or day and must be produced on demand. Tickets and Pass Out stamp must be shown to gain re-entry to the venue during any single session or day. There will be no refunds given for lost tickets. No alcohol, chairs with legs, glass containers, video cameras or audio recorders may be brought into the venue and the organiser reserves the right to inspect bags and containers. No flash photography is permitted. Photographic and/or electronic recording for commercial purposes is prohibited without written permission and authorisation from the event manager. WOMADELAIDE retains on behalf of artists the exclusive copyright for all photographs and recordings made on site. No person shall interfere with plants, water fixtures or any other installations within the venue. The organiser takes no responsibility for lost property.

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# WOMADELAIDE '97

## FOR WOMADELAIDE

### Artistic Direction

Thomas Brooman (WOMAD UK)  
Rob Brookman (Arts Projects Aust.)

### Project Management

Arts Projects Australia  
Artistic Director: Rob Brookman  
Executive Producers, Programming:  
Steve Brown, Ian Scobie  
Executive Producer Marketing & Development:  
Colin Koch  
Receptionist: Bronte de Young

### The Botanic Gardens of Adelaide and State Herbarium

Chair: Mr Clive Amour  
Director: Dr Brian Morley  
Marketing Officer: Chris Steele Scott

### Marketing/Sponsorship/Publicity

Downer Koch Marketing  
Nicky Downer  
Colin Koch  
Publicist: Diana Maschio  
Media Planner: Nicola Prime  
Assistant: Danielle Poulos  
Assistant: Amy Robins

### Production

Production Manager: Geoff Cobham  
Production Co-ordinator: Tori Moreton  
Operations Co-ordinator: Lesley Newton  
Production Assistants: Beck Wilson, Brianna Meldrum  
Staging Co-ordinator: Kent Roberts  
Lighting Co-ordinator: Peter Taylor  
Backline Co-ordinator: Big Cactus Studio  
Backline Crew: James Sweeney, Ben Sweeney,  
Kingsley Stewart, David Albinger  
Hospitality Co-ordinator: Briony Love  
Hospitality Crew: Summa Durie, Jacinta Thompson, Maria Manorano

### Optus Vision Stage 1

Stage Managers: Jason Warner, Dominic Marafioti  
Assistant Stage Managers: Cathy Reid, Shelley Bourke, Morag Skinner, Kerry Ireland  
Staging Assistants: Cyrill Miller, Steve Doolan, Jardine, Dylan O'Brien  
Sound System: CODA Audio Services  
Systems Engineers: Michael Walkie, John Hessey, Steve Peerevoom, Cameron McCauley  
Lighting Operator: Tom James  
Followspot Operators: Phil Haddy, Sean Lathan

### Qantas Stage 2

Stage Managers: Janet Eades, Margaret Crompton  
Assistant Stage Managers: Lani Gibb, Kellie Nicol, Carolyn Patamisi, Anna Steel  
Staging Assistants: Keith Harman, Steve Ash, Gary Green, Tom Reeves  
Sound System (Stage 2, 3 and Tent): ALL PRODUCTION ENTERPRISES  
Systems Engineer: David Arbon  
Sound Crew: Mario Suica, Shaun Donaldson, Lauchlan Forest  
Sound - FOH Operator: Terry McKibbin  
Sound - Monitor Operator: Tim Marshman  
Lighting Operator: Chris Searle

### Stage 3

Stage Managers: Emma Bailey, Sally Clapson  
Assistant Stage Managers: Adam Claridge,  
Donna McMahon  
Staging Assistants: Georgina Holmes, Klaus Frolich  
Sound Operator: Nigel Sweeting

### The Tent

Stage Managers: Amanda Adam, Francoise Piron  
Sound Operator: Craig Greening

### The Tree

Stage Manager: Karen Ebert

### Site Design

Glen Ash

### Site Management

Visible Management Pty Ltd  
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Site Co-ordinator: Angela Stringer  
Bar Manager: Norman Alexander  
Backstage Catering: Cath Kerry  
Accountant: Rebecca Neave  
Box Office Manager: Muriel Poulton  
Front of House Manager: John Glennon

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Playbill Pty Limited  
Michael Nebenzahl

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Production Director: Steve Haddrell  
Marketing Manager: Janet Craig

### Adelaide Festival Centre

Chair: James Porter  
Chief Executive: Bill Cossey

### Adelaide Festival

Chair: Dr Edward Tweddell  
Chief Executive: Nicholas Heyward

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### WOMADELAIDE

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GPO Box 1269, Adelaide, South Australia 5001  
Tel +618 8216 8600 Fax +618 8212 7849  
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Managing Director and Advertisement Director Brian Nebenzahl RFD, Editorial Director Jocelyn Nebenzahl,

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