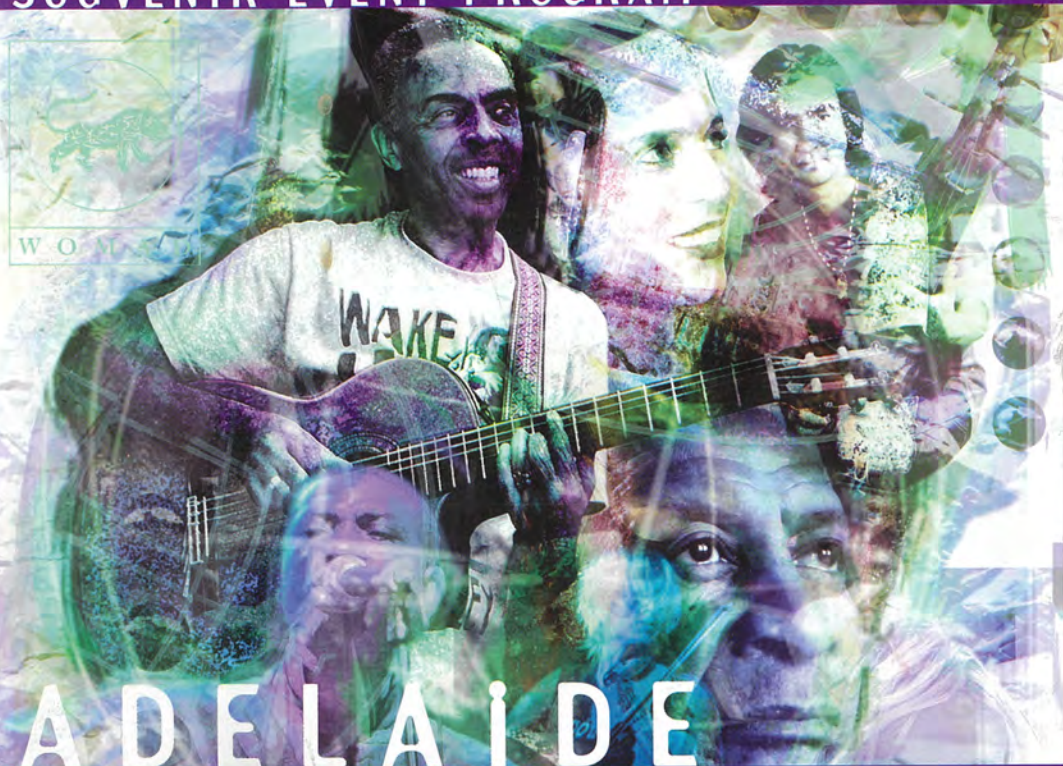


AMNESTY INTERNATIONAL AUSTRALIA PRESENTS

womadelaide

SOUNDS OF THE PLANET 2004

SOUVENIR EVENT PROGRAM



ADELAIDE


BOTANIC PARK

MARCH 5-7

PRODUCED BY WOMADELAIDE FOUNDATION LTD
& MANAGED BY ARTS PROJECTS AUSTRALIA & WOMAD LTD



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ADELAIDE BANK 2004 FESTIVAL OF ARTS

Presented as part of the
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AMNESTY INTERNATIONAL AUSTRALIA PRESENTS

womadelaide

SOUNDS OF THE PLANET 2004

WOMADelaide is presented in 2004 by Amnesty International Australia in association with the Government of South Australia. The ongoing assistance brought to the presentation of the festival by the Government of South Australia and the many agencies, companies and individuals involved whose goodwill is vital to its success is acknowledged with deep gratitude.

FUTURE FESTIVAL DATES

WOMADelaide 4-6 March 2005

WOMAD NZ 11-13 March

WOMADelaide 10-12 March 2006

WOMADelaide 9-11 March 2007

WOMADelaide 7-9 March 2008

Produced by WOMADelaide Foundation Ltd and managed by WOMAD Ltd and Arts Projects Australia.



Principal Partner



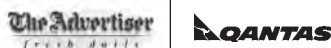
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Presented as part of the Adelaide Bank 2004 Festival of Arts





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www.womadelaide.com.au

www.womad.org





welcome from the premier



In one park over one weekend, the world comes to Adelaide in a glorious explosion of sound, colour and movement.

IN WOMAD 2004 we completed a circle that brings WOMADelaide back to where it began in 1992 - within the Adelaide Festival - a celebration of world music and dance complementing an international arts festival.

I cannot imagine South Australia without WOMAD; in only a decade, it has become central to the arts pulse of the State.

IT IS THE PERFECT SETTING - A SETTING IMPOSSIBLE TO DUPLICATE ANYWHERE ELSE IN AUSTRALIA. BOTANIC PARK TRULY BECOMES A GLOBAL VILLAGE OVER THE WOMAD WEEKEND.

Under majestic eucalypts and Moreton Bay figs the spell of WOMADelaide engulfs and seduces all.

For a brief moment we enter another world - a world that totally embraces tolerance and celebrates diversity.

Welcome to WOMADelaide 2004.

The Hon Mike Rann
PREMIER OF SOUTH AUSTRALIA
MINISTER FOR THE ARTS

Proud sponsors of the WOMADelaide Festival.



WELCOME TO WOMADELAIDE



FROM THE ARTISTIC DIRECTOR



WOMAD has been bringing people together through music since 1982. Since then, with more than 125 festivals, we have taken the WOMAD concept to more than two million people in 22 different countries.

WOMAD first came to Adelaide in 1992 and now, 12 years down the line, we are delighted to go forward in partnership with the South Australian Government towards the annual presentation of the WOMADelaide weekend.

ALTHOUGH WOMAD TRAVELS TO MORE THAN TEN DESTINATIONS AROUND THE WORLD EACH YEAR, ADELAIDE REMAINS TRULY SPECIAL AS A FANTASTIC EVENT AND ONE OF WHICH WE ARE VERY PROUD.

On behalf of all of the people both in Adelaide and in England who have worked for many months and in many ways to bring this event together, we would firstly like to thank you for attending the festival. We hope you will enjoy all – or most! - of what you hear, do and see; and please share your appreciation with all of the artists who have travelled from so far and wide to share their gift of music with you.

With so many challenges of understanding and of communication that do exist between us, we hope that your experience this weekend will be one of contact, fun and of discovery.

Thomas Brooman
ARTISTIC DIRECTOR



the park



Acquired by the Adelaide Botanic Garden in 1866, the adjacent Botanic Park is a glorious 34 hectare green oasis, flanked on the Botanic Garden side by a stately avenue of Plane trees which were planted in 1874.

Century old Moreton Bay Fig trees from Queensland with their huge trunks and gnarled buttress roots add to the special quality of Botanic Park.

It was in Botanic Park that the Salvation Army held its first Australasian meeting in 1880, an event commemorated in 1980 by the planting of an avenue of Plane trees on the northern side of Botanic Park.

From the 1890s Speaker's Corner on Sundays provided the venue for lively public debates on a wide range of topics and created a reputation for Botanic Park as Adelaide's Hyde Park, the celebrated locale for free speech in London.

The WOMADelaide Foundation is a non-profit body established to present the annual WOMADelaide Festival and to foster and develop cultural exchange through the festival. The Foundation has applied to be registered on the Commonwealth Government's Register of Cultural Organisations and can accept tax deductible donations, made payable to the WOMADelaide Donations Fund – with such donations supporting the development and presentation of the festival and its associated cultural exchange.



ENCORE!

Wyndham Estate wines are available to enjoy at these participating venues during March:

Piatto Café Restaurant	264 Rundle Street Adelaide
Griffins Head	38 Hindmarsh Square Adelaide
Everest Café	187 Rundle Street Adelaide
Martini Café	59a The Parade Norwood
Belgium Beer Café	27-29 Ebenezer Place Adelaide
Adelaide Stag Hotel	Rundle Street Adelaide
Embassy Hotel	96 North Terrace Adelaide
Astor Hotel	437 Pulteney Street Adelaide
Director's Hotel	247 Gouger Street Adelaide
Red Rock Noodle Bar	187 Rundle Street Adelaide
Manna Café	12 Waymouth Street Adelaide
The Elephant	1 Cinema Place, Rundle St Adelaide
Talbot Hotel	104 Gouger Street Adelaide
Gaicho's Restaurant	91 Gouger Street Adelaide
Bocca Expresso	152 Melbourne St North Adelaide
Cathedral Hotel	45 Kermod St North Adelaide
Scoozi Café	Rundle Street Adelaide Caffé
Paesano	100 O'Connell St North Adelaide
Zen Chinese Restaurant	562 Magill Rd Magill
Citi Zen Chinese Restaurant	408 King William St Adelaide
Beyond India Restaurant	143 O'Connell St Nth Adelaide
Caffé Buongiorno	187 Rundle Street Adelaide
Caffé Buongiorno	145 The Parade Norwood
Norwood Stratos Cork & Cleaver	2 Bevington Rd Glenunga
The Chifley on South Terrace	226 South Terrace Adelaide
House of Chow	Cnr Wakefield & Hutt St Adelaide
The Blanc Seafood & Wine	Hutt Street Adelaide
Café Mondiali	55 Unley Road Parkside
Enzo's Restaurant	308 Port Road Hindmarsh
Red Hot Grill	583 North East Road Gilles Plains
Red Rock Noodle Bar	125 The Parade Norwood
Hotel 36	Wellington Square North Adelaide
Sugar Night Club	Level 1, 274 Rundle Street Adelaide
Danny's Thai	123a The Parade Norwood
Chris Jarmer @ Air	210 North Terrace Adelaide
Amalfi Pizzeria Restaurant	29 Frome Street Adelaide
La Guillotine Restaurant	125 Gouger Street Adelaide
Café Fellini	102 O'Connell Street North Adelaide
Billy Baxters	Shop 13a 177-193 The Parade Norwood
Terrace Bar & Grill	208-215 South Terrace Adelaide
PJ O'Brien's	14 East Terrace Adelaide
Blue Note Lounge Bar	280 Rundle Street Adelaide
Hyatt Regency	North Terrace Adelaide

one world, one park, one weekend



ne marni, ngai mayunna
GREETINGS, THEN WELCOME TO
na kurna towilla
THE SPIRIT OF THE PLACE, THE
bookyana yerta
LAND OF THE KAURNA NATION.

welcome to WOMAdelaide, Australia's best loved, most respected and now annual music festival. In the splendour of Botanic Park, more than 300 artists from around the globe will perform on six stages, and discuss, teach and share their music, arts and dance, providing a glorious window on the cultures of the globe.

For the 2004 festival, WOMAdelaide has formed a very special partnership with Amnesty International Australia that reflects a shared and ongoing commitment to celebrating cultural diversity.

Relax and indulge in the delights of delicious food, wines and cooling ales as you explore the special WOMAD village of arts, craft, workshops and kids entertainment that makes this festival a treat for the entire family.

And then it's time to party into the small hours of the morning at WoZone, the festival's late night dance club and artists' bar just a few minutes walk from the park.

At 6.30pm Friday night, on stage 1, kaal winda telfer and members of paitya dance group will welcome womadelaide, its artists and audience on behalf of the kurna people of the adelaide plains.

Paitya Dance Group

The Paitya Dance Group is an Aboriginal dance group from the Adelaide Plains area. The group has been together for seven years and working professionally for the past five years.

Paitya see themselves as the culture-bearers for the next generation; they say that it is important for them to keep the connection to their culture alive so that knowledge and understanding can be passed on to their young people.

The group consists of a core of dancers from the Kurna and Narrunga Aboriginal language groups, with guest performers from other language groups. Paitya is primarily a cultural performance collective however they also conduct workshops in schools, secure care, events, organisations and government departments.

KAURNA WELCOME



You've seen the show, now sit back and savour the memory with the Official Wine Supplier to WOMAdelaide 2004.

WYNDHAM ESTATE
www.wyndhamestate.com.au

Abbie Cardwell



Adelaide-based chanteuse Abbie Cardwell simply calls her music “rootsy-toons”, but that’s a massive understatement. While there are obvious influences to be heard, Abbie is a true original and her music is like no other. This talented singer/songwriter/guitarist, and former Triple J ‘UnEarthed’ winner, is a class act who is “dedicated to making the audience believe every pulse of her emotion”.

Her music is a blend of back street jazz grooves, with elements of soul, and an edgy contemporary beat provided by her percussive guitar style. And did we mention that she’s got a voice to die for? Well she does. With two fine albums (*Yearn* and *Days & Nights*) already to her credit, Abbie was a finalist in last year’s Australian Music Week Bridge program and the winner of their 2003 ‘Dig Deeper’ Award. In March 2003 Abbie took her talent to the South x Southwest Music Conference showcase in

Austin, Texas, where industry delegates gather from around the world: later in the year she toured Germany.

www.abbiecardwell.com

“Abbie could just about bonk your eyes out with that voice!” INPRESS

“prepare to have your head spin, your heart swell and feel the ground slip beneath you, here comes a big star.”

DB MAGAZINE

Abdullah Ibrahim Trio



For over half a century, through his unique piano style and inventive compositions, Abdullah Ibrahim has made an undeniably essential contribution to contemporary music. Formerly known as Dollar Brand, before his conversion to Islam in the late 60s, Ibrahim’s music has continually provided a fascinating personal soundtrack to the social upheavals and political liberation of South Africa.

Ibrahim was born Adolphe Johannes Brand in Cape Town in 1934, and quickly nicknamed Dollar. Learning the piano from the age of seven, he honed his early talent in the church, and by the late 40s he was already playing with local jazz big bands. In the early 60s, he was a central figure in

South Africa’s ‘progressive jazz’ movement which took its lead from the New York-based sounds being articulated at the time by John Coltrane, Thelonius Monk and others.

Ibrahim’s Jazz Epistles group broke new musical ground with a distinctive African influence added to their jazz improvisations.

Due to the deteriorating political situation Ibrahim left South Africa in 1962 and, in a now-legendary meeting, the new Dollar Brand Trio was discovered by Duke Ellington while playing in a Swiss jazz club. An impressed Ellington quickly arranged for a major recording session, and the trio began playing many American and European jazz festivals to enthusiastic acclaim. Ibrahim returned briefly to South Africa in the mid-70s, but found the conditions so oppressive that he went back into exile in New York City. Ibrahim’s powerful tonal keyboard clusters, repeating African melodies, and creative improvisations have become his musical trademarks. His discography as both a leader and sideman lists well over a hundred album credits, including *African Space Program*, *Ekaya*, *Tintinyana*, *Black Lightning*, *Township One More Time*, and 2002’s *African Magic*. He has composed award-winning film soundtracks, and both the man and his music were featured in the recent film documentary *Amanda: A Revolution in Four-Part Harmony*. Ibrahim finally returned

to live in Cape Town, South Africa in the early 90s. There he has founded his own music academy, M7 (Music, Movement, Martial Arts, Medicine, Menu, Meditation, and the Masters), with a curriculum that is holistic in its approach for training talented young musicians. Now at age 69, Ibrahim’s own inspired music is still more than capable of fiery explosiveness, as well as moments of serene minimalist beauty. He continues to perform both as a solo artist and as a collaborator. For his WOMADelaide appearances he is accompanied by long-time musical partners, bassist Belden Bullock and drummer George Gray.

www.abdullahibrahim.com

“south africa’s high priest of jazz... people don’t like Abdullah Ibrahim, they adore him. when he plays, melodies tumble out effortlessly, as he slides from theme to theme, like a laid-back south african reincarnation of Thelonius Monk.” THE GUARDIAN

Dhol Intentions Crew



The Dhol Intentions Crew is a group of DJs, dholis (drummers), promoters, and producers from around Australia, with a common dedication to Indian Bhangra music. The traditional folk dance music of North India, in recent years Bhangra has evolved to a new level, combining with modern beats and breaks to create an irresistible contemporary sound.

Heavily influenced by reggae, dub, techno, garage and R&B, 21st century Bhangra happily merges DJ turntable skills, wild Panjabi dhol percussion, classic Bollywood film soundtracks and desi (traditional) melodies and vocals. As it has in many multicultural countries, Bhangra has taken hold in Australia, and in only two short years Dhol Intentions have become one of its premier local exponents. Having toured

and performed alongside international DJ/producers like Bally Sagoo and Panjabi MC, Dhol Intentions’ own DJs Armadeep, Satinder, Manny and Joop join together as a team to deliver the ultimate in hot masala mix dance experience.

www.dholintentions.com

“the best bhangra DJs in Australia!”
PANJABI MC



DIRTY LUCY



If hard work ensures success, then that could explain why Dirty Lucy are being hailed by many music critics as 'Australia's next big thing'. Having spent most of the last year and a half on the road, the group has been more than busy, proving beyond doubt that being named as one of Rolling Stone magazine's 'Top 10 Next Wave Bands to look out for in 2003', was a well deserved call.

Fronted by the dynamic duo of gritty singer/guitarist Nicole Brophy and powerful violin/mandolin player Jodi Moore, Dirty Lucy's virtually non-stop touring schedule has been showcasing the group's loud and raw performance style, along with songs from their excellent debut album *Dark Green*. Receiving high rotation on Triple J and Dig Radio, while simultaneously sitting pretty for many months in the independent music charts, *Dark Green* featured contributions from Terepai Richmond (The Whitlams), Jim Moginie (Midnight Oil), Alex Hewitson (DIG), Guinean percussionist Epizo Bangoura and guitarist Dave Steel. Initially gaining attention as winners of a

national talent contest, Dirty Lucy's star has been on the rise ever since. They've been featured at Australian Music Week events, and have already started making independent inroads into the UK where they opened for The Waifs, and the US where they were rapturously embraced at the highly competitive South x Southwest Music Conference in Texas. Recently shifting their base from Sydney to Melbourne, Nicole and Jodi have been busily writing songs for the next Dirty Lucy album. If the last two years are anything to go by, the whirlwind has only just begun.

www.dirtylucy.com.au

eliza carthy



With a musical pedigree as pure as Eliza Carthy's, it would have been surprising if she wasn't extraordinarily talented. The 28-year-old daughter of English folk icons Martin Carthy and Norma Waterson, Eliza obviously inherited her parents' devotion to traditional music. But her inventive contemporary reinterpretations of the older material, as well as her own original songs, have challenged people's preconceptions of the folk genre, and encouraged a whole new generation of listeners to explore England's rich musical heritage.

An extraordinary fiddler with a gorgeous voice, Eliza's magnetic stage presence, wit, music knowledge and ever-changing hair colour have drawn consistently high praise over the last decade. Most recently she was triumphant at the 2003 BBC Radio2 Awards, winning top honours for Best Album, Best Traditional Song and Best Folk Singer of the Year. Eliza's own recorded output began in the early 90s with two duo albums alongside Nancy Kerr. After recording with jiggy band The Kings of Calicut, Eliza released her own *Heat, Light & Sound* (1996), followed by the acclaimed double CD *Red/Rice* (1998), the pop-ish *Angels & Cigarettes* (2001), and her award-winning, return-to-the-roots *Anglicana* in 2003. The prolific Eliza can also be heard performing with her parents on the latest Waterson: Carthy outing *A Dark Light*; as part of vocal supergroup Blue Murder on *No One*

Stands Alone, and on the recently released album *Dinner* with keyboardist Martin Green.

www.elizanet.org

"first rate. she knows her sources and absorbs them into her own music with complete confidence... she cuts a connoisseur's swathe through a mother lode of english song." SONGLINES

"[eliza's songs] contain more sex and violence in them than all of eminem's combined." LOS ANGELES TIMES

"eliza carthy is fulfilling every hope we had in her, producing fine traditional material with a modern approach, yet retaining the very essence that makes the songs and tunes so attractive." LIVING TRADITION

LIVING TRADITION

"if this is the future of british folk music, it is in good hands." MOJO

gilberto gil



No other performer's career encapsulates the last 40 years of Brazilian popular music as succinctly as that of composer/singer/instrumentalist Gilberto Gil. He has been intrinsically involved with many of Brazil's most influential musical evolutions, and is renowned not only as a national cultural icon, but also for maintaining his reputation as one of the country's most consistently creative innovators.

It's no surprise then that one of President Luiz "Lula" da Silva's first acts after his election in 2002, was to appoint Gil as Brazil's new Minister of Culture. Gil was born in the northern state of Bahia in 1942. As a child he adored listening to music on the radio and gramophones, and began talking about being a musician when he was just three years old. He learned samba rhythms and taught himself to play the trumpet, before forming his first band at age 18 where he alternated between

accordion and vibraphone. With the introduction of bossa nova in the late 50s, Gil was fascinated by the new rhythms and promptly took up the guitar as well. While studying at Bahia University, Gil began his recording career, and met a number of other talented young musicians, including Caetano Veloso and Tom Ze. He moved to Sao Paulo, then on to Rio, and throughout the late 60s began releasing a string of popular hits. Along with Veloso, Gil is credited with giving birth to the Brazilian

continued overleaf



ARTISTS A - Z

from previous page

version of the folk/rock movement, known as Tropicalismo, which had strong social and political influences. Under pressure from Brazil's military regime, Gil was imprisoned and then exiled, spending several years based in London. Throughout the 70s and 80s he solidified his musical influence at home in Brazil, as well as firmly establishing himself internationally. He toured throughout Europe and America regularly, both as a solo performer and with his band, and appeared at many of the world's most prestigious venues and festivals. He explored the Brazilian connection to African music and Jamaican reggae, recording a best-selling South American version of Marley's *No Woman, No Cry*. Through his many TV specials, touring and high-profile collaborations with other international performers, Gil became known around the world as one of Brazil's most respected and talented artists. A small sample of his many hit albums includes *Expresso 2222* (72), *Refazenda* (75),

Refavela (77), *Nightingale* (79), *We Have To Watch The Moonlight* (81), *Gil Live In Tokyo* (88), *Parabolicamara* (92), *Unplugged* (94), *Quanto Gente Veio Ver* (97), *Gil & Milton* (2000) and *Kaya N'Gandaya* (2002). His worldwide album sales exceed five million copies. Gil has been honoured on countless occasions, including being awarded a Knighthood of the Order of Arts & Literature in France, and a Grammy Award for Best World Music Album. Before being named as Brazil's Minister of Culture, Gil's political activities had already seen him serve terms as Cultural Secretary and Councilman for the city of Salvador. He has also created the Onda Azul Foundation, an NGO that develops social environmental projects, raises public awareness of local problems and aims to improve the quality of ordinary people's lives. Gilberto Gil is truly an international ambassador, not only for great music, but also for human dignity.

www.gilbertogil.com.br

by arrangement with the NZ Festival of the Arts

Hamid Baroudi



The music of singer Hamid Baroudi is an amazing mixture of nomadic cross-cultural influences. From his Algerian roots he has bravely ventured into the sounds of funk, West African, drum 'n' bass, and other contemporary dance music styles. Having begun his stage career in Algeria at the age of 13, Baroudi immigrated first to France, and then to Germany where he settled as a resident.

His vocal talent came to prominence in the 80s when he became the featured singer with German global fusionist group Dissidenten. Blending Indian, North African and other world styles together with

European electronic experimentation, Dissidenten can be seen in retrospect as the early pioneers of a genre which has mutated in recent years into world dance/electronica. After fronting the group

for six years, the charismatic Baroudi went solo, and in '94 recorded his own debut *City No Mad*, an audio tour de force dedicated to "Everyone who hopes to live in a world without any racism, fanaticism, violence, war or borders". On his appropriately titled follow-up album *Five* (1997), Hamid recorded in five different countries and sang in five languages, further extending his global popularity. Able to effortlessly throw his cultivated Algerian vocals across Brazilian sambas, African makossa or moody Moroccan gnawa trance, while being

propelled forward by an intricate mix of funky dance rhythms, Baroudi's groove is irresistible. His songs have been featured on countless Arabic/African compilations, including *Tea In Marrakech* and Real World's *Spirit of Africa*, while his own latest release, *Sidi* (2002), has received massive international acclaim. Instinctively headed towards the future, the music of Hamid Baroudi continues its fascinating evolution. Inshallah.

www.hamidbaroudi.com

howie sumner



Singer/songwriter Howie Sumner is a member of South Australia's Indigenous Ngarrindjeri nation, whose traditional country includes the Lower Murray River, Lakes and Coorong district. Always surrounded by music as a child, especially at extended family gatherings, Sumner began his own singing life in the local church ensemble at the age of 17.

Inspiring others with his own brand of folk and gospel, he regularly toured churches before venturing into musical theatre appearing alongside Paul Kelly in *Funerals and Circuses*.

He has subsequently worked with a host of leading figures in both theatre and music,

including Louis Nowra and Archie Roach. Equally at home singing blues, ballads, folk or gospel, Sumner's talents have continued to mature, and he recently launched his impressive debut album of original acoustic material entitled *Time & Situation*.



Please remember that Botanic Park is an arboretum – do not climb on the trees and treat the environment of the park with respect.

WOMAdelaide would like to express appreciation to the Board and staff of the Botanic Gardens of Adelaide for their assistance and support in staging WOMAdelaide in Botanic Park.





Why let
your ears
have all
the fun?

Coopers is the official beer of
Womadelaide 2004.



kwp/CPR2256 JB3/04CD

inti-illimani



For over three decades the sound of Chile has been personified to audiences worldwide by the music of Inti-Illimani (pronounced Inte-E-gee-mani). Founded in 1967 by a group of like-minded Santiago engineering students, from the beginning the individual members shared a love for Andean music, and the indigenous cultures of Chile, Peru, Ecuador, Bolivia and Argentina.

As a group Inti (Sun) Illimani (a mountain near La Paz, Bolivia) rejoiced in both the traditional sounds of the region and the newer, socially aware contemporary material being written in their homeland. The band was on tour in Europe in 1973 when Chilean President Salvador Allende was deposed by the CIA-inspired coup that installed the brutal military regime of Augusto Pinochet. The young musicians based themselves in Italy for the next 14 years, and proceeded to entertain and educate the rest of the world in the beauty and variety of their superbly crafted music. Inti-Illimani were warmly welcomed back to Chile in 1988 and moved home permanently in 1990. Group leader Jorge Coulon states, "We have never been so political that it was propaganda. We are not a political group in that sense, but we have always been politically engaged. We have a concept of society and about relationships between human beings, and we try to translate our ideas into our sound, not to be part of one political party of another, but in the sense of to bring about a better world." Imbued with passion, Inti-Illimani's performances are a journey through the haunting magic of Andean culture, featuring more than 30 string, wind and percussion instruments. In addition to Jorge, the eight-piece group is comprised of Marcelo Coulon, Daniel Cantillana, Horacio Duran,

Juan Floreso, Christian Gonzalez, Manuel Merino and Efen Manuel Viera. Now celebrating their 35th year together, Inti-Illimani have recorded over 30 albums, including *Inti-Illimani Performs Victor Jara*, *The Best of Inti-Illimani*, and their most recent studio album, *Lugare Communes* (Common Places).

www.inti-illimani.cl

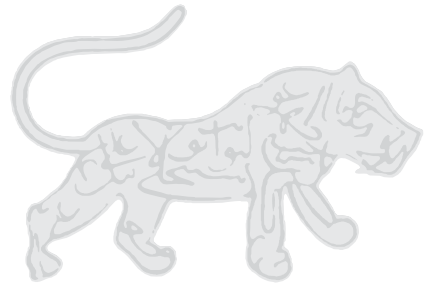
"few Latin American acts can rival the Chilean group in terms of the sheer beauty of sound. Much like a Zen affirmation, Inti-Illimani's music floats within your soul, filling it with calmness and hope."

THE LOS ANGELES TIMES

"Inti-Illimani is like a talisman. The longer it's around the more polished it becomes, the more it shines and reflects, and the more memories it collects."

CHICAGO TRIBUNE

by arrangement with Hocking & Vigo



ARTISTS A - Z



Joseph Tawadros



At just 20 years of age, Egyptian/Australian Joseph Tawadros has rapidly become one of this country's leading exponents of the oud, the short-necked, pear-shaped Arabic ancestor of the lute. Born in Cairo in '83, Tawadros immigrated to Australia with his family in '86, bringing with him a musical tradition inherited from his grandfather, Mansi Habib, who was a composer and oud/violin virtuoso. Joseph's uncle Yacoub Mansi Habib is also an internationally renowned trumpet player.

At the age of 12, Tawadros began performing alongside his teacher Mohammed Yousef. He was encouraged to explore the musical parameters of the instrument and the traditional Egyptian Taqasim, a performing style akin to western improvisation. With his own musical vision based on the modal maqam system, Tawadros has since developed a truly unique and distinctive personal style. Through his work with the Australian Institute of Eastern Music he has also been able to explore his interests in Indian, jazz, western classical, and fusion styles. Currently a music student at the University of New South Wales, Tawadros has been responsible for raising the profile of the

fretless oud in Australia, presenting it as both a traditional and versatile contemporary instrument, capable of enhancing many cross-cultural projects. He has toured with the Australian Chamber Orchestra, and shared stages with Richard Tognetti, Slava Grigoryan, and Neil Finn. His exhilarating, highly skilled performances have made him one of Australia's most impressive young artists.

www.josephtawadros.com

“[An] outstandingly gifted instrumentalist... intense and evocative, with passages of hurtling virtuosity.”

SYDNEY MORNING HERALD

Kila



First appearing at WOMADelaide in 1999, Kila are a traditional Irish band with a modern twist. Originally formed as a school band in Dublin in 1988, the diverse musical backgrounds of the band's members ranged from classical music and jazz to R&B and film soundtracks. By '91 they had decided to put their individual career plans on hold in order to pursue Kila full-time.

Releasing their self-titled debut album in '92, their full-on neo-Celtic dance music was hailed as a revelation the following year at France's Festival Interceltique. The Kila sound, while undeniably Irish, also contains a number of other styles, with moments of Breton, Salsa, African and Balkan influence to be heard, and all held together by the band's modern interpretations of irrepressible, knees-up jigs and reels. Having established a loyal following both at home and abroad, the prolific Kila have also kept them well satisfied with an impressive series of boisterous albums. *Mind The Gap* in '95 was followed by the acclaimed *Tog E Go Bog E* (Take It Easy) in '99, which went Gold in Ireland. Since their last

WOMADelaide appearance they have also recorded the marvellous *Lemonade And Buns* (2000), and their just-released new album *Luna Park*. A wild, fresh take on ye olde traditions, Kila always makes sure that the audience enjoys itself just as much as the band members do. It would be a mistake to even think of sitting still.

www.kila.ie

“Energy is an understatement. watching a kila gig is like responding to a three-alarm fire!” THE CELTIC CONNECTION

“Kila takes traditional music and shakes the daylight out of it.” ROCK 'N' REEL

by arrangement with Little Big Touring

LEO



Hailing from the southern city of Bordeaux, Les Hurlements d'Leo (the roarings of Leo), or simply “Leo” to their many fans, formed in the mid-90s. Originally playing in local cafés and bars for beer instead of wages, their rollicking concoction of French chanson, ska and punk, with inflections of gypsy and Spanish culture, reminded some listeners of earlier cross-cultural French outfits like Les Negresses Vertes and Mano Negra.

But Les Hurlements d'Leo quickly established their own distinctive brand of musical mayhem, pulling out all the stops with enthusiastic performances of their own original material.

Employing a classic violin/accordion/double bass/horns/guitar/drums instrumentation, it's Leo's lyrical inventiveness that truly sets them apart. They're constantly looking to find beauty in the ordinary. “The music is fun, but the lyrics are not always fun” says the band's manager/spokesman Jeff Genie. “They talk about life in the streets, life in the bars, singing for drinks. Love? Bien sur, but not happy love songs.”

Despite the melancholic poetry and romance, there's an undeniably upbeat, hectic circus/carnival atmosphere in much of Leo's repertoire. Prone to the gypsy lifestyle themselves, it comes as no surprise that they have regularly toured across Europe taking their own circus Big Top tent with them, along with a crew of 40 cooks, riggers, performers and friends. Creating a fan base wherever they perform, the band has also toured Japan and Canada, and this is Leo's third visit to Australia.

Their '98 debut album *Le Café Des Jour Heureux* was made on borrowed funds. “To repay the money we had to sell 800

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From previous page

copies", says Genie. "We sold 30,000". The follow-up 2000 recording *La Belle Affaire* was repackaged in Australia for their last tour, combined with songs from the first album. In 2001 Leo released *Un Air Deux Familles*. The group's brand new album, *Kaleidoscope* is released by Shock Records in Australia and is currently attracting strong praise from reviewers around the world. Long live the Leo!

www.hurlements.com

"Like your French folk laced with a little anarchy? Les Hurlements d'Leo could be the band for you." SYDNEY MORNING HERALD

by arrangement with Top Shelf Productions



Los cabrones



Since their formation in 1995 Melbourne-based band Los Cabrones (The Rogues, or if you prefer The Bastards) have become one of Australia's premier Afro-Cuban Latin-Jazz groups. Featuring six horns and a nine piece rhythm section (including five percussionists), Los Cabrones' vibrant sound is impossible to ignore and great to dance to. With some of Australia's finest jazz and Latin players onboard, Los Cabrones' repertoire is influenced both by the music of Cuba and the Latin jazz of New York City.

They play tunes by acknowledged Latin masters such as Tito Puente, Eddie Palmieri, Poncho Sanchez, Los Van Van and Irakere, as well as their own original compositions. The group has performed to packed houses at Melbourne's Continental Cafe, the Wangaratta International Jazz Festival, New Caledonia Salsa Festival, Myer Music Bowl Twilight Series and the Melbourne International Jazz Festival, and has been featured on ABC TV series *The Planet*.

"...pounding out rhythms that turned a rainy night in Melbourne into a sweat-soaked salsa storm." THE AGE

Los Cabrones are:

trumpets: Greg Spence, Paul Williamson
saxophones: Ian Chaplin, Kate McKibbin, Paul Williamson
trombone: Jordan Murray
piano: Sam Keevers
guitar: Craig Formanis
bass: Rodrigo Aravena
drums: Scott Lambie
percussion: Javier Fredes, Elvis Aljus, Christian Sliva
percussion and vocals: Leo Salvo, Marcello Salvo
www.magmusic.com.au

Mark Atkins



Acknowledged as one of Australia's finest didgeridoo players, Mark Atkins is also recognised internationally for his collaborative projects with some of the world's leading composers and musicians. A descendent of Western Australia's Yamijiti people, as well as of Irish/Australian heritage, Atkins is known not only for his amazing didge-blowing skills, but also as a storyteller, songwriter, drummer, visual artist and instrument maker.

As both a soloist and an ensemble player, Atkins has incorporated the didgeridoo sound into some unlikely musical environments, adding its primal pulse to orchestral works, theatrical productions and dance presentations. He has appeared with the London Philharmonic and the Sydney Symphony Orchestra, and founded the cross-cultural groups Kooriwadjula (black man/white man) and Anakala. He has worked alongside Philip Glass and Peter Sculthorpe, appeared with Ireland's Donal Lunney, Led Zeppelin's Jimmy Page and Robert Plant, and Australian greats James Morrison, Jenny Morris, John Williamson and Gondwana. His iconic didge has also been utilised on a number of symbolic occasions, including the opening and closing ceremonies of the Olympic, Paralympic and Commonwealth Games, and the Queen's Jubilee Concert in London. He also welcomed in the new millennium by playing didge from the sails of the Sydney Opera House. Mark creates and paints his own didgeridoos from bush logs which he collects near his home in Tamworth NSW. Exhibitions of his traditional and contemporary visual artwork have also been shown in Japan, Europe and the United States. In 2003 Atkins was featured in a film documentary about his work, *Yamijiti Man: Geraltton 6350 via New York*,

which was screened on SBS. He is currently collaborating once again with Philip Glass on a major new piece that will be premiered as part of the 2004 Athens Olympiad.

At WOMADelaide Mark will be accompanied by Parris and Pu Yu McLeod (aka JADE) who he met at the Tamworth Music Festival in 2002, where they performed as part of a group called the Supper Club put together by country music multi-instrumentalist, Andrew Clermont.

Parris has an extensive background both on and off stage as a live performer and as a record producer and engineer. He has worked on many award-winning recordings and performed live at venues around the world from London to New York, Nashville to New Orleans. He plays keyboard, piano, guitar, drums and percussion and has performed at the Basement in Sydney, the Byron Bay Blues Festival and the Tamworth Country Music Festival (where he has been nominated four times for Australian Country Music Golden Guitar Awards), to name a few.

Pu Yu is a university graduate in music from Taiwan, where she double majored in piano and flute. She joined the Taoyuan Philharmonic Orchestra, playing

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ADELAIDE
CITY COUNCIL

www.adelaidecitycouncil.com

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First Flute in 1990 at age 12 and since then has performed with a range of orchestras and bands, including the reggae band The Smoking Cones.

JADE compose their own instrumental music, where East meets West and

contemporary, jazz, classical, folk, and world styles are blended dynamically and with passion. They provide the perfect backdrop for the haunting organic rhythms and harmonics of the Mark Atkins sound.

www.markatkins.cjb.net

Mary Coughlan



The titles of some of singer Mary Coughlan's earlier albums were revealing, even before you heard her music. *Tired And Emotional*; *Under The Influence*; *Uncertain Pleasures*. Coughlan's well-documented roller-coaster life has thrown up many challenges, but the fact that she's still here, stronger than ever, is a testament to her personal victory over adversity. Often compared to vocal legends like Billie Holiday and Peggy Lee, Coughlan was born in Galway, Ireland in 1956.

Her troubled upbringing saw her leave home at age 15, with stints as both a model and a street-sweeper. Her singing career began in 84, and when she recorded *Tired And Emotional* the following year, her unique voice and strong jazzy blues styling attracted immediate attention, becoming an unexpected Irish bestseller. Three more major label albums followed, but so did a lot of personal pain. Some bad career moves, shonky contracts, a repossessed house, and problems with alcohol and depression. But Mary has never been shy about admitting to her past difficulties. "I don't think there's any point in doing it any other way. I've learned so much, and I put it all out there so other people might learn too. It's important to say it, otherwise people think they're the only ones with the problems." Regaining control of her life and career, Coughlan channelled her raw honesty back into her work. With her powerful voice intact, her astonishing 97 comeback album *After The*

Fall revived her cult status. Her sympathetic and stunning touring tribute to Holiday, *Lady Sings The Blues*, and the accompanying album in 2000, further solidified her reputation for excellence. Since then she has also released *Long Honeymoon* (01) and *Red Blues* (02), as well as the just released, *Live At The Basement*, recorded in 2003 at Sydney's most celebrated jazz venue. An occasional actor as well as a singer, Mary has made appearances in several stage productions in recent years, receiving rave reviews. Recently voted 'Woman Of The Year' by the Irish government for her outstanding contribution to the arts and humanitarian efforts, Coughlan has become an inspiring figure for many people. Her ability to connect with an audience is unrivalled and her captivating talent continues to attract legions of dedicated fans.

By arrangement with Seamus Finneren



Monsieur Camembert



Five-piece Monsieur Camembert recently made history winning back to back ARIA Awards in the 'Best World Music Album' category for both 2002 and 2003. With their vivacious gypsy/swing/jazz/Latin/tango mix and zealous performances, this fine Sydney-based band has become one of Australia's most celebrated live world music acts. Accepting the ARIA last October for their potent album *Absynthe*, guitarist vocalist Yaron Hallis enthusiastically told the assembled music industry, "world music is sexy, fun and exciting!" and Monsieur Camembert is the living proof.

Whether delving into the wild rhythms of Eastern Europe, exploring intricate fretboard fingerplay on a swinging hot club number, or indulging themselves with some jazzy Yiddish klezmer, the Camembert gang give it their all. Mixing serious licks with humour and stamina, these virtuoso musicians shift genres with abandon, their quirky arrangements bridging traditions, cultures and regions.

www.monsieurcamembert.com.au

"It's all carnival sounds and folk parody, but played with undeniable

ebullient gusto and enthusiasm. The tongues might be firmly in cheek, but the minds and fingers are fully in control of their instruments, and that's where the passions really fly." DRUM MEDIA (SYDNEY)

"Brilliant musicianship... [their] wildly cheeky energy will light up any dance floor." JASLYN HALL

"Riotously theatrical arrangements make for great entertainment that is by turns high energy django reinhart and sleazy, smoky cabaret." FOLK ROOTS (UK)

oki kano and the far east band



Singer/musician Oki Kano is on a mission to make people more aware of Japan's Ainu people, the indigenous culture of the northern Japanese island of Hokkaido and the Russian island of Sakhalin. Born in Kanagawa Prefecture near Tokyo, Kano only learned of his own Ainu heritage when he was 24. His Japanese mother had separated from his Ainu father when he was very young, although he always knew that he was somehow different from other Japanese children.

"When I realised the origin of my blood, I knew this blood was going to be burning", says Oki, "but first I had to find out how to make it burn." As the Ainu are sometimes on the receiving end of racism in Japan, Kano at first suffered 'an identity crisis', and moved to New York "to be a nobody". However on his return to Japan he visited Hokkaido, and began to investigate his own Ainu ('human') ancestry. Always a keen music lover, Kano's cousin introduced him to the tonkori, a traditional five-stringed instrument which is believed to have both a navel and a heart. Oki (whose Ainu name is Chikar Millawoy) had found his passion; to help revive the nature-based culture by creating a new Ainu music. Although primarily centred around traditional tunes, Kano's music also encompasses other music styles, such as reggae, rock, jazz and

electronica. He employs a hypnotic mix of chants, tonkori riffs, mukhuri (a Jewish harp-like instrument), shifting percussive rhythms and traditional Ainu dance movements. Writing songs that evoke the spirit (Kamuy) of the elements, animals and plants, Oki has recorded three albums to date; *Kamuy Kor Nopurpe*, *Hankapuy* (Belly-button) and the most recent *No One's Land*. He has also produced albums for other Ainu musicians. Oki's group, The Far East Band, is a relatively new project that brings together both Ainu and Japanese musicians. For WOMADelaide, Oki will also join Indigenous Australian group Waak Waak Jungi as a guest in one of their performances.

www.tonkori.com

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oumou sangaré



Malian diva Oumou Sangaré can be considered both a traditionalist and a revolutionary, and certainly as one of the world's most extraordinary singers. For more than a decade her marvellous voice has been changing the face of Malian music, and has significantly increased the global awareness of her land-locked country's rich musical culture. Born in the capital Bamako in 1968 to parents from the southern region of Wassoulou, Oumou's introduction to music came early.

Her mother Aminata was a traditional singer, steeped in the regional style of her homeland. After young Oumou's father left the country with another of his wives, she began accompanying her mother to weddings and other celebrations, learning the ways of the music and the profession. Giving her first public performance at the age of six, the frightened young girl was helped by her mother's encouraging whisper: "Sing like you're at home in the

kitchen". While still a teenager Oumou became a member of the National Ensemble of Mali, a training ground for many of the country's talented young musicians, and in '86 she accompanied the traditional Djoliba Percussion group on a tour of Europe. On her return she began writing her own music and, with the help of bassist/arranger Ahmadou Ba Guindo, started putting together her own band. Mixing traditional Wassoulou sounds, such

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From previous page

as the small harp-like kamel n'goni, with modern violin and the percussive calabash, Oumou's bravest innovation was in her lyrics. As an alternative to the traditional jali/griot tradition of singing praises to important people and ancestors, Oumou turned her attention to more everyday matters. Her songs addressed social concerns, first and foremost the plight of women in male-dominated Malian society, and issues like polygamy and female sensuality. These had previously been considered to be taboo topics, not often publicly discussed in a conservative Muslim country. After two years of experimentation, at the age of 21, Oumou went to the Ivory Coast capital of Abidjan in '89 and recorded her debut album *Moussolou* (Women). On its release, it immediately sold 200,000 cassettes across West Africa (not counting thousands of pirated copies!), and Oumou became an instant star. When *Moussolou* was released internationally the following year, her remarkable talent was no longer just a regional secret. Oumou capitalised on her new-found fame by touring intensively and quickly established a global reputation for stunning live performances. Her second album *Ko Sira* (Marriage Today), recorded in

Berlin in '93, increased her worldwide popularity even further. On the 96 album *Worotan* (Ten Kola Nuts - the traditional bride price in Wassoulou) she expanded her musical palette yet again, utilising the talents of diverse guests including British/Indian musician Nitin Sawhney, and saxophonist Pee Wee Ellis (James Brown/Van Morrison). For the past few years Oumou has mainly focused her attention on spending more time with her family in Mali, while performing concerts in Africa and opening her own hotel in Bamako. Her 2001 Africa-only cassette *Laban* has recently been re-packaged, along with a retrospective selection of tracks from her other albums, and released as a double CD, simply entitled *Oumou*. Once again gracing international stages, Oumou has recently been honoured with the prestigious UNESCO Music Prize for her contribution to "the enrichment and development of music, as well as serving peace, understanding between peoples and international cooperation". So it's official, Sangaré kono (Sangaré the songbird) isn't only a Malian national treasure. These days, her singing delights the entire world.



R. carlos nakai



A five time Grammy Award nominee, flautist/composer R. Carlos Nakai is one of Native America's most respected and renowned musicians. Through both his solo work and his many genre-busting collaborations, he has single-handedly managed to elevate the humble cedar flute from being considered simply as a cultural artefact, to being seen as a versatile contemporary instrument.

An inspiring performer, lecturer and workshop leader on Native American culture and philosophy, Nakai draws on his own proud Navajo/Ute heritage to impart ancient wisdom in a modern context. Originally a classical trumpet player, Nakai began concentrating on the native flute in 1972. "A lot of what I've been taught culturally, comes from an awareness of the environment", says the charismatic Arizonan. "Thinking back on personal tribal stories and the history of my culture figures into how I organise my music." A prolific musician and composer, Nakai has over 30 albums to his credit and has sold an astonishing 3.5 million recordings worldwide. In addition to his many best-selling solo albums, such as *Earth Spirit* and *Canyon Trilogy*, he has pioneered groundbreaking collaborative recording

projects with Japanese and Tibetan musicians, fellow flute icon Paul Horn, and several symphony orchestras. His indigenous jazz ensemble, the R. Carlos Nakai Quartet explores a unique style of music that he calls "synthacousticpunkarachiNavajazz!". As a recipient of a Master's degree in American Indian Studies, an honorary doctorate and numerous arts awards, the spirit of Nakai's 'traditional contemporary' music transcends time and place, offering listeners an authentic insight into Native culture.

www.rcarlosnakai.com

"R. carlos nakai has not only revived interest in the American Indian flute, he has done more to expand its context than any other player" BILLBOARD

by arrangement with Ku Promotions

savina Yannatou
& primavera en salonico

The music of Greek vocalist Savina Yannatou and her magnificent group has been described as "folk songs from Paradise", and it would be hard to disagree with that assessment. With a repertoire that spans the Mediterranean, the rich variety of centuries old cultures come alive, highlighting the common threads that unite the region's ancient civilisations.

They combine Anatolia and Iberia with Balkan and Jewish traditions, and perform material from Greece, Cyprus, Albania, Corsica, Italy, Israel, Turkey, Spain and beyond. With a background that combines classical studies and traditional folk songs with jazz and improvised music, Yannatou is the perfect interpreter for such an adventurous musical mix. Born in Athens, she studied at Greece's National Conservatory and the Workshop of Vocal

Art, before receiving a scholarship to attend post-graduate studies at London's Guildhall School of Music and Drama. Her professional career began while still a student, performing for Greek National Radio and collaborating with many well-known Greek composers. Later she focused on medieval, Renaissance and baroque music, before developing an avid interest in vocal improvisation. Savina's voice has many colours and is truly a remarkable

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instrument. At times delicately restrained and tender, she is also capable of startling guttural throat singing. Whether evoking the purest harmonies or exploring a juxtaposed dissonance, Yannatou's perfect vocal control and depth of musical understanding expresses the full gamut of human emotion. The Thessaloniki-based group Primavera en Salonico was formed in '93, although some of its members had been collaborating in various projects since the early 80s. A powerful combination of highly respected composers and soloists in their own right, the group's musical interests range from European classical works and Byzantine music, to traditional Greek melodies and music from the Near East. Together Savina and Primavera en Salonico are at home in so many genres that their musical dialogue is virtually telepathic. With interpretations of traditional material augmented by a contemporary sense of open improvisation, their imaginative collaboration creates a music without borders. The group's recorded work includes a celebrated collection of Sephardic folk tunes *Spring In Salonika* (95), as well as *Mediterranea* (98),

Virgin Maries of the World (99), *Rosa das Rosas* (2000), *Savina Yannatou Sings Manos Hadjidakis* (02), and the latest live album *Terra Nostra*. Savina has also composed music for theatre, dance and video art projects.

www.savinayannatou.com

“A marvellously delicate voice, with specific, slightly nasal colouring, a velvet timbre, in which vibrates much of the mediterranean: enormous yearning and sadness, but also great beauty.”

RHEIN-NECKAR ZEITUNG (GERMANY)

“primavera en salonico is the perfect counterpart, with its improvisational maturity and expressive instrumental freedom: jazz and beyond.” JAZZPODIUM

“savina sang like the angels. Like the nightingales. I have no words to describe it. I can only say that she sings exactly how she wants, without any technical or expressive limit. the dream voice. we must assume that the greek singer has received a divine gift.” DIARO DE BURGOS (SPAIN)

supported by the Ministry of Culture in Greece

slava & leonard grigoryan



No guitarist has made a stronger impact on Australian music in recent years than Slava Grigoryan. Born in Khazakstan in 1976, Grigoryan immigrated to Australia in '81 and began studying guitar at the age of seven, taught by his father, a professional violinist. When he was only 15 Slava became the youngest ever winner at the prestigious Tokyo International Classical Guitar Competition. He was signed to an international recording contract in '95, and his reputation as a unique and highly inventive concert guitarist has continued to grow ever since.

Grigoryan's whirlwind ascendancy to global acclaim and recording produced several fine early albums, including *Spirit of Spain* ('95), *Dance of the Angel* ('97) and *Another Night In London* ('99). He was honoured in '98 with the Young Australian of the Year award for the Arts.

Slava has performed at many international classical festivals, as well as WOMAD festivals in England, America and South Africa. He has also appeared as featured artist with the London Philharmonic Orchestra, the Israel Symphony Orchestra, and alongside many other classical soloists, quartets and orchestras. In addition he has pursued collaborations outside of the classical genre, teaming with such diverse artists as Trilok Gurtu, Leo Kottke, Tommy Emmanuel, Paco Pena and Neil Finn.

His 2002 album *Sonatas and Fantasies* won the ARIA Award for Best Classical Album,

and more recently, as part of the Australian Guitar Quartet Saffire, he won the 2003 award in the same category. His newest album is a collaboration with flautist Jane Rutter.

Slava's younger brother Leonard was born in '85 and began his music studies when he was just four. Since the mid-90s he has been establishing his own reputation, winning several Australian Eisteddfords, performing as a member of Trio Con Brio, and increasingly accompanying his brother on concert dates. While the guitar is his first love, Leonard is also an accomplished jazz and classical trumpeter. In 2003 the two Grigoryan brothers recorded the lively guitar album *Play*, which itself was nominated for an ARIA. They have extensively toured together as a duo throughout the last year.

www.slavagrigoryan.com

sotho sounds



The world has many highly skilled instrument makers who meticulously craft their superb wares, using only the finest woods, metals and other quality materials. Then there's Sotho Sounds. These seven energetic young musicians proudly make their own instruments from whatever second-hand materials they can scrounge. Coming from the mountainous, land-locked southern African country of Lesotho, the group hails from the hilltop village of Malealea.

As young herd boys they resourcefully used the solitary time that they spent each day, watching over their family's cattle and sheep, to fashion their remarkable handmade instruments. Need a guitar? Just grab an empty five litre oil can from the village tip, hand carve a rough neck and tuning pegs from an available bit of wood, and fashion some homemade strings from either old packaging twine, or better still

some discarded fishing line. Voila! A serviceable Katara which sounds pretty good. Have to find some suitable material for a bow to play your Mamakhorong Sekhankula, the locally crafted single string violin? No problem, just pluck a few strands of horsehair from the tail of one of the passing steeds that are the main form of transport for the Basotho

continued overleaf



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FROM KLEZMER TO KISS AND EVERYTHING IN BETWEEN



people. Usually performing only for themselves, an occasionally passing horseman, the odd trekking tourist, or an inquisitive eagle, the boys taught themselves to pick out respectable versions of the township jive hits, hip-hop songs and gospel hymns that they heard on the radio. Not to mention a few well-known reggae tunes from their beloved Bob Marley. Banding together to form a busking group to entertain the increasing number of

tourists, they came to the attention of South African musician Risenga Makondo. He suggested that the WOMAD Foundation might be able to help assist the development of this unique homegrown music. Since then the boys have found themselves to be in demand. They've learned to run workshops, improved their English, shared their music and dance skills with students across the UK, and enchanted WOMAD audiences.

souad massi



Ever since Souad Massi's European debut at the 1999 Women of Algeria festival in Paris, entranced audiences and music journalists around the world have been searching to find sufficient superlatives to describe the heartfelt music created by this immensely talented woman. Born into an Algerian family of artists and musicians in '72, Souad was strong-willed from an early age, and from all accounts a bit of a tomboy, preferring football to household chores.

She studied Arab-Andalusian music along with western classical music, before embarking on her own path while still a teenager, joining a local flamenco group, Les Trianas d'Alger. Eventually forming her own band Atakor, she was able to hone her songwriting skills, while exploring her interest in mixing western rock and folk with chaabi (Algerian pop) and traditional Arab instruments. Touring and recording a top-selling Algerian cassette, Massi became more outspoken, a brave but dangerous move for a young woman in a North African country. Her publicly expressed views led to her being sacked from her day job, working in a town planning practice. On the verge of giving it all up, she was invited to the Parisian music festival at just the right time, and her star has been on the rise ever since. Quickly signed to a recording contract, Souad's debut album *Raoui* (Storyteller)

attracted enormous critical praise across Europe in 2000, and her brand new release *Deb* (Heartbroken) is receiving a similar global response. With an intoxicating blend of poetry and passion, Massi's pure, emotive voice has been favourably compared to Tracey Chapman, Joni Mitchell and Joan Baez. But ultimately Souad is her own musician, and it's a privilege to be able to witness the early stages of what is certain to be a long and very creative career.

www.souadmassi.com.fr

“she is charming, clever and deserves to be a major international star... [her] songs are rendered irresistible by a combination of gorgeous melodies, sumptuously multicultural instrumentation and a production that glitters.” THE GUARDIAN



sultan khan



The notes used to bring tears to my eyes. I cannot think of any other instrument other than the sarangi, although I worship music and musical instruments in every form." He began his own training at age seven, giving his first performance at the All-India Conference at the age of 11. Originally instructed by his father in the Indora gharana tradition, Sultan Khan also learned to sing, and adopted his father's habit of punctuating his own sarangi phrasings with vocal accompaniment. His early playing and singing skills were immediately appreciated and blessed by such legendary sarangi maestros as Gopal Mishra and Pandit Ram Narayan. Khan's extraordinary technical and melodic control over this difficult instrument is significantly responsible for bringing it to the fore as a classical solo instrument. He has also accompanied many of India's finest classical musicians, singers and dancers. In addition to his reputation at home, he came to international attention in '74 when he accompanied Ravi Shankar on George Harrison's *Dark Horse* tour. His long career has since seen his music featured in dozens of Bollywood movie soundtracks, as well as international films, such as *Gandhi* and *In Custody*. While devoted to classical Indian music, Sultan Khan is no purist. In recent years he has reached the ears of an

Ustad Sultan Khan is one of India's most celebrated sarangi players, the 38-stringed bowed instrument that emulates the human voice. Born in Rajasthan in 1940, he is the eighth generation in an unbroken family lineage of classical musicians. Khan's exalted grandfather Ustad Azim Khan, and his distinguished father Ustad Gulab Khan were both acknowledged sarangi masters. "The first note I heard and grew up with was that of the sarangi.

entirely new audience, recording and performing alongside pop stars Madonna, Duran Duran, beatmasters Talvin Singh, DJ Cheb I Sabbah, jazz saxophonist Ornette Coleman, and with bassist/producer Bill Laswell and tabla king Zakir Hussain in the Indian fusion group Tabla Beat Science. The recipient of the illustrious Golden Medalist Award of Maharashtra, and the American Academy of Artists Award, Sultan Khan has also twice been honoured with India's prestigious Sangeet Natya Academy Award. In 97 he was invited to perform at Prince Charles' 50th birthday celebrations.

Hanif Khan, 43, is Sultan Khan's brother and a fine tabla player in a musical family of long standing. He started learning the tabla as a small boy. His teachers were his father, an eminent sarangi player, and later his tabla player brother Aziz Khan. He often accompanies Sultan Khan on his concert tours in India and abroad, and has also provided percussion accompaniment for the mandolin player U Shrinivas when he and Sultan Khan played together. Apart from his normal classical roles, Hanif has carved for himself a career in Bollywood film music. He is acclaimed for his nimbleness and virtuosity as a percussionist of rare talent.

by arrangement with the Nataraj Cultural Centre and assisted by the Indian Council of Cultural Relations

The cat empire



Is there a hotter band in Australia at the moment than The Cat Empire? Probably not. With their debut, self-titled album riding high in the charts all summer, and their videos receiving constant exposure, it's been virtually impossible to avoid the rapid rise of this talented Melbourne band. And will we ever be able to get their catchy hit single *Hello* out of our subconscious, now that it's in there? While it may seem like they came out of nowhere, some Cat Empire members have been hanging out with each other since they were 12 years old.

Starting out professionally in '99 as a jazzy organ/double bass/timbales trio, the foundations of the current six-piece line-up consolidated over the following year or so. Now The Cat Empire is a super-tight, swinging ska configuration consisting of percussion, brass, drums, DJ turntables, and double MCing, all underpinned by that original, pumping Rhodes organ sound. The band has set themselves a high standard with a mission statement that aims to create an Empire "where the hip-hop community dance to gypsy, the jazz purists jump to hip-hop, the Latinos bop to reggae, the rastas shake to Latin, the elderly sweat to funk, the youth swing to dancehall, and everyone

wakes up a little happier." By any measure, they've already achieved that goal. A relentless, cheeky outfit with blistering trumpet, scratching decks and loads of humour, they've already wowed 2003 WoZone clubbers and WOMAD audiences from the UK to Singapore, and are totally dedicated to keeping the goodtime party going. What more could you possibly want?

"the cat empire is a musical pot that is constantly on the boil. if you're rostered on to work the next day, you'd best get someone to cover for you. this goes off!"

DB MAGAZINE (ADELAIDE)

Take some WOMADelaide artists home with you!

The fantastic WOMADelaide 2004 compilation CD is now on sale. Featuring music from festival favorites such as Youssou N'Dour, Gilberto Gil, Hamid Baroudi, Souad Massi, The Cat Empire and many more!

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ARTISTS A - Z

Tinariwen



The Touareg people are nomadic descendants of the Berbers, indigenous to the southern Sahara region of North Africa. Goat and camel herders, their traditional access to oasis pastures has been disrupted over the last one hundred years, first by European colonial intervention, and then by the newly-drawn borders of emerging nations. Their ancestral home is now divided between the countries of Mali, Niger, Algeria, Mauritania and Libya.

A failed rebellion in 1963 resulted in many Touaregs relocating from Mali to Algeria, and it was only after another uprising in the early 90s that they regained their right to return. It was in this radical political environment that the group Tinariwen emerged. Translated from the Tamashek language as "the enlightenment of the nation", Tinariwen first formed in exile in '82. Their lyrics called for an end to repression, the awakening of political consciousness, and territorial sovereignty. Tinariwen are the leading exponents of a new contemporary style of Touareg music, called Tishoumaren or simply 'guitar', as the instrument symbolises the modernity of the group's approach. Blending traditional Touareg rhythms with hypnotic poetry and electrified instruments, the band's trance-like desert blues have made them legendary across the region, and they regularly perform at desert encampment weddings and traditional feasts. The group

is now based in the northeastern Malian town of Kidal. A '97 meeting between Tinariwen and French/North African band Lo'Jo led to the establishment of the Festival In The Desert in 2001. The inaugural event brought together nomadic musicians and dancers from a wide area, and forced the 'World Music' fraternity to pay more attention to the cultural heritage of the once-neglected region. Tinariwen also took advantage of the opportunity to record their debut album, *The Radio Tisdas Sessions*, with visiting English guitarist Justin Adams co-producing. In 2003 the Festival In The Desert once again featured Tinariwen, along with Malian superstars Ali Farka Toure, Oumou Sangare, and Led Zeppelin's Robert Plant. It also spawned a recent best-selling CD chronicling the event. Having recently recorded their soon-to-be-released second album, *Amassakoul*, Tinariwen are roots rock rebels for real!

MELBOURNE INTERNATIONAL COMEDY FESTIVAL

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Adelaide Bank 2004 Festival of Arts

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BY WRITER SUSAN ROGERS
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CHRIS DRUMMOND

INSPIRED BY ROBERT DESSAIX'S NOVEL

Presented in association with the Adelaide Bank 2004 Festival of Arts and Playbox.



ADELAIDE BANK 2004 FESTIVAL OF ARTS



waak waak jungi



A groundbreaking collaborative project, originally initiated by Indigenous Australian actor David Gulpilil back in '85, Waak Waak Jungi (Crow Fire) emerged from cultural exchanges between artists and musicians from Ramingining, in north-east Arnhem Land and the community of Christmas Hills, in rural Victoria. Through nearly 20 years of contact, this unique group's occasional performances have evolved into a dynamic musical force, embracing both the Indigenous and white aspects of shared culture.

Led by Indigenous Australian songmen and senior ceremonial leaders Bobby Bunnungurr (Malibirr country), Jimmy Djamunba (Marangu) and Peter Milaygna (Ngaliyindi), the basis of Waak Waak Jungi's music derives from the traditional songs of Australia's remote far north. Joining the Territory men are classical guitarist Sebastian Jorgensen, keyboardist Peter Mumme, singer Sally Grice, and drummer Allen Murphy (ex-Warumpi Band and the Village People!). An eclectic blend of tradition and technology, Waak Waak Jungi successfully integrates the chanted stories of the songmen with contemporary ambient melodies and minimalist guitar patterns. In addition to the Arnhem Land material the group also performs 'lost' songs, reconstructed from the extinct Woiwurrung Indigenous languages, once spoken in the Victoria's Yarra Valley region. The group's seminal 97 album *Crow Fire Music* was

recently named by Rhythms magazine as one of the "20 Essential Indigenous Albums From The Last 20 Years", and their music has been included on a number of Australian compilation CDs. Waak Waak Jungi's ethereal soundscapes continue to create an evocative modern understanding of Australia's true history, and highlight the ongoing importance of both ceremony and country.

www.waakwaakjungi.com

"I've never heard music that fits our landscape better."

PHILIP ADAMS - ABC RADIO NATIONAL

"Partners across time, place, history and culture. Instantly accessible and at the same time deeply mysterious."

"A living, breathing example of reconciliation."

SUNDAY HERALD SUN



xavier rudd



The one-man band is a time-honoured profession, and while you shouldn't expect Xavier Rudd to have a bass drum strapped to his back, it's still the best way of describing this engaging solo performer. Armed with his Weissenborn guitar, foot drum 'stomp box', an array of stand-mounted didgeridoos, a djembe and a large collection of hand percussion, the dexterous Rudd finds it relatively easy to explain his musical multi-skilling: "I guess it was difficult to start out, but I do it a lot now so it comes fairly naturally."

Hailing from Torquay on the southern Victorian coast, Rudd has been making a name for himself not only across Australia, but also in the USA and Canada, where over the last few years he's become a favourite on the festival circuit. He's toured and shared stages with Ani DiFranco, Jack Johnson and Spearhead's human beatbox, Radio Active. Rudd's live performances, as well as his debut album *To Let*, have been consistently picking up great reviews all around the world. A fan himself of the guitar stylings of Leo Kottke, David Lindley and Harry Manx, Rudd's slide sound fits in

seamlessly with his own didge accompaniment and candid, self-penned lyrics, creating a rhythmic, rootsy performance that's not to be missed.

www.xavierrudd.com

"...the alluring percussive rhythm gently persuades movement in the body..."

BEAT MAGAZINE

"He's a one-man show who moves his audiences to their feet in a tribal disco-tech swell of strong grooving spirit."

COASTAL BC (CANADA).

yilila



Yilila are an exceptional band and dance group from Numbulwar, a remote Aboriginal community in Arnhem Land. Committed to sharing and teaching their culture, their performance tells the traditional story of Dhumbala or Red Flag. The Red Flag story is unique to a handful of Aboriginal communities on the East Arnhem Land coast. The group's songs are sung in Nunggabuyu, Anindilyakwa and Maccassan language.

For hundreds of years the Maccassans from Indonesia visited Australia's northern coastline to trade and share culture, and from these exchanges, new songs and

dances developed. Yilila's lead singer/songwriter, Grant Nundhirribala, has danced and toured with both the Bangarra Dance Company and Yothu Yindi, while a

continued overleaf



ARTISTS A - Z

from previous page

number of the group's other members performed at the opening ceremony of the 2000 Olympic Games in Sydney. Yilila have appeared at many Top End events including the internationally renowned Garma Festival. They have taught their Red Flag

dances to children throughout the region as well as in major cities across the country. Yilila are set to release their debut CD and DVD in 2004.

www.skinnyfishmusic.com.au

YOUSSOU N' DOUR

à the super étoile de dakar



Senegal's most successful export, and one of African music's true superstars, Youssou N'Dour returns to Australia for the first time since the inaugural WOMAdelaide event in '92. Backed by one of Africa's tightest bands, Super Etoile de Dakar, N'Dour's soaring impassioned vocals continue to thrill and impress audiences around the world. Born in Dakar in 1959 N'Dour's mother came from a griot family, the traditional keepers of the country's oral history.

Steeped in music from an early age, he gave his first public performance at the age of 12 and later studied music theory at Dakar's Ecole des Arts. It was natural for him to gravitate to the city's thriving club scene in the mid-'70s, where he quickly gained the country's attention as the new, precocious young singer with the Star Band, already a Senegalese institution for over 15 years. By the early '80s, N'Dour was West Africa's most well known musician and had established his own Super Etoile band. Singing predominantly in his native language, Wolof, with occasional French and English lyrics, he addressed topical issues familiar to his listeners, as well as emotive love songs and the more traditional historical stories. He also championed a new rhythmic style known as mbalax, which

set the dance floors of Dakar alight. He began touring Europe in '83, penning his first international hit *Immigres* concerning the thousands of African migrants living in Paris and elsewhere, and coming to the attention of Peter Gabriel. "The thing that amazed me was his voice, like liquid silver", said Gabriel at the time, "I felt the hairs rising on the back of my neck". His involvement with Gabriel, Sting, Bruce Springsteen and others on Amnesty International's '88 *Human Rights Now!* tour brought him further global attention, and his duet with Gabriel, *Shakin' The Tree*, received worldwide airplay. Youssou's acclaimed albums include *The Lion* ('89), *Set* ('90), *Eyes Open* ('92), *The Guide: Wommat* (which spawned his massive '94 hit single with Neneh Cherry, *Seven*

Seconds), and *Joko* (From Village To Town) in 2000. His most recent release *Nothing's In Vain (Coono Du Reer)* was released in 2002. In '93 N'Dour was appointed as a special UNICEF ambassador, arranging benefit concerts to raise awareness of the growing AIDS epidemic in Africa, especially amongst children. He has also been involved with the UNHCR's Refugee Voices project, producing their 2001 collaborative album *Building Bridges* at his own state-of-the-art Xippi Studio in Dakar. Youssou also owns a radio station and a popular music club in the Senegalese capital. While remaining firmly connected to the musical traditions of his native land, N'Dour has very open ears when it comes to integrating

contemporary sounds into his modern mbalax mix. From his inventive production work for fellow Senegalese singer Cheikh Lo, to his crucial remixes with The Fugee's Wyclef Jean, Youssou N'Dour is truly a griot for the 21st Century.

www.youssou.com

"(his voice is) an arresting tenor, a supple weapon deployed with prophetic authority." NEW YORK TIMES

"the finest example yet of the meeting of African and western music; wholesome, urgent and thoughtful." THE GUARDIAN

"African artist of the century" FOLK ROOTS

zakir hussain

INDIA



Ustad Zakir Hussain is globally acknowledged as a tabla virtuoso of the very highest standard. His contribution to both classical Indian music and cross-cultural music is unrivalled, while his outstanding dexterity and inspired improvisational abilities continue to leave audiences spellbound wherever he performs. Born in Bombay in 1951, Hussain is the eldest son of the late Ustad Alla Rakha, the celebrated tabla master best known for his 30 year musical partnership alongside sitar supremo Ravi Shankar.

Zakir has childhood memories of having the tabla rhythms literally drummed into his head as he sat on his famous father's lap. Immensely gifted from an early age, Hussain began touring when he was only 12, and quickly established his own reputation as one of the country's most sought after percussionists. He soon became the favoured accompanist for many of India's most distinguished classical musicians and dancers. He has regularly performed over the years with the cream of

Indian soloists, including Ravi Shankar, Ali Akbar Khan, Shiv Kumar Sharma, Amjad Ali Khan and Hariprasad Chaurasia. In addition to his exalted standing in classical Indian circles, Hussain has also played a key role in creating the contemporary genre that has come to be known as world music. His adventurous experimentation began in the mid-70s, when he co-founded the seminal Indian-jazz fusion group Shakti with English guitarist John McLaughlin, violinist L. Shankar and fellow percussionist V.H.

continued overleaf



ARTISTS A - Z

from previous page

(Vikku) Vinayakram. The close friendship and fertile collaboration between Hussain and McLaughlin has endured over the years, and a new reinvigorated version of the group, now known as Remember Shakti, continues to tour extensively. He also established an early creative relationship with Grateful Dead drummer Mickey Hart, beginning with The Diga Rhythm Band in '76. Mutually dedicated to bringing together percussionists from diverse cultural backgrounds, in the 90s Hussain and Hart established the Grammy Award-winning group Planet Drum, which featured the late Nigerian master drummer Babatunde Olatunji and Brazilian percussionist Airtio Moreira, amongst others. Some of Zakir's most exciting work in recent years has developed from his involvement with New York producer/bassist Bill Laswell. Their current collaborative project *Tabla Beat Science* (subtitled 'Adventures in Electro-Acoustic Hypercussion!') merges explosive Indian rhythm and melody with turntable technology and earth-shaking bass. The mutating supergroup has also featured contributions from percussionists

Talvin Singh, Trilok Gurtu, Karsh Kale, Laswell's Ethiopian vocalist wife Gigi, and sarangi master Sultan Khan. Hussain's own discography includes the acclaimed '87 album *Making Music*, 92's *Rhythm Experience*, *Essence of Rhythm* in '97, and *Selects* in 2002. His film soundtrack credits include *Mr. & Mrs. Iyer*, *In Custody*, and Bernardo Bertolucci's *Little Buddha*. He co-composed the opening music for the 1996 Summer Olympics, contributed to cellist Yo-Yo Ma's recent *Silk Road project*, and has created special commissions for ballet companies and numerous symphony orchestras. Honoured for his creative achievements with many awards, both at home in India and internationally, Zakir Hussain has rightly been dubbed 'The Phenomenon'.

www.momentrecords.com

AT WOMADELAIDE zakir will be performing with his group and also with sultan khan. He will also be the musical director of the all-star jam 1845-1945 Sunday 7 Mar on stage 2.

get in to the WoShop, it's GRRRRreat!

Check out the official WOMADelaide 2004 merchandise at the WoShop. Everything from hats and shirts to binoculars and CDs. Better buy a WOMAD bag to carry it all home in!

See pages 77-79 for the full range of merchandise and prices.



Get into the WoShop now! The 2003 range sold out.

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'GEORGE' WITH JAZZ GROUP
RED FISH BLUE,
MAGGIE NOONAN AND THE
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ORCHESTRA



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Gershwin's **Porgy and Bess**. Opera star **Maggie Noonan** sings opera favourites including **La Wally** from the cult classic movie '**Diva**' and Dvořák's **Song to the Moon** plus a magnificent aria from **Madama Butterfly**. She is joined by Katie to perform the haunting duet from **Lakmé**. And there's lots more - all backed by the fabulous sound of the Adelaide Symphony Orchestra.

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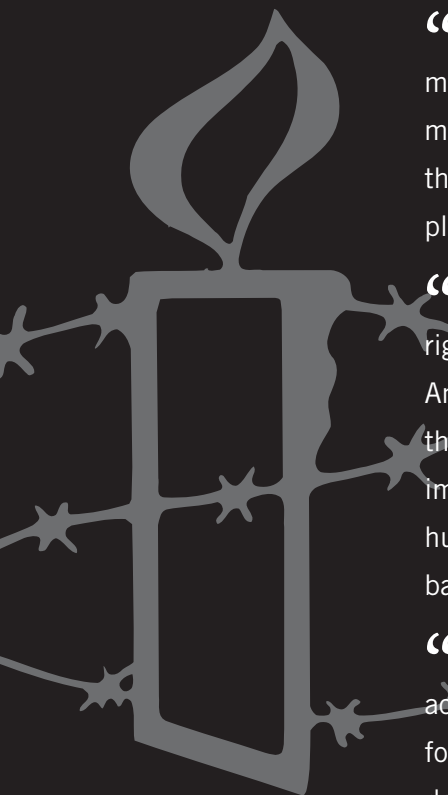
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ADELAIDE

WOMADelaide BRINGS TOGETHER extraordinary musicians.

Many share an unquestioned commitment to human rights.



“We're trying to empower people. We want to move people's hearts as well as their minds, and music is the resource we can use. We see music as the way of empowering people, so that they can play an active part in society.” **Abdullah Ibrahim**

“I support human rights. Everyone must have the right to voice an opinion. Another reason I support Amnesty International is that I have found, that there are many people who don't realise how important this organisation is in the struggle for human rights. Amnesty International is virtually the back bone of this struggle.” **Youssou N'Dour**

“One must not stop fighting. If we stop being activists, even for one day, then people will rapidly forget human rights. That's where we have much to do, the musicians, the writers, and the poets.”

Jorge Coulon from Inti-illimani

At WOMADelaide you can join musicians from every corner of the globe and protect HUMAN RIGHTS.



amnesty international australia

“Get Up, Stand Up, Sign up to amnesty international australia

THROUGHOUT HISTORY MUSIC HAS PLAYED A CENTRAL ROLE IN CELEBRATING LIFE'S TRIUMPHS AND STRUGGLES. IT HAS ALSO PLAYED A CRUCIAL ROLE IN THE GLOBAL DEFENCE OF HUMAN RIGHTS.

A worldwide movement of over 1.5 million people, Amnesty International acts to prevent and end grave abuses of the rights to physical and mental integrity, freedom of conscience and expression, and freedom from discrimination.

“Let me tell you from the bottom of my heart how grateful I am to all of you. Thanks to Amnesty International I am still alive today. I would like to urge you not to become discouraged in your work to help men and women who raise their voices in protest to support their people.” **Coronado Avila, Honduran farmer and activist.**

“Your help has been priceless and our gratitude to you is immense. You helped preserve my brother's life. We are eternally indebted to you because life has no price.” **Mayra Rakhmanov, sister of Marat whose death sentence was commuted in Uzbekistan.**

“I sincerely hope that my release is the first of many more to come in the near future. It is important that you succeed in other cases like you succeeded in my case.” **Ngawang Choephel, released Tibetan musicologist.**

www.amnesty.org.au

1300 300 920

Visit us at WOMADelaide and make your commitment today.

WHO'S ON WHEN

FRIDAY NIGHT

TIME		STAGE
4:30	Gates Open	
6:30	Kaurna Welcome	1
6:40	Inti-Illimani	1
	John Boden W	4
7:30	Mary Coughlan	2
	Leo	3
	Oumou Sangaré W	5
8:20	Youssou N'Dour	1
	Tinariwen W	4
9:20	Eliza Carthy	2
	The Cat Empire	3
	Oki Kano & the Far East Band	5
10:20	Oumou Sangaré	1
	Dirty Lucy	4
11:30	Zakir Hussain	2
	Mark Atkins	3

OSADIA STAGE (SEE MAP)		
friday	1700-1930	Osadia
saturday	1400-1630	Osadia
	1800-1845	Artist Talks
	1930-2200	Osadia
sunday	1530-1730	Osadia
	1800-1845	Artist Talks

PLUS:

Tai Chi in the park *See page 69*
 Humarimba Workshops *See page 60*
 Taste the World *See page 69*
 Mumbai Madness Parade and Workshops *See page 51*
 Kidzone *See page 66*
 Wozone *See page 48*
 And roving artists throughout the weekend

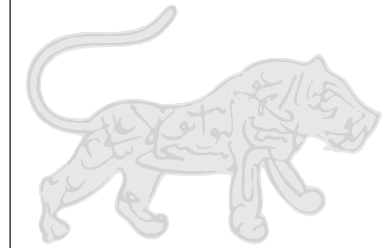
SATURDAY

TIME		STAGE
12:00	Gates Open	
1:00	Los Cabrones	2
	Monsieur Camembert	3
2:00	Leo	1
	Eliza Carthy W	4
	Inti-Illimani W	6
3:00	Kila	2
	Yilila	3
	Abbie Cardwell	5
4:00	Souad Massi	1
	Waak Waak Jungi W	4
	Sotho Sounds	6
5:00	Hamid Baroudi	2
	Dirty Lucy	3
	Slava & Leonard Grigoryan	5
6:00	Eliza Carthy	1
	Risenga Makondo W	4
	Zakir Hussain W	6
7:00	Inti-Illimani	2
	Waak Waak Jungi	3
	Xavier Rudd	5
8:00	Tinariwen	1
	Kila W	4
	African Drumming W	6
9:00	Abdullah Ibrahim Trio	2
	Savina Yannatou	3
	Mark Atkins	5
10:00	Gilberto Gil	1
	Oki Kano & the Far East Band W	4
11:30	Sultan Khan	2
	Joseph Tawadros	6

W = WORKSHOP

SUNDAY

TIME		STAGE
12:00	Gates Open	
1:00	Yilila	2
	Oki Kano & the Far East Band	3
	Joseph Tawadros	5
1:55	The Cat Empire	1
	Mark Atkins W	4
	Hamid Baroudi W	6
2:50	Abdullah Ibrahim Trio	2
	Souad Massi	3
	Sultan Khan	5
3:45	Savina Yannatou	1
	Linsey Pollak W	4
	Yilila W	6
4:45	Oumou Sangaré	2
	Slava & Leonard Grigoryan	3
	Howie Sumner	5
5:45	Hamid Baroudi	1
	R. Carlos Nakai W	4
	Sotho Sounds	6
6:45	All-Star Jam	2
	Xavier Rudd	3
	Waak Waak Jungi	5
7:45	Kila	1
	Savina Yannatou W	4
	Dhol Intentions Crew	6
8:45	Tinariwen	2
	Los Cabrones	3
	Monsieur Camembert	5
9:45	Youssou N'Dour	1
	Sotho Sounds	4
11:00	R Carlos Nakai	4



WOMADelaide Meeting Point/ Information Booth

In 2004 WOMADelaide will once again provide an information service for patrons, where staff will be able to provide answers to all your WOMAD-related questions. The Booth will be open and staffed each day from gates open till gates closed.

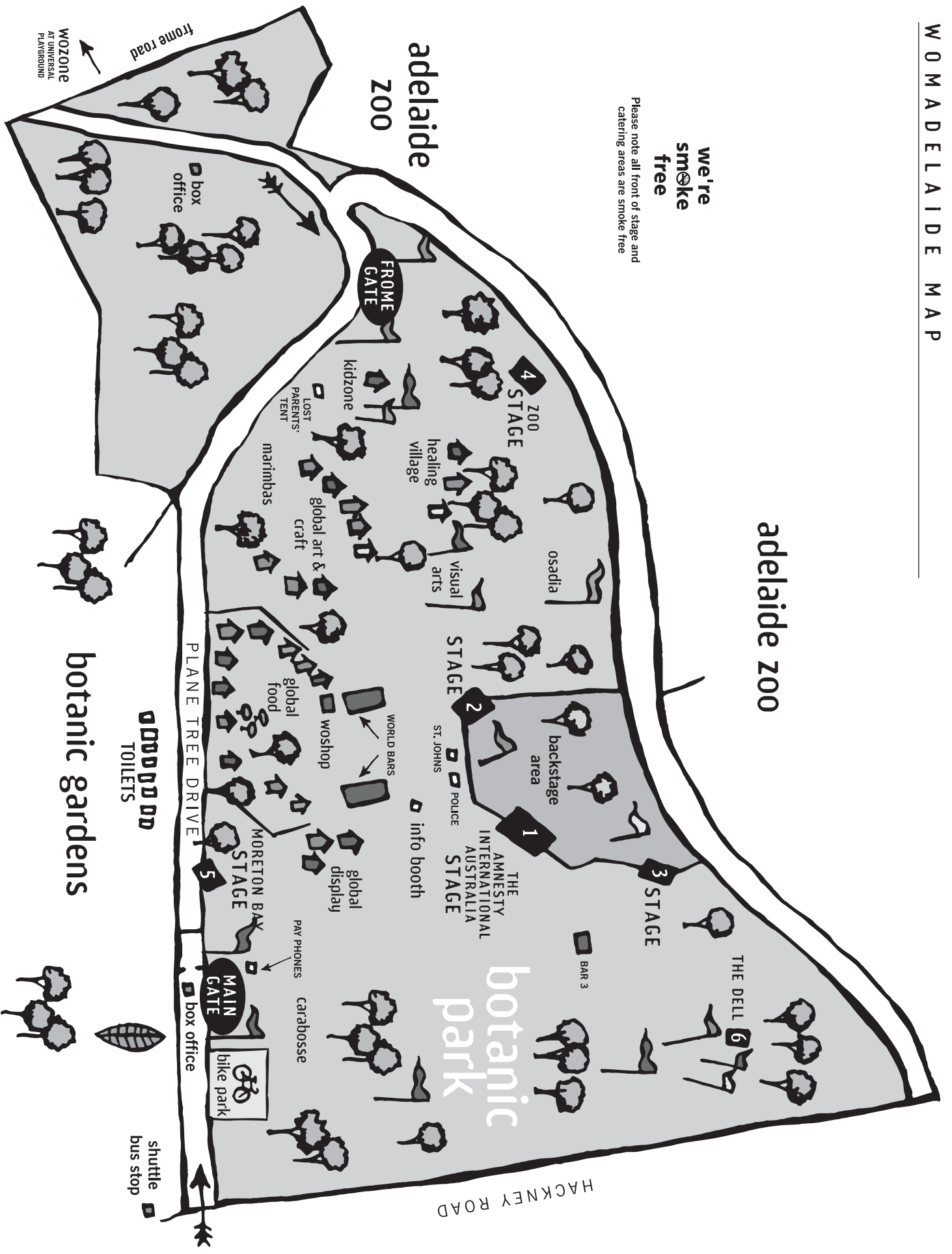
We're Smoke Free

WOMADelaide supports a healthy and safe environment as we believe it enhances the enjoyment of all people working, performing and attending the festival. WOMADelaide acknowledges the harmful effect of passive smoking on everyone. That means that Smoke Free areas are provided within Botanic Park: all food service areas, defined food consumption areas, workshop and children's activity areas and defined viewing areas in front of stages.

**we're
smoke
free**



**we're
smoke
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catering areas are smoke free



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5 FRIDAY
MARCH

2230-2330
DJ Henri
(AUST)

2330-0030
Hamid Baroudi
(ALGERIA)

0030-0130
DJ Desperado
(UK)

0130-0300
DJ Bill Fragos
(AUST)

6 SATURDAY
MARCH

1030-midnight
DJs Dunks &
Muskrat
(AUST)

midnight-0100
salmonella dub
(NEW ZEALAND)

0100-0300
DJ Russ Jones
(UK)

gorgeous visuals
by guest VJs
Cicada and Emile

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presented by the Adelaide Bank 2004 Festival of Arts



ADELAIDE BANK 2004 FESTIVAL OF ARTS

FOR MORE INFO

→ www.womadelaide.com.au

OR SEE

→ www.adelaidefestival.com.au/program/universal.asp

VISUAL ARTISTS

OSADIA



Osadia are Alex Rendon and Petra Rochau, a street animation company formed in Barcelona in 1996 whose performances are based on the innovative concept of 'hair art'. The active participation of the audience is sought, as volunteers are invited to take a seat and put themselves into the artists' capable hands, allowing them to create daring and original hair sculptures.

Using a trunkload of accessories, combs, sprays and other nifty gadgets, Osadia performances are carried out in the open over a period of around three hours ... invariably the public gets caught up in the show either as an observer or a volunteer. The volunteers attract attention both during and after they take to the barber's chair, becoming walking works of art.

Osadia have performed at the Barbican in London, the 1998 World Expo in Lisbon, the Sydney Gay & Lesbian Mardi Gras, the Edinburgh Fringe and the Streets Ahead

Festival in Manchester, and this month will be centerpieces of the outdoor programs for the Perth International Arts Festival, WOMADelaide and the New Zealand International Festival of the Arts.

Note – hair is never cut!

www.osadiaonline.com

1700-1930 Friday
1400-1630 and 1930-2200 Saturday
1500-1730 Sunday (see map page 46)

La compagnie carabosse



Around 12 years ago, a passion for beautiful images and adventure gave birth to a unique artistic group with the rather magical name of La Compagnie Carabosse (which, loosely translated, means 'the company of the wicked fairy'). Specialising in installations and 'illuminations', the spectacular Carabosse enthusiastically pursues a world of creation around the theme of fire. It has perfected the technique of 'fire pots', which allow them to light up an enormous range of sites in myriad wondrous ways.

The Carabosse fire installation teams (numbering anywhere between two and 40 artists, technicians, actors, musicians, metal

construction workers, 'hack workers' and dreamers) vary according to each project but the team always remains focused on

the collective spirit of ideas and desires.

Over the years, Carabosse has dabbled in theatre and music and also undertaken research into new relationships with space, architecture, symbols, the elements, the public and their emotions. Their shows have both a visual and a sensorial impact that transcend all borders.

Since 1997 Carabosse has travelled constantly throughout Europe and also performed in Russia. After making a series of fire installations for Perth's AWESOME kids festival in 2000 and working with the Victoria-based company Bambuco overseas, the company has been eager to

return to Australia. All going well, this year and next will see them perform in Canada, Greece, China and Japan.

www.compagniecarabosse.fr.st

Friday, Saturday and Sunday from dusk til close near the Hackney Road entrance (see map page 46)

Presented with the Assistance of



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P&O Nedlloyd

Mumbai Madness parade & workshop



Amanda King and Sue Davis are artists with considerable experience of massive community art projects. Here they are teaming up for the first time to create WOMADelaide's inaugural parade. Over the course of the weekend, adults and children are encouraged to join the workshops to make an Indian themed 'thing on a stick' to carry in the parade, from stage to stage, along with several small bands of musicians on Sunday evening.

Sue Davis is a sculptor and designer who has worked with WOMADs around the world as well as for Oxfam, the Manchester Commonwealth Games, the National Theatre in the UK and for public arts commissions. She has a particular interest in carnivals and specialises in creating large sculptures for festivals with a collaborative element.

Amanda King is a Melbourne-based artist who makes artwork for festivals in many

countries. Inspired by festivals across the world, her work re-interprets traditional rituals and celebrations for a contemporary audience.

www.chocolatestudio.com.au

Friday 1730-2000, Saturday 1200-2000 and Sunday 1200-1700, (see map).
visual arts space parade = on Sunday at approx 1830



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www.ponl.com

Swift & Ulin PN076 (Souvenir Guide) P&O Nedlloyd Limited A.B.N. 074 877 562



The duo has also done advertising campaigns and promotions, including live body paintings in shop front windows for jeweller Nicholas Pyke and fashion house Miss Gladys Sim Choon. Jodee and Joanne enjoy a close working relationship with numerous Adelaide photographers and have had their work published in the prestigious photographic magazine, *Black &*

Live Body Art

Jodee Lenaine-Smith and Joanne Calvert started body painting together in 1994 when asked to team their styles for a Yothu Yindi film clip of the track *Timeless Land*. Since then their work has really taken flight – they painted the models used in the photographic shoot for the WOMADelaide 1995 poster, had artwork displayed in several Adelaide Fringe festivals – from photographic to live performances, and combined their artwork with fashion parades at several Adelaide nightclubs.

White. They have held a successful Body Painting Photographic Exhibition and both love the opportunity to express themselves through the beautiful and difficult art form of body painting.

www.megalomedia.com.au/jodee

1600-1900 saturday and sunday,
visual arts space (see map page 46)



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of **one** Australia

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Adelaide Foothills 95.1fm	Newcastle & Hunter Valley 1413am
Bathurst 88.9fm	Perth 96.9fm
Brisbane 93.3fm	Sydney 1107am 97.7fm
Canberra 105.5fm	Wagga Wagga 103.5fm
Darwin 100.9fm	Wollongong 1485am
Hobart 105.7fm	Young (NSW) 98.7fm

Angus Watt



The subtle yet spectacular impact of Angus Watt's Japanese silk flags has made him one of the most sought after artists in the UK and Europe. Angus's many major commissions have impressed hundreds of thousands of people with their elegance, beauty and simplicity. His talent lies in his ability to be flexible and original in transforming any outdoor area into a colourful and stylish space, sometimes overnight (did you know that the colours of the 150 flags at WOMADelaide are changed overnight!).

Angus grew up in an environment where art and beauty were appreciated and encouraged, and he acknowledges this as a great inspiration for his work. His father Tom Watt was a celebrated painter and his sister Shona is also a well-known visual artist. Angus has a fine arts degree from Newcastle University in the UK and is now based in Spain.

www.anguswatt.co.uk

“Angus's work has become synonymous with both WOMAD and the eden project and our mutual desire to reconnect people with the richly diverse world we live in. we are delighted to make a small contribution of flags from our ongoing seasonally based collaborations with Angus, and wish WOMADelaide every success.” PETER HAMPEL, EDEN PROJECT, UK.



ROVING ARTISTS

BORN IN A TAXI



Born in a Taxi (BIAT) is a highly-regarded physical theatre company based in Melbourne. They are an experienced ensemble with a 12-year history of performing in the indoor, street and corporate arenas.

Comprising Nick Papas, Carolyn Hanna and Penny Baron, the members of BIAT blend diverse dance, mime, clown, character, music, bouffon and improvisational skills to create their highly visual, physical, interactive and humorous trademark style.

Nick Papas has an extensive theatre and performance background and is a founding member of Born in a Taxi. Carolyn Hanna's training is based in mime, physical theatre and clowning – she joined Born in a Taxi in 1996. Penny Baron has trained in dance, improvisation and clown – she joined the group 1993. BIAT have performed at festivals in The Netherlands, France, Canada, Belgium, the UK, China, Japan and Colombia.

At WOMADelaide, BIAT will appear in two guises; as *Madame Penelope and her Lizards* and also as the *Fallen Angels*. Dressed to kill and everybody's friend,

Madame P loves to show off her well-trained pets - if she can catch them! Her ever-curious and playful lizards are constantly exploring the territory and meeting the locals so Madame P has her work cut out for her trying to retrieve them from their adoring public. The Fallen Angels have fallen from grace and spend their time trying to regain their lost place in Nirvana. Their absurd attempts are beautifully innocent and tragically funny.

www.borninataxi.net

“wildly imaginative, totally unpredictable ... absurdly comic” DB MAGAZINE, ADELAIDE

COCO LOCO UK



Cocoloco is a performance company based in London run by Trevor Stuart and Helen Statman, both of whom have extensive training in drama, clowning and mime. They are experienced performers, writers, producers, choreographers and designers for theatre, film and television who “specialize in peripatetic performance but are prepared to climb every mountain etc.” Cocoloco tailor workshops for all kinds of people; the scared, the bold, the young, the old, the established performer or the under-confident businessman.

They believe in poetry, cinema, laughter, sex over lunch, lunch over sex, parties, dinners, red wine, sashimi ... lavatorial humour ... fondue ... crop rotation ... nudes descending staircases ...

synchronicity, serendipity, sunrise, the specific and the general.

Look out for their kooky characters throughout the WOMADelaide weekend. And don't be afraid.

EXTRA BIMBO



Sink or Swim is Extra Bimbo's special summer show. The three bathing beauties, wander with their paddling pools in search of water, stopping intermittently to perform flipper-clad tap dances, synchronised swimming, life saving hula hooping and eyelash fluttering acrobatics.

Members of Extra Bimbo, Fiona Britton, Devi Mallal and Averil Yeo have trained at the Moscow State School of Circus and performed with many different physical theatre companies and circuses including Cirquedyllic (UK), Hula-la, Icarus, Legs On the Wall, Rainbow Circus and Rock 'n' Roll

Circus. Extra Bimbo specialises in short works and has performed at Contemporary Performance Week at Sidetrack Theatre, Club Bent and Open Season at the Performance Space and various festivals throughout Australia and overseas including the Sydney Gay and Lesbian Mardi Gras.

POPEYED



Since the early 90s Rudi Mineur and Mark Sands have performed and taught circus skills throughout Australia and overseas, both individually and as members of various circus companies. These two talented performers combined to form PopEyed in 1999 and have gone from strength to strength (no pun intended!). In 2002, PopEyed travelled overseas to compete in, and win, the 11th Annual Daidogeji (Street Performance) World Cup in Shizuoka, Japan.

They are a hand-balancing act with a seriously comic bent; the duo are masters of equilibrium who will have the audience seesawing between gasps of wonder and laughter. With immense strength and poise,

PopEyed perform routines that range from comedy to roaming acrobatics and 'golden statue' slow motion acrobatics. Prepare to be amazed!



ROVING ARTISTS

Madame Lark



AUST

Madame Lark, aka Christine Johnston, is an eccentric, surreal and visually stunning character who doesn't speak, but who communicates vocally with audiences and her surrounds through amazingly accurate bird calls and saw playing. Christine Johnston defies description. With an uncanny ability to silence a crowd, she is an extraordinary vocal artist and musician who performs hilarious and startling vocal interpretations of the world around her.

She is one of Australia's most distinguished cabaret singers, has been the subject of an ABC TV's *Australian Story* and is legendary for making the best bird noises in the country. As much known for her experimental use of voice as she is for her dramatic visual style and unique sense of humour, Christine has the ability to transform everyday objects, architecture, traffic and even opera into a

phenomenal cabaret-esque soundscape.

Her unique music/theatre production *Decent Spinster*, combining extraordinary vocal agility with the skills of a number of groundbreaking musicians, captivated audiences across Australia and was recently showcased at the Australia Council's 6th Australian Performing Arts Market.

The wandering juggling wizard



BELGIUM/AUST

Belgium born and French speaking, Philippe Quoilin, now based in Adelaide, learned the art of juggling in 1983 whilst living in the UK. Since then he has taught juggling to well over 5,000 people, founding the Adelaide Juggling Club in 1987. Philippe's shows are a journey into fantasy-land where magical moments and illusions are created.

Using mime, subtle movement and immense skill, he makes single and multiple crystal and glow-in-the-dark balls mysteriously appear, creating mesmerising and ephemeral moments of surreal beauty.

Philippe has performed at the 1st International Australian Juggling Festival

(Denmark, WA, 1995), the 5th International New-Zealand Juggling Convention (Auckland 1997), and in Adelaide at many venues including the Lion Arts Centre, Heaven nightclub and Her Majesty's Theatre where he supported Lenny Henry in 1995.

15% OFF ALL WORLD MUSIC THIS MONTH

Your passport to rhythms, colours and sonic delights from around the World.

Over 1500 World Music titles in stock covering all the styles and flavours our culturally rich planet has to offer.

To coincide with WOMAD, Borders has 15% off the rrp of all World Music and WOMAD featured artists for the month of March. Borders Adelaide – over 150,000 book, music and movie titles in stock, imports, special orders and a café.



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2004 HELPMANN ACADEMY GRADUATE EXHIBITION

Helpmann Academy



Photograph: Rebecca Dawson

Drill Hall
Torrens Parade Ground
King William Road
Adelaide SA

The Academy's four visual arts partners are:



Open to public
Friday 20 February
to Sunday 14 March
Mon to Sat: 11am - 5pm
Sun: 2pm - 5pm

Adelaide Fringe 2004
20 February - 14 March

MEDECINS SANS FRONTIERES AUSTRALIA

The world's largest independent medical aid organisation, has an information stall at the festival including a photo exhibition called 'Witness Another World', featuring Australian doctors and nurses who volunteer their time and skills in some 80 countries around the world.



Come along and speak directly to some of our volunteers about life on the 'medical frontlines' and ways in which you may be able to support our work in the field.

www.msf.org.au Call 1300 136 061

15% off all WOMAD titles

12% off for credit cards offer expires Wed March 31st

BLUE RECORDS

Artist - Compay Segundo Photo © Javier Salas

109 Hindley St Adelaide Ph. 8410 7679 Open 7 days



WORKSHOPS



As ever, the weekend features a program of fantastic FREE on-site workshops hosted by WOMADelaide's visiting artists. The workshops are an exciting combination of explanation, demonstration, performance and interaction and are open to everyone. In 2004 the diverse topics covered include African Drumming, Macedonian Gypsy Brass, Vocal Traditions, Junk Funk and more.

various Artists

AFRICAN DRUMMING

A passion for percussion ... this workshop will bring together a mix of artists from Africa to share their cultures, sounds, styles and

inspirations. Don't miss this frenzy of rhythm!

saturday, 2000-2100, The Dell (6)

eliza carthy UK

CONTEMPORARY FOLK

Eliza has not so much lived in the shadow of her famous folk icon parents, Martin Carthy and Norma Waterson, as bathed in the warmth and inspiration of their music. She has emerged as a truly individual performer in her own right, a fantastic fiddle player with a voice which ranges from tender and sexy to powerful and edgy,

establishing herself as one of the most important young British musicians around today. This session will give audiences a chance to hear how Eliza has developed her material over recent years and to share some of her songs and stories.

saturday, 1400-1500, zoo stage (4)

hamid baroudi ALGERIA

PLAYING INTO OUR HANDS

Hamid Baroudi has always had an insatiable curiosity and hunger for new musical experiences. He has come a long way from his roots in Algerian rai, travelling the sounds of the world from Moroccan 'gnaoua', Brazilian Afro-bloc samba and West African 'makossa' rhythms to hip-hop

and electronic dance beats. Take his eclectic approach and go with the flow of his anarchic musical direction, where you will become the instruments creating a new music which will inspire and delight.

sunday, 1355-1450, The Dell (6)

inti-illimani CHILE

THE INSTRUMENTAL WORLD OF INTI-ILLIMANI

In this workshop the band will talk about the huge variety of instruments they use and how they combine them to create the 'Inti-Illimani style', which takes its influence from the different traditions and regions of Latin America and Europe. Find out more about the instruments, the regions they are from and hear excerpts from different melodies. Prepare to be amazed at the extraordinary range of wind instruments from the Andean regions (the sicu and rondador pan pipes, quena, clarinet and

flute), the strings (charango, cutro, tiple, dulcimer and guitar) and the percussion (bombo, leguero, cajon, tumbas and maraca). Inti-Illimani welcomes questions from the audience and encourages everyone to take part - this workshop isn't just for musicians! The session will draw to a close with Inti-Illimani playing a few of their favorite tunes.

saturday, 1400-1500, The Dell (6)

jon boden UK

VOCAL TRADITIONS [VOICE WORKSHOP]

Jon is well known as an interpreter of English traditional song. His background is in teaching and musical direction for the theatre. This session will focus on singing as a social activity - as ordinary as talking or laughter as a means of group communication. The workshop will also examine the way in which traditional music evolves within a social environment and

whether 'old songs', can have a place within a modern lifestyle. Along the way he will try out some simple tricks for enhancing the natural singing voice, both through general techniques and by looking at some of the common, stylistic approaches to traditional song.

Friday 1840-1930, zoo stage (4)

kila IRELAND

EXPLORING KILA'S IRELAND

Kila will perform a mix of instrumentals and songs, showcasing the different instruments and styles of music they play. This intimate performance using Uilleann pipes, flutes, fiddles and bodhran, will offer the audience an opportunity to ask questions about the instruments and the specific character of

the music. Kila will explain the cultural development and history of their music and their instruments, as well as expanding on anything that seems intriguing or just plain baffling!

saturday, 2000-2100, zoo stage (4)



WORKSHOPS

Linsey pollak AUST



MACEDONIAN GYPSY BRASS

While this workshop is primarily for experienced brass players (saxophone, clarinet, tuba, euphonium, tenor horns, trombones) and percussionists, it will be a fascinating process for the audience to observe. The Rom people (Gypsies) living in Macedonia are famous for their fine musicianship and among the styles of music they play, is a type of brass band music, particularly used for weddings, christenings, street celebrations and parties.

While studying Macedonian bagpipes in Macedonia over 20 years ago, Linsey fell in love with their wild and exciting music and will be teaching the melodies and style of playing, using notated music and improvisation. He will be joined by Jess Ainsworth, a fellow musician familiar with Eastern European rhythms and Graeme Leek, plus members of Adelaide's brass and percussion communities. Everyone

involved will take part in WOMADelaide's first-ever procession through Botanic Park on Sunday evening at 6.30pm.

MUSICIANS – BRING YOUR BRASS INSTRUMENTS AND DRUM!

www.performinglines.org.au

sunday, 1545-1645, zoo stage (4)

Linsey pollak AUST

HUMARIMBA WORKSHOPS

In these sessions, Linsey will be working with the 'humarimba', a marimba played by three people at a time which is hooked onto the belts of two of the three players. The workshops are for a maximum of 24 participants and will be 'hands on' and by the end of the session, all participants will be playing a couple of pieces. (For the rest of the weekend, during daylight hours, the audience

can simply turn up and have a go at playing Linsey's 16 hand made marimbas ...)

friday 1830-1930
saturday 1500-1600 and 1800-1900
sunday 1330-1430
marimbas installation (near kidzone)

Mark Atkins AUST

BLOWING UP A STORM

Mark is regarded as one of Australia's finest didgeridoo players, having collaborated with composer Philip Glass and played with rock legends like Led Zeppelin's Jimmy Page and Robert Plant as well as Aussie icons James Morrison and John Williamson. His tenacity and enthusiasm for his craft has ensured that the didgeridoo is well respected in diverse music genres, from classical to contemporary. His workshops encourage both professional and novice players to take part in a rewarding exchange, during which he presents the history of the instrument, how it's made, how to find one

and how it's played. Mark will demonstrate his unique style of playing and use of breath, providing participants with an opportunity to try his techniques and practice methods. He will also offer insight into how he has used ancient breathing methods in his work with other musicians from around the world. Mark's approach to this traditional instrument has made him a leader in the field and he will perform a few short pieces to illustrate his skills.

BRING YOUR DIDGERIDOO!

sunday, 1355-1450, zoo stage (4)

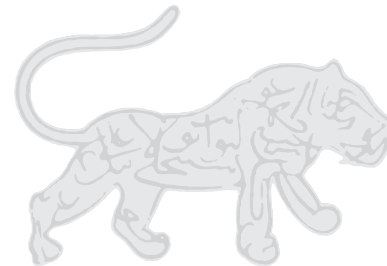
oki kano
& the far east band JAPAN

AINU MUSIC

Oki will perform with his Tonkori, the traditional stringed instrument of Sakhalin Ainu (the indigenous Ainu people of Japan), giving a brief demonstration of its traditional rhythms and explaining its history and the particular features of Ainu music. Oki's female vocal group, Marewrew, will demonstrate Upopo (song), Ukouk (a round), Mukkuri (bamboo mouth harp) and Rimse (dance). The repeat of a single

phrase, which is the most characteristic element of Ainu music, will encourage the audience to experience a natural trance-like feeling. Oki will also discuss how the Tonkori changed him - a keen reggae and rock lover - and what his aims are in combining Ainu traditions and contemporary music.

saturday 2200-2250, zoo stage (4)



WORKSHOPS

Oumou Sangaré MALI

WASSOULOU ROOTS

Oumou is a singer-songwriter, social commentator and champion of women's rights as well as a star performer. Come and share the traditional music ('Wassoulou') of her homeland, and discover how she has revolutionised the sounds to bring them to an international platform. Wassoulou singers sing their everyday concerns; these are very different from the well-known jalis, or praise singers,

who sing to the glory of their ancestors. Find out how Oumou's growing political awareness has influenced her music and her life. This will be an exhilarating session with one of the most potent and passionate voices to come out of Africa today.

Friday 1930—2020,
Moreton Bay stage (5)

R Carlos Nakai USA

NAVAJO/UTE CULTURE

Triple Grammy nominee R Carlos Nakai was born in Arizona of Navajo and Ute parentage. He has not only introduced and popularised the ancient flute traditions of his people, but has fused various forms of music with his own and has more than 30 albums to his credit (including the first by a Native American to sell more than 500,000

copies). At this workshop he will demonstrate and discuss his use of the traditional cedar flute of his culture, which builds on the tradition of his culture and uses the experiences that surround him to revitalise the ancient stories.

1745-1845 Sunday, Zoo stage (4)

Risenga Makondo SOUTH AFRICA

MUSICAL MOVES

Risenga Makondo (of Sotho Sounds) is a remarkable musician in his own right, rooted in his Venda traditions but versed in an extraordinary range of music, tracing the diaspora from Africa to South America and digging for the roots of jazz. Risenga was a founder member of Amompondo, played for Nelson Mandela's 80th birthday concert

and has worked as a music therapist, teacher and choreographer. His workshops confront, contradict and catapult you into a wealth of rhythms...dance, drum and delight in his energy, charisma and versatility.

Saturday, 1800—1900, Zoo stage (4)

sotho sounds LESOTHO

MAKING INSTRUMENTS
FROM JUNK

What happens when you have no instruments or music teachers or access to live music ... the answer is Sotho Sounds! For inventiveness, musicality and sheer determination, they win hands down. This exuberant group of young musicians, from the landlocked Kingdom of Lesotho in

Southern Africa, will tell you about their experiences of shepherding and music making and life after leaving their village for the first time in 2003 to perform at WOMAD in the UK. Their joyful approach and insistent rhythms are irresistible!

Sunday, 1745—1845, The Bell (6)

Tinariwen MALI

ROOTS ROCK REBELS FOR REAL

Tinariwen are one of the most radical, revolutionary and renowned groups to have come out of the southern Sahara Desert. They have created a new and contemporary style of Touareg music, called 'Tishoumaren', which is a kind of desert blues combined with the traditional forms of

guitars, tehardant, n'goni and vocals and distinctive handclaps. Discover more about their instruments and their music through their story of exile and resistance and the emergence of this wonderful and extraordinary music.

Friday 2020—2120, Zoo stage (4)

Savina Yannatou
& Primavera en Salonico GREECE

TRANSITIONS AND TRADITIONS

Savina and the ensemble Primavera en Salonico have, over recent years, developed an extraordinary repertoire of music from Sephardic folk songs, traditional material from the Mediterranean, songs from Cyprus, Sardinia, Turkey and Greece including medieval, renaissance and baroque music from Europe. This workshop

will give you an insight into how the music has developed, the fascinating combination of instruments and techniques, semblance and difference and, above all, Savina's unique interpretation. Stand by for some startling examples of improvisation and an opportunity for questions and discussion.

Sunday, 1945—2045, Zoo stage (4)



YOUSSOU N'DOUR

The critically acclaimed album
NOTHING'S IN VAIN (Coono Du Réér)

Traditional Senegalese instruments, spirited polyrhythms and soaring vocals mark an album that traverses a varied landscape both cultural and personal, from one of the most bracing talents in all of world music.

"The greatest artist in Africa has just made the album of his life." - Mojo Magazine



Also available from your local record store 'Youssou N'Dour And His Friends'.

www.nonesuch.com www.musicinformation.com.au

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WARNER MUSIC
AUSTRALIA

Gilberto Gil

Truly an ambassador of music, Gilberto Gil is one of Brazil's most individual and best-loved voices. One of the founders of Tropicalismo, which blends various regional influences together with rock music, Gilberto's one-off performance at WOMADelaide will be a milestone event and a certain 2004 festival highlight.

**The Definitive Bossa Samba & Pop
- in stores now!**



www.warnermusic.com.au www.musicinformation.com.au

Manufactured and distributed by Warner Music Australia. A Warner Music Group Company.

WOMAD
WORLD OF MUSIC AND DANCE

waak waak Jungi AUST

CROW FIRE MUSIC

Meet the north-east Arnhemland Aboriginal artists from Ramingining who front the music of Waak Waak Jungi and participate in traditional Aboriginal dances. Bobby Bunnungurr is an acclaimed traditional painter, songman and dancer of the Malibirr tribe. His language is Gandalbingu and his dreamings are magpie goose, crocodile, waterlilies and turtles. Jimmy Djamunba is a highly respected songman and ceremonial leader of the Marangu tribe. His language is Dijnang and his dreamings are blackcrow, stringbark, honeybee, breamfish and palm tree. Derived from their two traditional languages the name Waak Waak (from

Jimmy's Djinang) and Jungi (from Bobby's Gandalbingu) their name means Crow Fire. It represents the meeting of the two moieties Dhuwa (Jimmy) and Yirritja (Bobby) by which, in the indigenous beliefs of Arnhemland culture, all people and things are at once separated, united and in balance. In a casual and relaxed atmosphere, Bobby and Jimmy will demonstrate the dances associated with Waak Waak Jungi songs such as Black Crow and White Cockatoo and give you an opportunity to share in their unique culture.

saturday 1600-1700, zoo stage (4)

yilila AUST DANCING THE RED FLAG

Yilila will begin their dance workshop with a powerful and colorful display of traditional dance from Numbulwar (South East Arnhem Land, NT). Red Flag dancing and music has developed over hundreds of years of trade and contact with the Maccassan ships from Indonesia. The dancing mixes traditional Aboriginal ceremony style dance with the 'actions' from the Maccassan ships - there are actions for raising sails, anchors and flags and for looking through telescopes and over the horizon. Each generation of dancers from

Numbulwar brings a new style of Red Flag dancing but it's still considered most unusual to see Aboriginal people dancing with flags and performing the 'ship board movement'. Yilila usually teach their dancing to children only, around the Top End of the Northern Territory, but at WOMADelaide they will teach adults and children the history, the different styles and how to dance the Red Flag, accompanied by singing, clapsticks and didgeridoo.

sunday, 1545-1645, the dell (6)

zakir hussain INDIA

THE RHYTHM EXPERIENCE

Don't miss this session with a remarkable musical maestro; a classical tabla virtuoso of the highest order. Zakir Hussain is a favourite accompanist to India's foremost classical musicians and dancers. He will be presenting the tabla in its use as a dance accompaniment - Zakir is widely known as India's premier accompanist for Kathak, the North Indian classical dance style - and will

be joined by Antonia Minnecola for this section of the workshop. He has been touring since the age of 12 and is a percussion phenomenon. Share his fascinating musical journey, experiences and collaborations and ask all those questions you've always wanted to ask about Indian music.

saturday, 1800-1900, the dell (6)



WORKSHOPS



kidzone



Just look for the giant inflatable rainbow arch! The Carclew Youth Arts Centre program for 5-16 year olds features crafts, music and dance workshops by local and visiting artists. Carclew is a unique youth arts organisation (the largest in Australia) that provides young people with the resources and opportunities to develop as successful and innovative artists and arts workers.

A dynamic breeding ground for the ideas, energy and enthusiasm of South Australia's young artists aged 4-27 years, Carclew offers programs in traditional forms mixed with original and alternative ideas,

which reflect the new directions of today's young artists. www.carclew.com.au



nylon zoo CANADA/AUST



Near the rainbow arch you will find the fabulous creations of the Nylon Zoo, created by Canadian artist Evelyn Bork. These giant inflatable creatures provide a multi-colored children's fantasy environment in which storytelling evolves into character play and an end-of-session costume procession through the grounds. Session times are displayed at the site.

more stuff...
FOR KIDS AND FAMILIES NEARBY

Liney Eriak Mahimba Installation and Humarimba Workshops See pages 60 and 70
Osadi See page 50
Mumbai Madness Parade & Workshops See page 51
PLUS bouncy things, a ball pit and free face-painting on Saturday and Sunday from 1400-1800.

Saturday 6 March

artist in residency 5-16yr olds

1300-1900

Tongan Weaving

Tongi Steen, Heu Carlson, Rachel Norton, Pepe Afineimounga (Tonga), the Mahufalea Women's Group (Tonga)

program 5-10yr olds

1515 and 1900 (duration 15 minutes)

The Amazing Drumming Monkeys

A fantastic performance, ideal for under 5s too, from Xavier Beaubois (UK/Australia), Troy Moore (Australia) and their furry friends Congo and Songo!

1300-1345

Making Instruments from Junk - Demo
Sofho Sounds (Lesotho)

1415-1500

Traditional Ainu Song & Dance

Oki Kuno and the Far East Band (Japan)

1600-1645

Vietnamese Lantern Making

Loan Blinle (Vietnam)

1700-1745

Samba and Calixit Making Workshop

Sankofa (Australia)

1800-1845

Native American Indian Hoop Dance

Tony Mason (New Zealand)

program 10-16yr olds

1315-1400

Drumming and Percussion Xavier Beaubois
(UK/Australia) and Troy Moore (Australia)

1445-1545

Rap Lyrics, Song and Body Percussion

SistaNative (Tonga via Australia)

1615-1645, 1715-1745 and 1815-1845

Turntablism and DJing

DJ Shep from Da Clinic (Australia)

Sunday 7 March

artist in residency 5-16yr olds

1300-1800

Tongan weaving

Tongi Steen, Heu Carlson, Rachel Norton, Pepe Afineimounga, the Mahufalea Women's Group (Tonga)

program 5-10yr olds

1515 and 1900 (duration 15 minutes)

The Amazing Drumming Monkeys A

fantastic performance, ideal for under 5s too, from Xavier Beaubois (UK/Australia), Troy Moore (Australia) and their furry friends Congo and Songo!

1300-1345

Chinese Storytelling and Puppet Making
Stangold Puppets (Australia)

1415-1500

Making Instruments from Junk - Demo

Sofho Sounds (South Africa)

1645-1630

Traditional Aboriginal Dance

Palya Dance Group (Kaurna, Australia)

1645-1730

Traditional Iranian Celebration

Sweet-making

Akhtar (Iran)

1800-1845

Traditional Indonesian Dance (Tari Piring -

West Sumatra)

Abe Suharto (Indonesia/Australia) and

Katriina Lucas (Australia)

program 10-16yr olds

1315-1415

Squidgee's Circus Skills

Ruben de Wai (Australia)

1500-1600

Rap Lyrics, Song and Body Percussion

SistaNative (Australia via Tonga)

1645-1730 and 1800-1845

Hip Hop Dance

Angela McMillan from Da Clinic (Australia)

BRINGING THE SOUNDS OF THE PLANET TO THE NATION

ABC Radio will be on the ground at WOMADelaide 2004.

Radio National's *The Planet with Lucky Oceans* and *Doug Spencer, The Music Show with Andrew Ford, Away! with Rhoda Roberts* and *Music Deli* and *Live On Stage with Paul Petran* will all be there.

You'll also hear the sounds of WOMADelaide on **DIG Internet Radio** and **891 ABC Adelaide** - check their websites for broadcast details.



abc.net.au/rn



abc.net.au/adelaide



internet radio
abc.net.au/dig

ABC Radio - a proud supporter of WOMADelaide 2004

The Refuge

A tranquil oasis among the buzz of the big event; a place to relax, reflect and receive the hospitality of recent refugees and their diverse cultures. Meet tomorrow's Australians today, listen to their stories and music and enjoy Chai tea, nibbles and cold watermelon slices by donation. Refugee arts and crafts will be on display and a number

of interactive projects. Bring your unwanted clothing buttons for your mark on the community mural.

Presented in association with the Australian Refugee Association and ++addvission

www.ausref.net

All weekend, near display stalls

taste the world

Join the talented chefs from *Providore Fine Foods* and a number of *WOMADelaide* guests as they conjure up and talk about gourmet delights from some of the countries

featured in this year's festival.

1400-1500 saturday and 1500-1600
sunday, *providore cafe* (see map page 46)

The healing village

After a well-received 'debut' at *WOMADelaide 2003*, the *Healing Village* continues to grow and provide professional service in the perfect setting. In 2004 there will be four specific therapies available, each in their own tent - clairvoyants,

massage, healing and aura soma. Healing is by donation, while other practitioners will take bookings and charge a fee.

All weekend (see map page 46)

tai chi in the park

Tai Chi will take place on both the Saturday and Sunday near the *Healing Village*.

Several masters from the *Tai Chi Association of Australia* will work with all ages, young and old, demonstrating and actively encouraging participation in this beautiful and graceful activity that stimulates every part of the body.

often practiced outdoors to take advantage of the surrounding energy of nature. Central to Tai Chi is the belief in the life essence, 'Qi', which flows through the body. Tai Chi is thought to strengthen and improve Qi and is effective in healing chronic and stress related conditions.

Tai Chi is a series of gentle, movements

near the healing village
1200 - 1300 saturday and sunday



The Refuge

A tranquil oasis among the buzz of the big event; a place to relax, reflect and receive the hospitality of recent refugees and their diverse cultures. Meet tomorrow's Australians today, listen to their stories and music and enjoy Chai tea, nibbles and cold watermelon slices by donation. Refugee arts and crafts will be on display and a number

of interactive projects. Bring your unwanted clothing buttons for your mark on the community mural.

Presented in association with the Australian Refugee Association and +addvision

www.ausref.net

All weekend, near display stalls

Taste the world

Join the talented chefs from Providore Fine Foods and a number of WOMADelaide guests as they conjure up and talk about gourmet delights from some of the countries featured in this year's festival.

1400-1500 saturday and sunday,
MC XAVIER MINNIECON FROM CHANNEL 9
providore cafe (see map page 46)

The Healing Village

After a well-received 'debut' at WOMADelaide 2003, the Healing Village continues to grow and provide professional service in the perfect setting. In 2004 there will be four specific therapies available, each in their own tent - clairvoyants,

massage, healing and aura soma. Healing is by donation, while other practitioners will take bookings and charge a fee.

All weekend (see map page 46)

Tai chi in the park

Tai Chi will take place on both the Saturday and Sunday near the Healing Village.

Several masters from the Tai Chi Association of Australia will work with all ages, young and old, demonstrating and actively encouraging participation in this beautiful and graceful activity that stimulates every part of the body.

Tai Chi is a series of gentle, movements often practiced outdoors to take advantage of the surrounding energy of nature. Central to Tai Chi is the belief in the life essence, 'Qi', which flows through the body. Tai Chi is thought to strengthen and improve Qi and is effective in healing chronic and stress related conditions.

near the healing village
1200 - 1300 saturday and sunday



SPECIAL PROJECTS

Marimba installation



Don't miss playing the 16 beautiful handmade marimbas by Queensland artist Linsey Pollak! Linsey is well known all around Australia as a musician, instrument maker, composer, musical director and community music facilitator. He established the Multicultural Arts Centre of WA and has worked as a musical instrument maker for over 30 years specialising in woodwind instruments from Eastern Europe and hybrid designs.

Linsey has a reputation for making and playing instruments made from rubber gloves, carrots, watering cans, chairs, brooms, bins, and other found objects. These instruments have been featured in his various solo shows, *Bang it with a Fork*, *Knocking on Kevin's Door*, *Playpen* and *The Art of Food* which have toured extensively nationally and internationally. His ongoing obsession combines much of this: making music more accessible to the community

through musical instrument making and playing workshops.

See page 60 for information on Linsey's *Humarimba Workshops* and *Macedonian Gypsy Brass Workshop*

Supported by



1630-2000 Friday
1200-2000 Saturday and Sunday

Artist Talks

MC/Facilitator - Thomas Brooman, Artistic Director and Co-Founder, WOMAD

Many artists who have performed on WOMAD stages across the world since WOMAD began in the UK in 1982 have had to overcome significant hurdles to get to where they are today. This year at WOMADelaide, for the first time, the

audience is invited to hear some of the 2004 artists' stories of political oppression, living in exile and fighting for their right to freedom of speech.

1800-1845 Saturday and Sunday,
osadia stage

It's music to our ears.

Just another part of your body
we care about.



The Spirit of Australia.



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MARCH 4-14
 UNDER THE AIR-CONDITIONED
 BIG TOP RUNDLE PARK
BOOK NOW!
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www.  .net.au



ON SITE

woshop

Get yourself into the WOSHOP near Big Star and the Global Village, and treat yourself to some of our huge range of official merchandise including the brand-new wrapped lion design (as worn by artists), funky purple WOMAdelaide shoulder bags and purple embroidered bucket hats, kids tees, ladies tank tops, sand chairs and much more. We've also got disposable cameras!



Also available on-line

See order form page 79

or go to www.womadelaide.com.au

big star at WOMAdelaide

Visit the on-site Big Star record store for the best selection of WOMAdelaide artist recordings, a full range of specialist and world music, and the fantastic WOMAdelaide 2004 compilation CD featuring music from festival favorites such as Youssou N'Dour, Gilberto Gil, Hamid Baroudi, Souad Massi, The Cat Empire and many more!



Available on-site at BIG STAR



global eating. global shopping. global learning

More than 100 multicultural food, arts, crafts, and display stalls, plus bars and a coffee shop in a shady layout.

GLOBAL FOOD

- Ali Gandy • All Fired Up
- Antechamber Bay Caterers • Arooma
- Baked Potatoes by O'Loughlins
- Bangkok Thai Restaurant
- Buddha's Bowl • Canelle Fine Food
- Coco Loco • Crepe Escape
- Empress of India • Fair & Sweet Catering
- Fairview Park Chinese/Indonesian Take away
- Fleurieu Peninsula Food • Gone Bush
- Juiced Up • Kamla's Indian Kitchen
- Kiki Food • Latin Catering • Mapo
- Maxine's Baked Potatoes
- Organic Market & Café
- Providore • Royal Tandoori
- Sala Thai Restaurant • Select Sushi
- Spicy Bites • Squeezers
- Strawberries Galore - Oakbank
- Sweet Thai Basil • Tandoori & Curries
- The Oyster Shop • Vegie Curry Man
- Zing !

GLOBAL CRAFTS

- 24:7 • Abdul Africa Jewellery Designer
- Adelaide Fair Trade • Allegria Designs
- Aura-Soma • Bead Hive
- Billstercat Creations • Black Eye Hats
- Blue Scarab
- Casbah Moroccan Artifacts & Apparel
- Crystal Delights • Dhulikhel
- Dragon on a Drum • El Inca
- Emu Tracks • Funky Finds
- Good Ol Toys • Hawkesbury Leather
- Inticraft • Jayne Ueda

GLOBAL FOOD

- Kangaroo Island Art
- KashiKuju - Port Lincoln Aboriginal Arts & Crafts • Masala Imports • Mette & Annette
- Mud Drum • Natural Tribal Designs
- Orbit • Oxfam Community Aid Abroad
- Pachinko • Persuade Designs
- Pete's Drums • PsycusRobert • Wild
- Saffron Road • Seed Pod Hat Company
- Thai-riffic Pants • The Cat's Pyjamas
- The Squeaking Tribe • Urban Cow Studio
- White Meadows Products • Yasime
- Zambi Art • Zero Clothing Company

GLOBAL DISPLAYS

- Adelaide City Council - Parklands & Sustainability • AusAID
- Australian Red Cross
- Australian Tibet Council SA • Australians for Native Title & Reconciliation
- Caritas Australia
- De-Tong Ling Retreat Centre
- Earth Sanctuaries Ltd
- Fairwear Campaign
- Friends of the Earth, Australia
- Greening Australia (SA Inc)
- Greenpeace Australia Pacific
- Medecins Sans Frontieres
- Oxfam Community Aid Abroad
- Permaculture Association of SA
- TEAR Australia
- The Wilderness Society Shop SA
- University of South Australia
- Urban Forest: One Million Trees
- WATCH Australia • World Vision

GLOBAL VILLAGE



SHUTTLE BUS TIMETABLE

TO WOMADELAIDE

Friday 5 March

Melbourne St (4)	16:25	16:55	17:25	17:55	18:25	18:55
Govt Hse A3	16:30	17:00	17:30	18:00	18:30	19:00
Vic Square F1	16:34	17:04	17:34	18:04	18:34	19:04
Wakefield St G2	16:36	17:06	17:36	18:06	18:36	19:06
Pulteney St W2	16:40	17:10	17:40	18:10	18:40	19:10
North Tce I2	16:43	17:13	17:43	18:13	18:43	19:13
Botanic Rd 1	16:44	17:14	17:44	18:14	18:44	19:14
WOMADelaide	16:48	17:18	17:48	18:18	18:48	19:18

TO WOMADELAIDE

Saturday 6 & Sunday 7 March

Melbourne St (4)	11:25	11:55	12:25	12:55
Govt Hse A3	11:30	12:00	12:30	13:00
Vic Square F1	11:34	12:04	12:34	13:04
Wakefield St G2	11:36	12:06	12:36	13:06
Pulteney St W2	11:40	12:10	12:40	13:10
North Tce I2	11:43	12:13	12:43	13:13
Botanic Rd 1	11:44	12:14	12:44	13:14
WOMADelaide	11:48	12:18	12:48	13:18

FROM WOMADELAIDE

Friday 5 & Saturday 6 March

WOMADelaide	23:15	23:30	23:45	0:00	0:15	0:30	0:45	1:00	1:15
Melbourne St (4)	23:22	23:37	23:52	0:07	0:22	0:37	0:52	1:07	1:22
Govt Hse A3	23:27	23:42	23:57	0:12	0:27	0:42	0:57	1:12	1:27
Vic Square F1	23:31	23:46	0:01	0:16	0:31	0:46	1:01	1:16	1:31
Wakefield St G2	23:33	23:48	0:03	0:18	0:33	0:48	1:03	1:18	1:33
Pulteney St W2	23:37	23:52	0:07	0:22	0:37	0:52	1:07	1:22	1:37
North Tce I2	23:40	23:55	0:10	0:25	0:40	0:55	1:10	1:25	1:40
Botanic Rd 1	23:41	23:56	0:11	0:26	0:41	0:56	1:11	1:26	1:41

FROM WOMADELAIDE

Sunday 7 March

WOMADelaide	23:15	23:30	23:45	0:00	0:15	0:30	0:45
Melbourne St (4)	23:22	23:37	23:52	0:07	0:22	0:37	0:52
Govt Hse A3	23:27	23:42	23:57	0:12	0:27	0:42	0:57
Vic Square F1	23:31	23:46	0:01	0:16	0:31	0:46	1:01
Wakefield St G2	23:33	23:48	0:03	0:18	0:33	0:48	1:03
Pulteney St W2	23:37	23:52	0:07	0:22	0:37	0:52	1:07
North Tce I2	23:40	23:55	0:10	0:25	0:40	0:55	1:10
Botanic Rd 1	23:41	23:56	0:11	0:26	0:41	0:56	1:11



SHUTTLE BUS

Shuttle Buses

WOMADelaide shuttle buses help you make the connection with the regular train and bus service and city car-parks. Timetable, route and fare information is displayed at the shuttle stop, outside the Hackney Road entrance.

This shuttle bus is a normal Metroticket service, tickets can be purchased from the driver as you board.

For more information relating to Adelaide Metro bus services please contact Passenger Infoline on 08 210 1000 between 7am and 8pm, 7 days a week or go to www.adelaidemetro.com.au



HOUSE KEEPING

Free Bike Park

If you haven't cycled to WOMADelaide you haven't found the best way to enjoy the city and its major events while avoiding the hassles of parking. A secure bike park has been provided inside the Hackney Road entrance. Best routes to WOMADelaide include the Torrens Linear Park and cycle paths along all major arterial roads.

When Leaving

Please be considerate to those who live in the vicinity of Botanic Park: keep noise to a minimum while you are departing.

Lost Parents Tent

New for 2004, a place where all those lost parents can wait until their children collect them! Located at KidZone, the Lost Parents Tent will be staffed with a friendly WOMADelaide staff member to assist parents and children find each other.

Reunions should be made at the Lost Parents Tent or SA Police Van. If assistance is required please let one of our crew with a two-way radio know. Stage announcements cannot be made.

Botanic Park is a big place for children. Please keep a close eye on your children and help children who may be lost.



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. Ticket and pass out stamps 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.

Glass containers, alcohol, fires and dogs are NOT permitted. No unauthorised busking/performance or collecting/fundraising. Low chairs only may be used in front of stages; standard height chairs must be located at the back of the audience. The use of recording, video or photography equipment to record artists in performance is strictly forbidden. Cameras are permitted for personal use only.

Management reserves the right to inspect bags and containers. WOMADelaide retains on behalf of the artists the exclusive copyright for all photographs and recordings made on the site. No person shall interfere with plants, water fixtures, or any other installation within the venue. The organiser takes no responsibility for any lost property.

Reduce, Re-use and Recycle

This year's WOMADelaide seeks to encourage everyone to be environmentally friendly. Around the site you will find many specially marked bins. Placing your containers, paper and food scraps etc. in these bins will enable them to be mulched, recycled and in some cases re-used again and again.

You may think that the Global Village cutlery and glasses look a little strange, they are! Made of corn and starch and totally compostable, just place them in the right bin and we'll do the rest.

The Global Village paper cups are 100%

recyclable. Again, you just need to make sure they go in the right bins, and we'll make sure they get recycled.

The pink bin liners in the receptacles scattered around WOMADelaide aren't fashion statements, they're also made from corn starch and will decompose on the compost heap.

Please take your plastic waste home!

SunSmart

WOMADelaide means hours of music in the great outdoors, It can also mean hours in the sun under that big ozone hole in the sky. To avoid a WOMADelaide souvenir that hurts and burns be SunSmart for yourself and think about others too – particularly children. Just four doses of moderately severe sunburn in childhood increases the chance of adult skin cancer more than sevenfold.

- Cover up shoulders, arms and legs with loose, cool clothing
- Use SPF 30+ on exposed skin and re-apply every couple of hours
- Wear a broad-brimmed hat to reduce UV to the eyes and face by about 50%
- Spend your waiting time in the shade

Drink Sensibly Stay Safe @ WOMADelaide

- Eat before you drink
- Plan ahead - catch a cab, bus or nominate a non-drinking driver
- Set a limit and count your drinks
- Try a low alcohol alternative
- Quench your thirst on water or soft drinks. FREE WATER will be available during the festival.



Merchandise 2004

This cool collection of WOMADelaide Merchandise is now available on site and online.

3/4 SLEEVE GRRR SHIRT



LADIES 8 10 12 14
MENS S M L

100% cotton white body/royal blue sleeves with green/purple grrr logo on the front
\$40 + P&H LADIES CODE:E1 MENS CODE:E2



LADIES PINK GLOBE TEE



LADIES 8 10 12 14 16

100% cotton pink stylish tee with 4 globes design on front and WOMADelaide logo on back @ \$35 + P&H CODE:D1

SHOULDER BAG



Purple shoulder bag with WOMAD lion logo
@\$25 + P&H CODE:K1

WHITE LION WRAP TEE



ADULTS XS S M L

100% cotton tee with new purple/green lion wrap design front & back @ \$35 + P&H CODE: C1

LADIES YELLOW LION TANK TOP



LADIES 8 10 12 14

100% Cotton stylish tank with new WOMAD design on front @ \$35 + P&H CODE:G1



WOMADELAIDE MERCHANDISE 2004

KIDS YELLOW WRAP TEE



KIDS 4 6 8 10 12

100% cotton gold kids tee featuring new purple lion wrap design @ \$25 + P&H CODE:H1

LADIES WHITE GRRR TANK TOP



LADIES S M L XL

100% Cotton stylish tank with Purple/Green Grrr design @ \$35 + P&H CODE:F1

PANORAMA TEE



ADULTS XS S M L

100% cotton grey tee with full-colour panoramic photoprint on front @ \$40 + P&H CODE:B1

BLACK LION TEE



MENS XS S M
LADIES 10 12 14

MENS BOX TEE 100% black cotton tee with New Purple/White logo on front @ \$35 + P&H CODE:A1

LADIES STRETCH TEE
8% Spandex, 92% Cotton black tee with New Purple/White logo on front @ \$35 + P&H CODE:A2

BUCKET HAT



M/L L/XL

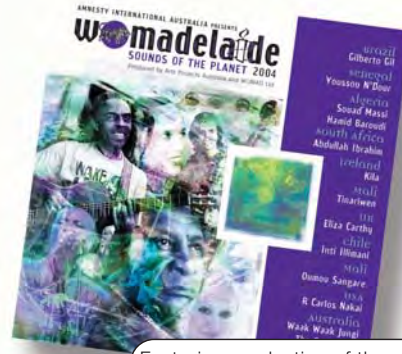
Quality purple bucket hat with white embroidered lion on front & WOMADELAIDE logo on back @ \$25 + P&H CODE:I1

COMPACT BINOCULARS



Purse pack binoculars with WOMADELAIDE lion print @ \$7 + P&H CODE:N1

2004 WOMADELAIDE COMPILATION CD



Featuring a selection of the amazing artists performing at WOMADELAIDE 2004, including Youssou N'Dour, Gilberto Gil, Souad Massi, Eliza Carthy, The Cat Empire & many more.

\$29.95 + P&H CODE:L1

ONLY AVAILABLE ON-SITE

STRAW HAT



S-M L-XL

Quality straw hat with orange band & black WOMAD lion print @ \$25 CODE:J1

WO-LO CHAIRS



Aluminium frame sand-chairs with black WOMAD lion print on back @ \$16

ORDER FORM

Code No.	product name	Size	Quantity @	Unit Price	Sub Total
\$ B1	PANORAMA TEE	L	2	\$40	\$80.00
			@		
			@		
			@		
			@		

*Postage & Handling: 1 item \$6, 2-10 items \$10, over 10 items or Overseas: PLEASE CALL

Postage + Handling (P+H)*

TOTAL \$

I enclose my cheque/money order for \$ _____

Or please debit my Bankcard, MasterCard or Visa Account

Number

Expiry Date _____ Signature _____

Name _____

Address _____

Postcode: _____

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- Overseas orders will attract higher Postage & Handling charges.
- Postage & Handling charges may be negotiated for large orders.
- All prices subject to change without notification.
- Please allow 1-2 weeks for processing orders will be dispatched within 5 days where possible
- Colours may vary slightly.
- All orders subject to availability.

Please make your cheque or money order payable to: Arts Projects Australia
12 King William Road, Unley SA 5061
Telephone (08) 8271 1488
Fax (08) 8271 9905
Email apadmin@artsprojects.com.au

PLEASE NOTE: BOX STYLE TEE SIZES ARE SLIGHTLY LARGER THAN NORMAL.

Thankyou

Adelaide Bank 2004 Festival of Arts
 Adrian Bohm Presents
 All staff at the Botanic Gardens of Adelaide
 All staff at WOMAD Ltd
 All artist minders and volunteers
 Australian Customs Service
 Australian Quarantine Inspection Service
 Brad Thomas, Gina Rarity & John Hedley,
 Stage & Screen Travel & Freight
 David Morphett- EPA
 Dieter Van-Denzel at AMPCO
 Peter Bright at the Department of
 Immigration and Multicultural Affairs
 Entertainment Unit
 Donna Tripodi, Universal Playground
 Frank, Premix Concrete
 Helen Bock
 Howard Obst, Wavals Hire
 Jihad Rasheed, Corporate Express
 Kaye Quast, Hilton International
 Lisa Capon
 Mark Frahm, MAMMATH
 Matt Brennan and Leah (the purple fairy)
 National Institute of Dramatic Art
 New Zealand International Festival of the Arts
 Robert Horrocks, Venue Clean
 Sherry Dzonsons, University Union
 Sydney Opera House
 Brisbane Powerhouse
 Perth International Arts Festival
 Sydney Theatre Company
 The Adelaide Zoo
 The Reiki Retreat:
 Lee-Anne Bennett, Peta Arnold,
 Kerryn Sheehy, Joh Hettford, Lauren
 McIntyre and Sabena
 Tony Primaro, Da Gianni Mens Hairstylist
 Weslo Security

STAFF LIST

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MARKETING ASSISTANT
 Lucie Pemberton

PUBLICITY & EVENTS
 Steph Pegg

OPERATIONS & SPECIAL PROJECTS MANAGER
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ARTIST COORDINATOR
 Géraldine Roul

Arts Projects Australia EVENT MANAGER



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BY ADELAIDE FESTIVAL CORPORATION

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 CO-ORDINATOR
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CREW
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 Sara Henschke
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HEALING VILLAGE
 CO-ORDINATOR
 Mark Calvert

SITE SECONDMENT AIT
 Jason Dalwitz

PRODUCTION SECONDMENT -
 NIDA
 Charles Turner

PRODUCTION
 WORK EXPERIENCE
 Christian Reynolds

Sound

SUPERVISOR COORDINATOR
 David Arbon

STAGE 1
 CODA Audio

STAGES 2,3,4,5,6
 Allpro Audio

Lighting

LIGHTING DESIGNER/
 COORDINATOR
 Chris Searle

EQUIPMENT & CREW
 Adelaide Festival Centre
 Trust

Staging

STAGE 1 (SOUND SHELL)
 Adelaide Festival Centre
 Trust

STAGE 2 (ROOF SYSTEM)
 Showtech Australia

STAGING UNITS
 SA Staging

SCAFFOLDING Superior
 Scaffolding

Backline

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 Gina Gascoigne
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 Paul Marrollo
 Emma O'Neil
 Alison O'Connell
 Alison Robb
 Gabby Walters

Souvenir Event Program

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 Annette Tripodi
 Tim Standing

DESIGN
 Katrina Allan

GLOBE ARTWORK
 Isaiah Garanewako



BIOGRAPHIES

WOMAD UK



Since 1982, when the first WOMAD Festival was held in the United Kingdom, WOMAD has developed and sustained the festival identity which led to Adelaide and the establishment of WOMADelaide, as part of the Adelaide Festival, 12 years ago in 1992.

At that point, WOMAD was already working in countries as diverse as Canada, Estonia, Spain, Finland, Japan and Germany. In all, since 1982, WOMAD has presented more than 140 festivals in 22 different countries.

All of WOMAD's festival work is achieved through collaboration with partners, both in the United Kingdom and throughout the world. In Australia, we are proud to work together closely with Arts Projects Australia in the presentation of WOMADelaide, and the festival here is sustained by creative and trusted relationships which have developed over years of work together.

WOMAD Ltd is the organisation responsible for all of the WOMAD festivals and events held around the world each year. The company operates as part of the Real World Group of companies, which also comprises Real World Records and Real World Studios, situated in the idyllic countryside of Wiltshire in the west of England.

Now, after 22 years, WOMAD festivals are established and flourishing all over the world and in the next 18 months we will be presenting events in Australia, New Zealand, Spain, Singapore, Sicily, the USA, India and the United Kingdom.

At this first WOMAD Festival of 2004, we would like to thank Ian Scobie, Rob Brookman, Annette Tripodi, Sandy Verschoor, Paul Champion, Di Farrell, Diana Maschio and all of the APA staff and crew who work so hard to make this festival such a great experience.

We would also like to thank Mike Rann and the Government of South Australia for their fantastic support and all sponsors of the festival, especially Amnesty International Australia.

With many thanks,

The WOMAD WOMADelaide team

Thomas Brooman, Steph Pegg, Géraldine Roul, Paula Henderson, Annie Menter, Janine Kelly, Mandy Craine, Lucie Pemberton, Dieter Van Denzel.

Arts projects Australia



APA is an arts and event management company which operates both as a producer and presenter in its own right and as a project manager for cultural organisations, government agencies, companies and event organisers.

Since its establishment in 1997, APA has presented, produced and worked collaboratively with a range of festivals, producers and organisations on the following projects and tours: Event Manager or Executive Producer of: The Australia Council's Australian Performing Arts Markets ('98, '00, '02, '04), WOMADelaide, The Adelaide Film Festival and Melbourne Moomba Festival ('00, '01, '02).

Tour producer/ presenter: in 2004, *12 Angry Men*, *100*, *Pandora 88*, *Horse Country*, *Cincinnati* and *Mindbender*. Later in the year APA will be producing tours and seasons of Cie Philippe Genty and The Abbey Theatre.

Past tours include: Ballet Preljocaj, *Disco Pigs*, Twyla Tharp Dance Company, Joaquin Cortes, Circus Ethiopia, Les Arts Sauts, Noche Flamenca, Transe Express, Black Grace Dance Company, Fabrik Postdam & DO Theatre St Petersburg, Michael Nyman Band, Jan Garbarek & The Hilliard Ensemble, Groupe F, Illotopie, Theatre O's *3 Dark Tales*, Amoros and Augustin, David Byrne, Rambert Dance Company, Batsheva Dance Company, Philip Glass Ensemble, Terem Quartet, Compagnie Philippe Genty, Thang Long Water Puppets Vietnam, Diamanda Galás, *Cool Heat Urban Beat*, *Ristorante Immortale*, *Nixon's Nixon*, Hotel Pro Forma, the international Tour

of the Company B & Black Swan production of *Cloudstreet* ('99, '01) and Laurie Anderson.

With thanks to our colleagues and associates: Perth International Arts Festival, Adelaide Fringe, Adelaide Bank 2004 Festival of Arts, New Zealand International Festival of the Arts, Company B, Sydney Opera House, Sydney Theatre Company, Brisbane Festival, WOMAD Ltd, Adrian Bohm, Andrew McKinnon, Maggie Gerrand, Tim Woods, Clifford Hocking and David Vigo.

DIRECTOR
Ian Scobie

ASSOCIATE PRODUCER
Paul Champion

ADMINISTRATOR
Di Farrell

OPERATIONS & PROGRAM MANAGER
Annette Tripodi

MARKETING & DEVELOPMENT DIRECTOR
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SOUNDS OF THE PLANET 2004

WOMADELAIDE AUTOGRAPHS 2004



For a feast of world
music and culture,
just add water.



United Water

MAJOR SPONSOR 2004