

WOMADELAIDE 2005 ARTIST INFORMATION – HIGHLIGHTS PROGRAM

ALPHA BLONDY (CÔTE D'IVOIRE)

Australian Premiere

From the Cote D'Ivoire comes African reggae superstar, Alpha Blondy, (translates as 'first bandit') on his first ever tour to Australia.

For over twenty years Alpha Blondy, known as the 'African Rasta', has been a voice for liberation with songs that convey passionate messages against apartheid, war and political corruption. In the mid eighties, Alpha Blondy (born Kone Seydou) became one of West Africa's most successful artists. He is today one of the most popular African reggae artists around the world.

Influenced by Marley and Tosh, Alpha's reggae beat has a distinctive African flair, and with a musical taste never limited to just reggae, the heavy rock guitar is present in many of his songs. The multi-lingual Alpha sings in French, English, his mother tongue Dioula, plus other Ivorian and African languages, and he has also been known to sing in Hebrew to Muslims and in Arabic to Jews.

Leaving his hometown as a teenager to study English in New York, Alpha immersed himself in the Black Caribbean Diaspora, often performing reggae in the clubs of Harlem. Alpha's return to Africa in 1981 eventually led to the launch of his career with his debut recording *Jah Glory* in 1982, which featured the hit 'Brigadier Sabary', denouncing police violence. Worldwide success followed major American releases *Cocody Rock* (1984); *Apartheid is Nazism* (1985); *Jerusalem* with The Wailers; among some of the thirteen albums to date (excluding 'best of'). The 2004 release *Radical Roots from the Emperor of African Reggae* is a 20 year retrospective of Alpha Blondy's hard-hitting music-with-a-message.

Alpha Blondy is joined on stage by the 16-piece reggae band - The Solar System.

MARCH 4-6 Botanic Park ADELAIDE

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CAPERCAILLIE (SCOTLAND)

From their humble beginnings in the wee highland village of Taynuilt in Argyll, Capercaillie swiftly attained worldwide recognition as superb musicians as well as forerunners and instigators in the sweeping resurgence of Celtic music. With a career that spans over two decades and fifteen albums with over a million sales globally, Capercaillie are one of the biggest acts to ever come out of Scotland and a major force in Celtic music today.

Since 1984 they have toured in 30 countries across the world, including South America, the Middle-East, Eastern Europe and North Africa. Capercaillie's unique brand of fusion and willingness to extend familiar instrumentation with samples, loops and cross-cultural experimentation, enables them to move easily from traditional Celtic music into modern layered sounds. They were the first band to perceptibly unite folk with dance music and remixes.

Their groundbreaking album, *Delirium* produced by Donal Lunny in 1991, took the band from 'folkclubs into the national spotlight' with standout track *Coisich a Ruin* becoming the first Gaelic Top 40 single. After hearing Soul II Soul's Will Mowat's work with African diva Angelique Kidjo in 1994, Capercaillie recorded a self-titled album, producing a unique blend of Celtic melodies and African rhythms. They have performed and appeared in the movie *Rob Roy* starring Liam Neeson and Jessica Lange, and have written music for a number of television programmes including *'The Blood is Strong'*, a series about the world-wide legacy of the Gaels.

Capercaillie's stellar line-up includes Manus Lunny on bouzouki; Charlie McKerron on fiddle; Donald Shaw, keyboards and accordion; Ewen Vernal (ex-Deacon Blue) bass; David Robertson, percussion; Che Beresford, drums; and the ubiquitous Michael McGoldrick, former BBC Young Musician of the Year, on flute and pipes. Plus, the exquisite voice of Karen Matheson, called *'the finest Gaelic singer alive today'*. Most of the traditional material recorded by the band, Karen learned as a child from her grandmother, a singer from the Island Barra in the outer Hebrides.

www.capercaillie.co.uk

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DAARA J (SENEGAL)

Exclusive to WOMADEelaide
Australian Premiere

"Daara J are funkin' fearsome polemicists and well worth discovering" Straight No Chaser

"Unmissable!", Andy Morgan, BBC review of Daara J at WOMAD Rivermead 2004

One of Senegal's top hip hop crews, Daara J, who this year won Best African Act at the BBC World Music Awards, are on their way to Australia for an exclusive premiere performance at WOMADEelaide 2005. They are one of the most explosive live acts to emerge on the world stage of late, and are the confident and positive new voice of African hip-hop.

Alhadji Man, Faada Freddy and N'Dango D got together in 1993 – N'Dango and Faada had been performing together as Lion Clan since the late 80s – and have released three Cds to date: the self-titled debut *Daara J* in 1994; *Xalima* in 1998 and the recent *Boomerang*, which has been acclaimed by such world music luminaries as Charlie Gillett and Andy Kershaw. The Observer called *Boomerang* "one of the hip hop albums of the century".

But the three MC's had a harsh apprenticeship and learnt to make the most of anything that came to hand. It took years of rapping over poor quality cassette recordings of US or French instrumentals, or with only the back-up of a beatbox, to get to this stage. *"Daara J have a sound of their own that will lead to recognition as one of the premier vocal outfits of our time..."* The Observer.

Daara J, which means 'school of life', speak various languages and sing in Wolof, French and English, and their music is a mix of French or American rap, reggae, soul, funk, Cuban music and traditional African melodies.

supported by the French Embassy in Australia and French Music Export Office

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GEORGE RRURRAMBU and Birdwave (AUSTRALIA)

George Rrurrambu is a pioneer of Aboriginal rock music. In a career that began over twenty years ago with his internationally acclaimed band, Warumpi, (who recorded the first ever rock song in an Aboriginal language), or more recently as a solo professional artist, George is a respected and proud ambassador for his culture. He is a living legend to Aboriginal people all over Australia and much loved by non-Indigenous Australians for Warumpi's anthemic songs '*Blackfella Whitefella*' and '*My Island Home*'. He has achieved mainstream success both in Australia and overseas and was this year recognised at the inaugural NT Music Industry Awards for his contribution to the music industry.

George last toured with Warumpi in 1999. He has since performed at FIGJAM Indigenous Music Concert, Festival of Darwin 2000, Yeperenye Federation Festival; recorded a solo reggae album *Nerbu Message* and toured to Europe in 2002 with Melbourne outfit Bomba. George has also turned his talents to theatre and recently performed NERRPU Dhawu Rrurrambuwuy (The story of George Rrurrambu) at the Darwin Entertainment Centre. He is in demand around the country as a speaker lecturing on Yolngu culture and music and has conducted cultural workshops in Berlin and Amsterdam. George is committed to his culture and country with a strong desire to create a better future for the next generation through productive partnerships with the balanda (whitefella).

George will be joined on stage at WOMAdelaide 2005, by four piece instrumental band Birdwave for a performance that will feature a fusion of traditional Aboriginal song cycles and contemporised Aboriginal songs drenched in reggae beats.

Birdwave, with Stuart Courtenay on drums; Brendan Hicks on bass; Robbie Courtenay on Hammond organ/rhodes; and Anda Fellows on congas/percussion has performed at both the Adelaide Fringe Festival and Adelaide Festival; Warburton Festival; Darwin Fringe Festival and Darwin Festival. The collaboration between George Rrurrambu and Birdwave introduces an underlying funk, its roots in the Stax Volt sound, Motown; New Orleans funk, to the Jamaican roots of Studio One reggae.

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KRONOS QUARTET (USA)

For over thirty years, the Kronos Quartet: David Harrington (violin), John Sherba (violin) Hank Dutt (viola) and Jennifer Culp (cello), have remained at the forefront of avant-garde music. Maintaining a singular artistic vision with a combination of fearless exploration and commitment to expanding their range and musical context has ensured Kronos its recognition as one of the most celebrated and influential ensembles of our time. Their extensive work, which includes more than 40 extraordinary recordings, has garnered numerous awards, including a Grammy for Best Chamber Music Performance (2004) and Musicians of the Year (2003) from Musical America.

Inspired by such broad influences as 20th-century masters (Bartók, Shostakovich, Webern), contemporary composers (Sofia Gubaidulina, Arvo Pärt, Alfred Schnittke), jazz legends (Ornette Coleman, Charles Mingus, Thelonious Monk), and artists from even farther afield (rock guitar legend Jimi Hendrix, Pakistani vocal master Pandit Pran Nath, avant-garde saxophonist John Zorn), Kronos have built a compellingly eclectic repertoire. Their music has featured prominently in other media, including film (*Requiem for a Dream*, *21 Grams*, *Heat*, *True Stories*) and dance, with noted choreographers Merce Cunningham, Twyla Tharp, and the duo Eiko & Koma setting pieces to Kronos music.

Integral to Kronos work is a series of profound collaborations with composers such as Philip Glass, recording his complete string quartets and scores to films like *Mishima* and *Dracula*, and Terry Riley who composed *Sun Rings*, a multimedia, NASA-commissioned ode to the earth and its people, featuring celestial sounds and images collected by the agency. In addition to composers, Kronos counts many artists from around the world among its regular collaborators, including the renowned American soprano Dawn Upshaw; Mexican pop-rockers Café Tacuba; the Romanian gypsy band Taraf de Haïdouks; and Chinese *pipa* virtuosa Wu Man. Kronos has performed live with the likes of icons Allen Ginsberg, Modern Jazz Quartet, Tom Waits, Betty Carter, and David Bowie, and has appeared on recordings by such diverse talents as singer-songwriters Dave Matthews, Nelly Furtado, Joan Armatrading, and Texas yodeler Don Walser.

The quartet's commitment to new music can be seen in the establishment of the Kronos Quartet/Kronos Performing Arts Association, a non-profit organisation which has commissioned more than 450 new works and arrangements. Many of these pieces have found their way into the concert repertoire of other quartets and performing artists, permanently establishing Kronos's musical legacy.

www.kronosquartet.org

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LES YEUX NOIRS (FRANCE)

Australian Premiere

Les Yeux Noirs weave musical magic with their energetic and brilliant interpretations of French, Yiddish and gypsy music, evoking sheer joy and nostalgia. Sometimes dark, sometimes exuberant, their music will stir your every emotion and inspire you to kick up your heels! The songs often start slowly, hauntingly, while the instrumentation builds, merging new melodies and manic rhythms until the music snaps, losing all control. At this point some simply call it 'Yiddish 'n' Roll.'

Frenetic violin virtuoso brothers, Eric and Olivier Slabiak, who both trained at the Brussels Royal Conservatory, formed the band over ten years ago when they stumbled across the music of the Diaspora. Sons of Jewish emigrants from Poland, the brothers began frequenting small clubs and meeting many musicians which led to the formation of Les Yeux Noirs: Francois Perchat on cello, Pascal Rondeau on acoustic guitar and vocals, Franck Anastasio on electric bass, double bass, and vocals, Marian Miu on cymbalum, Constantin Bitica on accordion and Aidje Tafial on drums.

Since 2001, Les Yeux Noirs have performed in over 100 concerts around the US in six tours, including The Hollywood Bowl, Stern Grove Festival in San Francisco, Lafayette International Festival and Mondo Pop in Seattle. With each frenetic stroke of their bows they take the listener into a dizzying vortex of Central European gypsy and klezmer sounds and images. Created by a way of life that has been both nomadic and precarious, this is the music that has moved people to sing and dance around the world for centuries.

"In today's terminology, Les Yeux Noirs should have been the boyband of a lost era - eight of them, all performing, dancing, singing, powerhouses of entertainment, guaranteed to get the girls screaming and the masses on their feet," wrote a reviewer for the Bangkok Post.

French for 'The Black Eyes' Les Yeux Noirs procured their name from a Russian gypsy tune made famous by Django Reinhardt in the 30s.

Discography: *A Band of Gypsies* (Buda Musiques 1992), *Suites* (Buda Musiques 1994), *Izvoara* (Odéon/EMI 1997), *Balamouk* (Odéon/EMI 2000), *Live* (Capitol/EMI 2002), *Chorba* (Zamora 2004)

www.lesyeuxnoirs.net

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MAHINARANGI TOCKER (NEW ZEALAND)

Exclusive to WOMADEelaide

“An amazing singer-songwriter...quick to impress with her stunning voice and her percussive guitar style... her voice remains achingly beautiful.” Simon Sweetman, The Dominion Post.

Renowned Maori songstress Mahinarangi Tocker is an extraordinary talent – singer, songwriter, musician, performer, actor and published poet. She has been writing music since the age of seven and performing since she was ten, and with over 500 compositions to her credit, Mahinarangi is undoubtedly one of New Zealand’s most prolific and highly respected artists.

Mahinarangi Tocker is of Ngati Raukawa, Ngati Tuwharetoa, Ngati Maniapoto, Jewish and Celtic ancestry. She was the first Maori woman invited to perform at the Vancouver Folk Festival, the Brugge Festival in Belgium and the Michigan Women’s Festival, as well as the first WOMAD festival in New Zealand in 1997.

Mahinarangi has recorded, written for, or performed with a number of New Zealand luminaries including Dame Kiri Te Kanawa, Tim Finn, Eddie Rayner, and Bic Runga, with Annie Crummer, Moana and the Moa Hunters and Hinewehi Mohi having recorded her original works. Mahinarangi’s own recordings – five to date, include the 1996 release *Mahinarangi* (Sony/Tristar) a ten-year retrospective, which was named as one of New Zealand’s 10 Best CDs of the Century by the NZ Listener in 1999, and the best-selling *HEI HA!* (2002 – Jayrem Records).

Mahinarangi’s WOMADEelaide debut in 2005 will feature her newest work *‘The Mongrel in Me’* which draws on the cultural strands of her ancestry. She will be joined by a stellar line-up of New Zealand’s best musicians including: Shona Laing, vocals, acoustic guitar; David Downes, piano, drums, vocals; James Wilkinson, fretless bass, acoustic guitar, vocals; Jimmy Young, Northumbrian pipes, tin whistle, bodhran; Denny Stanway, vocals, bodhran; Anahira Higgins, bodhran, vocals; Ashley Brown, cello. Mahinarangi Tocker features on vocals, acoustic guitar, piano, percussion.

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NADYA'S 101 CANDLES ORKESTRA (AUSTRALIA)

Singer Nadya Golski is the guiding force behind this band of many influences and backgrounds: Australian, Irish, Macedonian, Polish, Russian, South American, Bosnian, Jewish. There is always a strong improvisational element in their performances, which lead from Eastern European Balkan and Gypsy rhythms and melodic structures, to Jazz and Latin refrains.

Originally known as Nadya, Giga and their 101 Candles Orkestra, with Giga Mirsad Jeleskovic, today's line-up features Nadya Golski as the group's lead singer and artistic director. Nadya began her career as a performer in Poland with the Gardzienice Theatre Company, after training as an actor in Paris. She is a singer with diverse taste and experience. Her debut album *haiwe Draiva*, and second album, *Moka the Gift*, were in languages from the South Pacific Islands, mostly from Papua New Guinea where she spent a significant part of her childhood. The bands' 2002 debut release *Effugio* was the first Eastern European inspired recording – this has since been reissued as *Nadya, Giga and the 101 Candles Orkestra*. Other recordings include *Crazy Moon*, and *Heaven and Other Places*, a jazz and blues repertoire.

Nadya's 101 Candles Orkestra was selected for *Live on Stage* by the ABC following their performance at Bellingen festival in October 2003. During 2004 the group has performed at the Sydney Festival; Woodford; Sydney Opera House Studio; The Basement, and were special guests on the SBS TV program *In Serbia Tonight*. The band also toured to the UK in 2004 to the Edinburgh Fringe and various other festivals.

At any one time Nadya's 101 Candles Orkestra may feature the following musicians: Nadya Golski, lead vocals; Rafal Dabrowski, keyboards; Blagojce Dimitrievski, Lupco Stojcevski clarinet; John Maddox, double bass; Daniel Weltlinger, violin; Rick Faulkner, guitar; Dragi Kocoski, Sotir Ivanovski, accordion; Kiril Stojcevski, Tony Jovcevski (nickname Shrek) drums and percussion, tarabuka; Sam Golding, trumpet, tuba; Reinaldo Portillo Castro, guitar.

www.nadya.com.au

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THE PIGRAM BROTHERS (AUSTRALIA)

Brothers Alan, Stephen, David, Colin, Philip, Peter and Gavin form the Pigram Brothers band today. The seven piece country folk/rock band hail from Australia's northwest pearling town of Broome, WA and it is fair to say the Pigram Brothers are now considered Kimberley music icons. The band and their music reflects the laid back style and exotic cultural mix of their homeland, their indigenous ancestry, and the Kimberley's spectacular landscapes and 'saltwater country'.

Officially formed in 1996, the Pigram Brothers' history goes back to the mid-seventies and eighties with bands such as Crossfire, Chocolate Soldier, Sunburn, Kuckles, and the guitar driven group Scrap Metal (1983 – 1995) founded by Steve, Allen and Philip. Scrap Metal recorded four albums; toured nationally with Midnight Oil (Diesel and Dust Tour in 1987) and won the 'Best Indigenous Act' (WAMA) in 1992.

The Pigram Brothers' hugely successful debut recording *Saltwater Country* (1996) produced by Shane Howard of Goanna fame, was voted Best Debut Album at the National Indigenous Music Awards in Sydney 1998, and their 2001 release *Jiir*, was produced by Kerryn Tolhurst (of Dingoes fame). Their music is featured in several national and international documentaries and series on the Kimberleys, and the band has appeared on the ABC TV's Heart of Country series; Message Stick, New Dimensions, SBS TV's ICAM and Fork in the Road. The group's theatre credits include composing and performing the music for the internationally proclaimed productions of *Bran Nue Dae* and *Corrugation Road*; the AFI nominated short movie feature *Kullifoot*, and the main theme and incidental music for a BBC UK documentary, *Common Ground*.

The line-up for WOMADEelaide 2005 includes: Alan Pigram - Lead guitar, mandolin, ukulele, tiple; Stephen Pigram - Singer, acoustic guitar, harmonica, requinto, vahlia, ukulele, dulcimer; David Pigram - Singer, acoustic guitar; Colin Pigram - Singer, acoustic guitar; Philip Pigram - Singer, drums; Peter Pigram - Bass guitar; Gavin Pigram - Percussion.

www.pigrammusic.com

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RASHID KHAN (INDIA)

Australian Premiere

"The immensely gifted Ustad Rashid Khan is one of the leading torch bearers of Hindustani classical vocal music..... the sheer magic of his voice is known to jolt first time listeners into musical awareness!" Hindustan Times, Oct 2004

Rashid Khan is the most illustrious exponent of the Rampur gharana* of singing, with a long lineage of famous singers. (Rampur was a princely state in pre-Independent India ruled by Muslim nawabs who were patrons of music) His immediate teacher was his grand uncle Ustad Nissar Hussain Khan, a highly-esteemed singer.

Rashid's growth from a child prodigy to a maestro has been phenomenal. He excels in every aspect of North Indian 'khyal' singing – voice, phrasing and virtuosity. He is known for his perfect control of melody and rhythm, and for the infusion of emotional content into his melodic elaboration (this was generally considered to be lacking in the styles of the older exponents). Rashid's performances usually end with a 'taraana' by popular demand – a very difficult form of virtuoso singing. For the richness of his voice and virtuosity, he is usually compared to an older singer and one of the greatest of the last generation, Ustad Bade Ghulam Ali Khan. Ustad Rashid Khan has been a scholar musician and teacher at the ITC Sangeet Research Academy in Kolkata (Calcutta) for a number of years.

Pandit Bhimsen Joshi, the doyen of classical singers, now in his 80's, when asked recently who would inherit his mantle, said, "Rashid Khan".

Indian vocal classical music is regarded as supreme; it is a highly developed form of music, rooted in the ancient Vedic chant. Its themes are love and devotion, both secular and spiritual, and it is accessible to non-Indian audiences because the words of the songs are not as important as the way the songs are sung.

* The Rampur Sahaswan Khayal Gharana - Gharana names normally are place names: the names of the places where the founders lived or came from. The Rampur-Sahaswan khayal gharana gets its name from two places. First, Rampur (in Uttar Pradesh) which was a major centre of North-Indian classical music from the reign of its fifth nawab, Nawab Yusuf Ali (1840-1868). This line of nawabs was of Afghan origin. The second, Sahaswan is a village in the Badayun district of the same state in which most of the gharana's famous musicians, including Ustad Rashid Khan, were born. It is near Rampur.

www.ustadrashidkhan.com

Presented by arrangement with the Nataraj Cultural Centre and assisted by the Australia-India Council and the Indian Council for Cultural Relations

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RICHIE HAVENS (USA)

Australian Premiere

After many years of touring North America and Europe, 'Living Legend' Richie Havens travels to Australia for the first time in March 2005. WOMADEelaide 2005 will be his first ever performance in Australia.

Gifted with one of the most moving and soulful voices in popular music, Richie Havens is a hero of the Woodstock generation. Called back for endless encores after opening the Woodstock festival in 1969, Richie finally improvised a song based on the old spiritual *Motherless Child* that then became *Freedom* (now considered the anthem of a generation) on the film *Woodstock* reaching a worldwide audience of millions.

Richie's fiery, poignant, always soulful, singing style has remained unique and ageless since he first emerged from the Greenwich Village folk scene in the early 60s. For the last three decades, Havens has toured non-stop in a tireless and inspired manner, releasing over twenty albums. His ability to constantly re-invent himself and work on collaborations with artists such as Peter Gabriel and Groove Armada have opened up whole new audiences, while remaining true to his Greenwich village folk roots and fans. This support has led to sell-out tours around the world including the landmark appearance at Bob Dylan's 30th Anniversary Concert (1992), the Clinton Presidential Inauguration (1993), Troubadours Of Folk Festival at UCLA's Drake Stadium, coming full circle with the 30th Woodstock Anniversary celebration, 'A Day In The Garden' in 1999.

Richie branched out into acting during the 1970s. He has appeared in over eleven films: including the lead role in the film version of *Catch My Soul* (based on Shakespeare's *Othello*) and co-starred with comedian Richard Pryor in *Greased Lightning*. His music has been used in many films and he has written soundtracks for movies including *Boulevard of Broken Dreams* and *Wired*. He also composed the music for and performed the title song for Spike Lee's *Malcolm X*.

Always finding time to educate young people about ecological issues, Richie co-founded the Northwinds Undersea Institute in the mid 70s, an oceanographic museum for children on City Island in the Bronx. In 2003, The National Music Council awarded Richie the American Eagle Award for his place as part of America's musical heritage, and for providing "*a rare and inspiring voice of eloquence, integrity and social responsibility*".

His timeless music conveys poignant messages of brotherhood and freedom, "*my albums are meant to be a chronological view of the times that we've come through, what we've thought about, and what we've done to grow and change. There's a universal point that we all respond to, where all songs apply to everyone, and this is what I'm still addressing today.*"

www.richiehavens.com

by arrangement with Hocking and Vigo

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ZAP MAMA (BELGIUM/CONGO)

Exclusive to WOMADELAIDE

Marie Daulne and Zap Mama make music that sounds like a one woman multicultural movement, melding African percussion, American soul and European urbanity."

-Time Magazine

Zap Mama's return to WOMADELAIDE in 2005 will mark ten years since the group and its charismatic leader Marie Daulne graced a WOMADELAIDE stage. At that time, the acappella group had seduced the entire world with their eclectic mix of pygmy songs and Afro-Cuban rhythms. Since then, the visionary Daulne has transformed her music into a soundsystem that at the same time combines hip-hop, R&B, dub, Afropop and soul.

Based in Belgium, where her family had moved after fleeing Zaire, Marie established Zap Mama in 1990. The group instantly struck a chord with its debut *Adventures in Afropea* (1993 on David Byrne's Luaka Bop label) and the 1994 *Sabsylma* which was nominated for a Grammy for Best World Music release. The 1997 release 7 saw Zap Mama begin working with instrumentalists, as well as collaborating with dub reggae legend U-Roy and spoken word activist Michael Franti (Spearhead). Continuing the group's musical expansion, their 1999 release *A Ma Zone* featured Philadelphia hip-hoppers, The Roots, and Speech from Arrested Development.

Constantly exploring new horizons, Marie moved to New York in 2000 following the success of her work on the *Mission Impossible II* soundtrack, and eventually to Philadelphia where she forged a strong relationship with one of the most prolific music communities in the US. Here she collaborated with Ahmir "QuestLove" Thompson, Anthony Tidd, Rich Nichols and the rest of the Philly Soulquarians. In the intervening years, Marie also appeared on albums by Common (Electric Circus), King Britt (Oba Funke) and Erykah Badu (WorldWide Underground), some of whom appear on Zap Mama's current Cd *Ancestry in Progress*. She also jammed in the studio with the likes of Bilal and Nelly Furtado, and joined Erykah Badu's band, for the singer's 2003 national tour.

www.zapmama.be

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Site Program

THE MORA BROTHERS (CUBA)

A WOMADelaide Foundation Artist Residency

The WOMADelaide Foundation presents an exciting visual arts project for 2005 featuring Cuban artists, brothers Filiberto and Yanoski Mora ... papier-mâché inventors extraordinaire!

“For us there is nothing more elementally powerful than the process of creating with paper, flour, paint and the imagination” - Filiberto Mora, Havana, Cuba.

The Mora Brothers are two remarkable artists living in Havana, Cuba. Their subject matter ranges from small-scale replicas of Havana taxis, spilling over with luggage, passengers and animals, to life size copies of shocking pink Chevrolets and gleaming Harley Davidson motorbikes.

Their work also includes wonderful decorative paper sculptures of Afro-Cuban saints and Orishas. Working together as a team, they offer a witty and affectionate insight into the day-to-day life found on the streets of Havana, with a wry perspective on Cuban urban culture.

Their link with the Buena Vista Social Club (BVSC) has resulted in the creation of several domestic sized pieces. One immortalises the now world famous musicians where the car is being driven by Ibrahim Ferrer with passengers, Omara Portuondo, Orlando ‘Cachaito’ Lopez and the late Compay Segundo.

The Moras are fast gaining an international reputation. In recent years, they have created vibrant pieces of work for the BVSC, artefacts for Mo Fini of Tumi Music and contributing to exhibitions in the Galleria Villena in Havana, Kelvingrove Art Gallery and Museum in Scotland and the Musée Internationale des Artes Modeste in France.

As well as being superbly inventive artists, Filiberto and Yanoski lead workshops with people of all ages and abilities, adapting their techniques accordingly. They have led a number of school and community arts programs in Cuba, and Scotland and most recently with the WOMAD Foundation in the UK.

The Mora’s will join with South Australian artists in a week long workshop program in the lead up to WOMADelaide, creating specially designed pieces to be completed over the three days of the festival.

FULL DETAILS ON WOMADELAIDE 2005 PROGRAM TO BE ANNOUNCED IN JANUARY

Media Kit edited information drawn from websites and artist bios. Please visit individual artist websites for further reference. Links are provided where available. Photos and artist links www.womadelaide.com.au

MARCH 4-6 Botanic Park ADELAIDE

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