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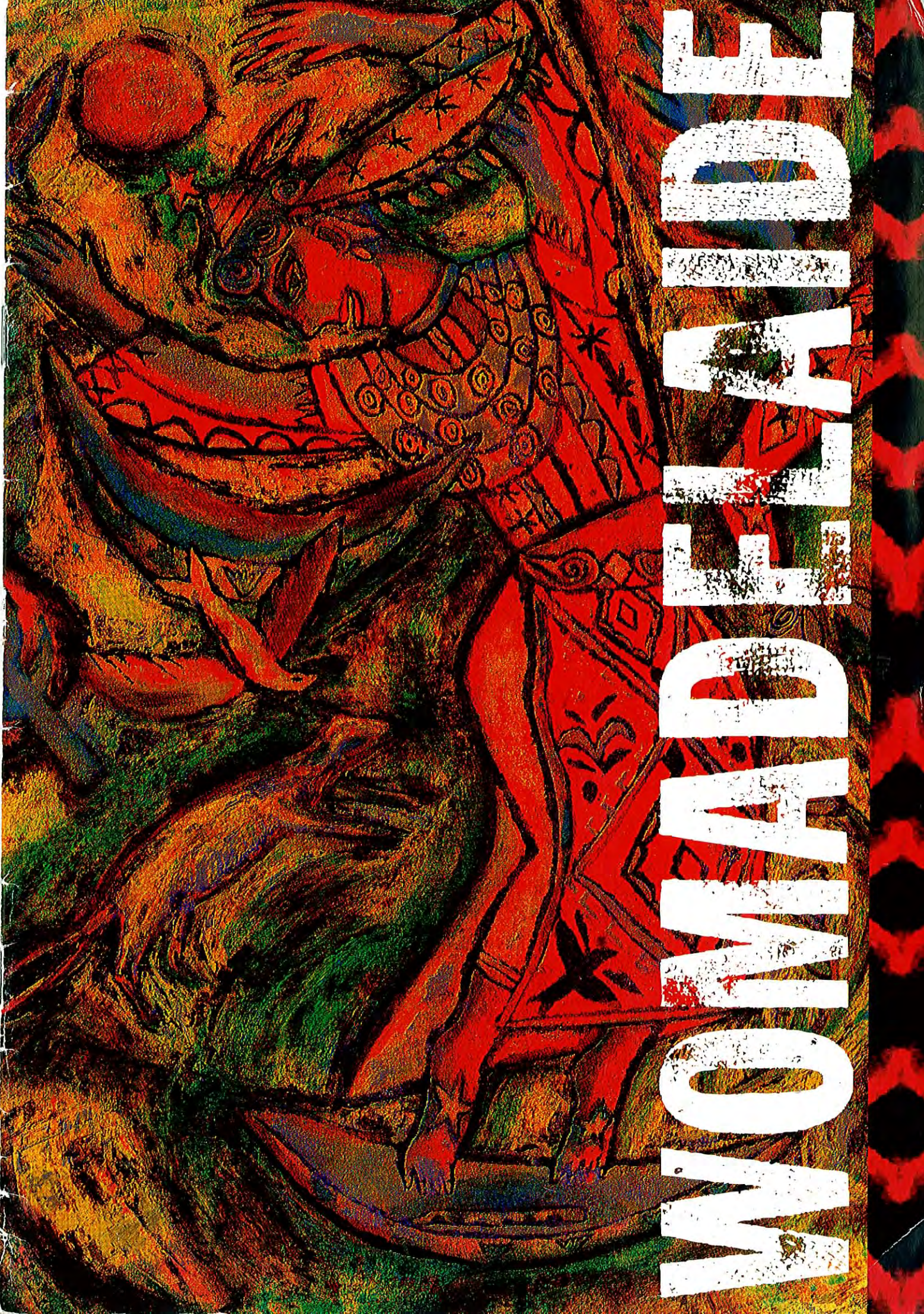
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adelaide festival
presents

WOMADELAIDE



BOTANIC PARK ADELAIDE
MARCH 13, 14 AND 15

The World of Music Arts and Dance – WOMAD – brings together artists from all over the world. WOMAD works in different ways, but our aims are always the same: We promote the arts of many different cultures, both traditional and contemporary, at festivals, performance events, through recorded releases and through educational projects. We aim to excite, to inform and to make a wider audience aware of the worth and potential of a multicultural society.

THE WOMAD AGENCY

The WOMAD Agency is responsible for another development of WOMAD's Festival work. By arranging tours for artists who appear at WOMAD events throughout the year, artists have the option of working at a variety of venues and festivals; and promoters in Britain and abroad have the opportunity to book a wide selection of music and dance otherwise rarely seen.

The roster closely reflects WOMAD's Festival programming and record label in content and variety, giving the public a greater chance to see non-Western artists.

Through the WOMAD Agency artists can also work in schools and the community – many artists are happy to present shows and workshops within an educational context.

WOMAD REACHES THE GREAT SOUTH LAND

In 1982, when Peter Gabriel inspired a music festival in which 'unknown' musicians from other countries would co-star with well known rock artists like himself, WOMAD was born. Now it comes to the southern hemisphere for the first time as one of the major events of the Adelaide Festival. Doug Spencer, producer of RN's 'Nightly Planet', gives the background to this festival of worldwide music.

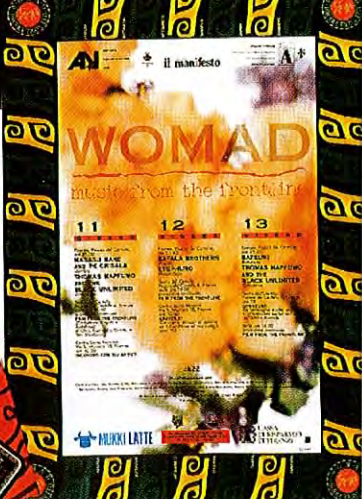
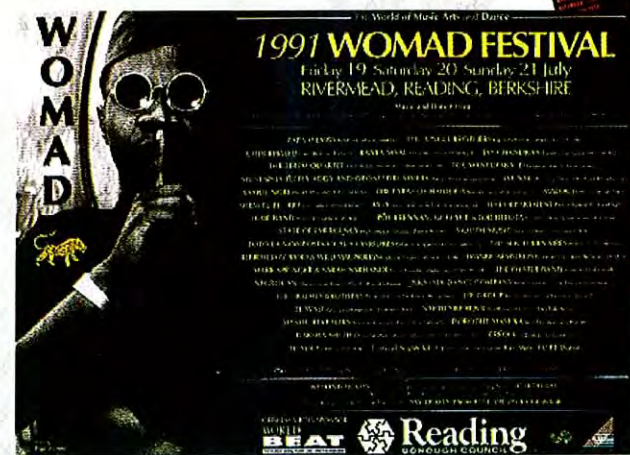
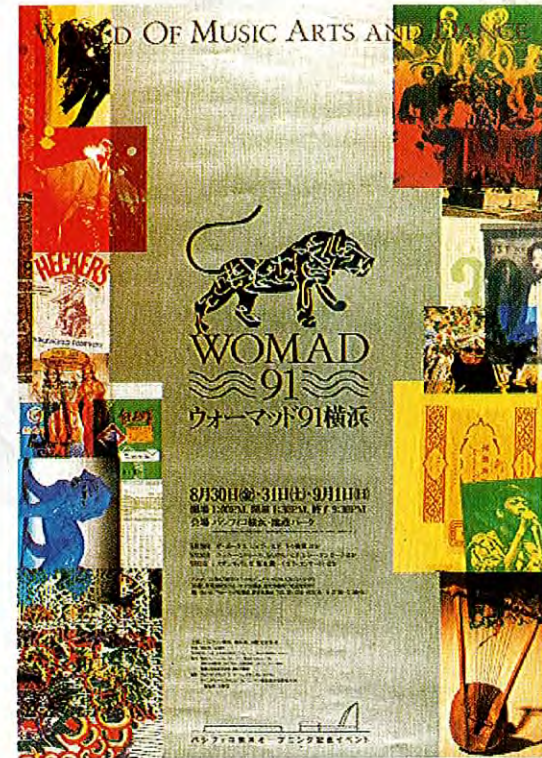
(This article first appeared in ABC 24 Hours. Reproduced by permission of the author and ABC Publications)

WOMAD is a unique beast, born in England in 1982. Conceived in admittedly naïve enthusiasm, its first major activity was very nearly its last. A wealthy and generous pop star friend came to the rescue. WOMAD showed an ability to learn and, nearly a decade later, it's the biggest single force in introducing Westerners to the musical riches to be found beyond Western pop and classical. There is, in fact, rather more to WOMAD than its best known activity: staging highly diverse music festivals in a growing number of the world's places.

Particularly in the United Kingdom where WOMAD has staged more than 20 festivals, there's an obvious pressure to keep bringing lots of 'new' artists to each one. As WOMAD's Artistic Director, Thomas Brooman, told me from London, there's one obvious advantage to staging a festival where none such has been held before – "we can simply give it our best shot, with absolutely the very best talent we have, confident that they will just knock people out!" All the visiting artists at WOMADELAIDE have been thoroughly road tested at previous festivals; we'll be seeing people who have already demonstrated a consistent ability to knock people out. As Thomas Brooman remembers a wonderful performance by Youssou N'Dour in Yokohama last year: "It had nothing to do with 'oh, wow, he's from Senegal!' It was simply a great artist and band who transcended any language barrier."

In terms of a diverse selection of great musicians from various cultures and nations, including our own, nothing on a remotely similar scale has been seen in Australia. For example, were I asked to name a vocal music 'desert island dozen' of whatever genre, it would certainly include Pakistan's Nusrat Fateh Ali Khan, Senegal's Youssou N'Dour and Bulgaria's Trio Bulgarka.

All three are among those singing and playing at WOMADELAIDE, as will be the greatest violinist these ears have ever heard and many other players and singers. (Doug Spencer's comments on some of these artists appear later).



WOMAD = World of Music Arts and Dance. WOMAD's stated aim is "to excite and inform and to make a wide audience aware of the worth and potential of a multicultural society". One should remember the "of" in "World of Music" – WOMAD is not about the kind of faddishness (this week's new flavour for jaded Western palates) that is all too often involved when people talk of "World Music": as if everything other than familiar Western fare were somehow one genre to itself. Happily, nor is WOMAD about bottling lost cultures or the almost fetishistic, arid purism that can amount to a kind of cultural apartheid. Their aforementioned pop star friend, Peter Gabriel – WOMAD's partner in the associated Real World label – has stated their philosophy rather neatly: "I think it's important to keep a sort of bank, if you like, of genetic material, diverse and partially protected, not in glass as in a museum, but as living organisms that are changing and responding to things. And yet, at the same time, [we must] encourage all these hybrids because often the hybrids have the most vitality, strength and immunity".

Thomas Brooman is much happier with "worldwide" as the adjective to apply to his kind of festivals, which aim to open people to all kinds of music from many different places, rather than to create a fad called "world music". To that end, WOMAD is among those working toward a loose federation of like-minded festivals, to be known as the European Forum of Worldwide Music Festivals. In any case, says Brooman, both the alleged boom and the alleged decline of "world music" as a popular phenomenon in his own country have been more a journalistic creation than an actual popular trend. Attendances at WOMAD festivals, for instance, have gradually built – there's been neither a boom nor bust.

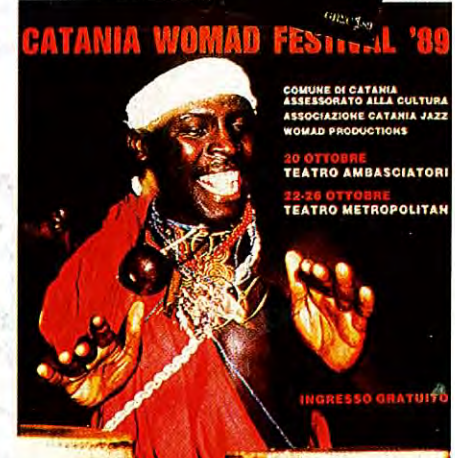
Back in 1982, the man who's now WOMAD's Artistic Director was one of several people running a more-or-less post-punkish small-town music magazine. The Bristol Recorder also made recordings and Brooman had the cheek not only to ask Peter Gabriel for an interview, but also for a live recording. Gabriel agreed, but was soon back in touch seeking the help of Thomas and his friends in organising a music festival of a kind not staged before – one in which "unknown" musicians from other countries would co-star with well known rock and pop artists like Gabriel himself. So began WOMAD.

Over-optimism and a rail strike at the wrong time conspired to make the event a financial disaster. Gabriel, however, came to the rescue by organising a one-off reunion concert with his erstwhile colleagues in Genesis. This cleared the entire WOMAD debt. WOMAD went on to stage what was initially a series of annual festivals at different English locations and to make and release records and other publications.

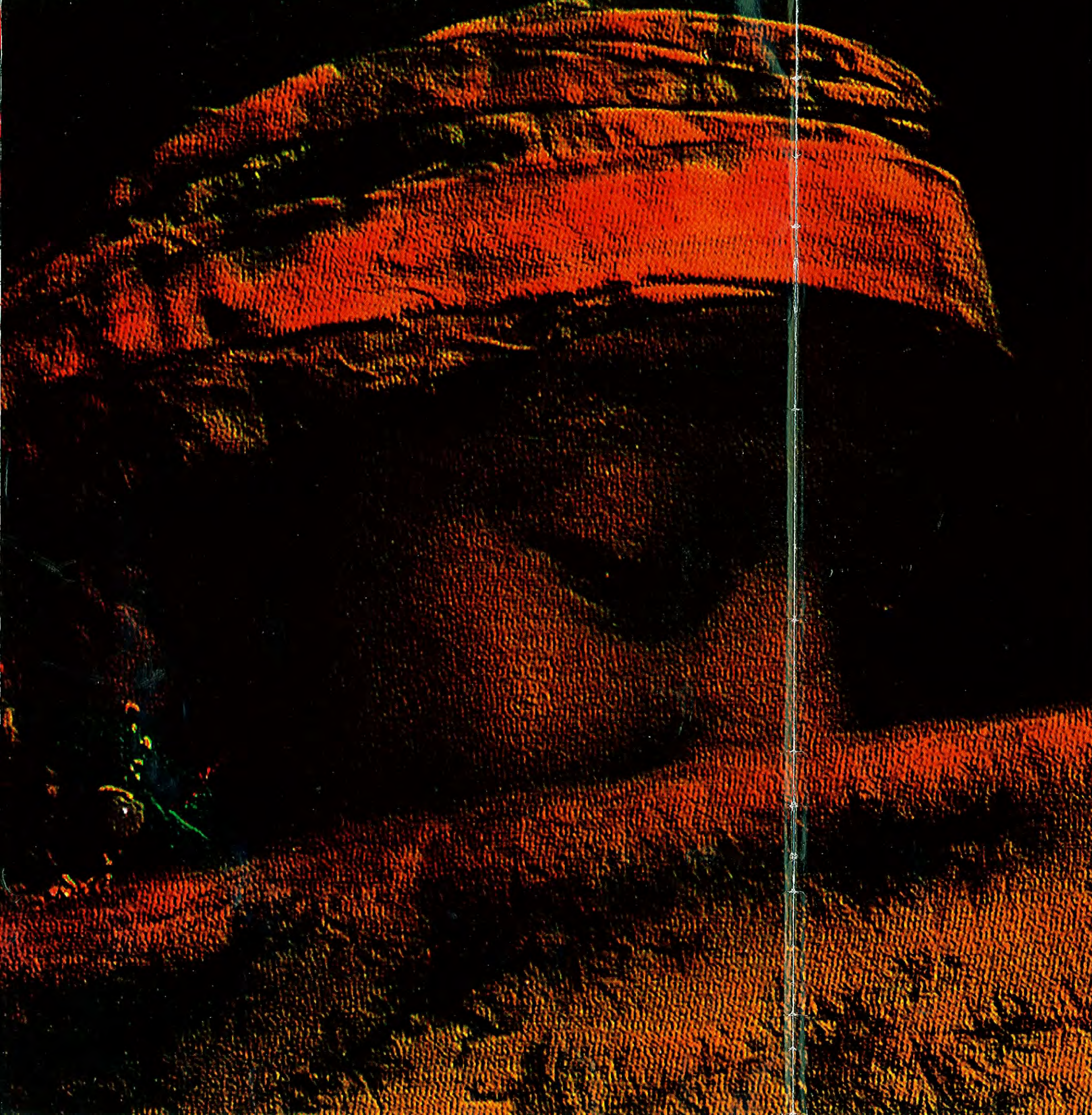
Peter Gabriel, meanwhile, was not only selling millions of records, but spending his millions of pounds to convert an old mill in the English countryside into recording studios which are quite possibly the 'best' and almost certainly the most beautiful on earth. Where else but in the RealWorld studios – boasting what's allegedly the largest studio control room in the world (there's none of the traditional separation between the engineers and the musicians) – could a session be interrupted because the drummer has gone off to rescue a duck? He'd seen the distressed bird swimming beneath his feet on the other side of the glass floor separating the studio from the brook running beneath it.

The spaces within the studios are flexible – it's possible to record with an audience present, for example – and the associated facilities even include kitchens and staff to serve artists appropriate food. A little over three years ago WOMAD put a proposal to Peter Gabriel – that they use his studios and WOMAD's ever growing roster of artists to create a unique record label. The result is Real World Records, which now has an extraordinarily diverse range of CDs, most of them recorded at the Real World studios. WOMAD's headquarters are now adjacent to the studio complex. The music is what counts in the end, but the consistently arresting cover art on Real World's releases doubtless helps gain the attention of potential purchasers. Last year, six albums of music were recorded in just one week at Real World, with some of the world's top record producers flown in for the occasion and various musicians performing individually and collaboratively. We'll see and hear some of the results this year – both on CD and on two, hour long documentaries designed for sale to television broadcasters like the ABC.

Doug Spencer
Doug Spencer produces *The Nightly Planet* presented each week night on RN by Robyn Johnston, 11.05pm-1.00am and broadcasting from Adelaide from 9-13 March. The WOMADELAIDE concerts are being broadcast direct from Botanic Park on ABC-FM on Friday 13 at 8.00pm and on Saturday 14 and Sunday 15 at 7.00pm.



FARAFINA (Bourkina - Faso) **GUO BROTHERS & SHUNG TIAN** (Cina) **GEOFFREY ORYEMA** (Uganda) **REMMY ONGALA AND ORCHESTRE SUPER MATIMILA** (Tanzania) **KANDA BONGO MAN** (Zaire) **NAJMA AKHTAR** (India) **TOUMANI DIABATE** (Mali) **SABRI BROTHERS** (Pakistan) **FOUR BROTHERS** (Zimbabwe) **RHYTHMITES** (U.K.) **MACKA B** (Giamalca) **IRSHAD KHAN** (India)



WOMADELAIDE

Sharing the Challenge

The aim of the National AIDS Education Campaign is to communicate the facts about HIV and AIDS and address the many social and lifestyle issues associated with the virus.

Like music, HIV and AIDS has universal relevance. It transcends nationalities, boundaries and borders.

The National AIDS Education Campaign's sponsorship of WOMADELAIDE provides a forum in which to focus Australians' attention not only on new world music but also on the issues associated with HIV and AIDS.

Artists and musicians in the public eye provide the opportunity to communicate to their audiences vital social and lifestyle messages.

It is not the first time that a music forum has been used to communicate issues surrounding HIV and AIDS to the community. For example, for the past two years the National AIDS Education Campaign has been involved in sponsorship of the National Student Band Competition where HIV and AIDS prevention messages were taken to tertiary students Australia wide.

Effective partnerships like this are vital to successful communication about HIV and AIDS. As Dr Hiroshi Nakajima, Director General of the World Health Organisation recently wrote:

"The AIDS pandemic requires the strength that comes from partnership... not only of nations but of individuals, groups and institutions from all walks of life... no country can consider itself immune and no country can combat the disease in isolation."

Dr Nakajima's call to share the challenge, to pick up the threads of our individual response to HIV and AIDS, and weave it into a richer fabric of collective understanding, is a call to each and every one of us.

Australia's response to meeting this challenge has been through the action of Governments, unions, industry, gay and other community groups in undertaking and supporting AIDS education initiatives.

Currently Australia is ranked eighth among OECD countries in the number of AIDS cases per head of population and to date has been successful in avoiding the escalating rates of HIV infection experienced by other countries. This, however, does not mean Australians can afford to be complacent about HIV and AIDS.

Reinforcement of prevention messages, including safe sex and safe needle use messages, are vitally important if Australia is to contain, and lower, the incidence of HIV infection. Education and knowledge about HIV and AIDS is the key to preventing the further spread of this virus.

This is why the National AIDS Education Campaign is proud to sponsor WOMADELAIDE. Whether you are at WOMADELAIDE to hear the 'joie de vivre' of Crowded House, the sublime voice of Youssou N'Dour or the artistry of Nusrat Fateh Ali Khan, by sharing the HIV/AIDS challenge you are part of history in the making.

For more information on HIV and AIDS phone the AIDS Information Hotline on (Toll Free) 008 01 11 44



NATIONAL
AIDS
EDUCATION
CAMPAIGN
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WOMADELAIDE

WOMAD ADELAIDE

MARCH FRIDAY 13

7.00pm Flamenco Aire – Stage 3
 8.00pm KLEZMER CONSERVATORY
 BAND – Stage 1
 9.00pm AWATINAS – Stage 2
 Coolangubra – Stage 3
 10.00pm YOUSOU N'DOUR – Stage 1
 11.00pm SUBRAMANIAM – Stage 2
 Ska Fell Pike – Stage 3

MARCH SATURDAY 14

12.00pm MAPAPA and MANDINGO
 – Stage 2
 Trio Bulgarka & Martinitsa
 – W/S – Stage 3
 1.00pm SIROCCO – Stage 1
 2.00pm AYUB OGADA – Stage 2
 Simon O'Dwyer – Stage 3
 3.00pm YOUSOU N'DOUR – Stage 1
 4.00pm SLIVANJE – Stage 2
 Sirocco – W/S – Stage 3
 5.00pm BALKANA – Stage 1
 7.00pm VOICE OF GEORGIA – Stage 2
 Dya Singh – Stage 3
 8.00pm REMMY ONGALA – Stage 1
 9.00pm GUO YUE – Stage 2
 Blindman's Holiday – Stage 3
 10.00pm CROWDED HOUSE – Stage 1
 11.00pm NUSRAT FATEH ALI KHAN
 – Stage 2
 Not Drowning, Waving
 – W/S – Stage 3

MARCH SUNDAY 15

12.00pm MARAI – Stage 1
 1.00pm AYUB OGADA – Stage 2
 Great Bowing Company
 – Stage 3
 2.00pm ARCHIE ROACH – Stage 1
 3.00pm NOT DROWNING, WAVING
 – Stage 2
 Simon O'Dwyer – Stage 3
 4.00pm AWATINAS – Stage 1
 5.00pm REMMY ONGALA – Stage 2
 Sile Na Gig – Stage 3

GALA CONCERT

7.00pm GUO YUE
 Slivanje – Stage 3
 7.30pm PAUL KELLY
 8.30pm BULGARKA
 Subramaniam – W/S – Stage 3
 9.00pm NUSRAT FATEH ALI KHAN
 9.45pm CROWDED HOUSE
 10.30pm YOUSOU N'DOUR
 11.15pm Sinfonye – Stage 3

W/S = Workshop Sessions

WORKSHOPS

(To be held at the Workshop Tree - see map opposite)

MARCH FRIDAY 13

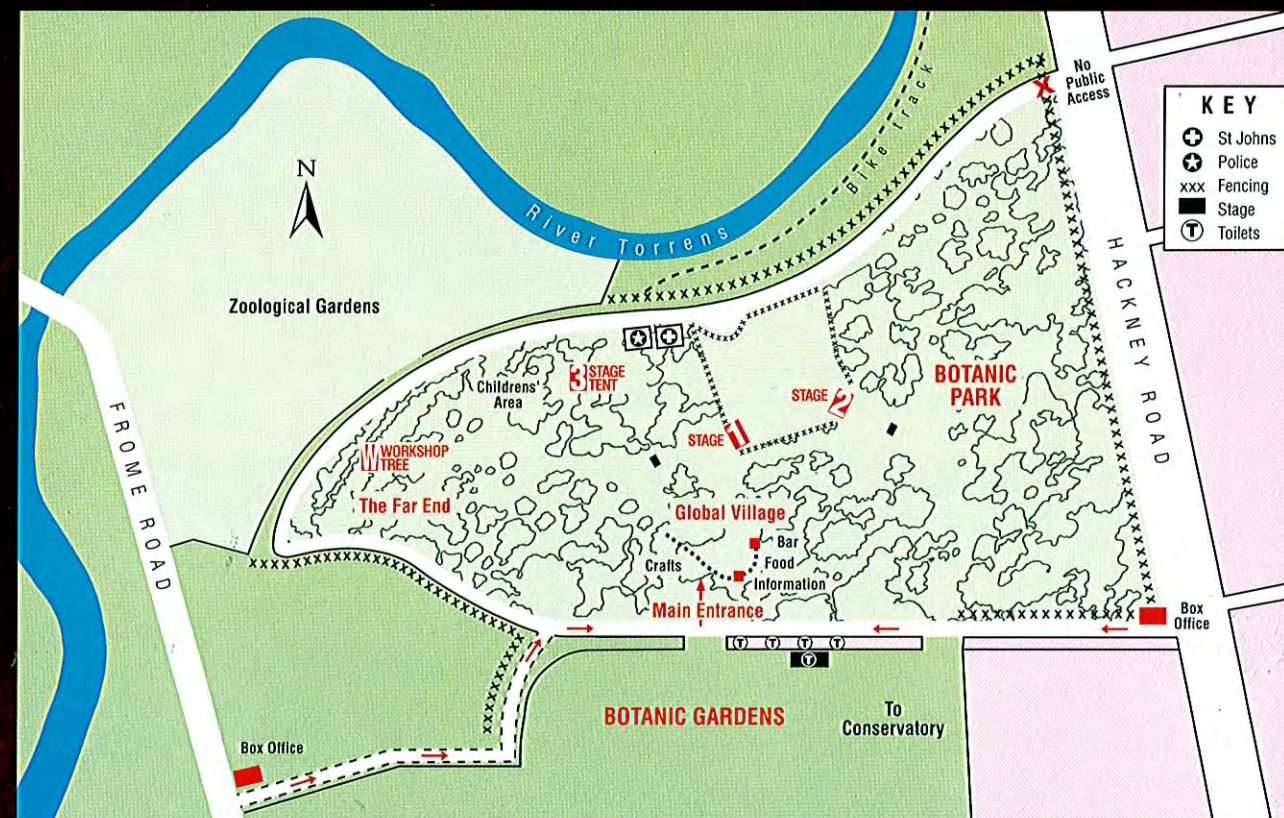
9.00pm GUO YUE
 11.00pm GREAT BOWING CO.

MARCH SATURDAY 14

2.00pm GREAT BOWING CO.
 5.00pm AYUB OGADA
 10.00pm GREAT BOWING CO.
 11.00pm Open Session

MARCH SUNDAY 15

1.00pm SLIVANJE
 3.00pm MARAI
 5.00pm VOICE OF GEORGIA



Event Management

Artistic Director Adelaide Festival:
 Rob Brookman
 Artistic Director WOMAD:
 Thomas Brooman

For the Adelaide Festival

Administrator: Ian Scobie
 Marketing Manager: Colin Koch
 Event Publicity: Deborah Heithersay,
 Diana Maschio, Anne Clark
 Event Co-ordinator: Gabrielle Bridges
 AFCT Programming: Teena Munn

For WOMAD

Management: Paula Henderson
 Production Management: Steve Haddrell
 Management: Caren Campbell

Site Co-ordination

Project Manager: Steve Brown
 Site Co-ordinator: Natalie Falchinella
 Site Co-ordinator: Dominic Marafiotti

Production

Technical Manager: Jeff Green
 Production Assistants: Sarah Thompson
 and Jessica Storey
 Audio Co-ordinator: John Haddock
 Audio Assistants: Laura Stern and John
 Lewington

Stage Management

Senior Stage Manager: Deborah Vincent
 Stage Manager: Wendy McPherson
 Assistant Stage Managers: Rosie Westbrook
 and Heather Clarke
 Stage Crew: Kevin Sigley and Tom Reeves
 Set-up Crew: Mick Voysey
 Assistant Stage Manager: Rachel Nansen

Lighting

Systems Engineer: Andrew Kellerman
 Board Operator: Bruce Turner
 Follow Spot: Kate Dickson and David
 Walker
 Systems Engineer: Robert Longwood
 Board Operator: Lee Gamble
 Rigger: Daryl Pool

Audio

Systems Engineer: Richard Kershaw
 F.O.H. Operator: Bruce Osborne
 Foldback: Mark Blackwell
 Stage Technician: James Sweeney
 Systems Engineer: Keith Powell
 F.O.H. Operator: F. Shinnal
 Foldback: F. Pino
 Operator: Richard Builder



The Adelaide Festival gratefully acknowledges the generous assistance of the board and staff of the Adelaide Botanic Gardens.



KLEZMER CONSERVATORY BAND

From the shtetls of Eastern Europe, through emigration to America, from jazz clubs and the stages of Yiddish theatre comes the music of the Klezmer Conservatory Band.

Klezmer is the music of Jewish festivals and celebrations. In medieval Europe bands of itinerant Jewish musicians went from town to town playing for special events. By the 19th century, klezmer had become a well-developed musical style, taking its inspiration not only from the synagogue, but from the non-Jewish culture that surrounded it. Immigrant American/Jewish musicians adapted this music to the new rhythms and instruments they found, creating the new klezmer forms. Until the 1940's, klezmer orchestras flourished, but with the emergence of new styles of music and the immigrants' desire to appear more 'American', the klezmer tradition faded.

Today a revival is in full swing, with the twelve piece Klezmer Conservatory Band playing a prominent role. Looking to return to his roots and the inherent appeal of the music, the band's founder, Hankus Netsky, discovered that both a grandfather and an uncle were in Philadelphia klezmer orchestras in the 1920s. Formed at the New England Conservatory of Music in 1980, KCB has performed from coast to coast in the US and has released six albums. The band's music was also featured in the film 'Enemies, A Love Story'.

In April 1990 the Klezmer Conservatory Band made its first tour abroad, performing several concerts in Germany and giving a remarkable performance at the first-ever international Yiddish festival in Krakow, Poland. In November 1990 the band made its first tour of Australia.

Klezmer Conservatory Band albums: 'Yiddische Renaissance', 'Klez' and 'A Touch of Klez' (Vanguard); 'Oy Chanukah' and 'A Jumpin' Night in the Garden of Eden' (Rounder). Their latest album 'Old World Beat' was released in mid 1991.



FLAMENCO AIRE

Flamenco aire, means the flamenco cry. "I don't know how to explain it. All I know is that it is something that I feel. When I sing I feel myself being transformed," says Juan Garcia, singer with the group, Flamenco Aire.

A thrilling combination of music, song, dance and tradition, Flamenco is to be felt through the heart and feet as well as the ears. Flamenco is a way of life, a true folk music and a form of high art. Over the years Flamenco has been a heady survivor, capable of surviving as long as there exist performers who understand its qualities and feel the need to express themselves through its forms – and as long as there is an audience which is prepared to listen and feel.

Flamenco Aire is:

Vincenzo Andreacchio / Musical director and guitarist; Juan Garcia / singer; Ruth Saffir / cello
Dean Whitney / bass; Greg Tell / percussion; Veronica Vargas / dancer

Flamenco Aire is a production of the Flamenco Centre of South Australia.

AWATINAS

"Full strength Andean music." (D.S.)

Geographically, Bolivia consists of the high, barren 'altiplano' of the north, and the softer valleys of the south. Awatinas play both the warm, whirring songs of the southern Quecha Indians and the haunting upland melodies of their own Aymara people, descendants of the Incas, who still keep their flocks and their culture safe on the shores of Lake Titicaca – near the huge pre-Columbian city of 'Tihuanaco'.

The concept of being custodians of their culture is enshrined in the name Awatinas and they use the motto 'Awatkipasipxananakasataki' – to protect our cultural heritage – to express their raison d'être. The sense of the ancient overwhelms as the ram's horn sounds and the group step in a circle in homage to 'Pacha Mama', Mother Earth, the Goddess of Abundance. The nature spirits of the Sun, the Moon, Earth, storms and others are still worshipped in Bolivia.

Wildlife and instrument-making are intimately linked through the armadillo. The group explain how they go out at night with smoke and a rope and the next morning the hapless beast wakes up to find itself an instrument. And what instruments they are: the 'Charango' [10 stringed lute], the 'Pifano' [shepherd's side-blown flute], 'Italaka' [pan-pipe music], the 'bombo', the 'siu' and the 'quena' – the names are music in themselves.

In the first part of their performance, Awatinas wear the Quencha costume from the south, later they change into the traditional costume of their own region. Their ponchos are hand-spun wool, hand-woven and dyed with natural colours, each colour relating to a man's position within the village hierarchy. The knitted hats, called 'luchu', serve against both the fierce Andean sun and the extreme cold of the night.





YOUSSEU N'DOUR

"Very much more than 'African dance music' – although anyone whose feet could keep still throughout a performance by Senegal's Youssou N'Dour and his Super Etoile De Dakar should seek medical attention. N'Dour is a really arresting singer of his own passionate and thoughtful songs and the Super Etoile is a superb and large band, with a longstanding reputation for consistent excellence in live performance." (D.S.)

Senegalese bandleader Youssou N'Dour is one of the best-loved singers in the world – an authentic and unforgettable voice of modern Africa. Born into a singing tradition that has its origins in the ancient African empires, when praise-singers sang of royal deeds, history and happenings to people without written language, Youssou belongs by birth to the Toucouleur 'Gawlos' – a word literally meaning 'one who is always singing praises'.

From humble beginnings as a neighbourhood singer in the Medina section of Dakar, Youssou N'Dour has risen to celebrity status with his development of an infectious new sound, 'Mbalax' – a fusion of his native Senegalese rhythms with contemporary sounds and instruments. Mbalax is a Wolof word meaning rhythmic accompaniment. Youssou chose it out of respect for the many and varied Senegalese dance rhythms and percussion patterns that are at the base of his music.

Joined by Africa's most famous band, the powerful 12-piece Le Super Etoile, Youssou has a knack of taking the most unlikely combinations of sounds, styles and instruments and making them wholly musical – and wholly his own. Topped with the magical little Tama drum which continually echoes Youssou's voice, the music is fascinating in its complexity and, finally, touching and memorable.

SCA FELL PIKE

Sca Fell Pike is a fusion band that grew out of the 'world music movement'. It originated during the 1990 Adelaide Festival Fringe when the 5 piece band Billy and the Redfins became the core of a 16 member ensemble incorporating African drums, Greek bouzouki, Celtic pipes and violins. Following this successful debut and based on the interest generated in world-wide music, Sca Fell Pike are continued to explore the fusion of diverse musical styles including Anglo-Celtic, classical, jazz and rock music.

As the band develops, more of the members are becoming involved in writing and arranging. In this way, computer sequences meet archaic bagpipes, and a cappella 'instrumentals' become possible. Unwilling to allow just one of their many influences to dominate, the possibilities are endless.

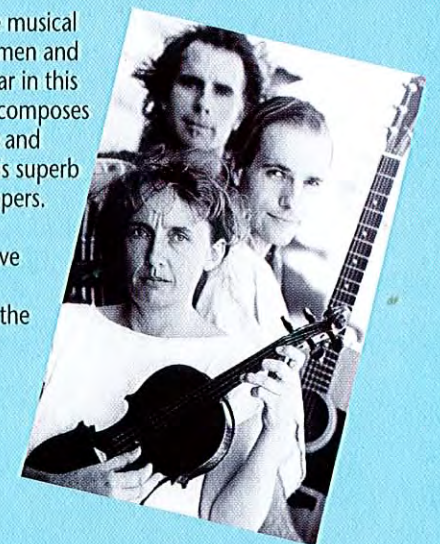
COOLANGUBRA

Coolangubra has a reputation as Australia's most innovative acoustic group. Creatively, their music encompasses the diverse influences that each player has brought to the ensemble. Yet Coolangubra is uniquely Australian. Its members are dedicated to the idea of original music being the authentic voice of the people who make it. Though influenced by music from all over the world, Coolangubra's compositions, together with their fine musicianship, are helping to re-define just what Australian music is all about.

Claes Pearce on violin and viola has been a major contributor to some of the most innovative musical projects to appear in Australia during the last 15 years. These include Mackenzie Theory, Women and Children First and Summerhaze. Stephen Berry is at the forefront of progressive acoustic guitar in this country. He has twice won the National Bluegrass Championships and, together with Claes, composes the majority of Coolangubra's music. Greg Sheehan is arguably the most popular, innovative and entertaining percussionist around. His use of exotic and unusual instruments together with his superb musicianship has driven such bands as Mackenzie Theory, Goanna, Blackfeather and Freeboppers.

Coolangubra have been heavily involved in the environmental movement in Australia and have helped in the promotion of local campaigns up and down the East Coast. As individuals and collectively the band's members feel that their work must directly relate to the motivation of the community in political action for the good of the planet.

Coolangubra has released two independent albums on the One Earth Collective label: 'Coolangubra' (1989) and 'Storm Coming' (1991).



SUBRAMANIAM

"My ears have not heard more beautiful playing of the violin by any player from any musical genre." (D.S.)

Lakshminarayana Subramaniam is undoubtedly the most renowned Indian violinist on the international music scene. Gifted and versatile, he is a brilliant composer in any genre in which he works.

A child prodigy, Subramaniam gave his first violin performance at the tender age of six. He completed studies in medicine and was registered as a doctor, but his love for music was all-consuming. Having mastered the classical forms of the Indian violin, Subramaniam later travelled to the USA where his knowledge of huge variety of music forms blossomed. Embracing the nuances of jazz and rock and melding them with his vigorous playing like the true master he is, Subramaniam has created a fusion that weaves many new techniques in order to give the Indian violin more clarity as well as tonal and technical perfection.

Subramaniam has made close to fifty records, including a five volume 'Anthology of Indian Music' for the prestigious Ocora label of Radio France. He has received several honours, awards and titles including the coveted National Award of the 'Padmashree' from the Government of India. He has scored music for award winning television series and movies such as 'Salaam Bombay' and was the musical adviser for Peter Brook's historical stage production of 'The Mahabharata', seen at the 1988 Adelaide Festival. His compositions have also been used by leading choreographers.

Subramaniam is touring Australia for the Nataraj Foundation



THE MAPAPA ACROBATS AND MANDINGO

The Mapapa Acrobats are among the finest in Kenya. Their style combines North African acrobatic traditions with the precision of Chinese skills learned through cultural exchanges in the early eighties. This has developed into a fast and lively form which relies on sheer nerve and energy as much as refined technique. Men of gloriously lithe strength and suppleness of physique, Mapapa's show proceeds at a startling pace. Renowned for their dance and spectacular balances, they hurl themselves at each other to form miraculous human towers. Most astonishing of all, they never stop.

Mandingo play a style of East African pop music called 'Benga Beat'. Similar to some traditional music of the Congo, Benga Beat became popular with the Luo tribe of Western Kenya. Its incessant rhythm and busy bass line underpin sweet vocal harmonies. A joyful, lively music, it can be heard on every street corner in Mombasa – part Reggae, part World Beat and part the voice of traditional Africa.



M A N D I N G O

Japeth Tsuma	drums
Brown Baraka Nyembo	guitar
Gideon Harrison Malemba	keyboards
Gideon Kasiwa Harrison	bass guitar

M A P A P A

Kevin Kalume Kahinda, Matano Chome Ismail, Bogege Kenga Ngoro, Kazunga Charo Kitsao, Ali Mwalenga Bora, Ronnie Otieno Nyabera, Mohamed Mwajasi Mwalimu.

Tour Manager: John Farquhar-Smith
International Agent: Glynis Henderson



SIROCCO

Like the hot desert wind after which the band was named, Sirocco knows no borders. Formed in 1980 to delve into the many music traditions found in this country, the band regards Australian society as a fertile source for the growth of a new tradition in music – uniquely placed to find our own ‘fusion’ in the world of music at our doorstep. Sirocco’s four musicians use a dazzling array of instruments in much the same way as a painter uses colours. The didgeridu accompanies the Irish harp and modern synthesizer in a complex evocation that can still get an audience up and dancing.

Over the past nine years Sirocco has ranged far and wide. The Australian Government has sent the band as cultural ambassadors of Australia to Western China, Japan, New Zealand, Hong Kong, U.S.A. and India. Their experiences have been extraordinary – from opening the Australian Federal Parliament in 1988 to performing for 135,000 Rotarians in Seoul, Korea. In July of 1990, Sirocco was the first foreign band to perform in the Soviet Far East – the towns of Vladivostok and Nahodka – and was described by the Soviet press as ‘an Australian inspiration’. Their performance of their composition ‘Desert Shadows’ at the Sydney Opera House was transmitted live by satellite to over 45 countries, as representative of Australian music.

Sirocco has just released its fifth album, ‘The Breath of Time’, which accompanied the British Museum exhibition ‘Civilisation – Ancient Treasures’ at the Australian National Gallery. This album features the haunting bamboo flute of Chai Chang Ning, flautist in the film ‘The Last Emperor’.

Sirocco is:

Guy Madigan / percussion; Andrew de Teliga / strings; Bill O’Toole / woodwind; Dougal Kelly/ synthesiser and strings.

Discography:

‘Paths of the Wind’ (Arika), ‘Earth dance’ (Arika), ‘Voyage’ (Larrikin), ‘Port of Call’ (Larrikin), ‘The Breath of Time’ (ABC Records).



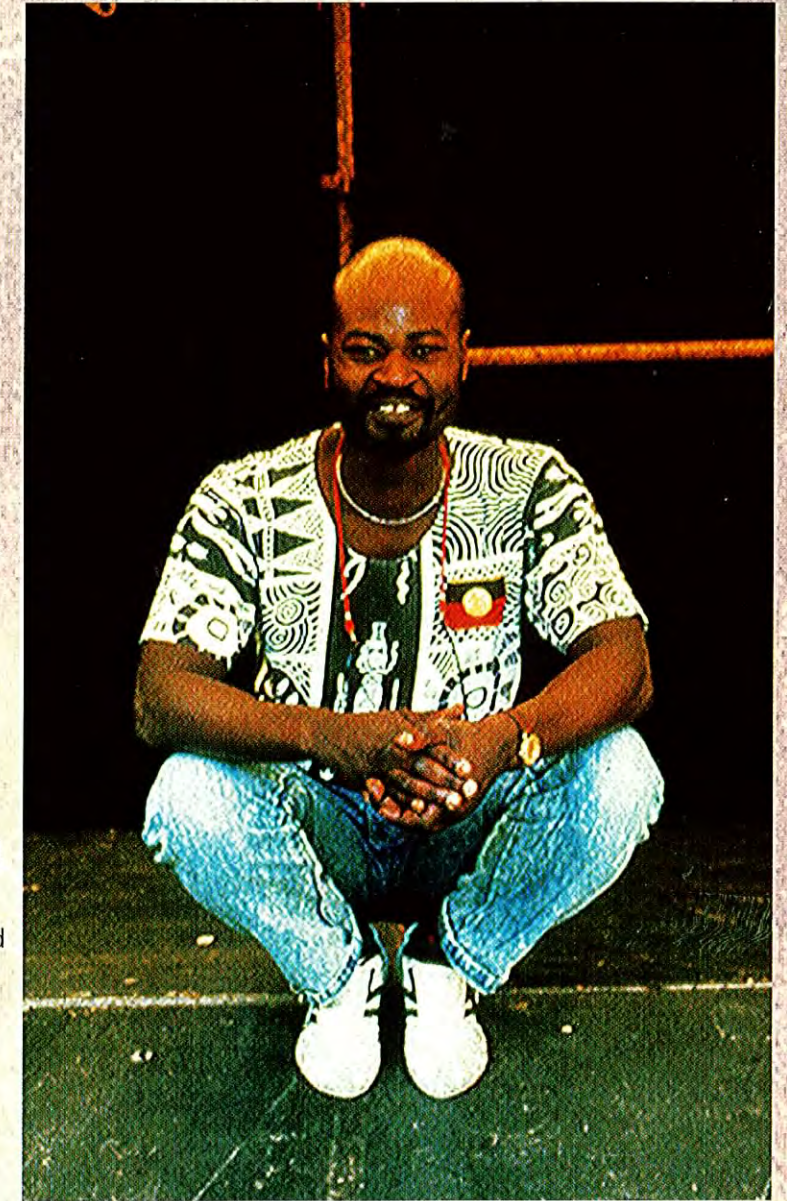
AYUB OGADA

“He’s from Kenya and performs solo, singing and playing the ‘nyatiti’. I’ve not heard him, but according to Thomas Brooman, he’s a very subtle, gentle yet powerful performer who has greatly impressed WOMAD audiences in Finland, Japan and Canada.” (D.S.)

Ayub Ogada is a master of the ‘nyatiti’, the eight stringed lyre played by the Luo peoples of East Africa. Kenyan and Luo by birth, Ayub has explored the music of his tribe in a fascinating variety of modern and traditional contexts. He was a founder member of the Afrikan Heritage Band who used the nyatiti, kalimbas and marimbas in conjunction with modern pop instruments. This band and their subtle fusion of western and Kenyan music became widely popular with audiences in Kenya, Madagascar and later, in Europe.

In 1987 Ayub moved to London and joined the legendary Taxi Pata Pata, described with some justification as the best African band in Britain. After extensive touring, Ayub left that group to pursue a solo career. In 1988 he performed at a WOMAD festival in the U.K. and, as one critic put it, “transfixed the centre stage with his shimmering nyatiti”.

Nyatiti translates roughly as ‘daughter of the clan’ and Ayub manipulates the gentle feminine qualities of the instrument with assured ease. His throaty voice intones the praise songs of his people in a manner that celebrates the culture and traditions of the Luo. Ayub has recently worked with the experimental group Orchestra Rafiki alongside one-time Loose Tubes musicians, Chris Batchelor and Steve Buckley. He has also recorded an album with the Japanese artists Yasuaki Shimizu.



SIMON O’DWYER

When Simon O’Dwyer began to play the didgeridu (yirdaki) within the Irish tradition almost ten years ago, he did not suspect that his own culture would throw up a similar sounding instrument dating back nearly 3000 years.

“These ancient horns are unique to Ireland. They were buried in 800BC and discovered some 200 years ago,” says O’Dwyer. “Because of the big open mouthpiece they were thought to be unplayable and made just for show.”

A suggestion by an English professor of metallurgy, Peter Holmes, that the horns could be played in the same way as a didgeridu, led O’Dwyer to investigate them on his return from Australia in 1985 – where he had been pursuing his fascination with the Aboriginal instrument. After successfully trying to play the originals, and with Holmes’ help, Peter had replicas of some of these ancient Irish horns cast. O’Dwyer discovered that the mid-range horn or ‘Dord Ard’ can be played using the didgeridu technique or as three-note saxophone, while the side blowhorn or ‘Adharc’ can be used either by tooting or droning its high notes, or as a melody instrument with two-and-a-half octaves. Similar instruments are played throughout West Africa.

In 1989 O’Dwyer returned to Australia and travelled to Manigrida NT, where he lived for two months with the Wridjel people to advance his didgeridu technique. He knew of a very large bass horn – the Dord Iseal – which produces a rhythmic continuous tone using the same circular breathing technique as the didgeridu. On his return to Ireland he had a cast made of the Dord Iseal and now alternates between all three horns in his concerts.

SLIVANJE

Slivanje is unique: it is Australia's first major cross-cultural group whose ethnic diversity reflects the musical traditions being represented. The six musicians are led by Linsey Pollack, one of the country's most noted multicultural-fusion musicians. Slivanje is creating new Australian music based upon the musical traditions brought by each of its members, from Australia, Africa, Latin America, Japan, India and Macedonia. This is an exciting new direction in Australian music – a strong musical symbol of our cultural diversity.

Slivanje is:

Linsey Pollack	taragato, gaida, saxophone, clarinet and other woodwinds
Hernan Flores	plays a huge variety of Latin American string and percussion instruments and pan pipes
Dorinda Hafner	vocalist and percussionist, actor, dancer and choreographer
Satsuki Odamura	a leading exponent of the koto
Ashok Roy	Australia's top sarod player
Wendy d'Souza	percussionist and composer

VOICE OF GEORGIA

Officially formed in 1986, this nine-man Georgian singing group began singing together years before at university and have a repertoire of popular non-commercial songs including lullabies, drinking songs and work songs. Their style is not far removed from the ardent, gutsy delivery of Orthodox Church choirs, and the Voice of Georgia also include some religious music in their performances. Other songs evoke hunting, work, war and oppression, and they present a stirring interpretation of the Georgian national hymn with words by poet Iliia Chavchavadzé.

The Georgian people have a mysterious link with the Basque people on the borders of France and Spain, and they have close musical links with the Corsican tradition. The members of Georgian Voices sing in their national costume of claret and black, with a dagger symbolising the struggle of the Georgian people.

The group is nicknamed 'The Journalists' because six of them work in radio and television in Tbilisi. They have toured Germany, England, Switzerland, Italy, Luxembourg, the Netherlands, France and Corsica.

GUO YUE

A stalwart of WOMAD and a musician of superb virtuosity, Guo Yue is a flute player whose first professional job was in the orchestra of the People's Army of China, travelling to remote areas to entertain the troops, carrying his flute across the country by train or, often, on horseback. He moved to the UK some years ago with his brother Yi, master of the sheng, a 3,000 year old bamboo wind instrument. Together the Guo brothers made an impact on British, European and Canadian audiences through the great beauty of their music. They also contributed to the soundtrack of the film 'The Last Emperor' and have a remarkable album, 'Yuan', released on the Real Record label.

Guo Yue is joined in this performance by the Irish percussionist Martin Hughes and keyboard player Mark Russell. Together the trio are evolving an original repertoire based upon Guo Yue's own compositions. Recent European performances by the trio in Belgium and the UK, have been triumphant.

SILE NA GIG

Sile Na Gig is one of the most exciting traditional Irish bands performing in Australia. Based in Adelaide where they play a regular Friday night gig at Molly Malone's Bar, Sile Na Gig draws on the fiddle-playing traditions of the West Coast of Ireland, performing rarely heard settings of traditional jigs, reels and hornpipes. The line-up includes Tim Whelan and Bartley O'Donnell on twin fiddles with Paul Loudon on tenor banjo, backed up by the driving rhythm of the mandola played by Tom Martin, Bill Grose on guitar and Steve Fleming on double bass.

The band takes its name from the 4th century symbols of fertility and religion brought to remote regions of Ireland's West Coast by Coptic monks fleeing the excesses of the Roman, Byzantine and barbarian empires which ruled Europe and northern Africa at the time.

BALKANA - THE MUSIC OF BULGARIA

"The Trio Bulgarka is three women who create some of the most singularly haunting vocal music I know. Balkana is a grouping of some of Bulgaria's finest instrumentalists." (D.S.)

Balkana was formed by combining the remarkable talents of Bulgaria's leading female vocal group Trio Bulgarka with the instrumentalists of Radio Sofia's Trakiska Troika, and adding award-winning vocalist Rumen Rodopski, two types of traditional bagpipes played by Georgi Mussorliev and Konstadin Varimezov, and Jimmy Hristov on teppan drum. Together the group of ten musicians represent a wide variety of styles of Bulgarian music, of which the most striking aspect is the harmony singing of the women. Many believe that the Bulgarian 'open-throat' style of singing, a powerful but controlled attack devoid of vibrato, is directly descended from the medieval style of pre-Renaissance Europe. Yanka Rupkina, Stoyanka Boneva and Eva Stoyanova, who together form the Trio Bulgarka, are all soloists in their own right, and stellar soprano Rupkina is one of the great figures of Bulgarian music.

The basic instruments of Bulgarian music are the kaval, a flute-like instrument reminiscent of the Japanese shakuhachi, the gadulka, a fiddle with three melody strings and sympathetic drone strings underneath which is played upright, and the tambur, a plucked rhythm instrument. For Balkana these are played by Trakiska Troika instrumentalists Stoyan Velichko, Ruman Sirakov and Mihail Stoyanov respectively.

The traditional line-up is often augmented by the Bulgarian gaida, or bagpipe, and the teppan drum. Konstadin Varimezov and Jimmy Hristov are Bulgaria's most renowned performers on these instruments, and they are joined by Rumen Rodopski, a vocalist from the Rhodope Mountains which has one of the country's richest vocal traditions. His singing is accompanied by the Rhodope bagpipe of Georgi Mussorliev. This instrument is much deeper and more powerful than the normal Bulgarian gaida, and its electrifying sound is one of the most thrilling in the acoustic line-up.

Balkana have released one album entitled 'Balkana: The Music of Bulgaria' for Hannibal Records; the three singers who comprise Trio Bulgarka were also featured on the two volume collection 'Le Mystere des Voix Bulgare', released by Nonesuch Records in 1989.





BLINDMAN'S HOLIDAY

Blindman's Holiday is a national treasure, one of the finest a capella groups singing traditional material anywhere in the world. Songs by the four female vocalists range widely in style, mood and language. All, with few exceptions, are traditional – chosen from a variety of sources: first hand from musicians recently arrived in Australia, from field recordings, from recordings by professional traditional musicians and from written sources. By selecting and arranging songs in this way Blindman's Holiday is in the process of both developing its own sound and redefining the sound of vocal music in Australia.

What is remarkable about Blindman's Holiday is their ability to step sideways across cultural boundaries without sounding as though they're intruding on foreign territory. Everything they touch becomes theirs. The group has produced two albums: 'Blindman's Holiday' and their forthcoming CD, 'Archipelago'

Blindman's Holiday is:

Karen Smith, Linda Marr, Gemma Turner, Julie Vickers

DYA SINGH & FRIENDS

Dya Singh was born to Punjabi parents in Malaysia. His music has been influenced by his father's singing of Sikh hymns and classical Indian ragas, as well as by Chinese, Malay, Indonesian and Western music. He also spent 12 years living in the UK, where he was exposed to West Indian and African music. As a singer and musician, Dya's main inspiration is drawn from religion and a desire to portray Sikh religious hymns in a modern fashion and to a wider audience, whilst drawing extensively on music from other parts of the world.

Chris Finnen is a self-taught guitarist who has been performing since the age of fourteen. He has developed a mastery of the electric guitar which is unique – not conforming to a specific style but drawing on various influences including jazz-orientated English pop songs, blues, African, Western folk music and Indian classical and modern music.

Dya and Chris have found an affinity in each other's style of music, mainly because of their willingness to experiment together without cramping their individuality. They compose their music together, and are accompanied by Charan Singh on the tabla.

REMMY ONGALA & ORCHESTRE SUPER MATIMILA

"With his band, Orchestre Super Matimila, he plays what could almost be termed 'thinking person's soukous', although that music from his erstwhile home country is but one element. Long resident in Tanzania, Ongala's music is eminently danceable, his band excellent, his singing really stirring and his outspoken lyrics would very possibly have had fatal consequences had he stayed in Zaire." (D.S.)

Known as the "Doctor", Remmy originally came from Kindu in North Eastern Zaire. He has performed in bands since the age of sixteen, learning his craft from his father, who was a well respected traditional musician. In 1978 Remmy travelled to Dar es Salaam where he joined Orchestre Makassy and later formed his own band, Super Matimila – Matimila being the name of a local businessman who bought and owned their instruments.

In Tanzania, Remmy's popularity is unrivalled, his reputation precedes him even to the remotest parts of the bush. His lyrics are concerned with the universal issues of liberty, poverty, love and death. As he himself has stated, "I am successful in Tanzania because I write songs about serious topics... my music is known as 'ubongo beat', because in Swahili, ubongo means brain and my music is heavy thinking music".

His presence is almost majestic and his distinct voice, rich and soulful, soars above the lilting rhythms of the Super Matimila. The rolling melodic drive of Zairean soukous is undeniable, yet there is more space in the music, it holds the influence of traditional Tanzanian rhythms and hints of Latin and Soul.

In 1991, Remmy and his Orchestre Super Matimila were back with a new line up – a seven piece outfit comprising many of Remmy's favourite musicians. The most notable new addition to Western ears is Shemboza Shekunga Mkiva, (aka 'The Lizard') who, technically speaking, plays rhythm guitar but whose performance extends to some stunning guitar solos.

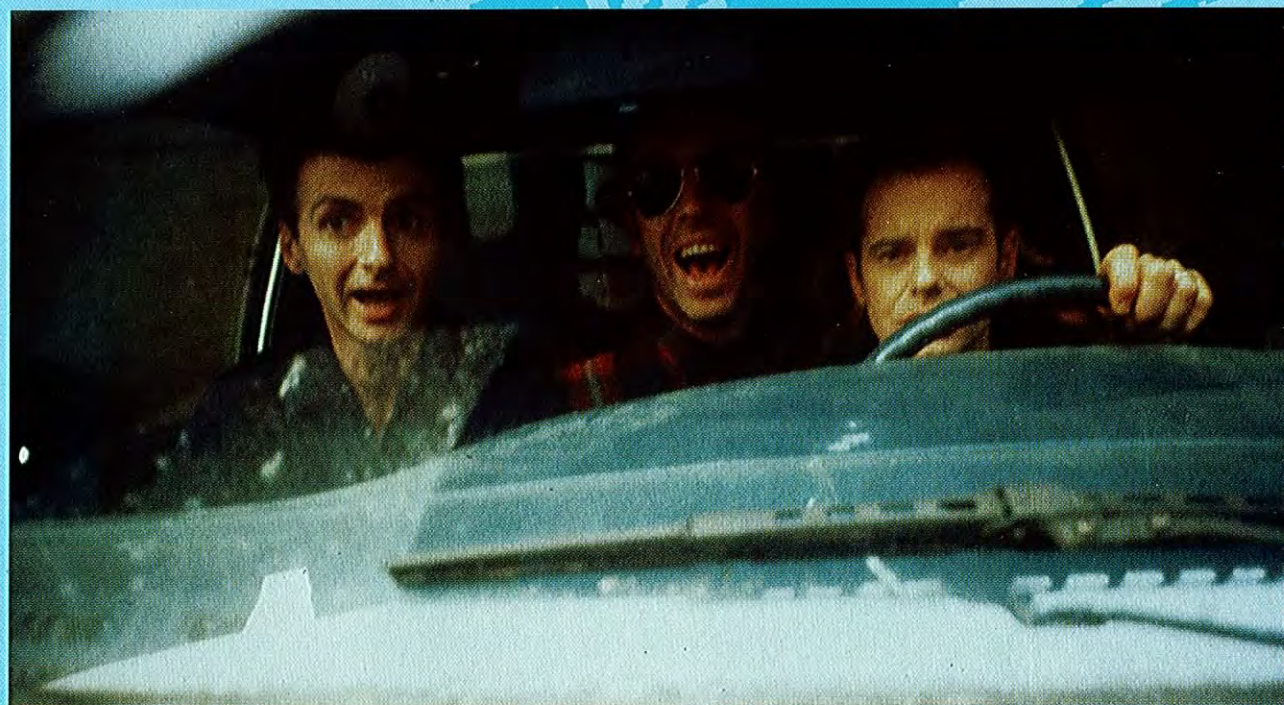


CROWDED HOUSE

Crowded House are one of Australia's top creative bands, and there's been plenty happening to them since the band released its sensational third album, 'Woodface', in June 1991. For a start they've undertaken extensive tours of the USA, Canada and Europe – with virtually every show completely sold out.

"I think our Australian audience has been very patient with us," says Crowded House's songwriter, guitarist and lead vocalist, Neil Finn. "Apart from a short pub tour about six months ago we really haven't been in evidence for quite a while. The good news is that we're much stronger and more motivated right now than we have been for years. We're playing really well at the moment and looking forward to WOMADELAIDE."

Neil's brother, Tim, who joined the band prior to 'Woodface' has recently left to pursue his own career. With the original line-up now re-established, there's a new commitment within the ranks as they appear at WOMADELAIDE at the opening of their 'Then There Were Three' tour of Australia.



MARA!

"The band takes its name from its singer extraordinaire, Mara Kiek. Thomas Brooman confirms my suspicion that Mara! is highly regarded and probably enjoys a higher profile on his side of the world than here in its own country. A most imaginative "multicultural" music which ranges across Europe, Asia Minor and beyond and with a distinctly Australian improvisatory spirit." (D.S.)

One of Australia's foremost folk/jazz ensembles, Mara! blends traditional vocal and instrumental repertoire from several countries with modern jazz improvisation, and the resulting fusion, coupled with Mara Kiek's extraordinary voice, has won international acclaim.

Instrumentation includes flute, recorder, sax, clarinet, acoustic and electric guitars, bouzouki, double bass, hand and stick drums, percussion and, of course, voices. Current Mara! members include Mara and Llew Kiek, Sandy Evans (tenor/soprano saxes, recorder and flute), Tony Gorman (tenor/alto saxes, clarinet and percussion) and Steve Elphick (bass).

Mara!'s repertoire ranges from the gentlest of lyrical medieval songs to powerful East European dances; from Anglo Celtic traditions to those of our more recent migrants – all stamped with a contemporary Australian feel which allows the musicians to improvise and experiment whilst retaining a healthy respect for their sources.

Mara! has a long history of concert performances, broadcasts and recordings. During the early to mid-eighties, the group toured Australia extensively, and in 1984 made their first tour to the UK and France, playing mainly in folk clubs. Since then they have completed 4 more European tours, performing in 10 different countries. The group's first 2 albums were recorded in London - 'Images' in 1984 and 'On the Edge' in 1987. The latest album entitled 'Don't Even Think' was recorded in Australia in 1990.

NOT DROWNING, WAVING

WITH GEORGE TELEK

Each of the seven members of Not Drowning, Waving is interested in indigenous cultures and has broad musical tastes. They were first introduced to the music of Papua New Guinea in 1986 while working on a soundtrack about canoe-makers. Two band members later visited the country for a six-week holiday, during which they met Greg Seeto and Digby Holeong, the manager and engineer of Pacific Gold Studios in Rabaul. The contact was maintained and later the entire group was invited to record in the Rabaul studios with some local musicians. Accepted with acuity, an opportunity was also taken to travel to Ponam Island to record with the local garamut drummers. Not Drowning, Waving's fifth and latest album, 'Tabaran', is the result of the Rabaul sessions. Members of the band point out that the album is not representative of Papua New Guinea music, nor is it anthropological. 'Tabaran' is merely the result of a six-week professional get together between six musicians from Melbourne and a variety of local musicians from Rabaul and the northeast tip of New Britain.

Not Drowning, Waving worked closely with local singer George Telek, who features prominently on 'Tabaran' and who accompanies them to WOMADELAIDE. Telek is an important figure on the PNG music scene. A singer/songwriter, he fronts one of the more successful rock bands, Painim Wok, the local Moab stringband and has made several solo recordings.

Not Drowning, Waving are: Russel Bradley / Drums, percussion; David Bridie / Keyboards, vocals; Tim Cole / Sound production; Rowan McKinnon / Bass, vocals; Helen Mountfort / Cello, vocals; John Phillips / Guitars; James Southall / Congas, percussion

Guest Artists: George Telek, two local musicians

Discography: 1983-1986: NDW consists Bridie and Phillips; 'Another Pond' (1984), 'The Little Desert' (1985), 1986 band formed as six-piece; 'The Sing Sing' mini album (1986), 'Cold and the Cackle' (1987), 'Claim' (1988), 'Tabaran' (1991).



ARCHIE AND RUBY ROACH

"Anyone who's heard his album will know that Archie Roach is not merely a significant Aboriginal songwriter, but a very fine songwriter – period. The good news is that his singing on stage is glorious, much more so than his studio recording even begins to suggest." (D.S.)

"Archie Roach is the most important Australian songwriter of our era..." heralded the Adelaide Advertiser on the release of his debut album 'Charcoal Lane', for which he was awarded ARIA awards for Best New Talent and Best Indigenous Album in 1990. He was also awarded a Human Rights Award for his song 'Took the Children Away'. Beat Magazine said "Archie Roach has successfully updated the acoustic protest song and breathed new life into an art form that even Dylan turned away from in the end", and Rolling Stone commented "He might be singing country or rock and roll, but it feels like the blues, music with the same deep ring of authenticity, conviction born of experience, pain and the hope for redemption."

The past couple of years have been very important for Archie Roach. He has finally taken his music to the world, with impressive results. Along with his wife Ruby and nephew David he has toured extensively and has shared the stage with the top Australian musicians including Paul Kelly, Tim Finn, Hunters & Collectors and Linda and Vika Bull. His album was produced by Steve Connolly and Paul Kelly, and featured Neil and Tim Finn on backing vocals.

Ruby Roach is a very talented singer/songwriter in her own right, with a strong voice and powerful delivery. She wrote 'Down City Streets', the second single lifted from 'Charcoal Lane', and in concert sings a number of her own songs as well as providing backing vocals for Archie.

NUSRAT FATEH ALI KHAN & PARTY

"I couldn't believe my ears when I first heard Nusrat several years ago and greater familiarity with his soaring, passionate, improvisatory singing has only increased my admiration. Qawwali – the devotional music of the Sufis – at least when performed by Nusrat Fateh Ali Khan and Party (which includes other vocalists, tabla and harmonium) – is one of the greatest musical experiences available, whatever one's religious belief or lack thereof." (D.S.)

Pakistani singer Nusrat Fateh Ali Khan is a man of impressive, almost daunting stature. The emotional intensity and soaring power of his voice transcend all boundaries of language and religion and have popularised this beautiful and inspirational music beyond Muslim people to audiences worldwide.

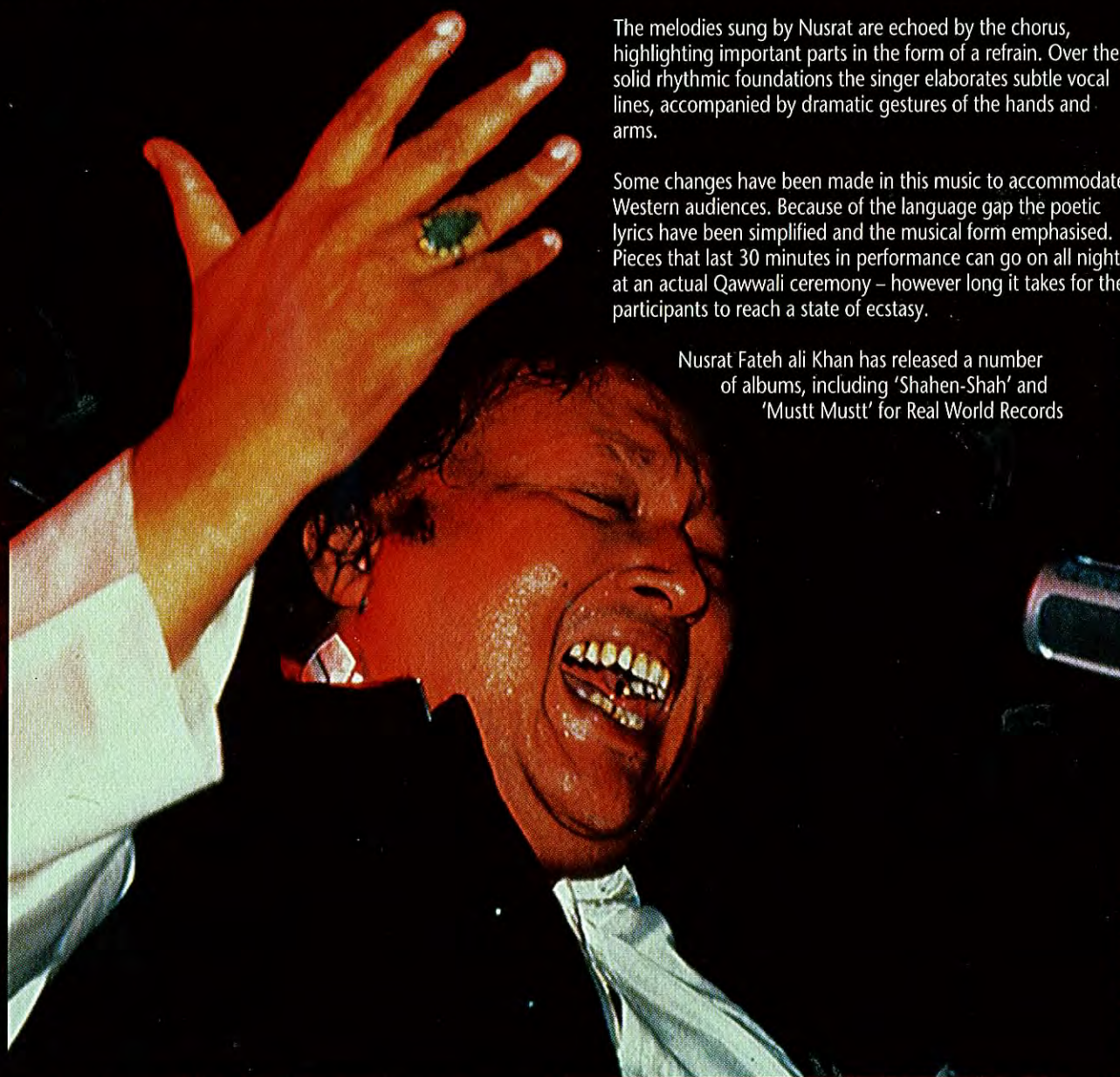
'Qawwali' is the devotional music of the Sufis (the mystical sect of Islam) intended to elevate the spirit and bring both performer and listener closer to God. It originated with the Christi order of Sufis in 10th century Khorosan and arrived on the Indian sub-continent in the 12th century. Nusrat comes from a family of classical music masters who have developed the art of Qawwali for over six centuries, and today Nusrat is considered its greatest exponent. He is known as 'Shahen-Shah-a-Qawwali': the Brightest Star in Qawwali.

Nusrat heads a party of 10 musicians, many of them relatives, including three other soloists and chorus. The performers sit in a close group. Small hand-pumped harmoniums (originally adopted from Christian missionaries) provide the melody, while the rhythm is maintained by tabla or dholak and the hand-clapping of the chorus. Each song, based on a classical Indian raga, begins with a rhythmic instrumental introduction, followed by a meditative chant-like exposition of the lyrics. The music builds from the opening alaap to increasingly louder and higher crescendos.

The melodies sung by Nusrat are echoed by the chorus, highlighting important parts in the form of a refrain. Over the solid rhythmic foundations the singer elaborates subtle vocal lines, accompanied by dramatic gestures of the hands and arms.

Some changes have been made in this music to accommodate Western audiences. Because of the language gap the poetic lyrics have been simplified and the musical form emphasised. Pieces that last 30 minutes in performance can go on all night at an actual Qawwali ceremony – however long it takes for the participants to reach a state of ecstasy.

Nusrat Fateh ali Khan has released a number of albums, including 'Shahen-Shah' and 'Mustt Mustt' for Real World Records



SINFONYE

The early music group Sinfonye was established by Stevie Wishart and Mara Kiek (of Mara!) in 1986. By 1987 they had shared the top prize of the Festival van Vlaanderen in Brugge and had made their first recording, 'Bella Donna', for the Hyperion label. They went on to receive acclaim at Early Music Festivals all over Europe and made their American debut in 1990. The English singer Vivien Ellis has since taken Mara's place as principal soloist.

Early music has been saddled with an image of tight-lipped earnestness and perhaps overzealous observance of historical detail. But in this group we find the joyous celebration of a great oral tradition. "The best show in London," said City Limits in 1990. "The past made vibrantly new, an opportunity not to be missed".

Sinfonye is all-female-voiced and in this program presents some of the music of St. Hildegard of Bingen (1098-1179). St. Hildegard entered the monastery of St. Disibod at the age of eight, a tytheing gift to the church from her parents. As a child she was a gifted visionary, but it was not until she was in her forties that she was bold enough to write them down, combining her visions with more scientifically based treatises and books on medicine, as well as writing over 70 liturgical songs. Hildegard of Bingen became famous throughout Europe as a writer and composer, helped by the monk Volmar of Disibod, who served as her copy editor until his death, just six years before her own. Her books were further expanded by extensive correspondence with Popes, statesmen and women, including Eleanor of Aquitaine and Thomas Becket.

Sinfonye is:

Stevie Wishart	Director, principal researcher, fiddle and hurdy-gurdy (simphonya)
Vivien Ellis	Vocalist, principal soloist
Chorus	Gemma Turner, Karen Smith, Linda Marr, Julie Vickers
Jim Denley	Percussion
Cathy O'Sullivan	Narrator
Slides	Margie Medlin
Sound	Kimmo Venonen



PAUL KELLY

Originally from Adelaide, Paul Kelly's recording career began with two albums released under the name of his band, Paul Kelly and the Dots. 'Talk' and 'Manila' were both released in the early eighties. In 1985 he released a solo acoustic album, 'Post', which established him as a songwriter of significance.

Kelly then formed a new band called Paul Kelly and the Coloured Girls, which toured extensively and released its first album, 'Gossip', in 1986. 'Gossip' was a huge success and went platinum, and the follow-up album, 'Under the Sun', also sold platinum and reached number fifteen on the charts. The band toured America, New Zealand and Canada as well as throughout Australia. Under the new title of Paul Kelly and the Messengers, the band then released 'So Much Water, So Close to Home' which went gold within weeks of its release in 1989. In 1991 Kelly released the double album 'Comedy'.

Kelly has produced an album for Archie Roach, written songs for and with Kev Carmody, Mary-Jo Starr, Yothu Yindi, Nick Barker, Deborah Conway and Jenny Morris amongst others, and has appeared with artists including Tracy Chapman, Hunters & Collectors and Michelle Shocked. For the 1992 Adelaide Festival he has composed and performed the music for the Magpie Theatre production Funerals & Circuses, written by Roger Bennett

THE GREAT BOWING COMPANY

"CYCLE"

The environmental music performances of The Great Bowing Company are difficult to describe but easy to enjoy. Led by the eclectic genius of Colin Offord, the group creates remarkable soundscapes from a mixture of ethnic instruments and Colin's own extraordinary sound sculptures – if sculpture is a word that can be applied to a dancer shimmying in a bamboo dress, or electroplated-wire puppet 'babies', stuffed with percussive objects and electronic gadgetry, that respond to a performer's every move with sweet and bizarre musical accompaniments.

Performances feature the totally exotic sounds of instruments ranging from conch shells to windpipes and jaw-harps, and starring the Great Island Mouthbow – described as a musical bow constructed from a paper-bark tree, Australian rosewood, structural aluminium, carbon fibre and feathers, which is drummed, plucked, bowed and blown – often simultaneously. If this all suggests a certain sort of New Age hippiedom, then it is misleading. It is probably more accurate to describe Great Bowing Company's work as Stockhausen meets World Music – a cultural clash which is different, daring and never uninteresting.

Jill Sykes, in the Sydney Morning Herald, describes Great Bowing Company's work as: "Music that is about the past and the future, simplicity and complexity, chance and disciplined action". Who's to argue with that? Cycle was conceived and directed by Colin Offord, created by Colin and Celine Donegan with some input from the audience. Jeff Walsh's rhythmic knowledge was a major contribution to the music and Aku Kadogo developed the choreography and movement vocabulary.

The Great Bowing Company is:

The Core Group:
Colin Offord / Artistic Director, Great Island Mouthbow, shells, flutes, voice; Celine Donegan / Performer, Costume and Stilt Dances, wind instruments; Ron Reeves / Percussionist, Batak drums, gendung, percussion. Guest Artists:
Bawu Phillip Lanley / From Mornington Island, a traditional Aboriginal singer, dancer and digeridu (yirdaki) player. Matthew Doyle / A member of the Tharawal people, a traditional Aboriginal dancer, songman, artist and didgeridu player. John Wire, Canada/USA / Artistic Director of the World Drum Festival, composer, timpanist with leading US and Canadian symphony orchestras. A great 'bass' man for any ensemble and Colin's mentor; Joseph 'Pepe' Abbondanza Canada/Uruguay / Shakuhachi, shells and windpipes. Pepe is an exceptionally gifted player of the Japanese flute (Shakuhachi).



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Design Co-ordinator

Glen Ash

Music Advisor

Tony Fogg

Music Co-ordinator

Anthony Bishop

WOMADELAIDE -

Co-ordinators

Gabrielle Bridges

Visible Management

The Festival gratefully
acknowledges the support of
the Adelaide Festival Centre
Trust and its staff.

Business Services Manager

Chris Byrne

Finance and Administration

Manager

Julie Keldoulis

General Manager - Catering

Dudley Hall

Marketing Director

David Colville

Operations Director

Paul Chappell

Human Resources Manager

Alexandrea Cannon

Box Office Manager

Muriel Poulton

Construction Manager

Ron Wood

Education Officer

Bronwyn Sugars

Executive Assistant

Joyce Forbes

Festival Accountant

Peter McCombie

Fezbah Co-ordinator

Christopher Naylor

Mechanical Services Manager

John Mignone

Mechanical Services Supervisor

Bill McInerney

Acting Building Services

Manager

Shane Mountfield

Theatres Manager

John Glennon

Youth Program

Co-ordinator

Cate Fowler

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The Adelaide City Council
Foundation South Australia



Australian Airlines -
Official Domestic Airline
Qantas - Official
International Airline
Coca-Cola - The soft drink
of the Festival
Virgin Megastore, Rundle
Mall - official supplier of
recorded music

1992 poster design:
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Program Co-ordinator
Helen Rusak

Program Notes:

Ian Chance

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Hilditch Design Company

Printing:

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