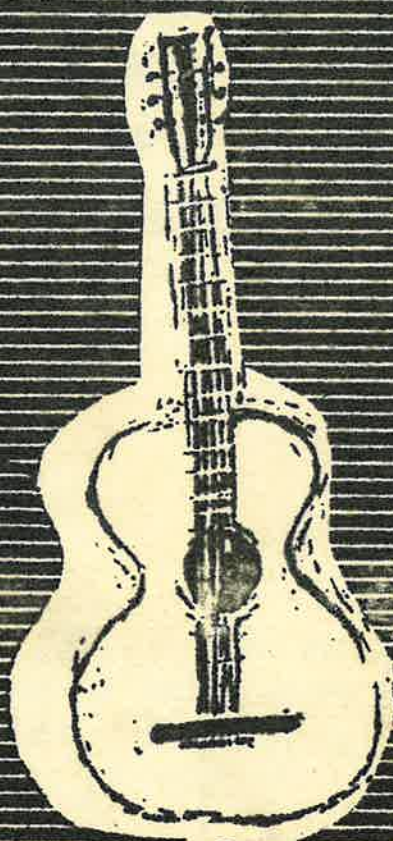


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1966
WELLINGTON
FOLK
FESTIVAL

HALL A FIRST FLOOR
HALL B GROUND FLOOR RIGHT
HALL C GROUND FLOOR LEFT

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WHAT IS THE WELLINGTON FOLK FESTIVAL?

What the organisers, Peter Frater and Frank Fyfe, mean by Wellington Folk Festival is really not the point. Who can say exactly what form a festival such as this will take? There hasn't been one in New Zealand before. The organisers have done the minimum amount of organising necessary to make sure that the festival gets off the ground - after that it is over to you, performers and audiences. When you gather together singers and performers from all over the country, you can never be sure just what will happen. A glance through this programme will show that the only specifics are the Saturday Concerts - these are the only activities to which performers have been invited with anything definite in mind. The Workshops, and through them the Sunday Concert, are completely in the lap of whatever gods have jurisdiction over such things. It is hoped that sufficient numbers of performers attend the Sunday Workshops (broadly designated Topical, Spiritual and Traditional) to not only make these a success, but also to provide material of sufficiently high standard for inclusion in the Sunday Concert, for which as yet, very little has been arranged.

Wellington, because of its geographical position and the tremendous local interest in Folk, is the natural venue for regular festival such as this. Last year's Labour Weekend Festival has pointed the way to a large extent. Next year - well, who knows.

HOKUM

Before this festival not a lot has been heard in New Zealand of 'Hokum'. No doubt, as a result of many visitors seeing and hearing Wellington's Hokum Band, something more will be heard of it in the future. Hokum is not so much a style of music as an attitude of mind (witness the exuberance and enthusiasm, and that folksy participation). The Hokum Band is a kind of 'do-it-yourself Jazz Band' featuring many unconventional instruments. The Band you will be seeing this weekend comprises guitar, banjo, washboard, kazoo, slide whistles, mouth harp and tea-chest bass, and virtually anything else members may care to blow, thump, bang or pluck which is capable of producing sound. We are featuring the Hokum Band with Folk Blues because it is to this field of folk music that it really belongs — having antecedents in group get-togethers by formerly solo blues performers. The repertory of the band includes not only 'trad' and sucklike numbers but also those from the 'twenties and 'thirties — the heyday of Hokum. Perhaps the most interesting feature of the Hokum Band is the inclusion of washboard, an instrument long neglected until the advent of skiffle in England not so many years ago. You will be able to judge for yourself just what this instrument is capable of in the hands of a competent musician.

There is not a lot that can be said about the Folk Blues. We hope that some interesting out-of-towners arrive to augment the local talent. The Blues has its devotees and its skilled performers, it is though an essentially individual folk-art form, and the taste is an acquired one. Perhaps, after this weekend you will have acquired the taste.

BLUEGRASS

The term 'Bluegrass' can cover a multitude of sins, and has been used to loosely describe several subspecies of folk music. We have endeavoured to cater for audiences and performers whose particular interest is American mountain music, or music performed in the American mountain style. The Auckland Bluegrass Band you will be seeing this weekend is a particularly accomplished unit, and, as this is the first performance by this group outside their native environment, should prove interesting, rewarding and entertaining. The Band has been augmented by the inclusion in the Bluegrass Concert of not only local performers but also some from other centres — particular mention should be made of Paul Slade and Dianne Schofield of Christchurch.

No discussion of mountain music, however brief, would be at all complete without at least a passing mention of the Carter Family, some of whose songs will undoubtedly make an appearance over the weekend. It is from this source that most mountain musicians derive much of their inspiration, and this, to many people, typifies Bluegrass. It is worthy of mention that the fiddle plays such an important part in mountain music — perhaps we shall see some fine examples of fiddling over the weekend.

Generally, though, most of the songs you will hear at the Bluegrass concerts and workshops are songs or versions of songs originating in the Appalachian area of the United States. Many of the fine traditional ballads so familiar to folk music enthusiasts have been worked over in the mountains until they only partly resemble the original. Not all Bluegrass material is traditional, of course, much of it bordering on and hardly distinguishable from the more widely known country and western type music which was and still is very popular.

SATURDAY

7.30 & 10pm Hall B 'Hokum & Folk Blues'

The Hokum Band

Ron Davis Max Winnie Colin Heath
Frank Povah Warwick Brock John Woolf

Graham McGregor Di Looney

with possible additions

7.30 & 10pm Hall C 'Bluegrass'

The Muleskinners

Dave Calder

Len Cohen Paul Trenwith Alan Rhodes
Sandy Macmillen

Jane Baker Meg Campbell

Paul Slade Dianne Schofield

with possible additions

COFFEE BAR OPEN 9-10 HALL A BALCONY

HALL B - Ground Floor RIGHT

HALL C - Ground Floor LEFT

HALL A - First Floor.

RAMME

SUNDAY

Workshops:

2pm Hall A 'Traditional Ballad Workshop'
2pm Hall B 'Spirituals & Worksongs'
2pm Hall C 'Topical & Contemporary'

SUNDAY EVENING

7.30pm Hall A 'MAIN CONCERT'

Large Body of Performers to be
Arranged from Sunday Workshops

- plus -

The Hokum Band The Muleskinners
Val Murphy Rod MacKinnon
Lynn Howie

COFFEE BAR OPEN 8.45-9 HALL B

MONDAY

2pm Hall A 'General Workshop'

WORKSHOPS

The three Sunday Workshops have been loosely designated as: Topical Ballads, Spirituals and Worksongs and Traditional Ballads. The first section includes Topical, Contemporary, Original Compositions, songs of protest and social commentary, or songs dealing with the grinding of any axes which people need to grind.

Section two includes Spirituals, Worksongs, Shanties and virtually any unaccompanied song that would not otherwise be covered in another section. Section three includes the traditional music most thought of by some people as Folk Music — songs from New Zealand should, it is hoped receive special emphasis.

Without making any definitive statement concerning the nature of these workshops, briefly, the organisers hope that these will be workshops in the true sense of the word. Namely assemblies for the purpose of carrying on some common industry. These should be beneficial to all performers, and rewarding to audiences, particularly as it is only on comparatively rare occasions that many people from the various centres are gathered together. They should prove especially rewarding to visitors from some of the smaller centres. Not only should there be swapping of songs, or versions of songs, but also an interchange of instrumental techniques. It is in this way that folk music continues to live and to be a vital force.

It is from these workshops that the performers will be drawn for the Sunday Concert. It is thereby hoped to provide the most varied and interesting programme for this concert and also to give as many performers as possible the opportunity to appear on the concert stage.

SOME OUT-OF-TOWNERS PRESENT

Any list prepared before the actual start of the Festival must be incorrect. But so that you might have some idea of visiting performers, an attempt has been made to compile a list — errata are natural and not intentional.

From Auckland: John Sutherland, Dave Calder, The Muleskinners - Len Cohen, Paul Trenwith, Alan Rhodes, Sandy Macmillen: Bill Taylor.

Palmerston North: John Potter, Dave Jordan and Ian Harvie (better known as the Campus Trio).

Gisborne: Paul Matzer, Jan Moffatt.

Christchurch: Paul Slade, Dianne Schofield.

Dunedin: Di Looney, John Tate, Ian MacDonald.

Plus those others who will just blow in over the weekend.

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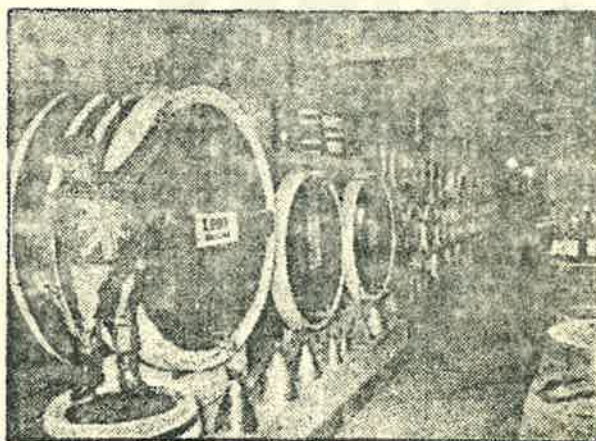


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